Celebrating Korean Women Composers
October 28, 2012 – 2:00 p.m.
USF Concert Hall

USF School of Music
Tampa, FL
Program

I

*Arari III for woodwind quintet*..............................Kim Eunhye
(b. 1956)

World premiere

Kim McCormick, flute
John Robison, oboe
Calvin Falwell, clarinet
Andrew Karr, French horn
Anthony Carlson, bassoon

Originally a product of Seoul National University, Kim Eunhye is one of the few Korean composers to do her doctoral-level studies in France, where she took several degrees in composition, analysis, and musicology. A full-time professor at Suwon University in Korea since 1997, Kim’s compositions exhibit an amazing degree of variety, both in compositional approach and in terms of musical style. Over the past decade she has composed a series of seven works that cleverly place Korea’s most famous folk song, *Arirang*, within the context of various European and American musical styles. After the initial presentation of the folk melody in *Arari III*, Kim takes us through a series of ten variations that treat *Arirang* successively within sections based on chromatic flute/bassoon lines, grace notes and staccatos, a widely spaced flute/bassoon melody, harmonic treatment of the melody, a rumba, multiple pitches, a swing rhythm, the Mexican *huapango* dance, polytonality, and an Argentinian tango.

II

*Story of Woods for percussion quartet*............Paik Young-Eun
(b. 1957)

Western Hemisphere premiere

Joey Bourdeau, Mitchell Montgomery,
Michael Carp, and Brian Scott, percussion
Robert McCormick, USF Percussion Ensemble director

Paik Young-Eun holds degrees from Seoul National University (BM) and Indiana University (MM), and has been a full-time professor at Dankook University since 1996. She has been actively involved in numerous organizations, including the Asian Composers League. Paik is a versatile composer who writes music with varying purposes; while much of her music is quite contemporary in style, she also writes simpler compositions, such as *Story of Woods*, for students and for adults who have little familiarity with contemporary music.
San-sa for marimba quartet

Lee Hae-Sung (b. 1961)

Beran Harp, Jacob Dike, Kevin Cross, and Chris Herman, percussion

Robert McCormick, USF Percussion Ensemble director

Originally from Ewha Womans University, Lee Hae-Sung did her doctoral diploma at the Universität für Musik und darstellende Kunst in Vienna, and has been a full-time professor since 1998 at Gacheon University in Seoul. Her music is characterized by the colorful treatment of long notes, pitch repetitions, intricate dynamic shadings, quarter-tone alterations, and colorful sonorities. San-sa derives its inspiration from images associated with a temple in the mountains: the tranquil early morning, a young priest, meditation, carnal desires, and emancipation. The opening movement (“temple in winter”) uses droning pitches, tremolos, and a conjunct, narrow-ranged melodic line. The naive young priest of the second movement is portrayed by steady, animated parts that have several layers of activity, while the meditative third movement is characterized by soft tremolos, the rain stick, and a slow pentatonic melody played by the crotales. “Carnal desires,” the concluding movement, features rapid pitch repetitions on competing pitches, short stepwise or arpeggiated motives, a lacrimoso section expressing the priest’s remorse for his carnal desires, and a spirited conclusion in C major when emancipation takes place.

Spring for two pianos, eight hands

Lee Gui-Sook (b. 1964)

Wester Hemisphere premiere

Kisun Lee, Milena Buca, Ivana Muncan, and Kevin Wu, pianos

Lee Gui-Sook’s training in composition and theory includes degrees from Yonsei University (MA), Ohio University (MM), and the Ohio State University (DMA). The grand prize winner in a number of prestigious competitions, she has been a guest composer in residence at USF and for an international conference at Cambridge University. Spring (2007) makes use of a five-part mosaic form (A-B-C-A’-C’). Dominated by the pitches A/E and Ab/Eb, the opening section becomes more rhythmically complex, while the tranquil B section is followed by an energetic third section using an insistent ostinato. The final two sections take the listener through considerable reworkings of the original motivic ideas, using a livelier version of the C theme and an increasingly complex texture to create a dramatic conclusion.

Intermission
Hang Goo (Port) ......................................................Lee Young-Ja (b. 1931)

Dong Jid Dahl Ghee Nah Gheen Bam ...........................Kim Eunhye (Long Night of the Winter Solstice)

Song-In (Sending the Beloved) .................................Kim Eunhye

Western Hemisphere Premieres for Kim Eunhye’s songs

Kyoung Cho, soprano
Kisun Lee, piano
Kim McCormick, flute

Lee Young-Ja, the oldest living woman composer in Korea, has been one of the most dominant forces in Korean musical life for more than half a century. Struggling through such hardships as the Japanese occupation of Korea and the Korean War, her doctoral level studies include composition diplomas from the Paris Conservatory and the Brussels Royal Conservatory, as well as a doctorate in musicology from the University of Paris. Hang Goo describes the water, and was composed after Lee visited the bridge at Avignon in France; the piano plays such an important role in the song that she says it can be played as a solo piano piece. Of Kim Eunhye’s two songs, Dong Jid Dahl is a poem about Hwan Jng Yi, the most famous courtly entertainer of the Chosun dynasty, while Song-In is based on a poem by the Goryo dynasty literary figure Jung Ji-Sang.

Self-Portrait for solo piano .................................Lee So-Yeon (b. 1970)

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Western Hemisphere premiere

Miroslava Panayotova, piano

Lee So-Yeon holds degrees in composition from Yonsei University (BM), Yale University (MM), and the University of Minnesota (PhD). A full-time professor at the University of Seoul, her music places considerable emphasis on melody, harmony and tone colors. In such works as Self-Portrait, Lee reflects her inner feelings and experiences. The opening movement describes the passionate and insecure nature of her early adult years, while the second movement shifts from loneliness to the energy and fun of graduate student life in the 1990s. The third movement, which is a set of variations over the American children’s tune “All the pretty little horses,” portrays life during her thirties after the birth of her daughter. The concluding movement concerns the idea of pursuing the future (using thirty-second-note figurations), and in doing so, failing to think of reality and enjoy the moment.
La Marche des Animaux for Wind Ensemble ..........Kim Eunhye

I. Marche du loup
II. Marche du boeuf
III. Marche du cheval

Western Hemisphere premiere

Kim Eunhye’s desire to seek inspiration from nonmusical sources has led her in many directions, including her Suite pour Piano that originates from the twelve signs of the zodiac in Korean cosmology. La Marche des Animaux is her most recent work based on animals and their general character traits, and is one of two pieces that she has written for wind ensemble. The Marche du loup (wolf) provides contrast between chromatic/diatonic and dissonant/consonant passages. Marche du boeuf (ox) reflects the reticent, calm nature of the ox through its slow rubato tempo and partially parallel harmonies. Marche du cheval (horse) uses a distinctive anaphoric rhythm that depicts the capricious nature of the horse, along with a polarity of pitches spaced a tritone apart.

The USF Wind Ensemble
John Carmichael, conductor

FLUTE:
Ashley David
Nick Demasky
Braulia Gil
Stacia Henderson, Picc.
Miguel Hijar, Prin.
Julia Matthews

OBOE:
Tom Manteiga, Prin.
Rebecca Troyer
Joy Fuller

ENGLISH HORN:
Joy Fuller

BASSOON:
Valerie Bove
Susanna Hancock, Prin.
John Hansen

CONTRABASSOON:
Valerie Bove

CLARINET:
Katie Ammons
Brooke Dansberger
Brunette Joseph
Dana Poppell, Eb
Daniel Rubiano
Marvin Valarezo, Prin.
Adam Weinstein

BASS CLARINET:
Natalie Reyes, Prin.
Caitlin Autrey

CONTRABASS CLARINET:
Michael Frazier

SAXOPHONE:
Nathan Batts, Alto
Rafael Couret, Tenor
Stephen Padgett, Alto
Riley Sulick, Baritone
Johnathan Torsak, Prin

HORN:
Austin Moss
Samantha Snow, Prin.
Alex Stening
Emily Taylor

TRUMPET:
Andrew Claypool
James Dawson
Philip Hennosy
Robert Johnson
Derek Blankenship*, Co Prin.
Michael Mower*, Co-Prin.

TROMBONE:
Elias Gilbert
Ryan Heirs, Prin.
Brian Jones
John Littlepage*, Bass

EUPHONIUM:
Aaron Campbell, Prin.
Mike Lebrias

TUBA:
Phil Beatty
Danny Besson
Adam Norton, Prin.

DOUBLE BASS:
Andrew Johnson

PERCUSSION:
Armanda Ayala
Mike Carp
Dan Dau
Amanda De Zee
Paul Gavin, Prin.
David Kuerek
Alex Murphy

PIANO/CELESTE:
Peter Belk

HARP:
TBA

* = Graduate Student
+ = Professional

Program notes by Dr. John O. Robison; names of composers have been given in the traditional Korean fashion, with last name first, although Korean performers are listed according to American custom. A special thanks to Professors Robert McCormick and Svetozar Ivanov for their assistance in preparing students for the compositions by Paik Young-Eun, Lee Hae-Sung, and Lee Gui-Sook.
Upcoming School of Music Events:

**USF Faculty/Guest Recital: An Afternoon of Romantic Music**
Today, Oct. 28, 2012 4:00 pm, Barness Recital Hall
Free Event

Join us for an afternoon of romantic music with Kim McCormick, flute; Amy Collins, oboe; and Dolly Roberts, harp. Music by Debussy, Chopin, Gaubert and more.

**Monday Night Jazz: Ralph Bowen, saxophone**
Monday, Oct. 29, 2012 7:30 pm, USF Concert Hall
Advance Tickets: $8 Students/Seniors, $12 Adults
Day of Performance: $10 Students/Seniors, $15 Adults

With USF Jazz Faculty Ensemble and USF Jazz Ensemble I, Saxophonist and recording artist Ralph Bowen will bring his exciting music to USF for this special evening of Jazz.

**OCTUBAFEST 2012: Halloween MADNESS!**
Wednesday, Oct. 31, 2012 7:30 pm, Barness Recital Hall Free Event

Just in time for the release of the twenty third movie in the James Bond series (“Skyfall”) you’re invited to come get rowdy and celebrate Halloween in top-secret style with music from many of the James Bond films. Come in costume and be prepared to have your soul rattled when the ladies and gentlemen of the USF Tuba and Euphonium studio present the characters and music of James Bond. From the sultry to the pulse-racing...this is one event not to be missed. The evening will include prizes for audience members.

For additional information and to purchase tickets, visit music.arts.usf.edu

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