

환태평양 음악제

PACIFIC RIM MUSIC FESTIVAL



UNIVERSITY OF CALIFORNIA
SANTA CRUZ

LETTER FROM THE DEAN

On behalf of the UC Santa Cruz Arts Division, it is my sincere joy and honor to welcome you to the 2017 Pacific Rim Music Festival (PRMF)! The PRMF has a tradition of more than 20 years, and this year's program is the most ambitious yet. I am humbled that we are bringing together the most prestigious ensembles from the United States and Korea to perform 40 new works by award-winning composers.

The PRMF represents a historically unprecedented collaboration between Korean and Western large-scale orchestras and ensembles and Western and international composers, with compositions performed with traditional Korean and Western instruments. This festival is an opportunity to embrace traditions outside of our own, and to take in the richness that the sharing of ideas and art in its many forms brings to all of our lives.

This festival is a reflection of the exceptional creativity that is a hallmark of the UC Santa Cruz Music Department and our commitment to bringing world music in its rich diversity to our students, to UC Santa Cruz, and to our community. I could not be more proud of this festival, and it is my sincere privilege to welcome all of our distinguished artists to UC Santa Cruz.

I would like to thank Professor Hi Kyung Kim for her vision, her extraordinary scholarship and artistry, and her commitment to excellence in all aspects of this festival.

Finally, I would like to thank all of you, our audience, for being part of this incredible festival.

Susan Solt
Dean of the Arts Division
Distinguished Professor, Theater Arts
University of California, Santa Cruz



LETTER FROM THE ARTISTIC DIRECTOR

It is our privilege to present the Pacific Rim Music Festival 2017, Festival of Orchestra and Chamber Music with indigenous Traditional Korean Music. The theme of the Festival is *FROM THE ROOT TO THE LIVING TRADITION*.

Pacific Rim Music Festival (PRMF) began in 1996 with the vision of building a cultural bridge, and to create a new musical tradition of the global culture today. Over the last 21 years, the Festival has promoted international collaborative projects and has presented 120 world premiere compositions.

Through the Gayageum Festival in 2007 and collaborative chamber music projects at the PRMF 2010 with Contemporary Music Ensemble Korea and American Chamber Music Ensembles, Festival projects deepened and broadened their focus and influenced different generations and communities all over the world.

PRMF 2017 chamber music programs grew from our previous Festival projects. New compositions by distinguished composers and graduate students from collaborating institutions will be premiered by world's finest western ensembles, such as Borromeo String Quartet and New York New Music Ensemble in collaboration with National Gugak Center Chamber Ensemble and Festival Ensemble Korea.

This year's Festival also features a special collaboration with the Creative Traditional Orchestra at the National Gugak Center of Korea (NGC). The idea was conceived in 2014 when I resided in Korea as a Fulbright scholar. I shared the vision of the collaborative orchestra project with the Director-General KIM Hae-suk of the National Gugak Center: a world premiere program by several American composers written for the Korean Traditional Orchestra. This historical presentation at PRMF would be the first time NGC presented such a premiere program outside of Korea.

Composers travelled to Korea for workshops, research on traditional music, and a preview concert of their draft music. This Festival presentation is the result of more than two year's of intensive effort by the participants.

The orchestra will also perform music by two creators from New York Philharmonic's Very Young Composers program.

I extend my sincere gratitude to Director-General KIM Hae-suk for her strong belief in this collaborative Festival project, and to the members of the National Gugak Center of Korea. Our deep appreciation goes to Susan Solt, Dean of the Arts and Dard Neuman, Chair of the Music Department for their enthusiastic support, and to all members of the Arts Division and the Music Department at the University of California, Santa Cruz.

The historic appearance of the NGC Creative Traditional Orchestra is, in part, through the generous support by the Ministry of Culture, Sports and Tourism of the Republic of Korea.

Thank you for attending our events and we hope you will enjoy the fruits of our work.

Hi Kyung Kim
Founder/ Artistic Director
Pacific Rim Music Festival



LETTER FROM NATIONAL GUGAK CENTER OF KOREA DIRECTOR-GENERAL

Hello, I am KIM Hae-suk, the Director-General of the National Gugak Center of Korea.

The National Gugak Center is a national institute established to represent Korea's traditional music. Founded in the 16th century as a royal music academy of the Shilla dynasty, the center continues to carry on the legacy of Korea's performing arts.

It brings me great pleasure to be holding this year's Pacific Rim Music Festival, a historic celebration of contemporary music in collaboration with the University of California, Santa Cruz. We are celebrating not only Korea's ancient traditional arts, but also new chamber and orchestral music, created by international composers over the past two years. A testimony to international collaboration and innovation, our Creative Traditional Orchestra will present the first ever concert of all world premiere performances of music composed for Korean traditional orchestra by one Korean and six American composers. Their performance will help you understand how earnestly we have prepared for this festival.

The process of understanding other cultures with a different language and customs is a gradual one that requires time. Becoming a member of the global community means to invest the effort, understanding, and time required for this process. Today we will be creating a vision of the world's cultures becoming one through the power of art, as composers from around the globe voice their musical worlds through traditional Korean instruments. It is my sincere wish that as artists we will continue to foster this meeting of different musical voices in order to create a brighter future for art around the world.

The festival would have been impossible without the tireless efforts of Professor Hi Kyung Kim at UC Santa Cruz over the past twenty years. I would like to express my deep gratitude and respect for Professor Kim, who has served as the artistic director of the Pacific Rim Music Festival since 1996. I would also like to thank everyone at UC Santa Cruz, the composers who have worked on these important compositions for over two years, the Creative Traditional Orchestra of the National Gugak Center, the stage producers who have prepared today's superb performance, and last but not least our conductor, Chung Chi-young.

Thank you again for your continued interest and support of music around the world.

Director-General KIM Hae-suk
National Gugak Center, Republic of Korea
October 25, 2017



Opening Concert: *FROM THE ROOT*

Traditional Court Music, Folk Music and Dance
Creative Traditional Orchestra
of the National Gugak Center, Korea

Wednesday, October 25, 7:30 PM
Music Center Recital Hall



PROGRAM

Sujecheon: 수제천

Creative Traditional Orchestra of the
National Gugak Center

*Jipbak: PARK Chi-wan

Geomungo Sanjo (Han Gab-deuk style): 한갑득류 거문고 산조

Geomungo: KIM Jun-yeong

Janggu: SEO Su-bok

Gagok, Taepyeongga: 가곡, 태평가

Singers: LEE Jeong-kyu, Lee Jun-ah

Daegeum: KIM Jeong-su

Danso: LEE Myung-hun

Piri: AN Eun-kyeong

Gayageum: LIM Eun-jeong

Geomungo: PARK Yeong-seung

Haegum: KIM Jun-hee

Yanggeum: JEON Myeong-seon

Janggu: AN Hye-ryeong

Samulnori - Samdogarak

("Melody of the Three Provinces"):

사물놀이 '삼도가락'

National Gugak Center Samulnori

Kkwaenggwari: NAM Ki-moon

Janggu: KIM Su-yong

Buk: LEE Dae-won

Jing: KANG Byung-hyeok

INTERMISSION

Seungmu (LEE Mae-bang style):

이매방류 승무

Dancer: CHOI Byeong-jae

Piri: LEE Seung-heon, HWANG Se-won

Daegeum: RYU Geun-hwa

Haegum: LEE So-ra

Ajaeng: LEE Hwa-yeon

Janggu: YANG Jae-chun

Sarangga in pansori Chunhyangga:

춘향가 中 '사랑가'

Pansori Singer: HEO Jung-seung

Buk: HWANG Yeong-nam

Pyeongjohoesang - Danhosesang:

평조희상 '단희상'

Creative Traditional Orchestra of the
National Gugak Center

Jipbak: PARK Chi-wan

*Jipbak: Conductor's role

*This program will be presented by
Cal Performances at Zellerbach Hall at
the University of California, Berkeley,
on Saturday, October 28, 8:00 PM.*

ABOUT NATIONAL GUGAK CENTER

Tradition and the National Gugak Center: the National Gugak Center (NGC) is the commonly recognized cradle and home of Korean musical traditions.

However, the sincerity of tradition is not recognized through complacent claims like “This is a tradition,” “Tradition is pure,” and “Ours is precious.”

For ideologies of tradition to be accepted as common convictions and artistic truths, they must stand the test of time, society, and history. In other words, sincerity of tradition can only be a reasonable value when it is approved by the citizenry.

What does it mean, then, for tradition to stay with the citizens, to be verified and recognized by them? There are two pitfalls here: the first consists in altering traditions to cater to the public, and the second is a kind of fundamentalism that insists on preserving tradition in the belief that it is the root and the right thing. To alter traditions so as to cater to public taste could amount to the self-acknowledgment that traditions are no longer relevant to the current society rather than having traditions approved by citizens; and the adamant attitude to preserve traditions could treat citizens as objects of edification rather than recognizing them as proactive agents. Only by overcoming these misconceptions and working with people can sincerity of tradition be achieved. For traditions to exist alongside citizens means that the two interactively take the lead, rather than one side leading the other.

Since its establishment in 1951, the National Gugak Center has accomplished a great deal as an institution that represents Korean traditions. The NGC has undertaken the historic responsibility for collecting the remains of traditional culture from the rubble of the Korean War, mustering the strength to preserve and continue traditions that were neglected in the process of industrialization, and leading the Korean people to consider the artistic rather than commercial values of traditions during the age of acute capitalism. The NGC’s ever-changing direction is

rigorously planned to achieve the sincerity of tradition that lives on among the people.

The NGC is always engaged in activities angled toward citizens without pandering to populism or obstinately sticking to traditional fundamentalism. Based upon these principles, the NGC has laid out its goal for the year—“Creating Happy Daily Life with Gugak”—as an expression of its will to be an institution that goes along with the times and society in order for traditional Korean music to take root in the daily lives of Koreans, in addition to fulfilling the institution’s role of preserving and developing Korean arts. To achieve this goal, the NGC has specifically manifested these policies: bolstering the performance competitiveness of gugak; activating the transmission of gugak; expanding the opportunities for the public to enjoy gugak; and expanding gugak *hallyu* (cultural wave) overseas. These are in keeping with conditions for national



happiness defined by our times, such as “performance,” “transmission,” “wider accessibility,” and “active proliferation.”

The NGC currently has four performing groups—Court Music Orchestra, Folk Music Group, Contemporary Gugak Orchestra, and Dance Theatre—which are making constant efforts to achieve the “sincerity of tradition” through creating arts that live alongside the contemporary society, while pursuing artistic perfection in their own respective ways.

The NGC moved to its current Seochodong location in 1987, after previous locations in Unni-dong and Jangchung-dong. It started out as a small theater of 300 seats (what is now Umyeon Hall), then the 800-seat Yeak Hall in 1996. The two halls are still the two most favored venues for all gugak musicians. Umyeon Hall hosts a wide range of performances, from solos to orchestras, while Yeak Hall, as the main performance venue of the NGC, has a stage mod-

eled on old Korean gardens and a sound-reflecting board patterned after the Korean bangpae kite. In 2013, Yeonhui-pungnyu (“dramatic entertainment and enjoyment”) Theater opened, expanding the NGC’s scope. Yeonhui Madang, the theater’s open-air stage, has 1300 seats for outdoor performances, such as Nongak (farmers’ music) and Tallori (mask dramas), while Pungnyu Sarangbang, an indoor chamber hall with 130 seats, is specifically designed for intimate performances.

The fact that the NGC has such a wide range of performance venues testifies to the diversity of audiences and to the expanded production and consumption of various gugak genres. In addition, the NGC has the nation’s only museum for gugak, and a training center that offers educational programs. The NGC is thus conducting a variety of programs for gugak, from performance to education, for and among the citizens.



ABOUT THE PROGRAM

OPENING Concert: *FROM THE ROOT*

Sujecheon – 수제천

Sujecheon, one of the most representative court ceremonial pieces of Korea, was originally called *Jeongeup*. Not only is the tempo of the music slow, but its rhythms are very irregular. The melody moves in a unique structure called *Yeoneum*, meaning “continuous melodic form.” When the melody played by the piri is absent, other instruments such as the daegeum, haegeum, sogeum, and ajaeng begin variations of the main melody. In the 19th century, it was performed when the king left his palace, but today it accompanies the *Cheoyongmu* dance and is also performed on its own as an instrumental work.

Geomungo Sanjo (Han Gab-deuk style)

– 한갑득류 거문고 산조

The geomungo is a six-stringed zither with frets, played with a bamboo stick. *Sanjo* is a folk music genre in which a solo instrument plays a dynamic melody accompanied by an hourglass drum or a barrel drum. *Sanjo* music is most often performed in pieces ranging from ten minutes to an hour. It begins with a very slow tempo and gradually speeds up to faster rhythms. Along with this sectional structure, *sanjo* music has been developed in various modes and scales.

Gagok, Taepyeongga – 가곡, 태평가

Taepyeongga is the last song of *gagok*, which is a collection of songs beginning with *Chosudaeyeop*. In *gagok*, the male and female singers take turns singing until the last song, when they eventually sing together. It is the grand finale of the entire *gagok*. This song features a contrast between the energetic male voice and the sophisticated and delicate voice of the female singer. This piece shows the structure of a full *gagok* cycle, beginning with a slow tempo, followed by various song styles of *nong*, *nak*, and *pyeon*, and then returning to the original style. The lyrics celebrate living in a prosperous age.

Samulnori – “Melody of the Three Provinces (Samdogarak)” - 사물놀이 ‘삼도가락’

The percussion quartet *Samulnori* is composed of the *kkwaenggwari* (small gong), *janggu* (hourglass drum), *buk* (barrel drum), and *jing* (large gong). The genre of *pungmulnori*, historically a folk art form practiced by farmers, was brought indoors as a simplified percussion quartet in 1978. Since then it has received worldwide recognition, becoming an important symbol of Korean music.

INTERMISSION

Seungmu (Lee Mae-bang style) – 이매방류 승무

Seungmu, an artistic dance performed by a professional dancer, is designated as Important Intangible Cultural Property No. 27. A dancer, wearing white, long-sleeved monk’s clothes and cone-shaped hat, performs peacefully and sometimes dynamically as if she or he has been cleansed of misdeeds and has attained nirvana. A six-musician wind ensemble accompanies the dance.

Sarangga in pansori Chunhyangga

– 춘향가 中 ‘사랑가’

Pansori is the most representative Korean folk vocal music, which has been formed and developed since in the 18th century. The traditional repertoire includes the Songs of *Chunhyang*, *Simcheong*, *Heungbo*, and the Songs of the Undersea Palace and Red Cliff. However, songs with new stories are still being created. *Pansori* was designated as Important Intangible Cultural Property No. 5 and listed in UNESCO’s Intangible Cultural Heritage List in 2003.

Sarangga is the most important and well-known piece of the *pansori* genre. *Sarangga* was sung by many professional singers and thus diverse styles have been transmitted to the present. Generally, the song proceeds from the slow *Gin Sarangga* to the fast *Jajin Sarangga* and depicts diverse aspects of love.

Pyeongjohoesang - Danhoesang

– 평조희상 ‘단희상’

Pyeongjohoesang is one of the versions of *Yeongsanhoesang*, performed by louder instrumentation. In *Pyeongjohoesang*, the melody is transposed down a fourth from the first version of *Yeongsanhoesang*. *Pyeongjohoesang* thus produces a more profound and peaceful effect. The work is performed by strings and winds, including geomungo, gayageum, hyangpiri, daegeum, dangjeok, haegeum, ajaeng, janggu, and jwago. The forces here are greater than in the original suite, and the impression louder and more vigorous. *Pyeongjohoesang* is also performed as accompaniment for the court dance *Chunaengjeon* (“Dance of Chunaeng”). *Yuchosinjigok* is another name for the work, meaning “music of a fresh willow in early spring.”

Premiere Concert I: *INTO BLOSSOMING*

Borromeo String Quartet
National Gugak Center Chamber Ensemble
Festival Ensemble Korea

Thursday, October 26, 7:30 PM
Music Center Recital Hall



PROGRAM

Prelude and Fugue in c# minor, BWV 849

from the *Well-Tempered Clavier Book I*
Johann Sebastian Bach
Arranged for string quartet by Nicholas Kitchen

Naseon* I

Cindy Cox
Haegeum, Soo-yeon Lyuh

the right to be forgotten*

Kurt Rohde
String Quartet, Harp, Saenghwang

Burn**

Vedran Mehinovic
Kim Yejina, Ajaeng

Sextet for Six Friends

Andrew Imbrie
Flute, Oboe, Clarinet, Violin, Viola, Cello

INTERMISSION

Naseon* II

Cindy Cox
Gayageum, Geomungo, Ajaeng
National Gugak Center Chamber Ensemble

Night Time

Sebastian Currier
Harp, Violin

Nonghyun*

Theodore Wiprud
12-string Gayageum, String Quartet
JI Aeri, Gayageum

Defunctis*

LEE Young-ja
Daegeum, Viola, Harp

Isles of Light

Hi Kyung Kim
String Quartet, Percussion

* World Premiere, written for the
Pacific Rim Music Festival

** U.S. Premiere

National Gugak Center Chamber Ensemble

Gayageum: SEO Eun-yeong
Geomungo: SEO Jeong-gon
Ajaeng: BAE Mun-kyung
Saenghwang: KIM Bo-mi
Daegeum: LEE Pil-gi

Festival Ensemble Korea

Gayageum: JI Aeri, SONG Jung-min
Haegeum: Soo-yeon Lyuh
Ajaeng: KIM Yejina

Borromeo String Quartet

Nicholas Kitchen: Violin
Kristopher Tong: Violin
Ken Hamao: Viola
Yeesun Kim: Cello

Guest artists

Harp: June Han
Flute: Stacey Pelinka
Oboe: Kyle Bruckmann
Clarinet: John Sackett
Percussion: Darren Lin

Conductor: David Milnes

ABOUT THE COMPOSERS

Premiere Concert I: INTO BLOSSOMING



Johann Sebastian Bach:

Prelude and Fugue in c# minor, BWV 849

Bach wrote the *Well-Tempered Clavier Book I* in 1722. Comprising 24 preludes and fugues for keyboard instruments, the opus uses every major and minor key within the octave in chromatically ascending order. If one thinks of the generations of great composers joined together like branches of a tree — a Mozart branch and a Beethoven branch, a Bartók branch, etc. — it is reasonable to say that Bach's *Well-Tempered Clavier* is like a tap root of that tree. Robert Schumann called this work his “daily bread” and studied it repeatedly throughout his life, documenting in diaries and articles how his study of Bach would directly inspire him to invent new ways of composing. Beethoven had mastered performing the *Well-Tempered Clavier* by the time he was 12 years old, and Mozart followed the advice of the great intellectual van Swieten, transcribing many of the *Well-Tempered* fugues for string quartet. Inspired by van Swieten's suggestion, Nicholas Kitchen from the Borromeo Quartet has transcribed all of Book I for string quartet. The prelude and fugue on this evening's program is the one in c# minor. The prelude has a poignant sadness with a rolling meter based on three beat groups. The fugue starts quietly with a serious four-note theme. More energetic material is brought in gradually alongside the slower theme, and this combined intensity slowly builds, eventually resulting in music of unforgettable grandeur. — N.K.

Cindy Cox creates music that is transparent yet complex, both radical and traditional, synthesizing old and new musical designs through linked strands of association, timbral fluctuation, and cyclic temporal processes. The natural world, ecological processes, and the concept of emergence inspire many of the special harmonies and textural colorations in her compositions.



She has received awards and commissions from the American Academy of Arts and Letters, the Fromm Foundation, the National Endowment for the Arts, the American Composers Forum, ASCAP, Meet the Composer, and the Gemeinschaft der Künstlerinnen und Kunstfreunde International Competition for Women Composers. She has been a Fellow at the Tanglewood and Aspen Festivals, the MacDowell Colony, and the Civitella Ranieri and William Walton Foundations in Italy. Recent performances have taken place at Roulette in New York City, the Oriental Arts Center in Shanghai, the Venice Biennale, the Festival de la Habana in Cuba, the Center for New Music in San Francisco, the American Academy in Rome, Carnegie and Merkin Halls in New York, the National Gallery in Washington, the Library of Congress, the Kennedy Center, the Biblioteca Nacional in Buenos Aires, and on the Los Angeles Philharmonic series. There are three portrait recordings of Cox's chamber music, and her scores are published through World a Tuning Fork Press. A new recording of Cox's string quartets by the Alexander Quartet was released in October 2015 on the Naxos label.

***Naseon* (2016)** – I. Haegeum; II. Gayageum, Geomungo, Ajaeng

Naseon is Korean for “spiral.” This piece is in two parts, with the first an extended solo for the haegeum, and the second a trio for gayageum, geomungo, and ajaeng.

I visited Seoul in the summer of 2015 as a Fellow of the National Gugak Center. They gave a wonderful two-week workshop on traditional Korean music, and the experiences continued over 2016 at UC Santa Cruz. I learned firsthand about the gayageum, geomungo, and ajaeng (all zithers, but played in completely different ways). In Berkeley, I worked with visiting Korean professor and haegeum virtuoso Soo-yeon Lyuh to develop the ideas and special playing techniques for ***Naseon I***.

The piece is loosely based on the last movement of my earlier violin work called *Back to Square One*. I thought that the last movement, marked “wistful,” expressed well the soulful quality of the haegeum. In *Naseon II* the trio of instruments revolves around a central pitch, and becomes increasingly embellished as the piece progresses. The ajaeng plays two variations of a Korean sanjo melody, surrounded by the ritualistic and rhythmic play of the gayageum and the geomungo.

I want to particularly thank Professor Hi Kyung Kim at UC Santa Cruz for her tremendous efforts toward making this performance possible. — C.C.

Kurt Rohde is a composer and violist based in the San Francisco Bay Area. Currently a member and artistic advisor of the Left Coast Chamber Ensemble, he played with the New Century Chamber Orchestra from 1994 to 2014. His works have merited the Rome Prize, the Berlin Prize, a Guggenheim Fellowship, the Lydian String Quartet Commission Prize, and commission awards from the Barlow, Fromm, Hanson, and Koussevitzky Foundations. He has received the Arts and Letters Award from the American Academy of Arts and Letters, and was a Fellow at the Radcliffe Institute for Advanced Studies. Rohde is a Professor of Music Composition at the University of California, Davis. A graduate of the Curtis Institute of Music, the



Peabody Institute of Music, and SUNY Stony Brook, he enjoys triple IPAs, long distance running, Philip K. Dick, and nearly any recently released movie.

the right to be forgotten (2017) is a single-movement work for saengwhang, harp, and string quartet. The concept of *the right to be forgotten* states that events of one's past that are no longer relevant in the present should be allowed to fall away so as not to carry excessive burden into one's present existence. This is especially problematic given the depth and longevity of our digital archive, which is so easily accessible and searchable. In its purest, most reductionist application, the traumatized and rehabilitated can move forward without their past lives returning to haunt or impede them.

It is a distilled, simplified understanding of the concept of "leaving that which has happened behind to fall away" that fascinates me. Perhaps the application of this "forgetting" to the events in people's lives could be the mechanism by which a piece of music unfolds. On its surface, forgetting seems to contradict the underlying principle that music is connected with acts of memory. My question becomes: is forgetting necessary for memory? Or must everything be remembered, even if it is not recalled fully or correctly, or is blended with other memories real or false, or simply undergoes the transformation that happens with each act of recollection?

Perhaps a new beginning could emerge in the middle, or even at the end of the piece. Perhaps a "musical catastrophe," instead of becoming fixed in place by a narrow application of structural function, could simply be

allowed to evaporate. The opening need not be so deeply remembered and impact musical events later on, or if it does, parts of it can be forgotten. It could be part of a more spontaneous drama that unfolds, significant at the moment, but not lingering to affect all that follows. —K.R.



Vedran Mehinovic was born in Sarajevo, Bosnia and Herzegovina. A gifted pianist from an early age, he and his musical family helped maintain the artistic life of the city during the Bosnian War. Mehinovic received his Bachelor's and Master's degrees in Composition from New England Conservatory, and a doctorate from the University of California, Santa Cruz. In 2007, his piece *RA* was selected as one of just three orchestral works to be performed during the Gaudeamus Music Week in Amsterdam, and had won an Honorable Mention at the week's end. An enthusiast of world arts, Mehinovic has organized concerts of Korean, Hindustani, Uyghur, and Chinese music in Boston. He participated in the Pacific Rim Music Festival 2010, which took place in multiple international locations and featured over 30 new compositions for Korean and Western instruments. Mehinovic's works have been performed in Bosnia, Croatia, Switzerland, France, Portugal, the Netherlands, Japan, Korea, and the United States.

Burn (2014/2017) is partially based on the image of Jimi Hendrix setting his Stratocaster alight at the Monterey Pop Festival. The captured moment contains a

metaphorical union of powerful elements, and presents the musician in an almost shamanic way. Different approaches to vibration are also important in the work, nearly always precisely notated. They contribute to the sonic manifestation of fire dancing on the instrument, the player's energy and pressure igniting waves of shimmering, unpredictable spectra. The experience, like the event which partly inspired it, becomes a metasonic ritual. — V.M.



Andrew Imbrie ranks high among the composers of his generation for the distinguishing individuality, independence, and high craft evident throughout a large corpus of works in all the traditional genres.

Mr. Imbrie was born in New York City in 1921, and educated at Princeton University. He developed great skill and fluency at the keyboard through early training as a pianist, but composition supplanted piano as a career aspiration after a summer studying with Nadia Boulanger in Fontainebleau, France. Roger Sessions was his major teacher and inspiration both during his Princeton years and later at University of California, Berkeley, where he earned his Master of Arts degree. In 1947, his senior thesis at Princeton was awarded the New York Critics' Award and recorded by the Juilliard Quartet.

Mr. Imbrie joined the faculty of the UC Berkeley Music Department in 1949, teaching there until his retirement in 1991. He also taught at the San Francisco Conservatory of Music,

ABOUT THE COMPOSERS

Premiere Concert I: INTO BLOSSOMING

at Brandeis University and after 1991, at the Universities of Chicago, Alabama, British Columbia, at Harvard, New York, and Northwestern Universities, the Sand Point Music Festival, and as composer-in-residence at the Tanglewood Music Center. He received numerous awards and commissions from major performing institutions and was a member of the American Academy of Arts and Letters, the American Academy of Arts and Sciences, and the board of the Koussevitzky Foundation. He died in his Berkeley home on December 5, 2007.

Andrew Imbrie's music is unique and individual, independent of any trend, current, or school, recognized by its very personal, often passionate expressiveness. — Adapted from Robert Commanday's biography.

Sextet for Six Friends (2006) was commissioned by the Left Coast Chamber Ensemble with the generosity of the Clarence E. Heller Foundation and the Zellerbach Family Fund, *Sextet for Six Friends* derives its title from another piece, *Duet for Two Friends*. In this case, I decided to use three woodwinds and three strings. The first movement begins with a phrase on the clarinet, answered by the oboe, and completed by the flute. The strings then reply, rising and becoming louder, answered by the woodwinds, and then in turn by the strings. What follows is a playful conversation between members of these two groups, with a forceful ending.

The second movement, at a slower tempo, begins with a melody in the violin accompanied by the two other strings. The winds then reply and begin a conversation between the two groups. However, this conversation soon becomes a texture in which each individual player plays a part. The flute descends to the clarinet, which gets lower and softer, until it gives a new version of the original violin melody. The strings follow with a continuation of the melody, which becomes a nervous texture on parallel minor triads, then picked up by the winds. The following section is a series of gestures, vaguely resembling previous ideas. At

last, the violin returns to the beginning of the original tune and joins the others in a cadence that involves everyone.

In the last movement, various groups and individuals are featured like soloists, beginning with a flute solo, a statement by the strings, and an answer by the winds. Gradually, individual instruments become independent, joining suddenly in a chord followed by a sforzando. The texture alternates between individuality of the instruments and rhythmic similarity. A truncated version of the insistent closing chord from the first and second movements ends the piece. — A.I.



Sebastian Currier is the recipient of the prestigious Grawemeyer Award. Heralded as “music with a distinctive voice” by *The New York Times* and as “lyrical, colorful, firmly rooted in tradition, but absolutely new” by *The Washington Post*, his music has received performances by renowned ensembles at major venues worldwide.

His work has been enthusiastically embraced by violinist Anne-Sophie Mutter, for whom he wrote *Time Machines*, which she premiered with the New York Philharmonic in June 2011, and subsequently performed with various orchestras in the United States, Europe, and Asia. He has also had an extended association with members of the Berlin Philharmonic, as well as the orchestra itself.

Currier's piece *Divisions* was recently premiered by the Seattle Symphony,

conducted by Ludovic Morlot, and will be performed by the Boston Symphony both in Boston and New York, led by Andris Nelsons. He has also written works that involve electronic media and video. *Nightmaze* is a multimedia piece based on a text of Thomas Bolt, in which the protagonist dreams he is rushing along a dark, enormous highway, where strange road signs loom up only to disappear into the night. The work has been performed by Network for New Music and the Mosaic Ensemble.

Night Time (1998)

The five short movements of *Night Time* — *Dusk*, *Sleepless*, *Vespers*, *Nightwind*, and *Starlight* — share a sense of quietude, introversion, intimacy, and subdued restlessness. The instrumental ensemble of violin and harp immediately suggested to me a series of nocturnal moments, where a sense of isolation, distance, and quiet thoughtfulness would prevail throughout otherwise thematically contrasting movements. From the distant murmuring sounds in *Dusk* to the disquiet of the pizzicato ostinato and muted chords in *Sleepless*, from the contemplative lyricism of *Vespers* to the rushing passagework in *Nightwind*, and in the hypnotic figurations of *Starlight*, there is an affinity with a phrase of a Wallace Stevens poem I set in another work, *Vocalissimus*: “in the distances of sleep.” The piece was written for Marie-Pierre Langlamet, harpist of the Berlin Philharmonic, and violinist Jean-Claude Velin. In 2000 it was premiered at the Philharmonie in Berlin. — S.C.

Theodore Wiprud is a composer who plays additional roles as educator, concert presenter, and music executive. Born in Washington, D.C., he currently resides in New York City and is the Vice President of Education at the New York Philharmonic. His compositions are known for the impact they make on performers and audiences, reflecting his interaction with both adult and young listeners. Among recent works, Wiprud's Violin Concerto (*Katrina*), composed for Ittai Shapira, has been released with the Royal Liverpool Philharmonic on Champs Hill Records, to acclaim. His



one-act opera *My Last Duchess*, with a libretto by Tom Dulack based on poetry by Robert Browning, premiered in April 2012. His 2014 work *Mudang*, combining Korean p'iri with string quartet, has been heard on three continents. Many of Wiprud's works explore spiritual experiences. Other works respond to American literature, including *American Journal*, based on Robert Hayden's poem, and *A Georgia Song*, inspired by Maya Angelou. Wiprud graduated cum laude in biochemistry from Harvard University, and earned his Master of Arts degree in theory and composition from Boston University, where he worked with David Del Tredici. He also studied with Robin Holloway at Cambridge University, and with Jacob Druckman and Bernard Rands at Aspen.

***Nonghyun* (2017)**

One of the most characteristic sounds of the gayageum is its wide, resonant vibrato, called *nonghyun*. A great artist can embody ineffable emotion in that sustained but fading vibration, and that is the sound world this work explores. The western string instruments are required to treat pitch as flexibly as the gayageum. They pluck and slide from one pitch to another, so that much of the piece takes place between attacks. When they play with their bows, they widen their vibrato so that harmonies become cloudlike. My *nonghyun* alternates between highly rhythmic plucked passages that exploit its tangy flavor, and lyrical, almost unmeasured, bowed passages inspired by *nonghyun*'s emotional qualities. *Nonghyun* also appeals to me as a title because its two syllables can be translated as string play—an apt description of my attempt to create a unified sound world for such differently constructed instruments. I composed *Nonghyun* in spring and summer 2017 for the Pacific Rim Music Festival. — T.W.



LEE Young-Ja was born in Wonju, Korea, in 1931. One of the most prominent female composers of her time, LEE studied at Ewha Women's University in Seoul, Paris National Conservatory, Manhattan School of Music, and Brussels Royal Conservatory. In 1989, she obtained a doctoral degree in musicology from the Sorbonne University in Paris.

From 1961 to 1983, LEE was professor and director of the composition department at Ewha, and chairman of the Korean National Committee for Asian Composers League (ACL). In early 1981 she co-founded, along with five other members, the first official women composers' gathering in Korea, the Korean Women Composers' Association, where she remains president. She was granted the Korean Musician Award (1994), the Presidential Award at the 27th Annual Korean Culture and Arts Award (1995), the Grand Prix at the 15th Annual Korean Composition Award (1996). In 2012 she received the Silver Cultural Medal from the president of Korea.

LEE has given countless concerts, many of them for charity purposes. She is one of the few Korean women composers mentioned in *The Grove Dictionary of Women Composers* (1994) and in the *New Grove Dictionary of Music and Musicians* (2001). Outside of her homeland, her music is performed in many countries including France, the Netherlands, the United States, Mexico, Indonesia, Australia, Japan, China, Taiwan, and Russia. She is also the author of two books on counterpoint and a thesis on Olivier Messiaen's orchestral works. She is a member of The National Academy of Arts, Republic of Korea.

Defunctis (2017) depicts the most devastating and heart-piercing event in the entire 86 years of my life. The term *Defunctis* in the title portrays a living person who is yet not alive, traversing from heavenly blessings into total darkness, and is a grieving tale of a lost princess, a tragedy that should not have taken place in one's lifetime.

In every bar of nearly 200 measures, in every single note, are found the grieving and aged composer's tears filled with anger, passion, and love. For three months, I have been living like a dying swan gushing all my energy and soul into music, imploring God to allow her to see the radiant sunshine again.

A swan weary of wailing still does not die. I wish my long song of prayer will reach God who will give mercy and bless the princess confined in the nest of darkness.

Throughout the piece, daegum (Korean bamboo flute) personifies the princess. I sincerely hope that the lament carried out through the winds and clouds by the viola, daegum, and harp will cast a love song of redemption. — L.YJ. (Translation by Nany Han, pianist/musicologist)



Hi Kyung Kim has been described by *The Washington Post* as a master of Asian and Western genre-blending. She is a composer whose work is noted for its creative unification of contemporary Western and traditional Korean musical vocabulary, philosophy, art forms, and

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performers. Kim received a B.A. from Seoul National University, and M.A. and Ph.D. from University of California, Berkeley. At UC Berkeley she received the *Ladd Prix de Paris*, which enabled her to work at Institut de Recherche et Coordination Acoustique/Musique (IRCAM) and the École Normale Supérieure in Paris (1988-1990). Her teachers include Andrew Imbrie, Olly Wilson, Gérard Grisey, and Sung-Jae Lee. Since 1992 she has been a Professor of Music at the University of California, Santa Cruz, where she is the artistic director of the Pacific Rim Music Festival.

As a two-time recipient of the Fulbright Scholar award, Hi Kyung Kim has conducted in-depth research on Korean music. In the past two decades Kim has collaborated with a number of Korean artists. These artists, internationally recognized for their contributions to Korean traditional music and art forms, have participated in several of Kim's recent compositions. Her projects have included three major multimedia works titled *Rituel*, for Korean and Western ensembles and Korean dance. These productions were featured at several venues worldwide. A new collaborative and multidisciplinary work, *Thousand Gates for the Ensemble Rituel*, was previewed at the Smithsonian Institution, including visual images by the Korean photographer Koo Bohn Chang. The work is now in preparation for its full presentation in upcoming years.

Her honors include an award from the American Academy of Arts and Letters, a Koussevitzky Music Foundation commission, a Fromm Music Foundation commission, a Meet the Composer/Commissioning USA grant, funding from the Korea Foundation and Arts Council Korea, Fulbright Senior Scholar awards, the Asian Cultural Council, as well as grants from the University of California Inter-Campus Arts Program, which made possible the establishment of the Pacific Rim Music Festival.

Kim was a guest composer and a keynote speaker at the Korea Society of Woman Composers. She was a featured composer

for the *Hún Qiáo* (Bridge of Souls) project *Remembrance and Reconciliation* premiere concert, presented by the Chamber Music Society of Minnesota with guest artist Yo-Yo Ma. She was invited as a composer to represent third-generation composers at the Asia Society in New York for the *Four Generations of Asian Composers* project, and was invited to the UNESCO 2nd World Conference on Arts Education in 2010 as a keynote speaker and composer. Recently she was invited by the National Center for Korean Traditional Performing Arts as a Fulbright senior scholar, working with traditional orchestras, where she conducted an in depth study of Korean court music.

Isles of Light (2013) is a tone poem inspired by the bird's-eye photo Dori Island (taken in Korea by Yann Arthus-Bertrand) and the poem *Isle of Eeo* by the Korean poet Ko Un. As depicted in the poem, a desperate situation in life is seeking/ longing for better life conditions. The four sections/ stanzas of the music reflect levels of despair, and use different intervals to express the tension of one's suicidal anxiety. Interwoven throughout is the hope of future light and better life. The beauty of the island in the photo shows the way to a better life.

Isles of Light was co-commissioned by the Koussevitzky Music Foundation and the Chamber Music Society of Minnesota. — H.K.K.



acclaimed San Francisco Symphony Youth Orchestra, which he led on its first European tour in 1986.

Mr. Milnes has conducted abroad frequently, and most recently in Mexico, Argentina, and Russia. A dedicated proponent of new music, Mr. Milnes has led many performances with Earplay, the Empyrean Ensemble, Composers Inc., Yarn/Wire, and the Left Coast Ensemble. With the Eco Ensemble he has conducted works by Pierre Boulez, György Ligeti, Jonathan Harvey, Beat Furrer, Harrison Birtwistle, Franck Bedrossian, Andrew Imbrie, Erin Gee, and Ivan Fedele. In September 2014 he led the Eco Ensemble in concerts of music by Berkeley composers at the Venice Biennale in Italy. As Music Director of the San Francisco Contemporary Music Players from 2001 to 2009, he commissioned and premiered new works from around the world by such composers as Phillipe Leroux, Liza Lim, Edmund Campion, Shulamit Ran, Zhou Long, Kui Dong, Earl Kim, and Cindy Cox. He has made recordings of music by John Anthony Lennon, James Newton, Jorge Liderman, and Pablo Ortiz.

About the Conductor

David Milnes serves as Music Director of the Eco Ensemble, Berkeley's professional new music ensemble in residence, as well as Music Director of the University of California, Berkeley Symphony Orchestra, which recently completed a European tour during which four new pieces by Berkeley composers were premiered. He received advanced degrees in conducting from SUNY Stony Brook and the Yale School of Music, studying with Charles Rosen, Otto-Werner Müller, Herbert Blomstedt, Erich Leinsdorf, and Leonard Bernstein, and won the prestigious Exxon Conductor position with the San Francisco Symphony at age 27. He also served as Music Director of the highly

About the Musicians

Borromeo String Quartet is an award-winning, world-famous ensemble of 25 years. With a pioneering reputation in the use of technology, Borromeo is lauded as visionary due to fresh interpretations of the classical music canon and the championing of works by 20th and 21st century composers. Borromeo has the trailblazing distinction of being the first string quartet to utilize laptop computers on the concert stage, which helps push artistic boundaries, allowing the artists to perform solely from four-part scores and composers' manuscripts, a revealing and metamorphic experience

ABOUT THE MUSICIANS

these dedicated musicians now teach to students around the world. In 2003 Borromeo became the first classical ensemble to make its own live concert recordings and videos, distributing them for many years to audiences through its Living Archive, a music learning web portal for which a new version will soon be released.

Borromeo has presented more than ten string quartet cycles by beloved masters such as Bartók, Beethoven, and Brahms. It has also enjoyed collaborations with composers John Cage, György Ligeti, Gunther Schuller, Osvaldo Golijov, Lera Auerbach, Jennifer Higdon, Steve Mackey, John Harbison, Derek Bermel, and Pierre Jalbert, among many others. The quartet has been ensemble-in-residence at the New England Conservatory and the Isabella Stewart Gardner Museum for 23 years, and has worked extensively as performers and educators with the Library of Congress (highlighting both its manuscript and instrument collections), the Chamber Music Society of Lincoln Center, and the Taos School of Music.

National Gugak Center Chamber Ensemble



SEO Eun-yeong, a Gayageum musician of the National Gugak Center Creative Traditional Orchestra, received her B.A. and M.A. from Korea National University of Arts. She received an award from the president of Korea at the 23rd Gimhae Gayageum Competition.



SEO Jeong-gon, a geomungo musician of the National Gugak Center Creative Traditional Orchestra, holds a B.A. and M.A. in Gugak from Hanyang University. He won a grand prize at the Dong-A Gugak Competition in the adult musician category. His solo album *Seo Jeong-gon Geomungo Sanjo* was released in 2006.



BAE Moon-kyung is an ajaeng musician of the National Gugak Center Creative Traditional Orchestra. She received her B.A. and M.A. from the Korea National University of Arts. She is a specialist of Important Intangible Cultural Property No. 1, Jongmyojeryeak.



KIM Bo-mi, a piri musician of the National Gugak Center Creative Traditional Orchestra, received her B.A. and M.A. from the Korea National University of Arts. She is skilled at the Important Intangible Cultural Property No. 46, *Piri Jeongak* and *Daechita* (traditional military band music). She released her digital single *Bomnaeum (The Scent of Spring)* in 2015.

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LEE Pil-ki, a daegeum musician of the National Gugak Center Creative Traditional Orchestra, graduated from Seoul National University with a degree in Gugak. As a master of *Daejeum Sanjo* (Important Intangible Cultural Property No. 45), she won a grand prize at the National Daejeum Competition.

Festival Ensemble Korea



JI Aeri is one of the most widely acclaimed gayageum performers in Korea today. She completed her undergraduate studies at Seoul National University and continued graduate work in gayageum performance at Ewha Women's University in Seoul. While obtaining her Ph.D., she studied with Hwang Byung-Ju, Ji Mi-Ja, Lee Jae-Suk, and Hwang Byung-Ki.

A member of the National Center for Korean Traditional Performing Arts, she has also taught at several institutions of higher education, including Seoul National University, Ewha Women's University, and Sook Myung Women's University. She has performed on nearly every continent, and has been invited to give solo recitals at the Kennedy Center, Harvard University, University of California at Berkeley, Henry Crown Hall in Jerusalem, and the Asian Art Museum in San Francisco.

By her early 20s, Ji had mastered and performed incredibly complex sanjo pieces. She premiered an entire 70-minute sanjo piece in 1997, and has since performed it frequently in Korea and abroad. Her repertoire is not limited to traditional Korean gayageum, but includes contemporary music as well.



SONG Jung-min is an artist, professor, and skilled performer of both traditional and contemporary gayageum pieces. She has been invited to perform at many prestigious Korean stages, including the LG Arts Center, the National Center for Korean Traditional Performing Arts, Young-San Art Hall, and Kum-Ho Art Hall. Her musical endeavors have taken her abroad to Italy, Austria, Spain, the United States, Germany, Japan, Poland, and France. Having completed her Bachelor of Arts, Master of Arts, and Doctor of Musical Arts at Seoul National University, she currently lectures at Sook Myung Women's University, and at Young In University. She is a member of the Korean Zither Musicians' Association, and leads the gayageum ensemble Sagye.



Soo-yeon Lyuh is a haegeum player, composer, and improviser currently based in the Bay Area. Although she has been rigorously trained in court and folk repertoires, she is widely celebrated for her masterful performances of new compositions for the haegeum. Deeply invested in exploring new possibilities for haegeum music, she was recently selected as a 2017 composer for Kronos Quartet's "50 for the Future" project. Lyuh served as a member of the National Gugak Center's new music troupe for twelve years, and has performed in many international festivals. She completed her B.A., M.A., and Ph.D. in Korean Musicology at Seoul National University, where she taught for six years. She currently serves as scholar-in-residence at Mills College in Oakland, CA.

Guest Artists



Kyle Bruckmann is a composer and performer whose work extends from a Western classical foundation into genre-bending gray areas encompassing free jazz, electronic music, and post punk. Bruckmann earned undergraduate degrees in music and psychology at Rice University in Houston, Texas, studying oboe with Robert Atherholt. He completed his Master's degree in 1996 at the University of Michigan, Ann

Arbor, where he studied oboe performance with Harry Sargous and contemporary improvisation with Ed Sarath. Shortly after moving to the San Francisco Bay Area in 2003, he joined forces with acclaimed new music collective sfSound, and with Quinteto Latino (a woodwind quintet specializing in Latin American composers). He is also a member of the San Francisco Contemporary Music Players, Eco Ensemble, and Splinter Reeds. He has worked with the San Francisco Symphony and most of the area's regional orchestras, remaining active in an international community of improvisers and sound artists. Current local groups include Addleds, Shudder, and mchtnchts. From 1996 until his westward relocation, he was a fixture in Chicago's experimental music underground. Long-term affiliations include the electro-acoustic duo EKG, the "rock" monstrosity Lozenge, and the experimental quintet Wrack (recipient of a 2012 Chamber Music America New Jazz Works award).



June Han is an internationally renowned harpist, praised for her "exceptionally varied phrasing and... innate sense of timing" (*Concert Review Magazine*). Her educational background includes the Conservatoire National Supérieur de Musique de Paris, Yale School of Music, and the Juilliard School, where she attained her doctorate. A member of several musical ensembles, Han is also an active orchestral player, and has collaborated with Orchestre de Paris, Kirov Opera Orchestra, and the New York Philharmonic. Han is an enthusiastic supporter of contemporary composers, and has premiered works by Charles Wuorinen, Samuel Adler, Lei Liang, and her mother, Young-Ja Lee. She currently teaches at several universities, including Yale, Columbia, and Juilliard.



Darren Lin is a percussionist, educator, and conductor currently based in Boston. A musician with diverse interests and numerous projects, he has most recently returned from a month-long residency in Japan, as a member of the Pacific Music Festival. There he worked with esteemed conductors Jun Markl and Valery Gergiev, giving orchestra concerts all over the country. He has also performed under JoAnn Falletta, Gerard Schwarz, and Brad Lubman. Equally at home playing contemporary music, Lin has worked closely with Pulitzer Prize-winning composers Steve Reich and John Luther Adams. He has commissioned and premiered several pieces, including Dave Hollinden's *Locomotion* (2012) for percussion quartet. Lin was also a member of the Cleveland premiere of Adams' large-scale percussion piece *Inuksuit*. He holds degrees from the University of Michigan and the Eastman School of Music, and is currently studying at the New England Conservatory.



Stacey Pelinka enjoys performing a broad spectrum of classical music, particularly in the contemporary chamber vein. She is a founding member of the Eco Ensemble, resident at UC Berkeley and CNMAT, and a longtime member of the Left Coast Chamber Ensemble. An active orchestral musician, Ms. Pelinka plays

principal flute with San Francisco Opera's Merola Program productions, second flute with the Berkeley Symphony, the San Francisco Chamber Orchestra, the Midsummer Mozart Festival, and piccolo with the Santa Rosa Symphony. She freelances throughout the Bay Area, performing frequently with the San Francisco Contemporary Music Players, Earplay, the Oakland and Marin Symphonies, and others. A native of the Bay Area, Ms. Pelinka attended Cornell University and the San Francisco Conservatory, where she studied with Timothy Day. A certified Feldenkrais Method® practitioner, Ms. Pelinka teaches Feldenkrais classes to the musicians of the San Francisco Symphony. She enjoys applying theoretical concepts from the method in her flute instruction, which has a strong somatic focus. She teaches flute at UC Davis and UC Berkeley.

John Sackett

is a clarinetist and composer. He has been on the faculty at the University of California, Santa Cruz. He earned his Bachelor of Music degree from the San Francisco Conservatory of Music, where he studied clarinet with Alan Balter, and composition with



John Adams and Ingram Marshall. During his graduate studies in composition at Mills College, he studied with Terry Riley. He later studied under Andrew Imbrie and Olly Wilson while obtaining his M.A. and Ph.D. from the University of California, Berkeley. As a clarinetist, he performed solos with the Minnesota Orchestra at age 16. He received a fellowship to the Berkshire Music Festival at Tanglewood, where he studied clarinet with Harold Wright, and has performed with Terry Riley's group Khayal in the Bay Area. Mr. Sackett has received a composition grant from the National Endowment for the Arts, and the Charles Ives Composition Award from the American Academy Institute of Arts and Letters. His skill as a clarinetist is sought throughout the San Francisco Bay Area, and he has performed many premieres especially written for him.



Premiere Concert II: INTO BEING

New York New Music Ensemble
Festival Ensemble Korea

Friday, October 27, 7:30 PM
Music Center Recital Hall

PROGRAM

Einfluss*

Laurie San Martin
Gayageum, Haegeum, Violin, Cello
SONG Jung-min, Gayageum
KIM Soo-yeon, Haegeum

Paeon & Processional*

Benjamin Carson
Gayageum, Electronics
SONG Jung-min, Gayageum

Rituals*

David Cope
JI Aeri, Gayageum

Ayre**

Chaya Czernowin
Flute, Clarinet, Piano, Percussion, Violin,
Viola, Cello, Electronics

Primordial Particle System*

Karlton Hester
Gayageum, Haegeum, Tenor Sax, Cello,
Piano, Pre-recorded electronic score
SONG Jung-min, Gayageum
Soo-yeon Lyuh, Haegeum

INTERMISSION

KUMKIRI 꿈길 이 *

CHOE Uzong
Flute, Clarinet, Percussion, Piano,
Violin, Cello

snakey snake*

Larry Polansky
Haegeum, Electronics
Soo-yeon Lyuh, Haegeum

sandstone(s)*

Richard Carrick
Gayageum, Haegeum, Ajaeng, Flute,
Violin, Cello
SONG Jung-min, Gayageum
KIM Soo-yeon, Haegeum
KIM Yejina, Ajaeng

O-U-Ga

LIM June-Hee
Gayageum, Flute, Clarinet, Violin, Cello,
Piano, Percussion
JI Aeri, Gayageum

Festival Ensemble Korea
Gayageum: JI Aeri, SONG Jung-min
Ajaeng: KIM Yejina
Haegeum: Soo-yeon Lyuh, KIM Soo-yeon

New York New Music Ensemble
Flute: Emi Ferguson
Clarinet: Jean Kopperud
Percussion: Daniel Druckman
Piano: Stephen Gosling
Violin: Linda Quan
Cello: Chris Finckel
Conductor: Eduardo Leandro

Guest artist
Viola: Polly Malan

* World Premiere, written for the 2017
Pacific Rim Music Festival

** West Coast Premiere

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Laurie San Martin is a composer and professor currently based in Davis, California. Her compositions are known for compelling narratives, exploring the intersection between texture and line. She primarily writes concert music for chamber ensembles and orchestra, but has also written for theater, dance, and video. Her music has been performed across the United States, Europe, and Asia. Most recently she has enjoyed writing for virtuoso soloists including violinists Hrafnhildur Atladottir and Gabriela Díaz, percussionists Chris Froh and Mayumi Hama, Haleh Abghari (soprano), Yi Ji-Young (gayageum), and David Russell (cello).

Laurie has worked with numerous ensembles including the San Francisco Contemporary Music Players, Berlin Piano Percussion, Left Coast Chamber Ensemble, eighth blackbird, SF Chamber Orchestra, Lydian Quartet, Magnetic South Ensemble, and Washington Square Contemporary Chamber Players. Recipient of the 2016 Guggenheim Fellowship, she has also received awards from the Fromm Foundation, American Academy of Arts and Letters, League of Composers-ISCM, International Alliance for Women in Music, and ASCAP Morton Gould Young Composer Awards.

Laurie holds a Ph.D. in Theory and Composition from Brandeis University. She has taught at Clark University and is currently Professor of Music at the University of California, Davis.

Einfluss (2017)

Einfluss means influence or leverage in German. The piece is about the different roles that instruments take when featured, or when in the background or accompaniment. This short work is written for the Pacific Rim Music Festival at the University of California, Santa Cruz, and is gratefully dedicated to Hi Kyung Kim. — L.S.M.



Benjamin Carson was born in North Carolina and spent a good part of his first eight years in the trailer parks, highway rest areas, and rural campgrounds of 47 different U.S. states, following parents who worked for the U.S. Geological Survey, while bird-watching and fossil-hunting their way back and forth across the country. Later, in Walla Walla, Washington, he was led to music by Argentine composer José Rambaldi (d. 1989) and comedian-singer Bradley Hunt (d. 1988), whose lives were cut short by AIDS while Ben was still a teen. His work ranges from intimate and understated chamber music to a large-scale music drama based on a *Star Trek* teleplay, and emphasizes “the establishment and erosion of musical boundaries, the evolution/devolution of melody, and the use of silence as a structural component” (Robert Schulslager, *Fanfare Magazine* July/August 2012). Most of Carson’s music explores the phenomenon of *voice* in music as an opportunity for play, and paradox, in which “each element in a false dichotomy defines and becomes the other,” offering listeners “the opportunity and responsibility to navigate our [own] uniquely useful paths”

(Christopher Williams, “On the Piano Music of Ben Carson”, in *The Open Space Magazine*, Issue 5, December 2005). Carson’s music has been performed widely at international festivals, and has been the subject of portrait concerts at Sydney Conservatory’s 2005 “Music and Social Justice” conference, at Columbia University (2009), and with the International Society for Improvised Music (2010). He is currently Associate Professor of Music at UC Santa Cruz.

Paeon & Processional (2017)

My work on this piece began with a lot of listening, and then, with a question about melodic rhythm. What is this dance-inspired notion of *pulse*, that seems to link most musical traditions—that is, the feeling that a repeating group of bodily movements, however flexible, is what guides the passage of time? How does pulse really work in my musical life, cradled and hemmed-in by my own mostly late-20th-century American experiences? What would it be like for a gayageum player to explore that sense of rhythm, from a remote vantage point—could she draw everything—the instrument itself, as well as my limited framework ... her own sensibilities, and mine... into a new space, unfamiliar to all? As a long-time student in the “zither” tradition, I am deeply honored and excited—and a little bit shy!—to have had this chance to compose for gayageum, especially with the support and patience of such a gifted artist. —B.C.

David Cope is Professor Emeritus of Music at the University of California, Santa Cruz. His books on the intersection of music and computer science include *Computers and Musical Style*, *Experiments in Musical*



Intelligence, The Algorithmic Composer, Virtual Music, Computer Models of Musical Creativity, and Hidden Structure. They all describe and explore the computer program called Experiments in Musical Intelligence. Works composed in his own style include ten symphonies, six string quartets, several chamber orchestra pieces, and a host of other works, most of which have been performed around the world, and all of which are available on recording. Cope is also a notable painter, with many works on display in galleries and homes around the world, a playwright, and an author of 23 published novels and ten books of short stories to date (over 200 in all). He also writes books on board games he has created, artificial intelligence, computer programming, and music theory.

Rituals (2017)

Rituals is written for gayageum, wind chimes, bass drum, and vocals, often heard simultaneously. The work has many influences, including Navajo chants and texts, American instruments and translations, and Korean instruments, while experimenting with various performance techniques. This combination of elements stems from the proposition that while there are many distinct and separate cultures, their traditions can be shared and harmonized with one another. The piece celebrates music and the arts as an avenue for people of differing cultural backgrounds to experience a deeper mutual love and respect. —D.C.

Chaya Czeronwin is a composer of world-renowned operas, orchestral and chamber works. Born and raised in Israel, Czeronwin began her studies there and went on to study in Germany and the United States. Awarded many grants, she has been invited to live and study in Japan, Germany, and Austria. Having held professorships at University of California, San Diego and University of Music and Performing Arts in Vienna, Austria, she is currently the Walter Bigelow Rosen Professor of Music at Harvard University. Together with Jean-Baptiste Jolly, the director of Akademie Schloss Solitude near Stuttgart, and composer Steven Kazuo Takasugi, she has founded the



summer Academy at Schloss Solitude, a biannual course for composers.

Czeronwin's work is characterized by the use of metaphor as a way of reaching an unfamiliar sound world, with the aim of reaching a subconscious music that goes beyond style conventions or rationality. Her pieces have been programmed in most of the significant European new music festivals, and in Japan, Korea, Australia, the US, and Canada. She has composed two large-scale works for the stage: *Prima...ins Innere* (2000, Munich Biennale), chosen as the best premiere of the year by the Opernwelt yearly critic survey, and *Adama* (2004/5) with Mozart's unfinished *Zaide* (Salzburg Festival 2006). She was appointed Artist in Residence at the Salzburg Festival in 2005/6, and at Switzerland's Lucerne Festival in 2013.

Czeronwin's work has received numerous awards, including the Kranichsteiner Musikpreis (1992) at Darmstadt Ferienkurse, the Composer Prize (2003) of the Ernst-von-Siemens Foundation, and a Guggenheim Foundation fellowship (2011). Most recently, her CD *The Quiet* has been awarded The Quarterly German Record Critics' Award (2016).

AYRE (2016)

Towed through plumes, thicket, asphalt, sawdust, and hazardous air, I shall not forget the sound of it. This piece is a small window into which one looks, as through a microscope, at what makes small things move, and transforms the sonic tissue of moving noises/sounds into a song. The instruments in the piece focus on miniscule areas of movement. Within these boundaries, repetitive, restricted materials seem to be dragged on various surfaces. The second part of the work witnesses the tiny and effortful movements open the musical territory to an unexpected negative space.

This can here be seen as a sonic continuity, which evokes a notion of place rather than an event or process. This world is created by and lies between particular musical actions and sounds. It is a place of deep, colored silence. My piece is dedicated to Ensemble Norrbotten, NEO. — C.C.



Karlton E. Hester, Ph.D. (composer/flutist/saxophonist), began his career as a composer and recording artist in Los Angeles, where he worked as a studio musician. He received a Ph.D. in composition from the City University of New York Graduate Center and is currently Director of Jazz Studies at the University of California, Santa Cruz. He is the founding music director of the Fillmore Jazz Preservation Big Band (in San Francisco), founding director of Hesterian Musicism, and served as Herbert Gussman Director of Jazz Studies at Cornell University (1991-2001) – where he established the Annual Cornell Jazz Festival. Hester specializes in interdisciplinary, premeditated, spontaneous, transcultural, and electro-acoustic composition and improvisation. His compositions range from solo cycles for various woodwinds to chamber configurations, music videos, and electroacoustic symphonic works in an eclectic array of styles. Hester has performed in Bolivia, Nigeria, Egypt, Korea, Germany, France, South Africa, Hong Kong, Thailand, Canada, Peru, and Mexico.

Dr. Hester has been the recipient of composer fellowships, grants, and commissions from the National Endowment for the Arts, American Composers Forum (SF Bay Area Chapter), UC Santa Cruz Dean's Excellence

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Award, New York Foundation for the Arts, New England Council of the Arts, Fund for US Artists for International Participation in International Festivals, ASCAP, UCSC Arts Institute, the William Grant Still Foundation, and a Postdoctoral fellowship from the Mellon Foundation, amongst others. Selected albums and DVDs include *Transcultural Musicism* (2016), *21st-Century Musicism*, *The Divine Particle Vision*, *The Fillmore Jazz Preservation Big Band* (featuring John Handy and Denise Perrier), *Harmonious Soul Scenes 200*, *Musicism for the Sake of Love*, *Hesterian Liberation*, *Reconstructive Musicism*, *Karlton Hester and the Contemporary Jazz Art Movement*, *Hesterian Musicism*, *Dances Purely for the Sake of Love* and others. His books on music include *Survey of African Music* (2011), *Exploratory Musicism: Ideas for Spontaneous Composition* (2010), *African Roots of the "Jazz" Evolution* (3rd Edition, 2017), and *The Melodic and Polyhythmic Development of John Coltrane's Spontaneous Composition in a Racist Society*.

Primordial Particle System (2017)

This composition is inspired by the capability of dividing the nucleus of an atom to create energy (nuclear fission), and mimics this process musically. Through "creative fission," this piece attempts to transform and intermingle aspects of Korean, African-American, Afro-Cuban, European, and African musical systems. I divide musical features of Korean pansori, West African drum ensemble polyrhythms, and Afro-Cuban montuno, revising these sounds to then blend them with African and European influences. There are shared creative elements between the cultural approaches involved in this process-- namely, an emphasis on audience interaction, the incorporation of improvisation, ritual context settings, and performance within interdisciplinary environments.

In both jazz and many Korean traditional styles, there is interaction between the musician and audience—represented here by the gayageum's chanting notes, much like a pansori singer's stories. The cello alludes to

bass music of the 1960's-70's African-American jazz and funk, while the piano maintains the improvisatory nature of Afro-Cuban music. The haegeum and tenor saxophone move between primary melodic roles to additional rhythmic contribution at times, imitating how Korean drum ensembles might interact. West African polyrhythms provide a unifying theme, and the electronic backdrop aims to create a space for trans-cultural musical merging. — K.H.



CHOE Uzung was born in 1968 in Seoul, Korea. His studies in composition and music theory at Seoul National University, Mozarteum in Salzburg, and Conservatoire National Supérieur de Musique de Paris, exposed him to a range of influences, which inform the wide variety of musical styles and aesthetic standpoints present in his work.

Since 1994, Choe has worked with the theater troupe Yon-Hee Dan. He has composed and directed numerous pieces for musical theatre, and his most recent works reflect his interest in unifying classic European literature with traditional Korean music. His work *Rose* was the opening piece of the 2006 Tongyeong International Music Festival, and he was commissioned by the city of Seoul to write his grand opera *Love Letter* in 2012. Most recently, Choe has demonstrated his talent in composing musical comedies, including *Ophelia* in 2013, an adaptation of Shakespeare's Hamlet.

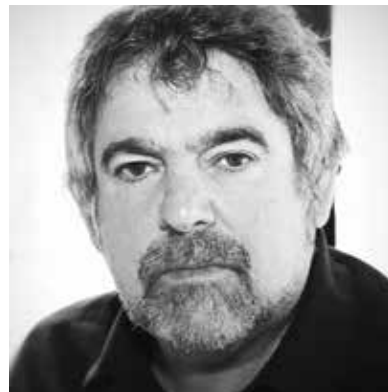
Choe is currently writing a new musical theater composition called *Song of Dewdrops*, which combines Korean traditional performing arts with musical comedy, to be premiered in November of 2017. He has been a professor of composition and theory at Seoul National University since 2001, and the artistic director of Ensemble TIMF (in residence at Tongyeong International Music Festival).

Kumkiri (2017)

This piece is based on a traditional gagok (Korean art song), which begins with the word "kumkiri," meaning dream path. When listening to gagok I find myself somewhere amid silence or at a standstill, aware that music is a way capable of taking us to mysterious worlds in seconds of time. There is no singer in the piece, but I'd like to share the original text:

*If the trail I used to step on
in my dream left traces behind,
Outside of her window,
There would be a worn stone path
It is such sorrow that a dream path
leaves no traces behind. — C.UZ.*

Larry Polansky is a composer, theorist, music professor, writer, performer, programmer, editor, and publisher. He initially studied with Ron Riddle at the New College of Florida in Sarasota, then at the University of California, Santa Cruz, where in 1976 he earned his Bachelor of Arts in mathematics and music, and in 1977 with James Tenney at the York University in Toronto. He studied composition with Ben Johnston at the University of Illinois at Urbana-Champaign, and there earned his Master of Arts in 1978.



He also had private studies in jazz guitar with George Barnes, Mick Goodrick, and Chuck Wayne. Among his honors are the Fulbright Fellowship (1995–96) and the Sony Music Fellowship (2001).

Although mostly a composer of chamber, choral, vocal, piano, and electroacoustic works performed in Europe and the Americas, he is also an active electric guitarist and writer. Originally from New York, Polansky now resides in Santa Cruz, California, and has taught at UC Santa Cruz since 2013. He is also the Emeritus Strauss Professor of Music at Dartmouth College, co-director and co-founder of Frog Peak Music, co-founder of the Leonardo Music Journal, and has served on the board of directors for *Perspectives of New Music* since 1995.

snakey snake (2017)

snakey snake is a work for haegeum (or any string instrument) and live computer. It was written for Soo-yeon Lyuh at the request of my colleague Hi Kyung Kim, for the 2017 Pacific Rim Music Festival. The work is related to my three previous Cantillation Studies: *B'rey'sheet*, for voice and live computer (1984 – 1986); *V'leem'shol*, for five flutes (1984); and *E'leh Tol'd'ot*, for four marimbas and live computer (1986). The first of these, like *snakey snake*, tunes in real-time to the performer's melody, using an evolving notion of the complexity of harmonic space. A special thanks to David Kant for his advice on the computer software. — L.P.

Richard Carrick, a Guggenheim fellow, composer, performer, and teacher, creates music influenced by his multicultural background and experiences, as well as his commitment to inspire professionals, audiences, and youth through composition and performance. His most recent musical release, *Cycles of Evolution*, includes pieces commissioned and performed by musicians of the New York Philharmonic, Either/Or, Sweden's Ensemble Son, Hotel Elephant, and DZ4. Carrick either conducts or performs in every piece on this album, which has garnered attention not only as chamber music, but also in the new music and guitar



worlds. Other works by Carrick have been commissioned by the Fromm Foundation, premiered by the MIVOS Quartet, Marilyn Nonken, and presented at numerous festivals internationally.

Carrick is co-founder and co-artistic director of the contemporary music ensemble Either/Or, declared “a trustworthy purveyor of fresh sounds” by *The New York Times*, and winner of the Chamber Music America/ASCAP Award for Adventurous Programming. As conductor and pianist, Carrick has worked with many celebrated composers including Helmut Lachenmann, Jonny Greenwood, Chaya Czernowin, Elliott Sharp, George Lewis, Alvin Lucier, and Rebecca Saunders. Carrick's conducting of Either/Or's ambitious presentation of John Cage's *Party Pieces* brought together 125 renowned composers from around the world.

A US citizen born in Paris of French-Algerian and British descent, Carrick received his B.A. degree from Columbia University, Ph.D. from the University of California, San Diego with Brian Ferneyhough, and pursued further studies at IRCAM and the Koninklijk Conservatorium in The Hague. Carrick recently taught composition at Columbia and New York Universities and has presented master classes and lectures throughout the United States, Europe, and Asia. He is a cornerstone of the teaching artist faculty for the New York Philharmonic, through which he has mentored hundreds of young composers internationally.

sandstone(s) (2017)

Sandstone (the rock) is created over long periods of time by the sedimenting of sand. Sand stones (sand in the shape of stones) are easily made on the beach, coming apart as quickly as they are made. There is a

kinship in this duality of experience when working with these ancient Korean instruments and melodies, which I have had the great pleasure of engaging for the past few years. *sandstone(s)* references Chun Hyang Ga-Jajin Sarang ga, Dan Ga-Sa Cheol Ga, and Bangataryeong Gangsanje Simcheongga. — R.C.



LIM June-Hee was born in Seoul, Korea in 1959, and studied composition at the city's Yonsei University. She went on to Indiana University, where she received a doctoral degree in composition. Lim's works have been lauded for breaking down the barriers between Western, traditional, contemporary, and popular styles, creating new horizons for global music. Recognized for her talent both at home and abroad, Lim has received numerous composition awards in Korea, and her music has been selected and performed worldwide at the International Society of Contemporary Music World Music Days, the Asian Composers League Conference and Festival, the St. Petersburg International Music Festival, the Beijing Modern Music Festival, and the International Festival of Women in Music.

Lim's opera, *Soul Mate*, was premiered at the Frankfurt Opera Theater in 2006, and was praised as “the ideal union of abundant Korean culture and European classical elements.” Her orchestral works have been performed throughout Europe, and she was commissioned by the National Orchestra of Korea to write *A Fisherman's Song of*

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Four Seasons, which earned her the 2011 Korean Composition Award from the Music Association of Korea.

Lim is currently a resident composer of the KBS Symphony Orchestra, vice chairman and professor at Korea National University of Arts, and Artistic Director of the Korean Composers Society. She focuses her academic career on globalization and modernization of Korean music through education and research.

O-U-Ga (Five Friends in Nature)

This work is composed for gayageum, clarinet, violin, cello, piano, and percussion. It is inspired by the famous Korean poet Yun Seondo's poem *O-U-Ga*, written in 1642. Seondo describes five "friends" he discovers in nature: Water, Rock, Pine, Bamboo, and Moon, and the harmony he finds among them. The composition consists of a prologue, five sections, and an epilogue. Seondo is represented by the gayageum in the prologue, inviting each friend into conversation over the five consecutive sections: Water (piano), Rock (clarinet), Pine (cello), Bamboo (flute), and Moon (violin). Percussion represents air, sky, and earth. *O-U-Ga* was composed to emphasize the intrinsic characteristics of each instrument, and musically mimic the harmony found in nature.

O-U-Ga by Yun Seondo

Counting how many friends of mine there are, Water, Rock, Pine, Bamboo.
Moreover, Moon is rising up shining from the east mountain, beautiful to behold.
Let's stop then, I'm full of these five, what else to wish for?

Water

The color of a cloud said to be beautiful, but often gets dark.
The sound of wind heard clean, but often ceases to blow.
Then it is only Water, which has never stopped ceasing and is still clean.

Rock

Why does the flower blossom and wither,
Why does the grass become green and then turn yellow?
No matter how much I think, I suppose only the rock never changes.

Pine

If it gets warm, there blossom flowers,
if it gets cold, leaves fall down,
Pine! How do you stand in spite of snow or frost?
From that I surely know your roots reach deep into the ground.

Bamboo

Not a tree, not a grass, who told you to grow so straight,
and how is your inside hollow?
Still, you remain green for four seasons,
I am very fond of it.

Moon

A small thing rises up high,
shines on the whole world,
At midnight, is there anything more than light?
You saw me and still are quiet,
I suppose you truly are my friend.
(Translated by LIM Hyeong-Jin)
— L.JH.

About the Musicians:

Festival Ensemble Korea

JI Aeri [see Premiere Concert I]

SONG Jung-min [see Premiere Concert I]



KIM Yejina is an ajaeng performer from Korea, whose interest in music began very early on. First introduced to music as an 11-year-old through the flute and Samulnori (Korean percussion), Kim dedicated herself to the study of traditional Korean music as early as middle school. She is currently studying Ajaeng at Seoul National University, and her knowledge and abilities have grown to encompass both traditional Korean and contemporary music. Her most recent performances have included collaborative concerts with the Asian Art Ensemble and the Ajaeng Recital in Berlin

Soo-yeon Lyuh [see Premiere Concert I]



KIM Soo-yeon is a haegeum performer from Seoul, Korea. Since her early childhood, Soo-yeon had a strong interest in art, and dreamt of becoming a famous artist. Motivated by her deep passion for music, she graduated with honors from Korean National University of Art and continued on with graduate level studies. Formerly a member of The National Youth Orchestra Company of Korea and a guest member of Seoul Municipal Traditional Music Orchestra, Kim now plays with the Korean Haegeum Ensemble. Kim has received awards from the Music Association of Korea and The National Center for Korean Traditional Performing Arts, and she has played solo with the Sejong Traditional Music Orchestra.

New York New Music Ensemble

New York New Music Ensemble (NYNME) has been commissioning, performing and recording important and upcoming composers since 1976. They have in fact been the means by which many of these have

become more known and appreciated. NYNME has been recognized and supported by several foundations, including the Jerome Foundation, the Fromm Foundation at Harvard, the Mary Flagler Cary Foundation, the Mellon Foundation, the Koussevitzky Foundation, the NEA and NYSCA, among others. They have performed numerous college residencies (Long Beach, UW Madison, Univ. of Pittsburgh), appeared at major festivals (Ravinia, Santa Fe, June in Buffalo, Pacific Rim, The Thailand International Composers Festival), and have recorded a huge discography of important chamber works. They have traveled to Europe, Asia, and South America to perform, teach and record, and have branched out into theater music (instrumentalists doubling as actors and singers) and adventuresome electronic, interactive new technologies.

Their primary mission is to give concerts that amuse and entertain. Second and more globally, they wish to support American composers, and increasingly European, South American and Asian, through commissioning, performing, and recording. Third, they are always working to create new audiences for serious chamber music. NYNME's number of commissions is over 120, their recordings more than 20, and performances range into many hundreds.

Guest artist

Polly Malan has played contemporary music for many of her solo recitals, with ensembles, and in festivals, including the Pacific Rim Festival, New Music Works, Alea II, the New Frontiers Festival, and the Aspen and Spoleto Festivals. She has played with the San Francisco Opera, and was principal violist of Western Opera Theatre and the Bayshore Lyric Opera. Chamber music performances presently include Telluride Chamber Music Festival and Santa Cruz Chamber Players. She also plays with the Skywalker Philharmonic for recording films and video games. The Hidden Valley String Orchestra, a conductorless ensemble of which she is a founding member, is a particular passion of hers. Malan studied 20th Century Performance Practice in graduate school at Stanford and at University of California,

Santa Cruz, and received her undergraduate degree at Bowdoin College in British History and Music.





Premiere Concert III : *SPROUTING INTO Young Composers Edition*

Festival Ensemble Korea
Borromeo String Quartet
New York New Music Ensemble

Saturday, October 28, 7:30 PM
Music Center Recital Hall

PROGRAM

Hyeon (String) – Hyung (Fierce) – Han (Grief)

SONG Jung

Geomungo, Gayageum (25 strings), Cello

KRE

Jon Yu

Haegeum, Flute, Cello

Scatter

Addie Camsuzou

Gayageum, Haegeum, Violin, Cello

Borromeo String Quartet

Transnaturalizaciones

Pablo Rubio-Vargas

Gayageum, Geomungo, Haegeum, Flute,

Clarinet, Cello

Fabrication

Samuel Fibich Yulsman

Ajaeng, Geomungo, Flute, Piano,

Percussion

INTERMISSION

Vibreum

Ed Garcia

Haegeum, Percussion

Metamorphosis of Sanjo

Sanguk Kim

Ajaeng, String Quartet

Borromeo String Quartet

Chaos

Yunxiang Gao

Gayageum, Flute, Clarinet, Piano,

Violin, Cello

Tears in Your Bottle

Sarang Kim

Haegeum, Clarinet, Violin, Cello,

Piano, Percussion

Flowing Tone

BAE Seung-hye

Gayageum (12 strings),

String Quartet

Borromeo String Quartet

All are premiere performances, written for
the 2017 Pacific Rim Music Festival.

Festival Ensemble Korea

Gayageum: KIM Chul-jin

Geomungo: PARK Jeong-min

Haegeum: Soo-yeon Lyuh, KIM Soo-yeon

Ajaeng: KIM Yejina

Borromeo String Quartet

Nicholas Kitchen, Kristopher Tong: Violins

Ken Hamao: Viola

Yeesun Kim: Cello

Conductor: Nathaniel Berman

New York New Music Ensemble:

Flute: Emi Ferguson

Clarinet: Jean Kopperud

Percussion: Daniel Druckman

Piano: Stephen Gosling

Violin: Linda Quan

Cello: Chris Finckel

Conductor: Eduardo Leandro

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SONG Jung is a Korean traditional music composer who has graduated from Korean National University of Arts and School of Korean Traditional Arts. He has been awarded by Dong-A Korean Traditional Music Concourse (hosted by the Dong-A Daily News), 21C Korean Music Project, and Shinakhoe Creative Traditional Music Competition. Though involved in various genres, including traditional music, drama, and dance music, Song Jung's main devotion has been his *Neo* series: *Neo Daechwita* for Korean traditional orchestra, *Neo Boheoja* for piri ensemble, and *Neo Yeominlak* for gayageum ensemble. He is currently pursuing graduate study and lecturing at the Korean National University of Arts.

Hyeon (String) – Hyung (Fierce) – Han (Grief)

This work deals with hyung (evil) and han, a feeling of sorrow, grief, and unavenged injustice. It is a fearful thing, for instance, that children full of beauty drown in the cold sea. All of us have accumulated a certain amount of han in our hearts. I hope that healing comes not from grief-induced rage, but a transcendence of these emotions. Although the long history of Korea has embraced han like a mature crystal, this affect is not limited to my country. I hope that this work will comfort the injured and relieve the heart. —S.J.

Jon Yu is a Taiwanese-American composer whose works explore notions of ritual, utility, and excess. His music has been performed in Germany, Singapore, and throughout the US by ensembles and soloists such as Mivos Quartet, Ensemble Signal, Wet Ink Ensemble, Trio SurPlus, Eco Ensemble, Wild Rumpus, Transient Canvas, clarinetist Matt Ingalls, saxophonist Brien Henderson, and trumpeter Chad Goodman. Yu has been an active participant at festivals like June in Buffalo (2014), Dian Red Kechil International Young Composers Residency (2015), Walden School Creative Musicians Retreat (2014), Summer Institute for Contemporary Performance Practice (2016), and Darmstadt Ferienkurse (2016).



Yu holds degrees from the University of California, Santa Cruz, and San Francisco State University. He is currently pursuing a Ph.D. in composition at UC Berkeley. His principal teachers have been Franck Bedrossian, Ken Ueno, Edmund Campion, Cindy Cox, Richard Festinger, and Benjamin Sabey. He has also participated in master classes and private lessons with Steven Takasugi, Klaus Lang, Mark Andre, Kaija Saariaho, Ming Tsao, Joshua Fineberg, and Eve Beglarian.

KRE

"Everything must be arranged to a hair in a fulminating order."

– Antonin Artaud, *Pour en finir avec le jugement de dieu*



Addie Camsuzou is a composer and violinist from the central coast of California. She graduated magna cum laude from Sacramento State University with a Bachelor of Music degree in Music Theory/Composition. There she studied composition with Stephen Blumberg and violin with Ian Swensen and Anna Presler. In 2014 she was awarded Honorable Mention in the FeNAM Student Composers Competition and received the Camerata Capistrano Scholarship. The following year she won Best Arrangement in the CSUS School of Music Scoring and Arranging Competition, and Best Composition in the FeNAM Student Composer Competition. She is currently pursuing a Ph.D. in Composition at the University of California, Davis.

Scatter was inspired by the transient actions of fallen leaves in autumn. They may rustle in the breeze or become completely animated by a gust of wind, but their liveliness is only made possible through the influence of outside forces. This concept is here the basis of orchestration: instruments imitate each other motivically and gesturally to create the illusion that one is being swept up by the other. Additionally, broad gestures and brittle textures aid in creating a sound world reminiscent of dry, dead leaves on a blustery day. — A.C.

Pablo Rubio-Vargas is a multimedia artist and composer from Mexico. He is currently pursuing his Doctor of Musical Arts degree in Composition at University of California, Santa Cruz. He previously studied composition with Ignacio Baca in Queretaro. In 2013 he completed a M.F.A. in Improvisation, Composition & Technology at University of California, Irvine, in the class

of Christopher Dobrian. Pablo has attended lectures, seminars, and classes with composers including Rodrigo Sigal, Juan Trigos, Nicole Mitchell, Brian Ferneyhough, Larry Polansky, David Evan Jones, and Hi Kyung Kim.



Pablo has been fortunate to work with musicians as outstanding as International Contemporary Ensemble (ICE), Arditti String Quartet, Horacio Franco, Wilfrido Terrazas, Eva Zondler, Alexander Bruck, Bergamasque Duo, Eighth Blackbird, and Daniel Sanchez. He has participated in projects dealing with music improvisation using new technology, and has performed contemporary music with ensembles including Colectivo Kaoss, Paracaidistas Alrevés, Sound Body Collective, and Cuarteto Yagalé.

Transnaturalizaciones is a metaphor for experiencing nature in the digital world. The title reflects my current compositional process, which involves extracting sound materials from natural field recordings, and abstracting them into electroacoustic compositions. The idea is to interpolate different sonic realms, like a natural environment transformed into data and then recreated as a live ensemble piece. The musicians are prompted to listen to the electroacoustic composition of three minutes, and play it back over six minutes. This version is only for the ensemble, and they are the ones reconstructing the “nature” of the sound.

— P.R.V.



Samuel Fibich Yulsman is a composer, pianist, and multimedia artist whose work spans a wide range of musical idioms. As a pianist, he has collaborated closely with a broad array of composers and improvisers. As a composer, Yulsman’s work explores a diversity of materials and approaches to sound, ranging from choreographic treatments of performer gestures and interactions, to slowly unfurling harmonic narratives and blues-inspired experiments with repetition. His work has been performed by ensembles including JACK Quartet, Wet Ink Ensemble, Mivos Quartet, loadbang, counter(induction), and Westerlies Brass Quartet. In 2016 Yulsman was selected for the 1st annual Wet Ink Large Ensemble Readings Project. Most recently, he was chosen as a participant in the 2017 Ostrava Days Institute. Yulsman also performs and composes with electronics. In April 2017, he worked with George Lewis and the S.E.M. Ensemble, performing the electronics for Lewis’ Emergent and Seismologic, with Claire Chase and Dana Jessen at Bohemian National Hall.

Yulsman is currently pursuing a Doctor of Musical Arts degree in composition at Columbia University, where he studies with George Lewis, Georg Haas, and Fred Lerdahl. In 2014 he completed undergraduate studies in anthropology at Columbia University. There he received the Ella Deloria Fellowship for his work in recording and documenting music from Siwa, Egypt. He was also nominated for the Louis Sudler Prize in the Arts by the Columbia University Music Department, and is currently a recipient of the Victor Barnouw Fellowship Fund.

Fabrication simulates the growth of abstract sonic bodies and imagines different scenarios within which they might come into

contact with each other. Larger aggregate bodies often emerge from these momentary contacts. Sometimes they evolve slowly, luxuriating in the newfound moment; alternatively, they quickly dissipate only to re-emerge at inconvenient, untimely intervals. As such, the relationship between larger aggregate bodies and individual sonic bodies from which they emerge is central to the musical drama of *Fabrication*. Rather than moving along a monolithic trajectory, however, this relationship undergoes constant transformation, drifting, leaping, and nervously fluttering along a continuum of potential outcomes.

On either end of the outcome continuum are two relational extremes: 1) The individual component sound-bodies are increasingly defined by the momentum of an emerging aggregate, producing a sense of immanent immobility or an enforced state of chaotic indecision. 2) The aggregate fails to tightly define the roles of its components, allowing them to become rogue musical agents who unexpectedly refuse to play out their intuited relationship to the unfolding action.
— S.FY.



Ed Garcia is a percussionist and composer currently pursuing a Doctorate of Musical Arts at the University of California, Santa Cruz. He has performed in many musical settings throughout the US and abroad, including rock bands, chamber music, orchestras, operas, musicals, and Indonesian gamelan. Many of Garcia’s compositional

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inspirations come from his experience with Western percussion and advanced study of West Javanese gamelan. He has written several pieces for the contemporary group Gamelan X—in which he serves as Artistic Director—that feature Sundanese, Balinese, Brazilian, and Western musical forms and instrumentation. In early 2017 his chamber piece *Kawitan* was premiered by the new music group Wild Rumpus, and *Tablalan*, for tabla and Sundanese gamelan, was premiered by members of the UCSC gamelan ensembles.

Vibreum

I have long been fascinated with extended techniques on the vibraphone, and have only recently compositionally explored the haegeum. The bending and vibrato that are common staples in traditional haegeum repertoire are reminiscent of the vibraphone's similar capabilities. *Vibreum* began as a work in progress earlier this spring, after I attended Soo-Yeon Lyuh's haegeum workshop at UCSC. I was fortunate enough to have her read the first draft of this piece (with myself playing vibraphone), and enthusiastically felt there was more exploration to be done within the concept. The overall tempo and pace of *Vibreum* is determined solely by the swelling of the performers' vibrato. These pulsations have remained a core theme throughout the compositional process, and both performers use their respective vibrato techniques to create melodies that often operate on the same "wavelength." — E.G.

Sanguk Kim is a music director, composer, and conductor interested in multidisciplinary and world music. Along with the film *Banja-jeon*, he has worked for animations, plays, operas, and musicals in many roles. His co-production *Goghs*, a collaboration of artistic drawing and musical theater, was performed successfully from 2011 to 2014 in Seoul. He has a strong foundation in traditional Korean music, as he started playing geomungo at the age of 12. Kim's music has been performed by

prominent traditional Korean musicians; his piece *Flow* won a 21C Korean Music Project in 2010, and was presented in New York the following year.



Kim is currently pursuing a doctorate at the University of California, Santa Cruz. He attained a Master's in composition at Mannes College, in the class of David Loeb, and a B.A. in traditional Korean music at Korean National University of Arts, studying with Dae-ung Baek, Il Won, Jun-il Kang, and Jun-hee Lim. Kim also works as a choir conductor at the Korean United Methodist Church of Santa Clara Valley.

Metamorphosis of Sanjo

Sanjo is a recent style of traditional Korean music, developed by instrumental virtuosos. Among other qualities, it is remarkable for organic melodic elaboration and the use of sigimsae (pitch treatment and ornamentation). The term *sanjo*, literally meaning "scattered melodies," inspired me to write this work by reconstructing the scaffolding of traditional melodies, timbres, and acoustics. With a blend of bowed instruments from different traditions, and through highlighting their differences, I seek to display an interaction between cultural polarities. Pairing Korean sigimsae with Western extended techniques was a pleasure during the compositional process.

— S.K.



Yunxiang Gao is a composer, pianist, and pipa player from China. She graduated from Central Conservatory of Music in Beijing with a B.A. in Composition. During her undergraduate study at CCOM, her multimedia piece *Yin* won second prize in the 2005 MUSICACOUSTICA festival. Her pipa concerto *Qin Yong* was awarded third prize in the 2009 Beijing International Music Festival and Academy. Two years later she continued graduate study in Integrated Composition, Improvisation and Technology at the University of California, Irvine. She was invited to perform the pipa concerto with the Stanford Orchestra during the 2012 Stanford Pan-Asia Music Festival. Her symphonic works, *Picture of Borderland* and *Beijing Opera – Sheng, Dan, Jing, Chou*, were performed by the UC Irvine orchestra under the direction of Christopher Dobrian. She is currently pursuing a Doctor of Musical Arts in World Music Composition at the University of California, Santa Cruz.

Chaos

In ancient Chinese prose, 亂 or Luan has eight different meanings. The ancient poem *Cao Sui Lun Zhan* presents Luan as complete disorder; *Da Xie Zhong Shu Shu*: confusion; *Tang Hua Yuan Ji*: turmoil and upheaval; *Ling Guan Zhan Ji*: rebel; *Lou Shi Ming*: to disturb, destroy; *Qi Yuan Lie Zhuan*: unstable, peaceful; and *Jiao Zhan Shou Ce*: flurried and mentally disordered. This piece is a manifestation of all the poems. It is inspired by a meditation trip to Tianchi Lake on the Changbai Mountain, and the composer's internal state at the time. — Y.G.



Sarang Kim is a composer, pianist, and percussionist based in the San Francisco Bay Area. She is currently a Doctor of Musical Arts candidate at the University of California, Santa Cruz. As a young composer and multi-instrumentalist, Sarang is investigating a creative, cross-cultural approach to timbre, and exploring other syntheses of East and West.

Kim has written works blending influences from Korea, China, Japan, Vietnam, Indonesia, and Thailand. Her current output includes *Oblivion* for the JACK Quartet and Lightbulb Ensemble, *Hu-rue-da* for four Korean instruments, *Contrasts* for pipa, guitar and percussion, *A Prayer for Gayageum*, *Violin and Percussion*, and *Colors and Drops* for nine gamelan instruments. Her research focuses on techniques through which instruments, scales, tunings, and musical aesthetics from these countries can be successfully integrated with Western avant garde.

Tears in Your Bottle is the fourth movement of *The Garden*, a set of descriptive pieces written in 2015. The original work includes three movements: *Gypsophila Elegans*, *Toys and Hummingbirds*, and *Piano Fountain*. *The Garden* metaphorically expresses a private, secure place to collect things meaningful to me, things that I cherish and hope to remember.

King David sang “You keep track of all my sorrows. You have collected all my tears in your bottle; are they not in your book?” (Psalm 56:8). This reflects a custom in his era, to collect tears and preserve them in a small bottle as a memento to grief. In times

of mourning, Romans similarly had a friend wipe one’s tears with a piece of cloth and squeeze them into a small glass or earthen bottle, which was carefully preserved as a keepsake of friendship and sorrow. I included this movement in *The Garden* series to hold all the memories during my years in Santa Cruz, whether frustrating experiences or joyful moments. — S.K.



BAE Seung-Hye is a South Korean composer. Her interest in music began with the piano at age five, and composition at age eight. Bae completed her undergraduate studies in music at Seoul National University before attending the Conservatoire National Supérieur de Musique et de Danse in Paris, where she studied composition. She has returned to Seoul National University for her doctoral degree. *Phase for String Orchestra and Piano* was premiered by the Seoul Baroque Ensemble in 2008. Other works include *Lightness for Violin and Piano* and *Willow Varies*. Bae is keen on finding creative ways to present her work to the public, including plays and film soundtracks. In 2016 she started learning the Korean traditional court song *jungga*, in order to become more adept at understanding and reinterpreting ancient styles. By doing so, she aims to open a new dimension of modern music.

Flowing Tone

This piece is based on an ancient Middle Eastern scale. Each section consists of different pitches that together create a pervasive

sonic atmosphere. The consistent, fine, tone color variations give greater prominence to the rich timbral quality of the beopgeum (12-string gayageum). Each instrument creates a continuous stream of notes, while simultaneously supporting each other’s material. The structural technique of cyclic tension and release was inspired by Korean traditional music. — B.SH.

About the Conductor



Nathaniel Berman maintains a diverse range of activities as a performer and educator in the San Francisco Bay Area. Berman received his Master’s degree from UC Santa Cruz, where he studied conducting with Nicole Paiement. His first instrument was trumpet, and he grew up playing duets with his dad, a jazz pianist and singer. On the UCSC faculty since 2007, he conducts the Wind Ensemble and Concert Choir. Berman also directs the Santa Cruz County Youth Symphony and has appeared as guest conductor of the Santa Cruz County Symphony in annual collaborative concerts with the Youth Symphony. He served as Assistant Conductor of Peninsula Symphony from 2012 to 2016. A strong advocate for new music, Berman is the Artistic Director and conductor of the San Francisco-based new music ensemble Wild Rumpus. He appears as conductor on composer Jenny Olivia Johnson’s *Innova* album *Don’t Look Back*.

ABOUT THE MUSICIANS

Premiere Concert III: SPROUTING INTO

Festival Ensemble Korea



KIM Chul-jin is a gayageum player and member of the Seoul Gayageum Ensemble. He has performed with numerous orchestras, including the KBS Korean Music Orchestra, Seoul National University Korean Music Orchestra, and Changwon Philharmonic Orchestra. Recent international appearances include the Cap Ferret International Music Festival in France. Kim has been awarded multiple times at both National Ureuk Gayageum Competition and Dong-A Korean Traditional Music Competition. He received a B.A. degree from Seoul National University, where he is currently completing his Master's degree.



PARK Jeong-min is a geomungo player currently pursuing her Master's at Seoul National University. After graduating from Gugak National High School, she devoted herself to learning the classical, and inherently Korean musical art form of jeongak. She has also studied the intricate aesthetic ins and outs of the sanjo style from Korean music masters. As a senior performer, Park has concentrated her efforts on becoming one of the most honest and reliable gugak musicians of her era. She has also performed with many musicians from Thailand, the US, and Japan, and is now a member of Ensemble Phase. The group is addressing the barriers between Korean music and the avant garde, while maintaining their roots in tradition.

Soo-yeon Lyuh [see Premiere Concert I]

KIM Soo-yeon [see Premiere Concert I]

KIM Yejina [see Premiere Concert II]

Borromeo String Quartet

[see Premiere Concert I]

New York New Music Ensemble

[see Premiere Concert II]

Closing Concert : *LIVING TRADITION* – All Premieres Creative Traditional Orchestra of the National Gugak Center, Korea

Sunday, October 29, 2017, 3:00 PM
Music Center Recital Hall

Yuye-ji: Kyemyŏn Ch'osudae yŏp

PROGRAM

Namdo Arirang

BAEK Daeung

Dreams of the Traveller*

George Lewis

Ten Thousand Blooms, Falling Petals*

Shih Hui Chen

Singing Inside Aura III*

Viola Concerto Chinary Ung

Susan Ung, Viola

INTERMISSION

A Long Adventure of Choco*

**LEE Sangjin

Currents*

**Madeline Schmidt

Dreams of Falling*

David Evan Jones

Audible Numbers, 들리는 수 *

Edmund Campion

청개구리, *Green Frog**

LEE Geonyong

HEO Jung-seung, Pansori

* World Premiere, written for the 2017
Pacific Rim Music Festival

** New York Philharmonic's Very
Young Composers

*This program is also presented at the
Cal Performances at Zellerbach Hall
at UC Berkeley on October 28, 3:00 PM,
and at the National Gugak Center in
Seoul on December 1, 3:00 PM.*

CHUNG Chi-yong, Guest Conductor

PARK Chi-wan, Artistic Director

ABOUT THE COMPOSERS

CLOSING Concert: LIVING TRADITION



BAEK Daeung (1943–2011) was a theorist and educator of traditional Korean music. His compositions make frequent use of folk songs, in an effort to encourage wider accessibility to this repertoire. He employed modes and rhythms inherent in a broad range of Korean music, and produced a large repertoire of works that combine Korean with other Asian and Western instruments.

***Namdo Arirang* (1994)**

— (Arirang of the southern region)
— for the National Gugak Center Orchestra
Arirang is the most renowned Korean folk song, designated the Intangible Cultural Heritage of Humanity by UNESCO in 2012. Baek Daeung (1943–2011) collected folk songs across Korea, and composed music based on them. He cherished the life force of songs from the field. The piece uses a dual influence: *Jindo arirang* from Jeolla province, and *Milyang arirang* from Gyeongsang province. Although non-Koreans might find the distinction between the two regions difficult to discern, this composition aesthetically manifests that contrast. Central in the work are the instrumental solos presented over a six-beat rhythmic cycle. Although written for a traditional Korean orchestra, the piece has also been arranged for Western instruments and performed in Shanghai, China.

George E. Lewis is the Edwin H. Case Professor of American Music at Columbia University. A Fellow of the American Academy of Arts and Sciences and a Corresponding Fellow of the British Academy, Lewis's other

honors include a MacArthur Fellowship (2002), a Guggenheim Fellowship (2015), a United States Artists Walker Fellowship (2011), an Alpert Award in the Arts (1999), and fellowships from the National Endowment for the Arts. In 2015, Lewis received the degree of Doctor of Music (DMus, honoris causa) from the University of Edinburgh.



A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, His work in electronic and computer music, computer-based multimedia installations, and notated and improvisative forms is documented on more than 150 recordings, and has been presented by the BBC Scottish Symphony Orchestra, Ensemble Dal Niente, London Philharmonia Orchestra, Radio-Sinfonieorchester Stuttgart, London Sinfonietta, Talea Ensemble, Ensemble Pamplemousse, Wet Ink, American Composers Orchestra, International Contemporary Ensemble, Harvestworks, Ensemble Either/Or, 2010 Vancouver Cultural Olympiad, IRCAM, and others. Lewis has served as Ernest Bloch Visiting Professor of Music, University of California, Berkeley; Paul Fromm Composer in Residence, American Academy in Rome; and Resident Scholar, Center for Disciplinary Innovation, University of Chicago. Lewis received the 2012 SEAMUS Award from the Society for Electro-Acoustic Music in the United States, and his widely acclaimed book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008) received the American Book Award and the American Musicological Society's Music in

American Culture Award. Lewis is the co-editor of the two-volume *Oxford Handbook of Critical Improvisation Studies* (2016), and his opera *Afterword* (2015), commissioned by the Gray Center for Arts and Inquiry at the University of Chicago, has been performed in the United States, United Kingdom, and Czech Republic.

***Dreams of The Traveller* (2017, final version)**

The compositional process for this work draws from the concept of hypertext, and from my work in interactive computer music, in which my real-time systems create "behavior sets," complexes of elements that seek out dissonance within the diatonic, exchanging structures and recombining with other sets, and recurring in new forms to evoke reminiscences in listeners. The blend of Western and Korean elements in this work comes from the identification of important techniques of *sigimsae*, that I have already been using in embryonic form in a number of works since 2013. — G.L.



Shih-Hui Chen is originally from Taiwan, and has lived in the United States since 1982. Having received her doctorate from Boston University, she has continued her learning since. Seeking a deeper understanding of her native culture and music, Chen spent two years in Taiwan studying indigenous and Nanguan music (2010 Fulbright Senior Scholar and 2013 Taiwan Fellowship, affiliated with the Institute of Ethnology, Academia Sinica). She has played an important role in

organizing opportunities for musicians from Taiwan, China, and Southeast Asia to present at festivals in the United States.

In addition to garnering a Koussevitzky Music Foundation Commission, a Guggenheim Fellowship, and an American Academy in Rome Prize, her compositions have been performed widely throughout the United States and abroad. Chen's compositions have brought her into contact with groups like the Philadelphia Orchestra, Cleveland Orchestra, Boston Modern Orchestra Project, Cleveland Chamber Symphony, and Utah Symphony. Chen serves on Asia Society Texas Center's Performing Arts & Culture Committee. She is the department chair of composition and a professor at the Shepherd School of Music, Rice University, where she also chairs the Syzygy New Music concert series. Recent projects include *A Plea to Lady Chang'e* for Chamber Orchestra and Nanguan pipa; *Fantasia on the Theme of Guanglingsan* for Zheng and Chinese Orchestra; three new orchestral works; and *Messages From a Paiwan Village*, a 50-minute storytelling musical drama. Her music can be heard on Albany, New World, and Bridge Records.

Ten Thousand Blooms, Falling Petals —for Traditional Korean Orchestra

Although the title of this piece suggests imagery, it serves as a point of departure for a more abstract study in continuity. While all movements have distinct characters, the materials are interconnected. In this three-movement work, I hope to create a musical space that integrates Western compositional processes of layering and counterpoint with Asian materials and gestures. For this reason, while the first two movements are strictly notated, the third movement incorporates a semi-improvisational style to allow freer and more idiomatic expression with traditional instruments.
—S.C.

Chinary Ung, a Cambodian-American composer, was the first American composer to win the coveted Grawemeyer Award (1989) for his piece *Inner Voices*. He has also received awards and commissions from The Kennedy Center (Friedheim Award), The American Academy of Arts and Letters, Asia



Foundation, Asian Cultural Council, Martha Baird Rockefeller Fund for Music, Inc., Ford Foundation, Guggenheim Foundation, Joyce Foundation, and The National Endowment for the Arts. In 2014, he was awarded The John D. Rockefeller 3rd Award by the Asian Cultural Council. He is currently Distinguished Professor of Music at the University of California, San Diego, and Presidential Fellow: Senior Composer in Residence at Chapman University. He was a former president of Khmer Studies Institute, 1980-85, Advisory board of The Cambodia-American Heritage Museum & Killing Fields Memorial, Chicago, and Founder of Nirmita Composers Institute.

Singing Inside Aura - III — for amplified singing violist and Korean traditional orchestra

This work has two previous versions, one with a large chamber orchestra, Boston Modern Orchestra Project, and another for a chamber ensemble from New York City, Da Capo Chamber Players. All three have been composed for instrumentalists using their untrained voices. Although I have been taking this approach for over two decades, only during the past four years have I allowed the soloist's line to remain similar in construction, while creating several realizations of the piece to explore distinct sound worlds. The text is a combination of phonemes, some Sanskrit, Pali, and Khmer words and phrases, as well as whistling and other vocal techniques. The sung line is sometimes directly contrasted or combined with the viola material. Susan Ung has been collaborating with me for many years and is a master of vocalization while playing the viola. She has performed as a soloist in many US and international venues, and is mainly known for her work in contemporary music. — C.U.

David Evan Jones is a composer and theorist writing chamber music, chamber opera, computer music, and computer-assisted compositions. Some of his theoretical and compositional work explores structural relationships between speech and music. His theoretical articles have appeared in *Perspectives of New Music*, *Computer Music Journal*, and elsewhere. His compositions are published by American Composers Editions and Dorn Publications, and on compact disks from Centaur Records, Wergo Records, Contemporary Recording Studios, Capstone Records, Musical Heritage Society, and Composers Recordings Inc.

Jones' compositions have been recognized by numerous grants and awards and have been performed throughout the United States and Europe, and in Korea, Taiwan, Japan, and Israel. He has served as composer-in-residence at the University of York, England, and taught for several years at Dartmouth College, where he co-founded the Dartmouth Electro-Acoustic Music Master's program. Jones is currently Professor of Music at the University of California, Santa Cruz.



Dreams of Falling

As I wrote this piece (and as I read the world news) I had dreams of falling—sometimes dark, sometimes illuminating. In English we say we “fall” asleep or “fall” in love. But we also “fall” from grace or onto hard times. For good or for ill, “falling” means a loss of control. There is a large-scale wavelike pattern to the pitch registers of this piece. Some waves are truncated, others complete. As I worked I found myself exerting much more notational detail on the gradual and staged ascents than on the briefer and more relaxed descents. Ignorant of most of the subtleties of Korean culture, music, and instruments, I experienced the composition of *Dreams of Falling* as a fascinating and challenging journey through the Gugak orchestra—through a varied terrain of uncertain orchestrations, textures, and forms.

ABOUT THE COMPOSERS

CLOSING Concert: LIVING TRADITION

Some of the most rewarding ways of “falling”—of losing control—first arise from challenging and rewarding collaborations. I am deeply grateful to the Pacific Rim Music Festival Director Hi Kyung Kim and to Director General of NGC, KIM Hae-sook for the opportunity provided by their shared vision of this extraordinary Gugak Orchestra project.

Dreams of Falling is composed for and dedicated to the members of the National Gugak Center Contemporary Orchestra.
— D.E.J.



Edmund Campion is currently Professor of Music Composition and Director at the Center for New Music and Audio Technologies at the University of California, Berkeley. He has received the Rome Prize, the Lili Boulanger Prize, the Paul Fromm Award at Tanglewood, the Goddard Lieberman Fellowship given by the American Academy in Rome, and in 2016 a Guggenheim Fellowship. Recent commissions include the 2011 Commande d'état for Wavelike and Diverse, written for Les Percussion des Strasbourg and released on the ensembles 50th anniversary Universal CD collection; Auditory Fiction (2011), commissioned by Société Générale for Radio France; Small Wonder (The Butterfly Effect) (2012), commissioned by the Serge Koussevitzky Foundation for the San Francisco Contemporary Music Players; and Auditory Fiction II (2014), commissioned by the ECO Ensemble for the Venice Music Biennale. In 2012, while Composer in Residence with the Santa Rosa

Symphony, Campion was commissioned for the The Last Internal Combustion Engine, written for full orchestra, Kronos Quartet, and electronics. Joshua Kosman of the San Francisco Chronicle called the piece “a vivid and richly imagined concerto.” In 2015, the famed Ensemble Intercontemporain co-commissioned Campion and audiovisual artist Kurt Hentschläger for the 25-minute, Cluster X. The multi-media work was premiered at the Philharmonie de Paris in October of 2015 and toured the United States. A recent commission from pianist Marilyn Nonken was inspired by Gérard Grisey's Vortex Temporum. As a 2016 Guggenheim Fellow, Mr. Campion composed for the Korean Traditional Contemporary Orchestra, an ensemble that features 35 musicians performing on ancient instruments from Korea.

Audible Numbers, 들리는 수 *

Seeking a balance between instruments and instrumental techniques better adapted to intimate solo and chamber performances than to large orchestral settings. Coming to understand how the old instruments work and how people have played them through the centuries. Working with the musicians and historians as they patiently helped me to better understand the relationships of music to culture and musician to instrument. Connecting my career-long search for new ways to create music with emerging technology with the simple and logical design of Korean instruments. Using and improving the computer program I helped design to assist with the composition of the music. Thinking of tones and durations as numerical relationships that express themselves through repetition, iteration, and transformation. Combining the simple Pythagorean tone space with the complex, expressive, microtonal, and noisy ornamentation space. Letting the instruments sound and speak just as they have for thousands of years, while at the same time striving for something never before heard. Traveling for the first time to Korea, connecting with people, and finding their minds open and anxious to live in the present. Finding my already high level of respect for Professor Hi Kyung Kim growing exponentially through

the course of a year. Feeling grateful to have been given the chance to participate in such a special and challenging project! Thanks to Professor Hi Kyung Kim and to the National Gugak Center in Seoul for providing me with this opportunity. And sincere thanks to the accomplished musicians of the Contemporary Gugak Orchestra who were so generous and willing to share their expertise. — E.C.

LEE Geonyong was born in Pyongannam-do, Korea, in 1947, the fourth son of a pastor who possessed great musical ability. Lee started to compose songs at age twelve, and played oboe in his middle school band. He completed undergraduate studies with Sung-Jae Lee at Seoul National University, and in 1976 went to study composition with Heinz Werner Zimmermann at Frankfurter Musikhochschule, Germany. He later returned to Korea and taught at Seoul National University and Korea National University of Arts, where he served as president from 2002 to 2006.

Though he mainly studied modern European music, he found his own style by integrating traditional Korean and contemporary Western languages. He is one of the pioneers of this amalgamation. The seven-piece chamber series Song in the Dusk and Trio for Kayagum, Violin and Cello (commissioned by Pacific Rim Music Festival 2010) are examples of this continuing tendency. Lee is well-known for his traditional instrumental writing. He has composed numerous solo pieces for kayageum, komungo, and haegeum. His Variations on Hanobaeknyun, for kayageum and haegeum garak (traditional melodic formula), is one of the pieces most beloved by performers. He has a long list



of traditional orchestral works, from which Masusan-Droengchik, Sangok (Song of the Mountain), and Doduri for Autumn are presented most frequently.

Green Frog, 청개구리 — for pansori singer and gugak orchestra

This piece is a setting of a poem by Ki Man Paik, *Green Frog*. The poem tells the story of the green frog, a very familiar legend to Koreans, featuring plain language and rich pansori flavor. I love the poem, and can still remember the text after five decades. I sing some of my own melodies when reciting it. The singer in the piece narrates the poem using pansori-inspired tunes, many of which are my originals. The orchestra plays a supporting role, at times depicting the sound of the frog and developing it in several ways. — L.G.Y.

New York Philharmonic's Very Young Composers



LEE Sangjin is a sixth-grade student at Geumjeong Elementary School in the city of Gunpo, South Korea. As a student in the Very Young Composers program at Kumdarak Saturday Cultural School, he has written three pieces: *Synthesis* (2014), *The Wondrous Journey of Saera* (2016), and *Memories of My Grandpa* (2016). His new piece, *The Long Adventure of Choco* (2017), was composed specially for the Contemporary Traditional Orchestra.

The Long Adventure of Choco

This piece deals with a cocoa fruit named Choco. He lived on a peaceful island, listening to the song of the wind. One day, people came who kidnapped Choco and took him

to a chocolate factory. Choco and his new friend White Choco tried to escape from the factory but failed. They were manufactured into chocolate products. I hope this story comes through in the music. — L.S.J.



Madeline Schmidt is a young artist, musician, and composer, who was born on a leap day. A member of the New York Philharmonic's Very Young Composers program for eight years, she has learned everything she knows and loves about music there. She has had multiple performances of her compositions, including one at the Tribeca Film Festival. Maddy enjoys writing, drawing, singing, painting, composing, playing an assortment of instruments, and laughing. She deeply loves her family, who has always been extremely supportive, and is grateful to all her teachers at the Very Young Composers program. She especially wants to thank Jon Deak, the creator of the program that gives extraordinary opportunities to young people like her; and to Theodore Wiprud, who has helped guide her through the process of writing this piece. Maddy has been thrilled to work with Jon, Theodore, and all of the wonderful people at the program, who have led her to expand her artistic toolbox.

CURRENTS (2017)

Differing from the past, the current guides us away. Swimming against a current results in a greater likelihood of becoming caught in a rip tide, and perhaps deposited in a trench. When we allow ourselves to follow the current—letting our inhibitions simmer away—we float along in unpredictable turbulence. Our internal compass fights for direction. Eventually, we will reach a shore. Regardless of whether we encounter the

correct or incorrect end point, it seems as though the rough waters that brought us to serene sands have become all worthwhile. The current nudges us towards a welcoming future, if only we move with its force rather than opposite to it. Trying to reflect the movement and complexity of currents, I structured my piece to undulate in a syncopated manner. Representing the shallowness and depth of the sea, my composition unfolds in unpredictable ways. One moment, we are floating over to a coral reef— and in the next, the sirens have lured us towards the rocks. — M.S.

ABOUT THE CONDUCTOR

CHUNG Chi-Yong

One of the most sought-after Korean conductors of his generation, CHUNG Chi-Yong is highly regarded for vivid interpretations, deep musical insights, strong ensemble leadership, and virtuoso baton technique. He is particularly well-known as a specialist in modern Western and Korean music, including the works of Isang Yun.



After studying composition at the prestigious Seoul National University, he attended Michael Gielen's conducting class at the Salzburg Mozarteum in Austria. Chung served as Assistant Conductor of the

Salzburg International Summer Festival, and was awarded the Austrian Culture Ministry Award upon graduation.

Following appearances as guest conductor of the Radio Symphony of Leipzig, Prague Radio Symphony, Munich Symphony, Michigan State Symphony, and Russian Philharmonic, he made his Korean debut with the Seoul Philharmonic in 1992. Chung has conducted numerous Korean orchestras, including the KBS Symphony, Bucheon Philharmonic, Korean Symphony Orchestra,

Daegu Philharmonic, Daejeon Philharmonic, and the Changwon Philharmonic, where he served as music director.

Chung's past positions include the chairmanship of the Korean Conductors Association. Among his many distinctions are the Soo-Keun Kim Culture Award, Korean Culture Ministry Young Artist Prize, Music Association of Korea Award, and Korean Music Journalists Association Award. Chung currently directs the School of Music at the Korean National University of Arts, and Incheon Philharmonic.

ABOUT THE SOLO PERFORMERS



HEO Jung-Seung

HEO Jung-Seung, a pansori singer of the Jindo National Gugak Center, graduated

from School of Korean Traditional Arts, Korea National University of the Arts. He won a Gold prize from the National Gugak Center "Gugak Competition" in the field of vocal music. In 2010, he sang the entire part of pansori, *Heunboga* (arranged by Kim So-Hi). He has played the leading role in several plays including *Gongmudohwaga*, *Sitgeum*. HEO is also working as a gugak instructor at the Jindo National Gugak Center.



Susan Ung's interest in contemporary music for the viola began as a collaboration with her husband, Chinary Ung, on his first solo work for cello/viola, *Khse Buon*, in 1980. The opening of the work is based on her own viola improvisation inspired by Indian saranghi music. While majoring in viola performance at Northern Illinois University and studying with members of

the Vermeer Quartet, she became interested and involved in performances on various Asian and Indonesian instruments, which informs performances of her husband's music. While doing graduate work at SUNY Stony Brook she began a working relationship with maestro Arthur Weisberg and violist John Graham. Later, she helped manage a contemporary group conducted by Weisberg, Ensemble 21, which made several recordings in Phoenix. She also worked with Harvey Sollberger as a manager and principal violist of the forward-looking La Jolla Symphony in California.

Touring with the music of Chinary Ung is a frequent part of her life, with festivals and concerts in many venues across the U.S., and in New Zealand, Australia, South Korea, Cambodia, Vietnam, Thailand, and Taiwan. She has been part of several premieres and recordings of her husband's newest works, including *Aura* (large chamber ensemble), *Spiral IX* (baritone, viola, and percussion), *Spiral XI* (solo viola/voice), *Spiral XII* (chamber ensemble with chorus, soprano soloists, and dancers), and *Akasa* (pipa, viola, cello, and piano). All of these works include extensive vocalization, including singing and whistling, while playing the viola. She has recordings on Summit, New World, CRI, Cambria, and Bridge Records. Her recording of a newly revised *Khse Buon* and *Child Song* (alto flute, viola, and harp) received high acclaim from Allan Kozinn of *The New York Times*.

NATIONAL GUGAK CENTER ARTISTS

Creative Traditional Orchestra

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Guest Conductor: Chung Chi-yong
Concertmaster: Park Young-seung
Orchestra Manager: Jun Kyu-hak, Lim Kyu-soo

Piri: Lee Seung-heon, Principal;
Ahn Eun-kyung, Associate Principal
Lim Kyu-soo, Hwang Se-won, Jin Yun-kyong, Kim Bo-mi, Park Gye-jeon

Daegeum: Kim Jung-su, Principal;
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Joo Min-kyung, Ryu Keun-hwa,
Lee Pil-ki, Kim Yong-su

Haegum: Ahn Kyung-hee, Principal;
Lee So-ra, Associate Principal
Kim Jun-hee, Kim Jin, Ahn Hye-jin,
Cho Hye-ryung, Go Yoo-hoon
Gayageum: Lim Eun-jung, Principal;
Lee Ji-hye, Associate Principal
Seo Eun-yeong, Choi Bo-ra, Lee Ju-in,
Lee Ji-eun

Geomungo: Kim Joon-young, Principal;
Park Young-seung, Lee Sun-hee,
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Yang Jae-chun, Hwang Young-nam,
Kim Tae-joung

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Yanggeum: Chun Myung-sun

Music Librarian: Kim Gi-bum

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Lee Jun-ah, Concertmaster

Jindo National Gugak Center

Pansori: Heo Jung-seung

Folk Music Group

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Kim Su-yong, Kang Byung-hyok

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Seungmu: Choi Byeong-jae,
Choreographer

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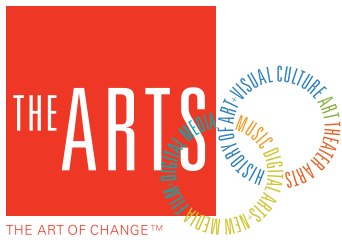
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2017/18
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Korean National Gugak Center Creative Traditional Orchestra

TWO PROGRAMS!

3pm

New works by Edmund Campion,
Shih-Hui Chen, David Evan Jones,
Hi Kyung Kim, George Lewis,
Chinary Ung, and Geon Yong Lee

8pm

Traditional Korean Court
and Folk Music

In association with the Pacific Rim
Music Festival at the University of
California, Santa Cruz.

Oct 28

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SCHEDULE

MON 23 OCT	TUE 24 OCT	WED 25 OCT	THU 26 OCT	FRI 27 OCT	SAT 28 OCT	SUN 29 OCT
1:15PM Colloquium: Edmund Campion						2:00PM Gilnori Parade
				4:00PM Graduate Student Composer Forum		3:00PM CLOSING CONCERT <i>Living Tradition</i> post-concert talk
		6:30PM Gilnori Parade				
		7:30PM OPENING CONCERT <i>From the Root</i>	7:30PM CONCERT II <i>Into Blossoming</i>	7:30PM CONCERT III <i>Into Being</i>	7:30PM CONCERT IV <i>Sprouting Into</i>	

Music Center locations

Plaza

Perf. Studio 131

Recital Hall 101

pacificrim.ucsc.edu

CONCERTS

Wed. October 25 – 7:30 PM

Opening Concert: *FROM THE ROOT*

Traditional Court Music, Folk Music & Dance

Thurs. October 26 – 7:30 PM

Premiere Concert I: *INTO BLOSSOMING*

Composers: J.S. Bach, Cindy Cox, Kurt Rohde, Vedran Mehinovic, Andrew Imbrie, Sebastian Currier, Theodore Wiprud, LEE Young-Ja, Hi Kyung Kim

Fri. October 27 – 7:30 PM

Premiere Concert II: *INTO BEING*

Composers: Laurie San Martin, Benjamin Carson, David Cope, Chaya Czernowin, Karlton Hester, CHOE Uzong, Larry Polansky, Richard Carrick, LIM June-Hee

Sat. October 28 – 7:30 PM

Young Composer's Edition:

SPROUTING INTO

Composers: SONG Jeong, Jon Yu, Addie Camsuzou, Pablo Rubio-Vargas, Samuel Fibich Yulsman, Ed Garcia, Sanguk Kim, Yunxiang Gao, Sarang Kim, BAE Seung-Hye

Sun. October 29 – 3:00 PM

Closing Concert:

LIVING TRADITION – All-Premiere

Composers: BAEK Dae-ung, Shih-Hui Chen, David Evan Jones, Edmund Campion, George Lewis, LEE Geon-yong, Chinary Ung, and New York Philharmonic's Very Young Composer's program: Madeline Schmidt and LEE Sangjin

All Concerts in the Music Center Recital Hall, UC Santa Cruz

All Concerts are Free of Admission

ADDITIONAL EVENTS AT UC SANTA CRUZ

Monday, October 23 – 1:15 PM

Colloquium: Music Center Performance Studio, Room 131

Edmund Campion, "*Audible Numbers*"

Wednesday, October 25 – 6:30 PM

Opening *Gilnori* Parade:

Korean Percussion Ensembles
Music Center Plaza

Friday, October 27 – 4:00 PM

Graduate Student Composer's Forum

Music Center, Performance Studio, Room 131

Sunday, October 29 – 2:00 PM

***Gilnori* Parade:**

Korean Percussion Ensembles
Music Center Plaza

Sunday, October 29 – 5:00 PM

Post-concert Talk after the Closing Concert
Music Center Recital Hall

AFFILIATED EVENTS

Presented by Cal Performances at UC Berkeley

Creative Traditional Orchestra at National Gugak Center, Korea

Saturday, October 28

Concert - 3:00 PM

ALL-PREMIERE Orchestra Music
Zellerbach Hall, UC Berkeley

Concert – 8:00 PM

Traditional Court Music, Folk Music & Dance
Zellerbach Hall, UC Berkeley

Pre-performance Talk - 1:00 PM

Alumni House, UC Berkeley

***Gilnori* Parade - 7:00 PM**

Zellerbach Hall Plaza, UC Berkeley

Presented by National Gugak Center of Korea

Friday, December 1 – 8:00 PM

Concert: *ALL PREMIERES*

Orchestra Music

Yeakdang Hall, National Gugak Center, Seoul, Korea

COMPOSERS

J. S. Bach
BAEK Daeung
Edmund Campion
Richard Carrick
Benjamin Carson
Shih-Hui Chen
CHOE U-Zong
Cindy Cox
David Cope
Sebastian Currier
Chaya Czernowin
Karlton Hester
Andrew Imbrie
David Evan Jones
Hi Kyung Kim
LEE Young-Ja
George Lewis
LEE Geonyong
LIM June-Hee
Vedran Mehinovic
Larry Polansky
Kurt Rohde
Laurie San Martin
Chinary Ung
Theodore Wiprud

GRADUATE STUDENT COMPOSERS

Addie Camsuzou
BAE Seung-Hye
Ed Garcia
Yunxiang Gao
Sanguk Kim
Sarang Kim
Pablo Rubio-Vargas
SONG Jung
Jon Yu
Samuel Fibich Yulsman

VERY YOUNG COMPOSERS

LEE Sangjin
Madeline Schmidt

ENSEMBLES

Creative Traditional Orchestra at National Gugak Center, Korea
PARK Chi-Wan, artistic director

National Gugak Center Chamber Music Ensemble

Festival Ensemble Korea

Borromeo String Quartet

New York New Music Ensemble

UC Santa Cruz Percussion Ensemble
William Winant, director

UC Berkeley EGO Ensemble

Monsori Samulnori Ensemble

CONDUCTORS

Nathaniel Berman
CHUNG Chi-Yong
Eduardo Leandro
David Milnes

INDIVIDUAL PERFORMERS

Kyle Bruckmann, *oboe*
June Han, *harp*
HEO Jung-Seung, *pansori* (Pansori Concerto)
JI Aeri, *gayageum*
Darren Lin, *percussion*
Soo-Yeon Lyuh, *haegeum*
Polly Malan, *viola*
Stacey Pelinka, *flute*
John Sackett, *clarinet*
Susan Ung, *viola* (Viola Concerto)

MUSICOLOGIST

Leta Miller



UNIVERSITY OF CALIFORNIA
SANTA CRUZ

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