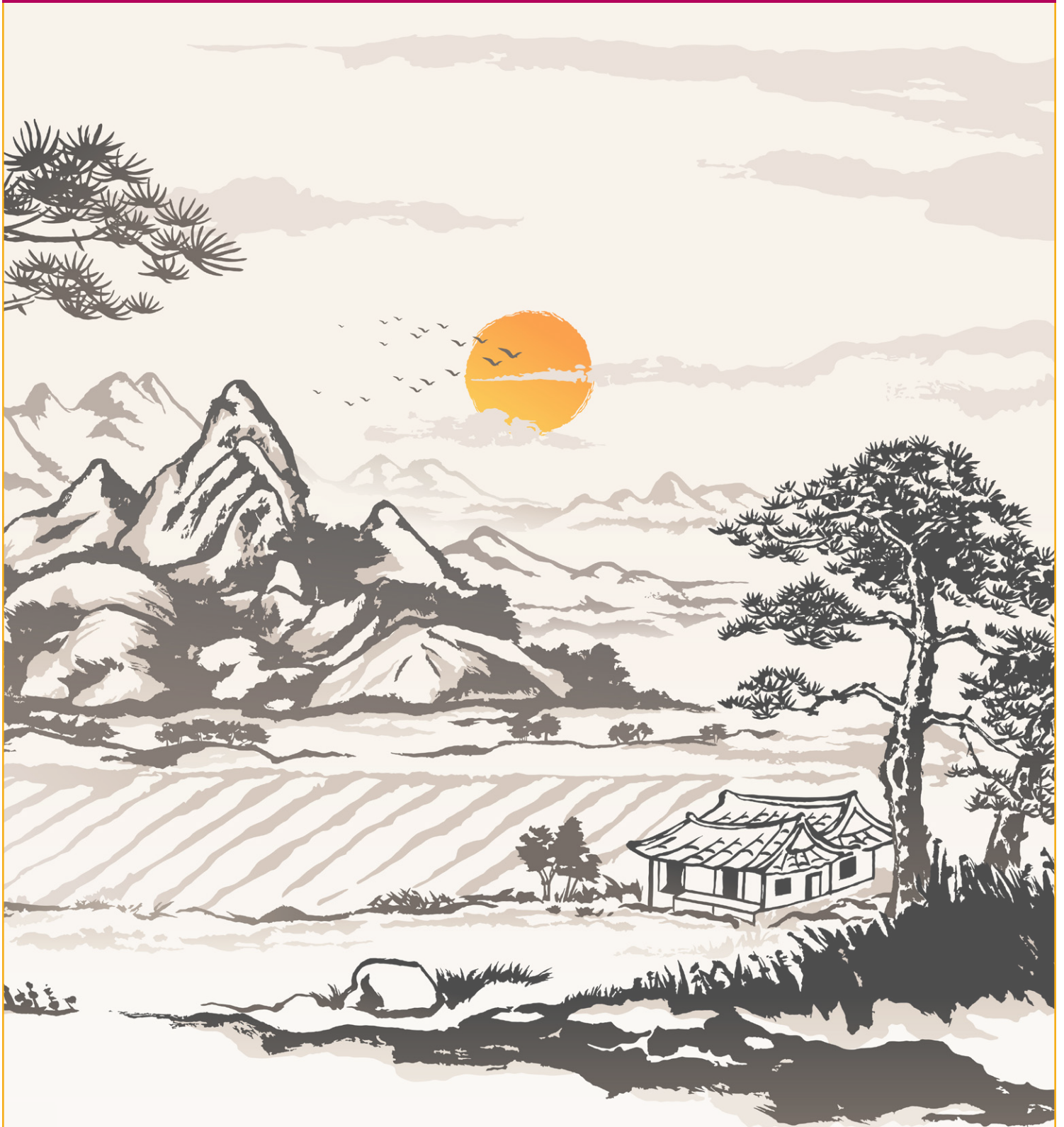


Korean Composers Festival

Celebrating music by Korean and Korean diaspora composers of the past and present



SEPTEMBER 23-24, 2023 · ST. OLAF COLLEGE · NORTHFIELD, MINN.

FESTIVAL DIRECTOR WELCOME



Dear Festival Participants and Attendees,

안녕하세요!

It gives me great pleasure to welcome each of you to the inaugural Korean Composers Festival hosted by St. Olaf College.

I hope this festival will serve to bring new perspectives and inspirations of works by Korean and Korean diaspora composers. I am eager to celebrate this continued growth, diversification and energy that today's artists are bringing to their own communities. I hope at the conclusion of this festival we will leave with renewed energy and enthusiasm to continue this work in our respective communities and to share the depth of repertoire through our future collaborations and artistic expressions.

In addition to the festival presentations and performances, I am pleased to have as our keynote speaker Dr. Nathan Hesselink, Professor of Ethnomusicology at the University of British Columbia and a leading expert on Korean music. Many thanks to all the participants for sharing their talents and expertise; thank you for bringing to light these important works.

I want to extend my deepest gratitude to the Northeast Asia Council of the Association for Asian Studies, with the support of the Korea Foundation, for the generous grant; Karil Kucera from the Departments of Art and Art History & Asian Studies; assistant director Eri Isomura; and Therees Hibbard, David Castro, Chung Park, and Francesca Anderegg for generously giving their time in reviewing the submissions for the festival. Furthermore, I would like to thank the St. Olaf Music Department faculty and staff; St. Olaf Marketing and Communications, Broadcast and Media, Conferences and Events; and especially Melissa Hager, former Associate Director of the Government, Foundation, and Corporate Relations Department, for guiding me to bring this dream into fruition.

Whether you are a participant or attendee, each of us can play a part to advance this rich and intricate collection of works that is nearly untapped by the general fine arts audience. Your presence truly helps to ignite curiosities and create unrealized opportunities for the next generation of artists from the inside out.

Once again, thank you for joining us. I hope you enjoy your time during the festival, and I look forward to meeting you all!

A handwritten signature in black ink that reads "April Kim". The signature is fluid and cursive.

April Ryun Kim, DMA
Director, Korean Composers Festival
St. Olaf College

KEYNOTE SPEAKER

KEYNOTE SPEAKER: NATHAN HESSELINK

Nathan Hesselink's research broadly encompasses the topic of rhythmic play and social meaning, firstly in South Korean traditional percussion genres and more recently in British rock music. He received his Ph.D. in ethnomusicology from the University of London, SOAS, and was a postdoctoral research fellow in Korean studies at the University of California, Berkeley. In addition to visiting posts at the University of Chicago, the Academy of Korean Studies, and the University of Oxford (St John's College), in 2019 he was a Visiting Researcher at the UCLA Herb Alpert School of Music.



Select publications include *P'ungmul: South Korean Drumming and Dance* (University of Chicago, 2006, winner of the 2008 Lee Hye-Gu Award by the Korean Musicological Society), *SamulNori: Contemporary Korean Drumming and the Rebirth of Itinerant Performance Culture* (University of Chicago, 2012), "Radiohead's 'Pyramid Song': Ambiguity, Rhythm, and Participation," *Music Theory Online* (19.1.3, 2013), and "Rhythmic Play, Compositional Intent, and Communication in Rock Music," *Popular Music* (33.1:69-90, 2014). He is currently Professor of Ethnomusicology at the University of British Columbia and a Research Associate of the Centre for Korean Research.

KEYNOTE ADDRESS: HYBRIDITY AND THE BOUNDARIES OF SOUTH KOREAN TRADITION

This presentation will examine three hybrid musical projects from South Korea, looking at both the musical and political contexts for such compositions. These works include Lee Seng Kang's "Tears in Mokp'o" (Korean sanjo and jazz), MC Sniper's "Hangugin" (Korean shaman ensemble music and reggae/hip-hop), and Yoon Do-hyun's "Arirang" (Korean folk song and rock).



FESTIVAL SCHEDULE

SATURDAY, SEPTEMBER 23, 2023

- 8 a.m. – 3 p.m. Festival registration | Urness Recital Hall, Christiansen Hall of Music (CHM) 100
- 9 – 9:15 a.m. Welcome | Urness Recital Hall (CHM 100)
- 9:30 – 10:45 a.m. Keynote address | Viking Theater, Buntrock Commons
Hybridity and the Boundaries of South Korean Tradition
Dr. Nathan Hesselink
- 11 – 12:45 p.m. Lunch | Stav Hall, Buntrock Commons
- 12:45 – 2:45 p.m. Afternoon presentations | Fosnes Hall (CHM 233)
- 12:45 – 1:10 p.m. Paper presentation: *Two Voices*
Iseul Kim
- 1:20 – 1:45 p.m. Paper presentation: *Reflexive Globalism in American Composers' Incorporation of Korean Musical Elements in Contemporary Music*
Mingyeong Son
- 1:55 – 2:45 p.m. Lecture recital: *Emerging Korean Women Composers' Piano Works in Teaching Studios*
Chee Hyeon Choi
- 2:45 – 3 p.m. Break
- 3 – 5 p.m. Afternoon presentations | Fosnes Hall (CHM 233)
- 3 – 3:50 p.m. Paper presentation: *Kim Eunhye in the New Millennium: Arirang, Animals, and Signs of the Zodiac*
John Robison
- 4 – 4:50 p.m. Lecture recital: *Jean Ahn's Folksong Revisited: Integrating Korea and the West*
Koeun Grace Lee
- 5 – 7 p.m. Dinner on your own
- 7 – 8:15 p.m. Concert No. 1 | Boe Memorial Chapel

SUNDAY, SEPTEMBER 24, 2023

- 9 – 11 a.m. Festival registration | Urness Recital Hall (CHM 100)
- 11 a.m. – 12 p.m. Lunch on your own
- 12 – 2:30 p.m. Afternoon presentations | CHM 239
- 12 – 12:50 p.m. Paper presentation: *The "Sori" of Young Jo Lee*
Craig B. Parker
- 1 – 1:50 p.m. Lecture recital: *Korean Adoptee from North Dakota Plays Taiko*
Jennifer Marie Weir
- 2 – 2:25 p.m. Lecture recital: *How to Compose Music for the Gayageum*
Soojin Lee
- 2:30 – 3:15 p.m. Break
- 3:15 – 4:15 p.m. Concert No. 2 | Urness Recital Hall (CHM 100)
- 4:30 – 5:30 p.m. Concert No. 3 | Urness Recital Hall (CHM 100)
- 6 – 8 p.m. Dinner reception for all registered participants and attendees | Valhalla Room, Buntrock Commons

FESTIVAL PARTICIPANTS

10TH WAVE CHAMBER COLLECTIVE

10th Wave is a 501c(3) nonprofit musician-led ensemble that collaborates with living, local, and/or underrepresented artists to perform high quality programming and connect with the Minneapolis-St. Paul community. We believe music has the ability to create a shared experience; therefore, we are always searching for new opportunities to present programmatic concerts and perform in casual public spaces where high quality art music is welcome. Through our concerts, we strive to build a community within our audiences that breaks down the barriers of social class, race, and ethnicity to be accessible for all who come to listen.

JULIA BAE

Julia Yesol Bae, a native of South Korea, started playing the violin at 8 years old and won her first competition at age 10. In middle school, she was already a concertmaster. Throughout her musical life, Julia has performed as a soloist with orchestra, concertmaster, and principal second violin, and has held recitals in Korea and the U.S. Besides being a performer, she also taught violin for many years. She earned a Master's degree from Boston Conservatory and is currently pursuing Doctorate in University of Minnesota with Stephanie Arado. Her major teachers include Kwangkoon Kim, Ronan Lefkowitz, Markus Placci, and Ik-Hwan Bae while attending the Great Mountains International Music Festival for several years.

HARRIS BERNSTEIN

Born and raised in Minneapolis, Harris Bernstein is a violist, educator, avid chamber musician, and advocate of new music. Harris made his solo debut with the Yale Philharmonia in a premiere of a viola concerto by composer Soomin Kim. Bernstein has made an appearance at prominent summer festivals such as Sarasota Music Festival, Domaine Forget and Orford Musique, and collaborated with outstanding musicians including Masumi Rostad, Rob Kapilow, and Grigory Kalinovsky. In 2019, Bernstein earned his bachelor's degree from McGill University, from which he received distinguished honors. He has most recently earned two master's degrees from the Yale School of Music, where he received the Frances G. Wickes Scholarship and fellowship and the Lester S. and Enid W. Morse Scholarship. Upon moving back to Minneapolis in September 2022, Bernstein co-founded a chamber music organization called Rattlebox.

YU-FANG CHEN

A native of Taiwan, Yu-Fang Chen is assistant professor of violin at Ball State University. Chen received her Doctoral of Musical Arts degrees on both violin and viola performance from the University of Missouri-Kansas City in 2013. As a sought-after performer and pedagogy, she has been invited to teach and perform at various music institutions and festivals in United States, Europe, and Southeast Asia.

Chen has won many awards and competitions and her career as a performing artist is extensive. As an enthusiastic performer of contemporary music, she has commissioned, premiered, and recorded many compositions by living composers. Her recordings can be found at Albany, ABLAZE, and PARMA Records.

She has served as assistant professor of violin and viola at Washburn University. In addition, she was a member of the Indianapolis Symphony Orchestra, the Kansas City Symphony, the Wisconsin Chamber Orchestra, the Des Moines Symphony Orchestra and the Academy of Taiwan. For more information visit yufangchen.weebly.com.

CHEE HYEON CHOI

Dr. Chee Hyeon Choi has actively performed solos and ensembles at various venues including the Composers In Asia Symposium (FL), Pablo Center at the Confluence (WI), the Central Florida Composers Forum, Music by Women International Festival (MS), and at Carnegie Weil Recital Hall. She also performed as principal keyboardist with the Heartland Festival Orchestra and the Champaign-Urbana Symphony Orchestra. She has presented at the College Music Society/ Association of Technology for Music Instruction national conferences, Music Teachers National Association national conferences, Kimhae International Music Symposium, National Conference on Keyboard Pedagogy, Korea Pedagogy Conference, Improvisation Symposium, MTNA Group Piano Symposium, MTNA Collegiate Symposium, Central Michigan University, University of Wisconsin Eau Claire, and Wisconsin-Platteville. She served as the VP-Conferences of the Illinois State Music Teachers Association and was the President-Elect. She received the ISMTA Teacher of the Year award in 2020.

Dr. Choi holds a Master's degree in Piano Pedagogy and a Doctor of Musical Arts degree in Piano and Piano Literature from the University of Illinois at Urbana-Champaign. She coordinated keyboard studies as an Assistant Professor in Residence at Bradley University and is the Nationally Certified Teacher of Music. She also taught at Millikin University and served as the Piano Laboratory Coordinator at UIUC, and has been on the piano faculty at the Illinois Music Summer Youth Music piano camp since 2007. Dr. Choi is the Assistant Professor of Piano Pedagogy at the University of Louisiana at Lafayette.

JIYOUN CHUNG

The work of pianist/composer Jiyoun Chung has received many distinctions and awards and is often heard in international festivals and concerts. Her interest in composition lies in encompassing various cultural influences in her works. The wealth of inspiration derives from East Asian culture, and other inspiration comes from various musical portraits and genres such as K-pop, jazz, musical theater, hip-hop, street music, and world traditional music. Languages, structures, timbres, and vocabularies from those different musical arts have expanded her musical palette, which helps to speak to a broad range of audiences. Jiyoun Chung received her BM in Composition from Hanyang University in South Korea, and MM in Composition and Piano Performance from Illinois State University, studying with Carl Schimmel and Martha Horst. She received her DMA in composition at the University of Missouri-Kansas City, where she studied with Chen Yi, Zhou Long, and James Mobberley. Currently, she is an Assistant Professor of Music at Central Washington University.

FESTIVAL PARTICIPANTS

NORA DOYLE

Nora Doyle hails from Minneapolis, Minn. She earned a Bachelor's degree from the Colburn Conservatory in Los Angeles in 2018. While at Colburn, she studied with Ronald Leonard and collaborated with artists such as Ariana Ghez, Robert deMaine, Scott St. John, and members of the San Diego Symphony. In Los Angeles, she performed with the Kaleidoscope Chamber Orchestra. Nora is currently a substitute with the Madison Symphony, the Rochester Symphony, and the La Crosse Symphony. She is a member of the Delphia cello quartet and has been performing with the group since 2018. Nora performs with 10th Wave Chamber Music Collective depending on instrumentation needs. She recently joined the section of the South Dakota Symphony Orchestra in 2022.

MORGAN ELY

Morgan Ely is a percussionist from North Pole, Alaska who enjoys a wide variety of musical styles and settings. She has studied percussion for the past 6 years and is pursuing a degree in music and social work at St. Olaf College. Morgan currently plays in the St. Olaf Band as well as at St. Olaf chapel services and with the dance department.

TANA FIELD

An active performer of oratorio, mezzo-soprano Tana Field recently appeared with organizations such as the Paducah Symphony Orchestra, the Lebanon Symphony and Chorus, Evansville Symphony Orchestra, and the Evansville Bach Singers.

Some favorite operatic roles include: The Mother in *Amahl and the Night Visitors*, Dorabella in *Così fan tutte*, Mrs. Grose in *The Turn of the Screw*, Anna Murrant in *Street Scene*, Florence Pike in *Albert Herring*, Suor Zelatrice in *Suor Angelica*, and Mother Abbess in *The Sound of Music*. Dr. Field premiered the roles of Rosa Stein in *The Sparks Fly Upward* and Bluma Gebirtig in Joel Hoffman's *The Memory Game*.

Among Dr. Field's many recognitions are prizes in the L.A. International Liszt Competition and participation in the prestigious NATS Intern Program.

A graduate of the University of Cincinnati, Dr. Field serves as Professor of Music at Murray State University where she was recently named Outstanding Music Faculty Member.

THEREES TKACH HIBBARD

Dr. Therees Tkach Hibbard is the director of the Manitou Singers and St. Olaf Chamber Singers, and teaches conducting, choral literature, and voice at St. Olaf College. She has served as conductor, adjudicator, choreographer, and clinician for numerous music and arts organizations throughout Great Britain, Europe, and North America, as well as in Greece, Hong Kong, and Muscat, Oman. Her work as a voice and movement specialist in the training of choral singers and conductors has created unique opportunities for her to collaborate with choirs and conductors from around the world. In addition to her work as a conductor and teacher, she has also performed professionally as a vocal soloist, dancer, and choral singer in London and throughout the United States.

DAH M HUH

Dr. Dahm Huh has appeared as a soloist and chamber musician on four continents. She has played in major concert halls, such as Carnegie Hall, Lincoln Center, Spain's Zaragoza Auditorium, Tokyo Metropolitan Arts Space, Shanghai Oriental Arts Center, Hong Kong Cultural Centre, Seoul Arts Center, and the United Nations. She established Starry Duo, a violin-viola ensemble whose two albums were released worldwide in 2015 and 2020. In the 2022–2023 academic year she gave presentations, masterclasses, and guest artist recitals at the University of Colorado Boulder, Colorado State University, University of Central Florida, University of South Florida, and Florida College. Additionally, universities in Korea — including Hongik University, Konkuk University, Anyang University, and Hannam University — invited her as a special lecturer, on topics of “How Music Connects Us Across Cultures,” “The Role of the Artist in Society and the Entrepreneurial Mindset,” “Digital Storytelling Through Music,” and “K-Pop and K-Classic from 1990s to Present.”

MIN-KYO JUNG

Min-Kyo Jung was born in Seoul, South Korea and began to study piano when he was 7 years old. A student in piano performance at Murray State University, Min-Kyo became interested in the collaborative piano field. After completing his piano performance degree from Murray State University, he was awarded a fellowship from the American Institute of Musical Studies at Graz, Austria in 2004. He was also awarded a fellowship to the International Performing Arts Institute in Kiefersfelden, Germany in 2011. Min-Kyo was chosen as the outstanding collaborative pianist and was selected as one of the top seven finalists for 2023 Puerto Rico International Collaborative Piano Festival and Competition. Min-Kyo has performed about 350 concerts and events as a collaborative pianist and has served as music director for First Presbyterian Church of Paris, Tennessee since 2013.

APRIL RYUN KIM

A native of Minnesota, Dr. April Ryun Kim is currently Assistant Professor of Music at St. Olaf College. She has given numerous performances as a soloist, collaborative pianist, and chamber musician, showcasing a broad range of repertoire. She has been featured as a soloist with the St. Olaf Orchestra as senior soloist and has won prizes from competitions including Thursday Musical and Schubert Club. As a collaborative pianist, she has performed with artists including Micah Wilkinson, principal trumpet of the Pittsburgh Symphony, percussionist Eri Isomura, and pianist William Chapman Nyaho. As a passionate advocate for new music, Dr. Kim regularly performs works by living composers. Dr. Kim holds a DMA in Piano Performance from the University of Missouri - Kansas City, an MM in Solo and Collaborative Performance from the Cleveland Institute of Music, and a BM in Piano Performance with a Collaborative Emphasis from St. Olaf College.

ISEUL KIM

Composer, pianist, singer and world traveler Iseul Kim based in NYC and Seoul, graduated from the University of Illinois Urbana Champaign with Bachelor's degree in Jazz Studies, is pursuing her master's at the New School. Iseul Kim reveals her life stories

and cultures through music that has no limits. Having traveled the world and experienced numerous cultures, she has been influenced by different musical styles her entire adult life. Thus, she eventually formed different groups and released multiple albums with her band Liberosis, Iseul Kim Trio, and her 9-piece ensemble with Korean traditional music influence, Two Voices.

JUMI KIM

Jumi Kim has been a featured soloist at various concerts collaborating with numerous orchestras and ensembles in the Bay Area and the Central Coast, including Symphony of the Vines and Opera San Luis Obispo. Ms. Kim taught voice at Indiana Wesleyan University in Marion, IPFW (Indiana University-Purdue University Fort Wayne), and Cuesta College in San Luis Obispo. She received her doctoral degree in vocal performance from Ball State University, master's from Indiana University, and bachelor's from Ewha Womans University in Seoul, Korea. Currently, Ms. Kim is an active soloist in the Bay Area while serving as executive director of Celeste Solo Ensemble, director of the Interfaith Center at the Presidio Sunday Concert Series, and music director at Grace Presbyterian Church in Walnut Creek. She also teaches at Oikos University in Oakland.

SOOMIN KIM

Composer Soomin Kim loves to explore intimacy and familiarity through her music. Soomin is a three-time winner of the Morton Gould Young Composer Awards from the ASCAP Foundation. In 2022, her orchestration of Helen Hagan's "Piano Concerto in C minor" was premiered by pianist and musicologist Samantha Ege and the Yale Philharmonia under direction of Peter Oundjian. In 2018, she was selected to write for the Cleveland Chamber Symphony as part of their Young & Emerging Composers Project. She was also the composer-in-residence with the Northern Ohio Youth Orchestra during their 2017-18 concert season. Her work has been featured at the 2023 NLCS Jeju Art Festival, 2022 Aspen Music Festival, 2019 Bowdoin International Music Festival, the 2018 Norfolk New Music Workshop, and the 2018 soundSCAPE Festival, among many. She has collaborated with renowned artists such as percussionist Ji Su Jung, guitarist JJJ, and violinist Ariana Kim.

HYEKYUNG LEE

An active composer/pianist, HyeKyung Lee has written works for diverse genres and media: from toy piano to big concertos, from electronic music to children's choir. The commissions include the Bonnie McElveen Commission for Maestro Gerard Schwarz and the Eastern Music Festival Orchestra, Renée B. Fisher Piano Competition, the Meg Quigley Vivaldi Bassoon Competition, and Columbus Youth Choir and String Orchestra. Born in Seoul, Korea, HyeKyung studied at YonSei University in Seoul, and University of Texas at Austin where she received MM, DMA in composition and a certificate in piano performance. She is Associate Professor of Music at Denison University in Granville, Ohio.

KOEUN GRACE LEE

A South Korean native, Koeun Grace Lee, holds a DMA in Piano Performance and Post-Master's Certificate in Music Theory Pedagogy from the University of North Carolina-Greensboro,

an MM in Piano Performance from the University of Missouri-Kansas City Conservatory of Music, and a BM in Piano and Piano Pedagogy and Artist Diploma from the University of Tennessee-Knoxville. Her debut album, *Variations on a Theme by Stefan Wolpe and Other Selected Piano Works*, was released through Navona records. She has performed at New Music Chicago Presents Concert, Roosevelt University, The University of South Florida, and many other venues in the U.S. Her performance of *Folksong Revisited*, a solo piano work of Korean composer Jean Ahn, was featured on WFMT Music in Chicago in 2021 and 2023. She also was a featured artist on WWFM Cadenza with David Osenberg. She is a freelance pianist, independent scholar, and a piano instructor at Mattix Music Studio.

KOWOON LEE

Pianist Kowoon Lee debuted as a concerto soloist at age 16 and has since performed internationally with many orchestras and ensembles. Dr. Lee specializes in music by women composers. She presents her lecture-recitals about women composers and their music at many international conferences. As a strong advocate of new music, she has worked with many renowned living composers, such as Chen Yi, Juri Seo, Gabriela Ortiz, Karen Tanaka, Vera Ivanova, and James Mobberley, to name a few. Dr. Lee earned a Doctor of Musical Arts in Piano Performance at the University of Missouri-Kansas City, a Master of Music and a Performer's Diploma at Indiana University, and a Bachelor of Music from Sookmyung Women's University in Seoul, South Korea, and graduated from the Chungnam Arts High School. Dr. Lee teaches at Washburn University and at Cottey College and serves as committee for the Puerto Rico Center for Collaborative Piano, which provides a 2-week long high quality, affordable international summer music festival.

SOOJIN LEE

Dr. Soojin Lee is a professional performer on the gayageum (a traditional Korean string instrument, pronounced *ka-ya-kum*) and a music educator and researcher. She started to learn the gayageum and gugak (Korean traditional music) when she was 13 years old and went to the National Gugak High School, which is fully supported by the Korean government to foster young gugak performing artists. Dr. Lee holds bachelor's and master's degrees in gugak (specializing in gayageum performance) from Seoul National University, South Korea. Before coming to the United States, Dr. Lee worked as a gayageum teacher for the National Gugak High School, her alma mater. She wanted to understand gugak from a wider perspective, so she studied ethnomusicology and received a master's degree from the University of California, Irvine, then received her doctorate at the University of Minnesota in 2018, focusing on multicultural music education and indigenous music education.

Dr. Lee is much sought-after by educational and arts institutions for lecture demonstrations on gugak and the gayageum. She presented Korean Music sessions multiple times at MMEA (Minnesota Music Educators Association) Winter Clinic to help teachers find accessible ways to learn and teach gugak. Dr. Lee has received multiple grants from the MacPhail Center for Music, where she works as a faculty member, and from the Community Engagement Leadership Team of the University

FESTIVAL PARTICIPANTS

of Minnesota. In 2023, she was awarded a Creative Support for Individuals Grant from the Minnesota State Arts Board to collaborate with musicians from diverse backgrounds.

KEEHEON NAM

Korean-American clarinetist Keeheon Nam is a dynamic musician who excels as a performer, teacher, and administrator. He has showcased his musical talent in a variety of settings, from intimate dive bars to Carnegie Hall. Keeheon's performances have captivated audiences ranging from small gatherings to large crowds of 20,000. Equally adept at solo, chamber, and orchestral performances, he is a founding member of Kodan Quintet and has performed with esteemed ensembles such as the Houston Ballet, Nashville Symphony, and WindSync. Keeheon has been recognized with several national and international accolades, including being a prizewinner at the 2022 International Clarinet Association Competition.

As an advocate for new music, Keeheon actively commissions and premieres works by contemporary composers, with an emphasis on expanding Korean representation in new music. Alongside his musical pursuits, Keeheon is passionate about teaching and has worked with students of various age groups, both privately and as a Morse Teaching Fellow at Juilliard. He holds degrees from Vanderbilt University's Blair School of Music, The Juilliard School, and Rice University's Shepherd School of Music.

Beyond his musical endeavors, Keeheon is also a certified food safety manager and consultant in his parents' Korean restaurant, Kimchi Tofu House, located in Minneapolis's Stadium Village.

ASHLEY NG

Dr. Ashley Ng is a violinist and music teacher based in the Twin Cities. Serving as the Associate Principal Second Violinist with the South Dakota Symphony Orchestra and Concertmaster of the Minnetonka Symphony Orchestra, Ashley enjoys performing in orchestral and chamber music ensembles throughout the Midwest. Ashley is a founding member of the 10th Wave Chamber Music Collective. Ashley is also proud to be a faculty member at the MacPhail Center for Music where she began her musical studies as an 8-year-old.

In addition to completing her Doctor in Musical Arts at the University of Minnesota, Ashley also holds a Bachelor's degree from The Boston Conservatory and a Master's degree from Boston University in violin performance.

PETER OPIE

Peter Opie is associate professor of cello at Ball State University. He has performed as a soloist and chamber musician in Europe, Asia, South America, and the United States. Formerly on the faculty of Eastern Michigan University, he has given cello and chamber music master classes at many universities and conservatoires around the world, including the Oberlin Conservatory, University of Michigan, University of Illinois, St. Petersburg State Conservatory, and the National University of Colombia. Also active as an orchestral musician, he performs frequently with the Indianapolis and Detroit Symphony Orchestras and has served as acting principal for both the Fort Wayne Philharmonic and Indianapolis Chamber Orchestra.

CRAIG B. PARKER

Since 1982, Dr. Craig B. Parker has been on the faculty at Kansas State University, where he teaches music history courses and plays trumpet with the KSU Faculty Brass Quintet. A graduate of the University of Georgia and UCLA, he has done post-doctoral work at the University of Michigan and Harvard. The juxtaposition of Western and Asian elements in contemporary compositions, both by American and Asian composers, ranks among his primary research and performance interests.

CATHERINE RODLAND

Catherine Rodland, who graduated cum laude with departmental distinction in organ performance from St. Olaf in 1987, is Artist in Residence at St. Olaf College.

She received both the MM and DMA from the Eastman School of Music in Rochester, NY where she was a student of Russell Saunders. At Eastman, Rodland received the prestigious Performer's Certificate and the Ann Anway Award for excellence in organ performance. She has been a prizewinner in several national and international competitions, and she concertizes extensively throughout the United States and Canada.

At St. Olaf Rodland teaches a full studio of organ students as well as music theory and ear training classes. In 2010 she released two CDs, *Dedication* and *American Weavings*, the latter recorded in Boe Memorial Chapel at St. Olaf College with violist and duo partner Carol Rodland.

JOHN ROBISON

John Robison is Professor of Musicology at the University of South Florida in Tampa. A USF faculty member since 1977, he received his doctorate in musicology from Stanford University (1975). His most recent books include *The Symphonies of Zhu Jianer: A Western Perspective*; *Wang Xilin, Human Suffering, and Compositional Trends in Contemporary China*; *From the Slums of Calcutta to the Concert Halls of London: The Life and Music of Indian Composer John Mayer*; and *Korean Women Composers and Their Music*. A versatile performer on string and woodwind instruments, his research interests include Renaissance and Baroque music, performance practices, and contemporary composers from diverse African, Asian and Latin American cultures. His articles on Renaissance, Baroque, and 20th to 21st century topics have appeared in American, European and Asian journals, and his presentations as a scholar and a performer have taken him to six continents.

PAUL SCHIMMING

Dr. Paul Schimming is Adjunct Professor of Music at Concordia University, St. Paul, where he has taught applied clarinet and saxophone and woodwind methods since 2010. Dr. Schimming is an active clarinetist in the Twin Cities and beyond, and has performed with groups such as the Minnesota Orchestra, Charleston Symphony Orchestra, La Crosse Symphony Orchestra, Mill City Opera, Green Bay Symphony Orchestra, and with members of the Saint Paul Chamber Orchestra.

Dr. Schimming has presented recitals and masterclasses throughout the United States and has been featured on Minnesota Public Radio's Regional Spotlight series. He is also

an avid performer of contemporary music and has worked with numerous ensembles and composers to champion new works for clarinet.

SHINPARAM

Shinparam, a term suggesting “musical joy” in Korean, is a traditional drum troupe formed in 2004 in St. Paul. It involves people from the diverse Korean American Twin Cities community — Korean adoptees and other ethnic Korean Americans, and also non-Koreans with an interest in Korean traditional percussion. Shinparam plays the *samulnori* repertoire as adapted and developed by Kim Duk Soo’s original Samul Nori concert group, which sparked global interest in this ancient percussion form.

The selection today is a shortened concert-style version of “Samdo Nongak,” which is a sampling of rhythms from three provinces of Korea. Samulnori style is played with four instruments: small cymbal (*gwenggarri*), large gong (*jing*), double-headed drum (*janggu*) and bass drum (*buk*).

MINGYEONG SON

Mingyeong Son, as the recipient of the Fulbright Scholarship, is currently working as a postdoctoral researcher at the Harvard University Department of Music. She received her Ph.D. in Musicology from Seoul National University (SNU), South Korea in 2021 with her dissertation “Western Composers’ Encounter with Korean Traditional Music: With a Focus on Compositional Aspects and Musical Aesthetics in the Global Era.” She holds a master’s degree in Musicology from Northwestern University. Mingyeong’s research interest lies in Contemporary Music History in the Global Era, Western composers’ reception of East Asian music and its musical aesthetics, and intercultural collaborations between US-Korean musicians.

THE MANITOU SINGERS

Comprised of select alto and soprano voices from the first year class, the Manitou Singers is one of the most popular music organizations on the St. Olaf College campus. Despite a complete turnover in personnel each year, the 100-voice choir sings at the opening worship service of the college as well as at various campus functions throughout the year such as daily chapel and church services, the annual St. Olaf Christmas Festival, Family Weekend Concert and its own Spring concert in April. With a repertoire that ranges from sacred to secular to popular ballads, the Manitou Singers have broad appeal both on and off campus.

AUSTIN WAHL

Minnesota native Dr. Austin Wahl is an internationally acclaimed guitarist, teacher, and performer, known for his numerous competition wins and exceptional talent. His repertoire spans both traditional and unconventional pieces, showcasing his versatility and passion for music. Wahl has premiered his own groundbreaking solo transcription of Aaron Copland’s *Rodeo* suite and is currently composing a solo guitar suite inspired by international events during the Cold War. He has delivered captivating concerts and masterclasses at prestigious venues and festivals worldwide.

In addition to classical guitar, Wahl is a skilled bluegrass guitarist, having performed with renowned groups and even shared the stage with banjoist Béla Fleck. He is also an accomplished fingerstyle and electric guitarist, and he has built his own electric guitar, known as the “Wahl-o-caster.”

Beyond the guitar, Wahl is an accomplished mandolinist, performing classical and folk music. As a dedicated teacher, he believes in the transformative power of music and teaches various genres at MacPhail Center for Music. Wahl holds degrees from the Eastman School of Music, where he studied with Nicholas Goluses.

JENNIFER WEIR

Jennifer Weir has been passionately studying, performing, teaching, and composing Taiko for the past two decades. Ms. Weir is the founding Executive Director of TaikoArts Midwest, and Artistic Director of Ensō Daiko (formerly Mu Daiko), Minnesota’s premiere professional taiko group. Ms. Weir is also a theater director and dramaturg with Theater Mu, and a past recipient of grants from Live Music for Dance MN, MN State Arts Board, MN Regional Arts Board, Arts International, American Composers Forum, and a Jerome MN Travel Grant. Ms. Weir is the Executive Producer and featured artists of the documentary feature film *Finding Her Beat* that is currently screening worldwide at film festivals.



PRESENTATION ABSTRACTS

TWO VOICES | ISEUL KIM

Two Voices is Iseul Kim's ensemble that she formed in 2017 and is about to release the first album that was recorded during their concert in 2022. This project has won grants from Seoul foundation for arts and culture since 2020. Tearing down a genre and blending two different sounds can result in something completely new that didn't exist in the world before. The use of instrumentation for this project makes this work special since it ranges from Eastern to Western. The music is a culmination of traditional, classical, jazz, and world music concepts that transforms into an original sound for Two Voices that Iseul Kim uniquely creates as her "signature sound." This ensemble mainly features Korean instruments including haegume, daegeum, janggu with other Western instruments such as violin, cello, and piano. During the presentation, she is going to talk about her ensemble Two Voices, her approach as a composer with this Korean contemporary music ensemble, and she will play their recordings.

REFLEXIVE GLOBALISM IN AMERICAN COMPOSERS' INCORPORATION OF KOREAN MUSICAL ELEMENTS IN CONTEMPORARY MUSIC | MINGYEONG SON

This presentation aims to discuss American composers' use of Korean traditional music in the lens of Reflexive Globalism. This term refers to an attitude that acknowledges the existence of other cultures and respects the intrinsic values of cultures, overcoming the dichotomous hierarchical relationship and the power dynamics between West and non-West cultures. Specifically, I chose two musical cases for this presentation: Donald Womack's "Intertwined for Gayageum, Viola, and Janggu (2017)," and Theodore Wiprud's "Mudang for Piri and String Quartet (2014)." Both works contain new aspects of non-Western's indigenous cultural representation and aesthetic implications through dynamic cultural interactions. Through a combination of research of musical analysis, literature review, and interviews, I argue that the identity of the local and region has established a communication system with the international society and the world.

KIM EUNHYE IN THE NEW MILLENNIUM: ARIRANG, ANIMALS, AND SIGNS OF THE ZODIAC | JOHN ROBISON

After studies at Seoul National University, Kim Eunhye moved to France for advanced degrees in composition, theory, and musicology. A Suwon University professor, Kim exhibits variety in her compositional approach by creating works integrating Korean with Western styles, using borrowed material in original ways, and deriving inspiration from the signs of the Zodiac in Korean cosmology. Kim excels at combining diverse Korean and Western influences, and has written twenty Ariri compositions utilizing either Gyeonggi or Jeongseon Arirang. Her fascination with cosmology has inspired four cycles of Zodiac pieces for Korean and/or Western instruments, where her interest in animals and their associated character traits identified with respective birth years is evident. Kim's recent works such as "Dancing Butterfly," "Dream of a Sterna Albifrons," and "Danse des Animaux" continue her love of animals and the Zodiac, solidifying her status as one of the most fascinating intercultural composers in Korea.

KOREAN ADOPTEE FROM NORTH DAKOTA PLAYS TAIKO | JENNIFER WEIR

What is a Korean adoptee from North Dakota doing playing taiko? Jennifer Weir discusses her personal and artistic journey that speaks to identity, gender equity, and the creative intersection of theater, taiko, and film. Her composition, "Hwaiting" is an example of how she weaves in her Korean identity into a Japanese based art. She attempts to honor both while acknowledging the complexities of the history of oppression in Korea from Japanese occupation. She now finds herself as an ambassador of the taiko art form, and will discuss her creative process and the intersection of identity, gender equity, appropriation, and artistic freedom. Video samples available at youtube.com/watch?v=AfPOL7DQKtY and vimeo.com/647819492

JEAN AHN'S FOLKSONG REVISITED: INTEGRATING KOREA AND THE WEST | KOEUN GRACE LEE

Jean Ahn (b. 1976) is a composer based in San Francisco, originally from Korea. She holds a Ph.D in composition from UC-Berkeley and BM and MM from the Seoul National University. While her chamber, orchestral, choral, and Asian traditional music with electronics are prominent, her piano compositions deserve much attention for their consistent use of Korean folk elements.

In "Folksong Revisited for solo piano," Ahn used Korean folk songs as the basis for combining musical elements of the East and the West. Korean sentiment from different regions spotlight Korean rhythms, modes, and timbres transferred into a pianistic idiom. Folksong Revisited contains three movements. Aspects to be discussed are: Korean folksongs associated with each movement, elements of Western compositional techniques, and Korean rhythm and modes. Following the brief demonstration of these aspects, "Folksong Revisited" will be performed in its entirety.

EMERGING KOREAN WOMEN COMPOSERS' PIANO WORKS IN TEACHING STUDIOS | CHEE HYEON CHOI

This session introduces Korean women composers in the US and their remarkable works at different levels that instructors can incorporate into their teaching. The works can be used to diversify teaching repertoires and allow students to express themselves effectively through an understanding of Korean culture. In "Heung" by Seunghye Lee, each movement signifies four different emotions and traditional Korean instruments. Another exquisite suite, "The Secret Garden of Arirang" by Heeyoung Yang expresses the unique beauty of traditional harmonic idioms transformed into contemporary musical flavors. Some other composers' innovative works showcase the pedagogical value in addition to traditional elements of Korean music. The featured works are by Juri Seo, Eun Young Lee, Jungyeon Wie, and Misook Kim. Their works are not only expected to foster students' performance skills but will also serve as inspiration for students, who will be the future audiences and supporters of Korean music.

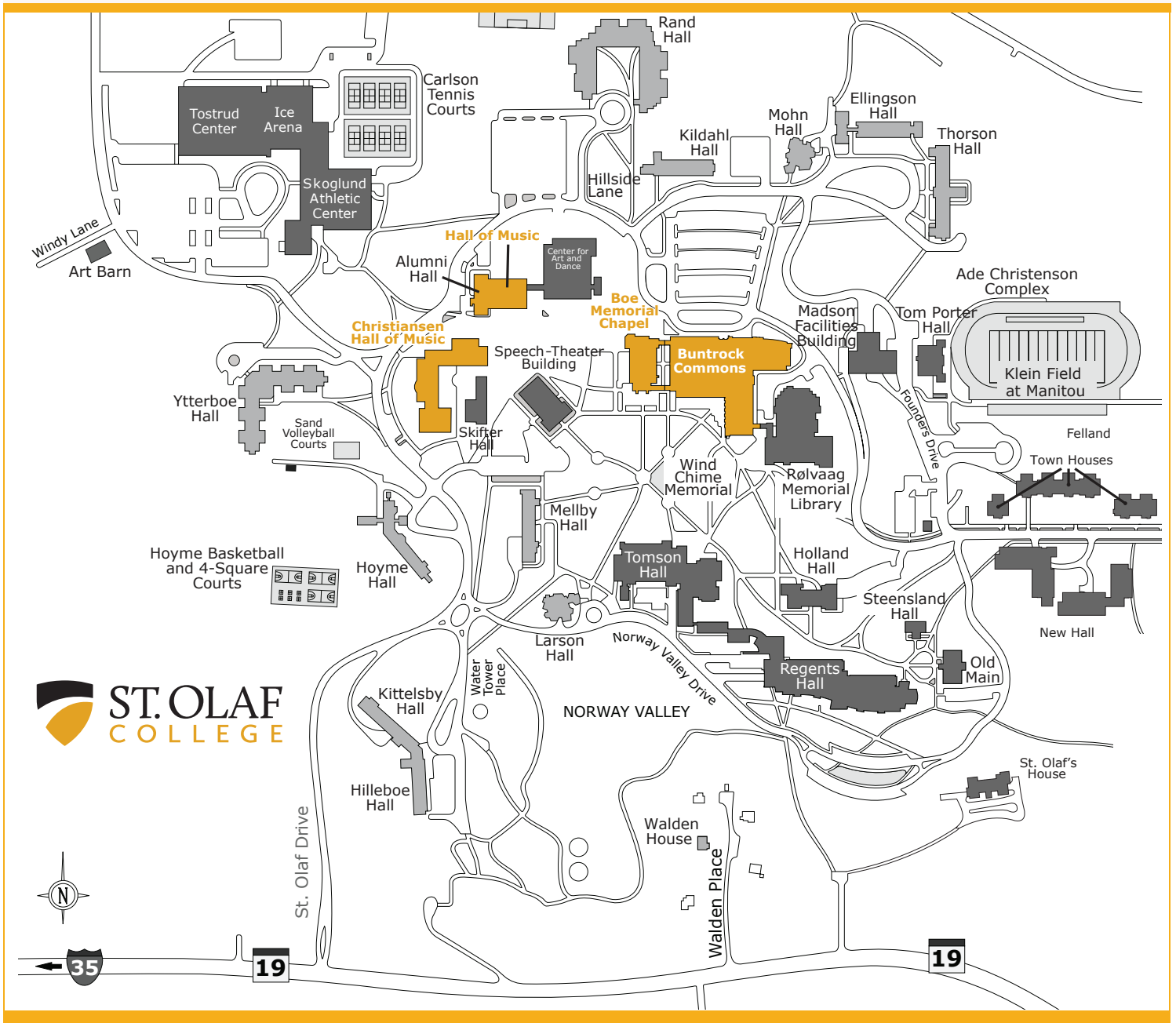
THE "SORI" OF YOUNG JO LEE | CRAIG PARKER

Young Jo Lee (born 1943) ranks among the most outstanding and internationally-renowned Korean composers, and receives numerous performances of his works annually. Prominent in his diverse catalog are a series of 13 instrumental works titled "Sori" (the Korean word for sound). Melding of Korean sounds with Western compositional techniques and/or improvisatory passages is common in these pieces. Lee has composed unaccompanied *Sori* for flute, marimba, clarinet, bass drum, horn, oboe, organ, cello, alto saxophone, double bass, trombone, and trumpet, as well as a *Sori* for symphonic band.

This presentation discusses the traits found in Lee's unaccompanied *Sori*, with a focus on "Sori No. 13 for trumpet," written for the author of this paper. In addition to featuring avant-garde timbral effects, this piece utilizes tone rows derived from the trumpeter's and composer's birthdays. This presentation concludes with a performance of Lee's four-minute virtuosic "Sori No. 13."

HOW TO COMPOSE MUSIC FOR THE GAYAGEUM | SOOJIN LEE

Dr. Lee will talk about how to compose music for the gayageum. She will perform pieces for the traditional 12-stringed gayageum and the modern 25-stringed gayageum. She will explain the techniques and unique characteristics of the gayageum and how to use the staff notation for gayageum compositions.



ADDITIONAL INFORMATION FOR FESTIVAL ATENDEES

CAMPUS MAP & PARKING

An interactive 3D map is available at map.concept3d.com/?id=294 and shows the location of all campus buildings, as well as parking areas and walking trails. The Buntrock Commons parking lot is the primary area for guest parking. This lot is located north of the Buntrock Commons building between College Drive and Founders Drive. Electric vehicle chargers are available in the back left corner of the lot, and cars are permitted to park in these spots for 4 hours at a time.

DINING AT STAV HALL

Located on the second floor of Buntrock Commons, Stav Hall is the central dining room on campus. It offers students and guests all-you-can-eat dining for breakfast, lunch, and dinner. Stations throughout the cafeteria offer a wide variety of food, from chef-carved meats with home-style casseroles to creative vegan entrees to pan-Asian cuisine. Stav Hall also features two soups made in house daily, an extensive fruit and salad bar, and a selection of outstanding desserts. Serving hours are as follows:

Breakfast: 7 – 9:45 a.m. Monday – Friday | 8 – 9:30 a.m. Saturday | 8 – 9 a.m. Sunday
Brunch: 11 a.m. – 1:30 p.m. Saturday | 10:30 a.m. – 1:30 p.m. Sunday
Lunch: 10:30 a.m. – 2 p.m. Monday – Friday
Dinner: 4:30 – 7:30 p.m. daily

DINING AT THE CAGE

Located on the first floor of Buntrock Commons, The Cage offers various made-to-order menu options along with a variety of healthy, freshly-made grab and go items. Enjoy fair trade organic Peace coffee, house-made bakery items, multiple flavors of ice cream, and a vast array of bottled beverages. Serving hours are 7:30 a.m. – 8 p.m. Monday through Friday, and 9 a.m. – 8 p.m. Saturday and Sunday.

ST. OLAF BOOKSTORE

The St. Olaf Bookstore, conveniently located on the lower level of Buntrock Commons, offers food, snacks, and beverages, as well as merchandise including St. Olaf clothing and gifts; health and personal care products; greeting cards; school supplies; general supplies; books; music CDs; and Scandinavian gifts. Visit stolaf.bncollege.com for bookstore hours and more information.

ST. OLAF NATURAL LANDS

The college community and visitors are welcome to use the St. Olaf Natural Lands, which span approximately 430 acres surrounding the campus. Since 1989 the college, primarily through the members of the Biology and the Environmental Studies Departments, has conducted extensive natural habitat restoration projects on former farmland. Over 100 acres (40 ha) of trees have been planted as seedlings or by direct seeding in an effort to re-establish the dominant Big Woods (maple-basswood) forest type originally found in this area. Approximately 150 acres (60 ha) of native tallgrass prairie has been reconstructed and 15 wetlands have been restored. A bluebird trail of 60 nest boxes has been established through our forests and prairies.

In addition to natural habitat restoration, several student research projects since 1993 have been done in cooperation with local farmers on St. Olaf land to develop more sustainable farming methods. The Natural Lands provides a wealth of learning experiences for our students, from casual observations to independent research, as well as aesthetic and recreational value for the entire campus and Northfield community.

Enjoy a walk across campus through dense woods in beautiful Norway Valley, across the open prairie, or to the shore of a wetland where you may observe waterfowl. Such exploration reveals the diversity and environmental enhancement of our land. St. Olaf is much more than classrooms, dormitories, and parking lots. Our campus is, in effect, also a nature center. stolaf.edu/naturallands

NORTHFIELD, MINNESOTA

Along the banks of the Cannon River, approximately one mile east of St. Olaf College, lies charming Northfield, Minnesota. With its 150 years of history, art, culture, and education, Northfield offers something for everyone. Nature lovers flock to hike the trails of Carleton College's Cowling Arboretum, bicyclists pursue the varied terrain, foodies savor the many dining options, and music aficionados come for the lively scene. See for yourself why Northfield was included on *Country Living's* "50 Most Beautiful Small Towns in America" list and named "Best Place To Retire" by *Money Magazine*! Learn more at visitnorthfield.com or stop by the Northfield Tourism Information Center downtown at 19 Bridge Square.

ST. OLAF COLLEGE LAND ACKNOWLEDGEMENT

We stand on the homelands of the Wahpekute Band of the Dakota Nation. We honor with gratitude the people who have stewarded the land throughout the generations and their ongoing contributions to this region. We acknowledge the ongoing injustices that we have committed against the Dakota Nation, and we wish to interrupt this legacy, beginning with acts of healing and honest storytelling about this place.



Association for Asian Studies

The Korean Composers Festival is financially assisted by the Korea Foundation and the Northeast Asia Council of the Association for Asian Studies.