

THE ST. OLAF COLLEGE DEPARTMENT OF MUSIC  
*presents*

# KOREAN COMPOSERS FESTIVAL

## CONCERT NO. 1

SATURDAY, SEPTEMBER 23, 2023 • BOE MEMORIAL CHAPEL • 7 P.M.

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### PROGRAM

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#### Samdo Samulnori

Kim Duk Soo (b. 1952)

This seated Samulnori piece was composed by renowned Korean traditional drummer Kim Duk Soo in the 1980s to reflect the three drumming styles that are indigenous to South Korean traditional percussion instruments.

Shinparam:

Martha Vickery (sangswae position) on *gwengarri*

Kari Scanlon, *jing*

Stephen Wunrow, *janggu*

Nicole Ritchie, *janggu*

Richardson Handjaja Kilis, *buk*

#### Doraji

Korean Folk Song  
arranged by Yoojin Muhn

In traditional Korean culture, nature plays an important role in daily life: plants, herbs, and all that nature contains are not only sources of food and medicine, but are believed to have spiritual essence as well, a belief called animism. Because of this many Korean folk songs are written about mountains, plants, and especially flowers. *Doraji* is one of the most popular Korean folk songs and it is about a wild mountain flower commonly found in Korea.

In this arrangement, the text is distinguished by two contrasting sections. While the first part describes the beauty of the flower through use of a lyrical unison melody, the second section expresses an excitement of digging up the wild flora with the exclamation “e-he-ya!” (means hurray!).

*Notes from the score by the arranger, Yoojin Muhn*

*Doraji, doraji, white doraji*

*In the deep mountains, white doraji*

*Though only one or two roots I pull*

*Slowly but surely my basket grows full.*

*Ey-yoh hey!*

*Ey-yah, so good*

*Under your spell my heart melts away.*

The Manitou Singers

Therees Tkach Hibbard, *conductor*

## Ariaria for Violin and Piano

Jiyoun Chung (b. 1982)

‘Ari’ is from a Korean word, 아리다 (Arida), which means aching. Combined with the word ‘aria’, which means a song, it can be considered a sad song. Some might notice a word-play in this title, as ‘아리아리 (ariari)’ is a vocable commonly used in a Korean folk song, Arirang, which embodies the deep emotion of resentment and sorrow.

This piece has three movements. Each features a different type of Korean indigenous musical characteristics used by different instruments, but all to express sorrow through music. The first movement, 창 features characteristics and techniques Korean traditional singers use to make a great show of grief from 판소리 (Pansori, a musical monodrama) singing. The second movement, 해금 in the same way, features the sobbing sound and gesture of 해금, a zither-like string instrument, reimagined for the clarinet. The third movement, 대금, features the sentimental sound and language of 대금, a bamboo instrument, which also produces a very sentimental tone.

This piece is dedicated to those who lost their lives and loved ones to gun violence.

Yu-Fang Chen, *violin* • Jiyoun Chung, *piano*

## Endeavour

HyeKyung Lee (b. 1959)

The piece is an abstract evocation of inner emotions between frustration and struggles to stay hopeful. Beginning with tense irregular chords, the agitation and tension between these emotions continually grows and changes. The perpetual motion on piano keeps the piece constantly moving forward until it reaches an outburst, then to conclude with calm, but confident optimism.

Jumi Kim, *soprano* • Craig Parker, *trumpet* • Koeun Grace Lee, *piano*

## 3 Songs of Longing

청산에 살리라 (Cheongsanae Sallira)

Yeon Jun Kim (1914–2008)

신아리랑 (Sin Arirang)

Dong Jin Kim (1913–2009)

그리운 금강산 (Geuriun Geumgangsán)

Young-Sharp Choi (b. 1929)

*Cheongsanae Sallira* is an example of Korea’s contemporary song, gagok. Written and composed by the founder of Hanyang University, Kim Yeon Jun, the song expresses a longing for respite from the pains of the world.

Placed on the UNESCO Intangible Cultural Heritage list, the folk song *Arirang* exists in many different variations. Kim Dong Jin’s arrangement of *Sin (New) Arirang* is sometimes called *Gyeonggi Arirang* due to its origin from part of the Gyeonggi Province. Many versions of the folk song depict difficulties of traversing a mountain pass, perhaps symbolizing the desire to emerge from a painful life transition.

Composed by Choi Young-Sharp, the gagok *Geuriun Geumgangsán* displays a deep longing for homes and family members caused by the division of Korea and the inability to return to North Korea.

Tana Field, *mezzo-soprano* • Min-Kyo Jung, *piano*

## Pahdo

Texu Kim (b. 1980)

*Pahdo* is a Korean word that means “ocean wave.” While composing this piece, I was envisioning, in particular, the east coast of South Korea, where one can enjoy the beaches and mountains together. Throughout the piece, various broken chords capture the golden sunlight reflecting upon the blue glassy ocean, while gravelly tone clusters and flourishing grace notes portray sea waves playing hit-and-run. Hidden within are tranquil melodies, originating from *Pyeong Chang Arari*, a folk tune from the aforementioned region – the eastern part of South Korea. *Pahdo* was commissioned by and is dedicated to Jae-Hyuck Cho, and it was written for his recording project at La Madeleine, the famous church in Paris next to the Paris Opera. The historic La Madeleine organ, with its colorful sounds, made the piece come alive.

Catherine Rodland, *organ*

*Unauthorized photography or video and audio recording is prohibited.  
Please silence cell phones.*

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## ABOUT THE ARTISTS

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### **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).

### **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.

### **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 vocal soloist, dancer and choral singer in London, UK and throughout the United States.

### **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 in 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 her website: <http://yufangchen.weebly.com>.

### **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.

### **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.

**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.

**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.

**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 Maurrant in *Street Scene*, Florence Pike in *Albert Herring*, Suor Zelatrice in *Suor Angelica*, and Mother Abbess in *The Sound of Music*. Ms. 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.

**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.

**Catherine Rodland**

Catherine Rodland, whose playing has been described as "transcendent" (*The American Organist*), is Artist in Residence at St. Olaf College. She graduated cum laude with departmental distinction in organ performance from St. Olaf in 1987.

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, Catherine received the prestigious Performer's Certificate and the Ann Anway Award for excellence in organ performance. She is a prizewinner in several competitions including the 1994 and 1998 American Guild of Organists Young Artists Competition, the 1994 Calgary International Organ Competition, and the 1988 International Organ Competition at the University of Michigan for which she received first prize. She concertizes extensively throughout the United States and Canada.

At St. Olaf Catherine teaches a full studio of organ students as well as music theory and ear training classes. In 2010 Catherine released two CDs: "Dedication," and "American Weavings," the latter recorded in Boe Chapel at St. Olaf College with violist and duo partner Carol Rodland. The Rodland Duo is managed by Concert Artists Cooperative.

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*Association for Asian Studies*