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Tributes to Isang Yun: Eunmi Ko, piano

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The Department of Music
Presents in Concert

Tributes to Isang Yun
Eunmi Ko, piano

October 10, 2017
7:30 p.m.
Perkinson Recital Hall
North Court
PROGRAM

Tributes to Isang Yun: Isang Yun Birth Centennial Project

Unus Mundus
Ingrid Stölzel

Interludium A (1982)
Isang Yun

Line Drawings II
John Liberatore

Tiento de Batalla
Alejandro Román

Flying Kite
Seunghee Lee

Euphoria
Christos Samaras

Variations
Marco Alunno

Imjing
Eduardo Costa Roldan

Prelude about a fragment by Isang Yun
Fabio Massimo Capogrosso

Please silence cell phones, digital watches, and paging devices before the concert.
A composer cannot view the world in which he lives with indifference. Human suffering, oppression, injustice... all that comes to me in my thoughts. Where there is pain, where there is injustice, I want to have my say through my music. — Isang Yun, 1983

Tributes to Isang Yun celebrates the centennial of composer Isang Yun's birth, on September 17, 1917. This extensive project includes commissioned works, international performances, and a recording production. Pianist Eunmi Ko collaborates with contemporary composers to develop a solo piano recital program, with each piece being commissioned for this particular project serving as a modern tribute to Isang Yun and his music. The project showcases diverse styles of piano music and a variety of performances.

One of the most significant composers in the twentieth century, Isang Yun was born in Tong Young (South Korea) on September 17, 1917. He studied Western music in Korea (1935-37) and in Japan (1941-43). After the end of the war, he taught music in South Korean schools. In 1956, he went to Berlin, where he took lessons in composition with Boris Blacher and Josef Rufer at the Berlin Musikhochschule. He settled permanently in Berlin, where he produced several successful theatrical works, marked by a fine expressionistic and coloristic quality, and written in an idiom of euphonious dissonance. His career was dramatically interrupted when on June 17, 1967, he and his wife were brutally abducted from West Berlin by the secret police agents of South Korea and forced to board a plane for Seoul, where they were brought to trial for sedition. He was sentenced to life imprisonment. His wife was given three years in jail. This act of lawlessness perpetrated on the territory of another country prompted an indignant protest by the government of West Germany, which threatened to cut off its substantial economic aid to South Korea. Twenty-three celebrated musicians, including Igor Stravinsky, issued a vigorous letter of protest. As a result of this moral and material pressure, South Korea released Yun and his wife after nearly two years of detention, and
they returned to Germany. In 1970, he was appointed a professor at the Hochschule für Musik in Berlin.

Isang Yun died on November 3, 1995 in Berlin, and was interred in a grave of honor provided by the City Senate. He was a member of the Hamburg and Berlin Academies of the Arts and of the European Academy of the Arts and Sciences in Salzburg, and an honorary member of the International Society of Contemporary Music. He also held an honorary doctorate from the University of Tübingen, and was the recipient of the Goethe Medal of the Goethe Institute in Munich and the Distinguished Service Cross of the Order of Merit of the Federal Republic of Germany.

Hailed as a performer with a “beautiful array of pianistic colors,” and an “abundance of technique,” with “original interpretation” and “undeniably impressive prestidigitation,” pianist Eunmi Ko has given concerts throughout North America, Europe, and Asia. She has appeared as a soloist and chamber musician at Carnegie Hall, the Kennedy Center, the Madrid Contemporary Music Festival, the Madrid Royal Conservatory, and the Internacional Cervantino Festival at the Seoul Arts Center, among others. Ko performs a wide range of piano repertoire from premieres of new works by living composers to traditional and rarely played piano works. As an active chamber musician, Ko is co-founder and co-director of the unique piano trio Strings & Hammers (piano, violin, and double bass). Ko holds graduate degrees (M.M. and D.MA.) from the Eastman School of Music. She is the Assistant Professor of Piano and co-advisor of the New-Music Consortium at the University of South Florida, as well as a faculty member at the Rebecca Penneys Piano Festival. Ko may also be heard on the recently released CD She Rose, and Let Me In (“This is an unusual but beautifully assembled program ….. The performance is superb” — fanfare) and on Musical Landscapes of Hilary Tann (“excellent introduction to Tann’s music world” — fanfare). For more information, visit the website eunmiko.com.
**Unus Mundus** was commissioned by pianist Eunmi Ko for the centennial celebration of Isang Yun's birth. I have long been fascinated by Yun's compositional technique of *Hauptton* (main tone), which one can hear in his piano solo piece "Interludium A," with pitch-class "A" being a centering main tone. Every time I listened to "Interludium A," I was struck by a section about five minutes into the composition where he indicates a meter for the first time. This section starts with a disarming B-major triad, which gets reiterated the line below and suffused with quartal harmonies. I decided that this moment would become the soundworld that I would inhabit for my composition. I also felt that taking a moment in time as my inspiration aligns with Taoist philosophy, a strong influence on Yun's music, in which the part is the whole and the whole is the part, and in which the dark and the light are intertwined with each other. I believe that music in its deepest expression has the power to fuse opposites to create oneness that cannot be fragmented, because as Carl Jung says, "... everything divided and different belongs to one and the same world." This concept — which Jung called "Unus Mundus," from the Latin "One World" — seemed like a fitting title for a composition honoring Isang Yun.

— Ingrid Stölzel

**Ingrid Stölzel** (b.1971) has been hailed as "a composer of considerable gifts" who is "musically confident and bold" by NPR's classical music critic. Her music has been described as "tender and beautiful" (*American Record Guide*) and as creating a "haunting feeling of lyrical reflection and suspension in time and memory" (*Classical-Modern Review*). At the heart of her compositions is a belief that music can create profound emotional connections with the listener.

Stölzel's compositions are performed in concert halls and festivals worldwide. She is a recent winner of the RED NOTE Composition Competition, Ortus International New Music Competition, and Cayuga Chamber Orchestra Composers Competition. She teaches composition at the University of Kansas and prior to that served as
Director of the International Center for Music at Park University. Stölzel is a native of Germany and has resided in the United States since 1991. For more information, please visit the website ingridstolzel.com.

**Line Drawings II for solo piano**

A “drawing” suggests a two-dimensional space. It is an art form that enters the eye instantaneously, but one that the mind may comprehend more slowly. Jonathan Kramer wrote concerning an experience he called “vertical time,” likening certain musical experiences to the visual arts, saying, “… we are free to walk around the piece, view it from many angles, concentrate on some details, see other details in relationship to each other ….”

*Line Drawings* is an ongoing collection of short piano pieces. I think of these pieces as drawings; they are meant to be immediate — that is two-dimensional, rather than linear. But at the same time, each piece is a continuous line of some kind.

This second book of *Line Drawings* was commissioned by pianist Eunmi Ko as part of a tribute concert for the composer Isang Yun as part of a centenary celebration at the Seoul Arts Center in September 2017. The subject of line drawings seemed appropriate for this tribute to Yun because of his consistent interest in *Hauptide*, a kind of living line that runs through nearly all of his music. In preparation for this piece, I spent a great deal of time immersed in Yun’s music, and though I haven’t drawn any material directly from the composer, I’m sure his imprint can be found in the score.

This work is dedicated to Eunmi with gratitude and admiration.

— John Liberatore

Exploring intersections between music, poetry, and other art media, music of composer John Liberatore has been performed
in venues around the world. Described by critics as “enchanting” and “truly magical,” (Boston and New York Classical Review, respectively), his works seek to convey ambiguity through clear transparent textures. In addition to his work as a composer, he is also an active pianist, and one of the world’s few performers of the glass harmonica. Leading ensembles and soloists have performed his work, including Dinosaur Annex, The Mivos Quartet, Duo Damiana, Bent Frequency, the Buffalo Philharmonic, the Washington National Opera, and The New York Virtuoso Singers. Notable distinctions include fellowships from Tanglewood; the MacDowell, Brush Creek, I-Park, and Millay colonies; a commission from the American Opera Initiative; two ASCAP Morton Gould Awards; and the Brian Israel Prize. With funding from the Presser Foundation, he studied in Tokyo with Jo Kondo in the summer of 2012 — a mentorship that made an indelible impression on his music. He holds degrees from Eastman (Ph.D., M.M.) and Syracuse University (B.M.). In 2015, he was appointed as an Assistant Professor at the University of Notre Dame. For more information, please visit his website at johnsliberatore.com.

Tiento de Batalla was composed for pianist Eunmi Ko’s Isang Yun Centennial Project—“Tributes to Isang Yun” to commemorate the 100th anniversary of the birth of composer Isang Yun.

For long time, I had wanted to write a piano work from a tiento de batalla (“battle piece”) of a Spanish composer. I used the initial melody of the “Tiento de Batalla 5º Tono Punto Baxo” by Juan Cabanilles (1644-1712). The melody appears in the central part of the piece, starting from bar 76. A tiento is a piece for keyboard with a certain virtuoso character of the Spanish music of the sixteenth and seventeenth centuries. “Tiento” tries to exploit the possibilities of the instrument as a sort of study or etude. I conceived this work as a study for the ten fingers based on arpeggios that are repeated and are gradually changing in moto perpetuo style. As a tribute to Isang Yun, the arpeggio in measure 86 contains the beginning material of his Symphony No. 3, and it is treated by reduction
in sixteenth notes. The piece is impregnated with pentatonic sonorities. The work is dedicated to Isang Yun “in memoriam.”

— Alejandro Román

Alejandro Román was born in Madrid (Spain) in 1971. A composer and pianist, he is considered by critics as one of the most significant composers of his generation. He studied composition with Antón García Abril, Valentín Ruiz and Zulema de la Cruz at the Royal Conservatory of Music in Madrid. He also studied jazz piano with Tony Heimer, Jorge Villaescusa, and Ricard Miralles; and harmony, composition and arranging, as well as film music with Claudio Gabis, Eva Gancedo and Miguel Blanco. His catalog contains works for piano, voice, harp, guitar, orchestra, chamber, and electroacoustic forces, and he is also a composer of modern themes (jazz, pop) and music for film, theater and dance, having written the soundtrack for 25 short films.

He has received several awards including Best Original Score in “IX Film Festival Ciudad de Zaragoza” and “Living Culture Award” for his contribution as a performer, composer, researcher and educator.

He holds a Ph.D. from the Department of Philosophy Aesthetics of UNED. He teaches at the Escuela de Música Creativa of Madrid (EMC) and the Conservatory of El Escorial and Alcalá de Henares. Since 2003, he has taught “Composition for Film and Audiovisual Media” at the Royal Conservatory of Music in Madrid. For more information, please visit his website at alejandroroman.com.

Flying Kite
After launching a kite into the air, a kite flies in many different patterns depending on its shape, size, the direction of wind, and the technique of the person who is flying the kite. Kites maybe be flown for recreation and other practical uses. During the First Full Moon Day (Daeboreum, the 15th of January by the lunar calendar) in Korea, some write a phrase like “Bad luck be gone, good luck stay” and let their kites fly away, hoping to have good luck in the coming year.
Flying Kite for piano solo consists of five movements, and each movement describes different patterns and ways of kite flying. The music is focused on genuinely portraying the movement of the kite, sometimes calmly and other times lively or a bit chaotic, rather than relating music to a particular purpose of flying a kite.

As the piece progresses, I also invite the audience to imagine and experience the spiritual aspect of kite flying, such as sending a message up to God or letting go of hassles and troubles by flying a kite away.

— Seunghee Lee

Seunghee Lee earned her B.M. in Music Theory at Ewha Womans University in Korea, M.M. in Music Composition at the University of Illinois at Urbana-Champaign, and a Ph.D. in Music Composition and Theory at Brandeis University in February 2014. In addition, from September 2010 to December 2011, she studied with Veli-Matti Puumala at the Sibelius Academy in Helsinki, Finland.

Lee has participated in numerous festivals and masterclasses such as Darmstadt International Summer Music Course for New Music in Germany; Summer Institute for Contemporary Performance Practice (SICPP) at New England Conservatory; Donaueschingen Music Festival Student Workshop in Germany; Time of Music Festival in Viitasaari, Finland; Savellyspaja Composition Masterclass in Sannas, Finland; SoundSCAPE Festival in Italy; Freie University Composition Class in Berlin, Germany; and Alba Music Festival in Italy, among others. She was awarded a composition residency at the Virginia Center for the Creative Arts in 2011 and at the Atlantic Center for the Arts in 2007 and 2012. She was selected as an ASCAP foundation fellow for the 70th Wellesley Composers Conference in 2014.

Lee is an Assistant Professor of Music at Ave Maria University. For more information, visit the website seungheeleemusic.com.
**Euphoria**
Stylistically and aesthetically, it is a postmodern approach to musical expression with many Neotonality elements.

The “Euphoria,” however, is a travel to the world of Isang Yun’s existence with many features of his vision about music and life. On the other hand, it has a lot of pictures from the years of Berlin and the colors of that period with much vividness and also a lot of melancholy.

The project wants to highlight allegorically the mental condition of a man who feels favored by life and this happiness and unspeakable bliss turns into an immeasurable joy. This unspeakable spiritual euphoria, even through an ambient melancholic situation, becomes a kaleidoscope of immeasurable emotions and unspeakable joy of a blissful study period with the great teacher.

The two key elements that characterized him were the love and nostalgia he had for his country and respectively a fortitude for the development of the Good in the evolution of life into this.

— Christos Samaras

A native of Thessaloniki, **Christos Samaras** (b.1956) graduated with the Diploma of Composition and in 1982 with the Pedagogical Degree of Flute from University of Music and Performing Arts Vienna. Between 1982 and 1984 he pursued post-graduate studies in composition in Berlin with Isang Yun. He also attended composition classes presented by Klaus Huber, Luigi Nono, Hans-Werner Henze, Karlheinz Stockhausen, Witold Lutosławski and Dieter Schnebel. Since 1984 he has lived and worked in Thessaloniki. He is Professor of Composition in the Department of Music Studies and faculty of Fine Arts of the Aristotle University of Thessaloniki. He has taught Music Theory and Composition in various conservatories of Thessaloniki and other cities. For many years he has been appointed Artistic Director in conservatories throughout Greece. He has also taught composition in various seminars and workshops. Mr. Samaras has received awards for his
educational and artistic contribution by various institutions and foundations.

In 2010, Mr. Samaras held a Visiting Professor position at Georgia State University in Atlanta while his music was performed at several cities in the U.S. His works have been performed in England, Austria, Australia, Belgium, Bulgaria, France, Germany, Switzerland, Greece, the USA, Spain, Italy, Hungary, Russia, Serbia, Turkey and Finland. His work is published by the Music Publishing House Papagregoriou-Nakas, and he is a member of the Greek Composers Union. For more information, visit the website http://users.auth.gr/chrisama/en/enindex.html.

Variations is the seventh and last of a series of piano etudes I composed over the last few years. It is also the longest of them and reunites most of the piano techniques presented individually in the previous six etudes; therefore, it is quite demanding. The title refers to the different situations which an incessant two-note motive goes through.

— Marco Alunno

Marco Alunno was born in Italy. In his country, he earned a diploma both in piano and composition from the musical institute of his native town, Livorno, and a university degree in Italian Literature (specialization in History and Aesthetic of Cinema) from the University of Florence. Afterwards, he completed his Ph.D. in Composition at the Eastman School of Music (Rochester, NY) where he served as an instructor in composition and Italian cinema. At the present he is professor of Composition and Theory at the Universidad EAFIT (Medellín, Colombia) where he works both as a researcher and a composer.

His primary teachers include Gateano Giani-Luporini, Giacomo Manzoni, David Liptak, Ricardo Zohn Muldoon, and Carlos Sánchez Gutiérrez. Participation in masterclasses on film music with Sergio Miceli, Ennio Morricone, and Franco Piersanti has
provided additional musical insight. He also attended master classes with Marco Stroppa, Beat Furrer, Tosho Hosokawa, Adriana Holszky, Helmut Lachenmann, and Krzysztof Penderecki. For more information, visit the website marcoalunno.com.

Imjing
Imagine a river from its source to its end and the histories it carries. Think of the river Imjing that runs across Korea. This river has been witness to many dramatic moments in history, but it hasn’t always been like this. Imjing now divides what before was united. This piece uses groups of white keys against black keys to symbolize this division but the musical material is derived from the popular Korean song “Arirang,” thus trying to send a message of unity and hope. This composition was commissioned and is dedicated to Korean-born pianist Eunmi Ko.

— Eduardo Costa Roldan

Eduardo Costa Roldan is a composer based in Madrid, Spain. His music has been performed widely in Europe as well as in Cuba, Japan, Mexico, Singapore, the USA, England, Scotland, Australia and China and has been broadcast by Radio Nacional de España (Spanish National Radio) and Radio Nacional de Portugal. Eduardo published more than ten works in Spain, including original pieces, arrangements and pedagogical works. Currently he is head of studies at Andana Music School in Madrid, where he has been teaching since 1990. Due to his contact with young music students, Eduardo has developed great interest in writing for youth orchestras and composed many original works for student orchestras of all levels. For more information, visit the website eduardocostaroldan.com.

Prelude about a fragment by Isang Yun is based on a succession of chords in Isang Yun’s solo piano work “Interludium A.” Each one of these chords is characterized by the preparation (through inserting pencils between designated strings) of its highest note. I also try
to give freedom to the performer by indicating *ad lib* for each arpeggio and tremolo.

— Fabio Massimo Capogrosso

Award winning Italian composer **Fabio Massimo Capogrosso** is sought after by many festivals and conservatories, including Suoni delle Dolomiti, Villa Pennisi in Musica, Pietre che Cantano, Grande di Brescia, Parco della Musica (Rome), Cilea (Reggio), Palladium (Rome), New Music Festival at USF (USA), and University of Michigan (USA), among others. His compositions have been performed in Italy, Germany, Poland, Belgium, and the United States by ensembles Sentieri Selvaggi, Sestetto Stradivari dell’Accademia Nazionale di Santa Cecilia, Quartetto Falstaff, Red4Quartet dell’Accademia Nazionale di Santa Cecilia, Trio Solotarev, and musicians including Sesto Quatrini, Anastasia Feruleva, Alessandro Soccorsi, Mara Oosterbaan, Dario Flammini, and Conor Nelson, among others. His compositions are published by Edizioni Curci (Milan) and Imagine Music (New York). For more information, visit the website fabiomassimocapogrosso.it/en/.
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