

CU★PRESENTS

2022-23 Season



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UNIVERSITY OF COLORADO BOULDER

AT THE PERFORMANCE

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CU ★ PRESENTS is
the home of performing
arts at the University of
Colorado Boulder.



The mission of the
**University of Colorado
Boulder College of Music**
is to inspire artistry and
discovery, together.



The College of Music acknowledges that the university sits upon land within the territories of the Ute, Cheyenne and Arapaho peoples. Further, we acknowledge that 48 contemporary tribal nations are historically tied to Colorado lands.

Guest Recital

Yoon Joo Hwang, bassoon

Dahm Amy Huh, viola

Suyeon Kim, piano

7:30 p.m., Monday, Oct. 24, 2022

Chamber Hall

Recit, Sicilienne et Rondo for Bassoon and Piano (1936)

Eugene Bozza (1905-1991)

Yoon Joo Hwang, bassoon

Suyeon Kim, piano

Sonatine for Bassoon and Piano (1952)

Alexandre Tansman (1897-1986)

I. Allegro con moto

II. Aria

III. Scherzo

Yoon Joo Hwang, bassoon

Suyeon Kim, piano

Remaining for Bassoon and Piano (2022)

HyeKyung Lee (b. 1959)

Yoon Joo Hwang, bassoon

Suyeon Kim, piano

Tiger Chasing the Wind—In Memory of Isang Yun (2022)

Jeeyoung Kim (b. 1968)

Yoon Joo Hwang, bassoon

Dahm Amy Huh, viola

Suyeon Kim, piano

Sentimental Waltz for Arirang

Jisoo Lee (b. 1981)

Yoon Joo Hwang, bassoon

Dahm Amy Huh, viola

Suyeon Kim, piano

Program notes

Recit, Sicilienne et Rondo for Bassoon and Piano (1936)

Eugene Bozza (1905-1991)

French composer of the 20th century, Eugène Bozza (1905-1991) was a conductor in Opéra Comique in 1938 and a director in l'Ecole Nationale de Valenciennes from 1950 to 1975. He started to study music and learn violin and piano in Rome, Italy and studied composition at the Paris Conservatory. Bozza wrote a virtuosic bassoon solo piece, *Recit, Sicilienne et Rondo* for the 1935 Concours composition competition. It has three sections and performers' interpretation will characterize this experimental piece through the full range of the bassoon from low to high register, approaching the twentieth-century French style of music for virtuosic solo bassoon.

Sonatine for Bassoon and Piano (1952)

Alexander Tansman (1897-1986)

Polish Composer Alexandre Tansman (1897-1986) created his neoclassical musical language with French elements in this piece for bassoonists. Tansman's *Sonatine for Bassoon and Piano* was written in 1952. This piece is marked by inventive harmony which sounds almost mechanical (especially the first movement, *allegro con moto*), by melodic simplicity (the second movement, *Aria*), and by a playful sense of meter disjunction between the piano and the bassoon (especially the third movement, *scherzo*). This music is rhythmical in that it plays with meter and accents and these qualities pose a challenge for the bassoon player. Each movement has various expressions with different characters and color changes by the performer.

Remaining for Bassoon and Piano (2022)

HyeKyung Lee (b. 1959)

HyeKyung Lee (Associate Professor of Composition, Denison University) studied at Yonsei University in Seoul, Korea and attended the Czech-American Summer Music Institute in Prague. Later, she earned her MM and DMA in composition and a piano performance certificate at the University of Texas at Austin. Lee's *Remaining for Bassoon and Piano (2022)* was commissioned by Yoon Joo Hwang in 2021 and this piece was completed in 2022. She writes of the piece, "Whenever I look back my romantic relationships in the past, I am in agony. All the things I should have done or could have done differently sneak in and I become agitated all over again, even when some of them are several decades ago. Memories are selectively vivid and the ones with regrets stay stronger. The piece expresses inner emotions, struggles, and questions through the wistful melody over static but constantly moving 16th notes-harmony along with the repeated notes, falling uneven arpeggios, and ascending

Tiger Chasing the Wind—In Memory of Isang Yun (2022)

Jeeyoung Kim (b. 1968)

Korean modern composer Jeeyoung Kim (b.1968)'s "Tiger Chasing the Wind- In memory of Isang Yun for Bassoon, Viola and Piano" was commissioned for Yoon Joo Hwang and Dahm Huh's Carnegie Hall Performance in 2022. Kim writes, "This piece represents Isang Yun's relationship to Korea and his inability to return to his homeland. The tiger is a symbol of Korea, yet here it represents Isang Yun. One can imagine a tiger, graceful and powerful, hopelessly attempting to catch the wind." Kim employed Korean traditional elements and utilized Western musical notations to imitate Korean traditional instrumental sounds. She studied composition at Yonsei University (B.M.) and Indiana University (M.M.). Kim received her D.M.A. from Yale University and she was awarded the Bunting Fellowship at Harvard University, where she composed and researched Asian music and philosophy. Kim has received numerous commissions and her music has been performed by many chamber orchestras and ensembles in the United States, Europe, and Asia, including Yo-Yo Ma and the Silk Road Ensemble, the Korean Broadcasting System Orchestra, Czech National Symphony Orchestra and the Seattle Symphony.

Sentimental Waltz for Arirang

Jisoo Lee (b. 1981)

Korean composer Jisoo Lee (b.1981), who is an Assistant Professor of Composition at Seoul National University, released his album “Arirang” with the London Symphony Orchestra in 2018. He was awarded the Korean Minister of Culture, Sports and Tourism Award: Best Contribution to Traditional Arts in 2010. Lee’s “Sentimental Walz for Arirang” is inspired by the Korean traditional song, Minyo. Lee infuses his musical works with influences from “Arirang” and Korean emotional characters, Han and Jeong. Arirang has been transformed and hybridized in the twenty-first century, but singing Arirang together after reforming North and South Korean music cultures through disparate political ideologies still delivers emotional depth across the border. It is still sung and heard in both North and South Korea as an expression of a particularly Korean sensibility and national identity. Lee creates Korean sounds using Western instruments and it captures Korean traditional rhythmic patterns, jangdan.

About the performers

Yoon Joo Hwang, bassoon



Yoon Joo Hwang is an assistant professor of music at the University of Central Florida. She has taught and performed throughout the United States, Asia and Europe. Her multicultural education and performance backgrounds facilitate a hybrid of teaching, research, and creative work, nationally and internationally. Hwang has lectured and performed at numerous universities including Columbia University, UC Berkeley, UCLA, University of Florida, University of North Carolina School of the Arts, Yonsei University, Ewha Womans University, Hanyang University, Central Conservatory of Music

in Beijing and Shanghai Orchestra Academy. She has developed an extensive and diverse research portfolio as well as developing and conducting interdisciplinary research. Hwang has been invited to present scholarly research

papers at meetings of the Association for Asian Studies, the Society of Ethnomusicology, the College Music Society, the International Double Reed Society, the Asia Pacific Symposium for Music Education Research (Tokyo, Japan) and the International Congress of the European Association for Music in Schools at the Pädagogische Hochschule Freiburg (Germany). Hwang was appointed to serve as a visiting professor at Yonsei University in Seoul, South Korea, and invited to serve as a visiting scholar at Seoul National University, Korea University and Korean National University of the Arts; the latter position offered an unparalleled opportunity to advance her research into the influence of Western classical music on the modern contemporary era in Korea. Hwang earned a DMA from the University of Colorado Boulder under the guidance of Yoshi Ishikawa and an MM from UCLA, where she studied with John Steinmetz. While studying at Otto-Friedrich-Universität Bamberg in Germany, she worked with Günter Blahuschek of the Bamberger Symphoniker and Yoshinori Tominaga of the Universität Mozarteum. She also studied at USC with Shawn Mouser, associate principal bassoon of the Los Angeles Philharmonic and received a Performance Diploma from Boston University.

Dahm Amy Huh, viola



Since her Carnegie Hall debut in 2007, Dahm Amy Huh has performed as a soloist and a chamber musician across four continents at numerous major venues, including Lincoln Center, Spain Zaragoza Auditorium, Tokyo Metropolitan Arts Space, Shanghai Oriental Arts Center, Hong Kong Cultural Centre, and Seoul Arts Center. She performed as a soloist with the New York Classical Symphony Orchestra, Czech Republic Symphony, Duxbury Festival Orchestra, Il San Symphony Orchestra and La Fuse Players. Besides the solo appearances, she engaged in collaborative chamber performances

with many prominent artists, including the members of Emerson Quartet, Muir Quartet and Brooklyn Rider. Dr. Huh received a BM at Yonsei University. She earned her MM at the Mannes School of Music and DMA in viola performance from SUNY Stony Brook in New York.

Suyeon Kim, piano



Korean pianist Suyeon Kim is an instructor in collaborative piano at the University of Colorado Boulder, joining the faculty in 2013. Kim is an experienced and versatile collaborator, with significant instrumental and vocal accompanying experience. She holds degrees in piano performance and collaborative piano from universities in South Korea and the United States, including the Eastman School of Music and the University of Texas at Austin. Kim has served as collaborative pianist at the Meadowmount School of Music, for the MTNA regional and national

competitions, and for the Colorado Flute Association competition. She has also performed in such venues as Carnegie Hall in New York and the Seoul Arts Center, King Sejong Hall, Youngsan Hall and Kumho Hall in Seoul, South Korea.

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