



Composition in Asia

2nd International Symposium & Festival

Co-sponsored by USF Research & Innovation,
USF World, and Yunnan University, China

Concert no. 1

Featuring music by composers Payton MacDonald, Young-
Jo Lee, Kye Ryung Park,
Kenneth Habib, and Zhanhao He

Featured Guest Artists:

Jumi Kim, soprano
E. J. Choe, piano
Craig B. Parker, trumpet
Payton MacDonald, voice
Enrico Elisi, piano
Dana Milan, piano
Qinhan Jin, pipa (USF visiting scholar)

Thursday, January 18, 2018
Barnes Recital Hall, 7:30 PM

Program

I

Polyphonic Raga Improvisations.....Payton MacDonald
(b. 1974)
Payton MacDonald, voice with electronics

II

Sumjip Agie.....Young-Jo Lee
(b. 1943)
E. J. Choe, piano

III

Dear Mummy and Sister Young-Jo Lee
Jumi Kim, soprano
Craig Parker, trumpet
E. J. Choe, piano

IV

Prelude to a New Moon.....Kye Ryung Park
(b. 1974)
Enrico Elisi, piano

V

Spring Came in Winter.....Kenneth Habib
(b. 1959)

As is the Sea Marvelous.....Kenneth Habib
Jumi Kim, soprano
Dana Milan, piano

VI

Ling'an Yi Hen..... Zhanhao He
(b. 1933)
Qinhan Jin, *pipa* (Chinese visiting scholar, 2017-18)
Dana Milan, piano

Notes

I

While polyphony is generally considered to be anathema to the Indian raga system, Dr. Payton MacDonald's thorough training in both Western music and Indian music indicates that it can be achieved. He draws his inspiration from his Dhrupad vocal Gurus, the great Gundecha Brothers (who frequently overlap their phrases), his work with La Monte Young, and experiments with composer/pianist Michael Harrison. In his *Polyphonic Raga Improvisations* tonight you will hear several layers of polyphony (the lead vocal line, the secondary vocal line working in various types of motion or heterophonically with the lead vocal line, and the lengthy drone notes providing central pitches). Dr. MacDonald accomplishes this through the use of pre-recorded clips in combination with his live voice, thus applying Western concepts of polyphony to the Raga system while retaining the essence of any given raga.

Payton MacDonald is an Associate Professor of Music at William Paterson University who is a composer, improviser, percussionist, singer, and educator. He has created a unique body of work that draws upon his extensive experience with East Indian tabla drumming and Dhrupad singing, Jazz, European classical music, and the American experimental tradition. Dr. MacDonald studied music at the University of Michigan and the Eastman School of Music. His composition teachers include Sydney Hodkinson, Robert Morris, Dave Rivello, Bright Sheng, and Augusta Read Thomas. Dr. MacDonald has toured the world with Alarm Will Sound and performed many improvised concerts with artists such as Elliott Sharp, Aakash Mittal, Tim Feeney, and others. His percussion teachers include John Beck and Michael Udow; further studies include tabla with Bob Becker and Pandit Sharda Sahai, and Dhrupad vocal with Ramakant Gundecha. *The New York Times* described him as an "energetic soloist" and *The Los Angeles Times* described him as an "inventive, stylistically omnivorous composer and gifted performer."

II and III

Sumjip Agie (Island Lullaby) was composed by Young-Jo Lee's father, first-generation Korean composer Heung Ryul Lee, as a children's song in 1959. Young-Jo Lee has created several different versions of this work (guitar solo, chorus, orchestra, piano) for the annual memorial concerts in honor of his father. The most recent version, for piano, had its premiere in South Korea during September 2015, with the American premiere being done at Kansas State University in October of that year.

Dear Mummy and Sister was composed by Young-Jo Lee in 1962, when he was in his freshman year at Yonsei University. Since that time it has achieved a national reputation as a well-known love song which the composer has arranged for various ensembles. The text is written from the perspective of a young baby boy who talks about gathering near the

riverside, amid the sand and reed field, with his mother and sister.

Young Jo Lee received both his Bachelor's and Master's degrees from Yonsei University in Seoul, and then continued his studies with Carl Orff and Wilhelm Killmayer at the Hochschule für Musik in Munich, Germany. After receiving his Doctorate from the American Conservatory of Music in Chicago, he subsequently served as the chairman of their Theory and Composition Department. As a well-established guest composer for the New Music Festivals of the International Society of Contemporary Music (ISCM), he has worked in Budapest, Amsterdam, and Germany, and has also been a composer in residence at the Maastricht New Music Festival in the Netherlands and in Moscow. In the early 1990s the Korean National University of Arts invited him to be their senior professor of composition, and for many years he had the distinction of serving as their Dean of the KNUA School of Music. Dr. Lee's music is characterized by strong Asian feelings with German theoretical influence, and he is one of the most skilled at integrating Korean and Western musical traits in his compositions. His chamber music, choral music, orchestral works are well known to the Asia and United States, and his opera *Whang-Jinie* has been staged in several cities such as Beijing (2000), Tokyo (2001), Los Angeles (2002), Moscow (2003) and Hanoi (2004). Upon his mandatory retirement from the Korean National University of Arts in 2008, he was invited by the South Korean government to become the first Director of the Korea National Institute for the Gifted in Arts (KIGA), a subsidiary of the KNUA.

IV

Kye Ryung Park composed her *Prelude to a New Moon* for Korean pianist Hyunjung Rachael Chung, thus reflecting both their shared heritage and friendship. As in traditional Korean *Sanjo*, some sections are left to the performer for improvisation, and some sections utilize sounds derived from the 12-string *gayageum* zither (accomplished by plucking the strings inside of the piano). Dr. Chung's pianist for tonight is distinguished Italian pianist Enrico Elisi (Associate Professor of Piano at the University of Toronto).

As a resident of both Asia and the United States, composer Kye Ryung (Karen) Park has successfully integrated a number of multi-cultural elements into her own artistic identity. She is an accomplished pianist as well as an active *gayageum* player, and studied with Byung-Dong Paik at Seoul National University before emigrating to the United States for her MM and PhD work at the University of California in Los Angeles. Her compositions have been performed at numerous music festivals and conferences including the International Festival of Women Composers, Nevada Encounters of New Music, the Pan Music Festival, June in Buffalo, the College Music Society national and international conferences, and international festivals in Italy. Dr. Park's music has been published in both the United States and Asia.

V

Kenneth Habib's two songs come from two different song cycles, *Freedom Songs* ("Spring Came in Winter") and *Poems of E. E. Cummings* ("As is the Sea Marvelous"). Both songs draw significant inspiration from the Arab *wasla* suite in terms of pitch, scale constructions, and rhythm. Symmetrical metrical constructions appear in both songs, with some influence from such patterns as the *samai* genre, which exhibits the internal symmetry of 3+2+2+3 beats. The *hijaz* tetrachord, clearly identified by the interval pattern of a minor 2nd–augmented 2nd–minor 2nd, is another identifying factor of both songs that draws upon the *maqam* or melodic modal system of the *wasla*.

Kenneth Habib is a professor of ethnomusicology at California Polytechnic State University, and has also been the associate director of the Middlebury College Arabic School, has taught music at Pomona College and the University of California Santa Barbara, and has taught Arabic at Cuesta College and Santa Barbara City College. He holds his PhD degree in ethnomusicology from the University of California at Santa Barbara, and specializes in both Middle Eastern and American popular music in addition to also being active as a composer and performer. In addition to his articles in the *Grove Dictionary of American Music* on Bob Dylan and other American popular artists, one of his areas of expertise is the iconic Lebanese singer Fairuz, who in collaboration with the Rahbani family of composer-poets has been a preeminent force in Arab art and popular music for six decades.

VI

We are pleased to conclude this concert with the USF debut performance of Chinese *pipa* artist Qinhan Jin, who is the fourth Chinese Visiting Scholar being hosted and mentored by musicology professor John O. Robison in the USF School of Music. *Ling'an Yi Hen* is a well-known late twentieth-century work for *pipa* and piano, composed by He Zhanhao.

He Zhanhao was born in Zhejiang Province in 1933, and initially entered the Shanghai Conservatory of Music as a violin student, where he formed an experimental string group. After completing his BM degree, he transferred to the Composition Department to study under Ding Shande at the Shanghai Conservatory. His *Butterfly Lovers Concerto* for violin and orchestra is one of the most well-known twentieth-century works by any Chinese composer. He Zhanhao taught at the Shanghai Conservatory for many years, and considered himself to be an experimental composer who wrote new music for the *erhu*, *guzheng*, *pipa*, and other instruments.

Biography

Eun-Joung (E. J.) Choe, a native of Seoul, made her televised debut as a pianist for the Korean Broadcasting System (KBS) at age six. After coming to the U.S. at age thirteen, she won numerous competitions and appeared as guest soloist with the Denver Philharmonic Orchestra, Fort Collins Symphony Orchestra, and Arvada Symphony Orchestra. She received a BM and MM from the University of Colorado (Boulder) and her DM in Piano Pedagogy and Literature from Indiana University. In addition to her career as a pianist, E.J. served as a vocal/opera coach at the Aspen Summer Festival, the Indiana University Opera Theatre, DePauw University, and the Studi Italiani in Urbania, Italy. E.J.'s research in improving pedagogy with technology have been supported by Apple (iPads), Yamaha (Disklavier), and a research grant from the National Research Foundation in the Korean Ministry of Education, Science and Technology. Prior to joining University of Indianapolis as Associate Adjunct Professor of Music in 2017, she served as a Coordinator of Keyboard at University of Colorado-Denver, Director of the IUPUI Music Academy, and Director for Accreditation at New Mexico Highlands University.

Jumi Kim is currently the music director at St. Francis of Assisi Episcopal Church in Novato, California, and holds a DA in voice from Ball State University, an MM from Indiana University, and a BM from Ewha Woman's University. Dr. Kim has taught voice at Cuesta College in California, Indiana Wesleyan University, and at Indiana University-Purdue University in Fort Wayne. Her lecture- recital experiences have included presentations at the 2008 College Music Society National Conference in Atlanta, and at the 2011 CMS International Conference in South Korea. Her recent performances include Bach *Cantata BWV 51* and the Bach *Magnificat* with the Symphony of the Vines in California; she was also a guest artist at the 50 Anniversary of the MLK Jr. *Symphony of Brotherhood* Concert in Los Angeles. Dr. Kim's various operatic roles include Suzel in Mascagni's *L'amico Fritz*, Donna Elvira in Mozart's *Don Giovanni*, the Countess in Mozart's *The Marriage of Figaro*, Gilda in Verdi's *Rigoletto*, and Cio-Cio San in Puccini's *Madama Butterfly*.

Craig B. Parker is Associate Professor of Music at Kansas State University, where he teaches graduate and undergraduate music history courses and plays trumpet with the KSU Faculty Brass Quintet. He earned his B.M. in trumpet performance at the University of Georgia and his M.A. and Ph.D. in historical musicology at UCLA, where his major professor was Robert M. Stevenson. Prior to joining the faculty at Kansas State University he was a member of the American Wind Symphony Orchestra, Composers Brass Quintet, Long Beach Symphony Orchestra, and the Spoleto (Italy) Symphony Orchestra. Parker has presented papers on a variety of American music topics at numerous national and international conferences. Dr. Parker has been an active participant in the College

Music Society, serving as their board member for musicology from 2014-16, as well as being active in the American Musicological Society, Historic Brass Society, International Trumpet Guild, International Musicological Society, and the Society for American Music.

Enrico Elisi was born in Bologna, Italy, and has been hailed for his mastery of elegance, refinement, and fantasy (La Nueva España). He regularly performs to enthusiastic acclaim throughout the Americas, Europe, and Asia and his interpretations reveal "remarkable sensitivity, imagination and polish," (Baltimore Sun). An avid chamber musician, Elisi has performed at the Taos and Ravinia Festivals, and collaborated with principal players from the Baltimore, Chicago, and American Symphony Orchestras, as well as having appearances with many symphony orchestras. As a champion of new music, Elisi has commissioned and premiered works from composers of many nationalities. Elisi recently joined the distinguished Faculty of Music of the University of Toronto as an associate professor, having previously taught at the Eastman School of Music, the Pennsylvania State University, and the University of Nevada at Las Vegas.

Dana Milan, a native of Effingham, Illinois, holds an MM in piano accompanying along with a harpsichord certificate from Florida State University, and a DMA from the University of Illinois. She has been on the staff at the Indianapolis Opera, the Utah Festival Opera, and the Wildacres Flute Retreat. While living in Indianapolis, Dana performed with the Indianapolis opera and held staff positions at several universities, including Butler University and Indiana University-Purdue University. Currently she serves as staff accompanist at the University of South Florida.

Qinhan Jin is a *pipa* artist who received her BA degree in music education from Henan University in 2011, and her MA in music from Henan University in 2015. She has received numerous awards in China for her performances, has been featured on television programs within both Henan and Hubei Provinces, and has appeared as a *pipa* player for national and international festivals. Since 2011, Ms. Jin has been the *pipa* teacher at Hubei University of Arts and Science in Hubei Province, China.



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Upcoming School of Music Events:

Composition in Asia Symposium: Recital II

Friday, January 19, 7:30 PM, Barness Recital hall
A Free Event

Composition in Asia Symposium: Closing Concert

Sunday, January 21, 2:00 PM, Barness Recital Hall
\$10 Students/Seniors, \$15 General Admission

Rutenberg Series: Masterclass with Noreen Cassidy-Polera

Friday, January 26, 2:00 PM, Barness Recital Hall
A Free Event

McCormick Marimba Festival: Solo Showcase

Friday, January 26, 7:30 PM, USF Concert Hall
A Free Event

McCormick Marimba Festival

Saturday, January 27, 8:00 AM Instrumental Rehearsal Hall
A Free Event

Steinway Piano Series: Franz Mantini

Sunday, January 28, 4:00 PM, Barness Recital Hall
\$10 Students/Seniors, \$15 General Admission

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