

2018

Concert recording 2018-02-20a

Moon-Sook Park

Tomoko Kashiwagi

Dominic K. Na

Maggie Matheny

Rosabelle Zhou

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Performer(s)

Moon-Sook Park, Tomoko Kashiwagi, Dominic K. Na, Maggie Matheny, Rosabelle Zhou, Jordan Alimena, Chris Scherer, Kolby Palmore, Benjamin Lorenzo, Ronda Mains 1955-, Fiona Slaughter, Jaden Adkins, Daniel Taylor, Sydney Hanna, Benjamin Turner, Eric Troiano, Payton McCartney, Dylan Adkins, Benjamin Grief, Sungmo Yang, Florencia Zuloaga, and Jamal Duncan

UPCOMING EVENTS

FEBRUARY

- Wed 21 Faculty Recital: Jake Hertzog, guitar**
7:30 pm, Stella Boyle Smith Concert Hall, free
- Mon 26 University Symphony Orchestra**
7:30 pm, Faulkner Performing Arts Center
\$10 general admission; \$5 student/faculty/senior
- Thu 22 RAZORBONES UA Trombone Ensemble**
6:00 pm, Stella Boyle Smith Concert Hall, free
- Tue 27 UA Women's Chorus & Men's Chorus**
7:30 pm, Faulkner Performing Arts Center
\$10 general admission; \$5 student/faculty/senior
- Fri 23 Scott/Garrison Duo in Concert**
Shannon Scott, clarinet
Leonard Garrison, flute
7:30 pm, Stella Boyle Smith Concert Hall, free
- Thu 1 UA Wind Ensemble**
7:30 pm, Faulkner Performing Arts Center
\$10 general admission; \$5 student/faculty/senior
- Sat 24 Violin Duos with Er-Gene Kahng and Chi Young Song**
3:00 pm, Stella Boyle Smith Concert Hall, free
- Fri 2 Guest Artist Recital: Early Music Concert**
7:30 pm, Stella Boyle Smith Concert Hall, free
- Sat 24 Arkansas Trombone Workshop Final Concert**
6:00 pm, Faulkner Performing Arts Center
free tickets available at the door
- Sat 3 Faculty Recital: Dominic K. Na, cello**
4:00 pm, Stella Boyle Smith Concert Hall, free
- Sun 25 Versmo Trio**
7:30 pm, Stella Boyle Smith Concert Hall, free
- Sat 3 Faculty Recital: Er-Gene Kahng, violin and Paul Whitley, piano**
7:30 pm, Stella Boyle Smith Concert Hall, free

Ushering and stage management for this concert provided by
Sigma Alpha Iota and Phi Mu Alpha.

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Through generous support from alumni and friends, the Department of Music became an All-Steinway School in 2010. The University of Arkansas is the third SEC school to gain the distinction and one of only 150 universities worldwide with the honor.

With the completion of the 600-seat Faulkner Performing Arts Center, the University of Arkansas added a world class performance venue. The Department recital hall, Stella Boyle Smith Concert Hall, is located in the Fine Arts Building, adjacent to the Music Building. The 200-seat Concert Hall offers an intimate setting for chamber and solo recitals. The Department produces more than 300 concerts annually, on and off campus.

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UNIVERSITY OF
ARKANSAS

1 William Faulkner
College of Arts & Sciences

Faculty Recital

Moon-Sook Park, soprano

Tomoko Kashiwagi, piano
Dominic K. Na, cello
Ronda Mains, flute
Benjamin Lorenzo, conductor
Jamal Duncan, conductor
and the
UA New Music Ensemble

UAMUSIC

February 20, 2018 | 7:30 PM
Stella Boyle Smith Concert Hall

Concert Program

- Fünf Orchesterlieder Alban Berg (1885-1935)
nach Ansichtskartentexten von Peter Altenberg, Op. 4
- I. Seele, wie bist du schöner...
 - II. Sahst du nach dem Gewitterregen...
 - III. Über die Grenzen des All...
 - IV. Nichts ist gekommen...
 - V. Hier ist Friede
- Tomoko Kashiwagi, *piano*
- Flowers of Heaven (*World Premiere*) Robert Mueller (b. 1958)
- Three Songs on Korean Poetry for Soprano and Cello
- I. The Home Village
 - II. Wildflowers of the Mountain
 - III. Return to Heaven
- Dominic K. Na, *cello*
- Buru Sukhi Kang (b. 1934)
for Voice and Chamber Ensemble
- Margaret Matheney, *bass flute*; Rosabelle Zhou, *bass clarinet*;
Jordan Alimena, *piano*; Chris Scherer, *percussion*; Kolby Palmore, *percussion*
- Benjamin Lorenzo, *conductor*
- INTERMISSION
- Little Sketches Ivan Elezovic (b. 1971)
for Soprano and Flute
- Ronda Mains, *flute*
- Labyrinth of Love Michael Daugherty (b. 1954)
for Soprano and Small Chamber Ensemble
- II. Eros (Sappho Fragment 47)
 - VI. Liz's Lament
- VIII. Short Talk on the Sensation of Aeroplane Takeoff
- New Music Ensemble:
- Margaret Matheney, *flute*; Fiona Slaughter, *oboe*; Rosabelle Zhou, *clarinet*;
Jaden Adkins, *bassoon*; Daniel Taylor, *soprano saxophone*;
Sydney Hanna, *alto saxophone*; Benjamin Turner, *tenor saxophone*;
Eric Troiano, *baritone saxophone*; Payton McCartney, *trumpet*; Dylan Adkins, *horn*;
Ben Grief, *bass trombone*; Chris Scherer, *percussion*;
Sung Mo Yang, *contrabass*; Florencia Zuolaga, *piano*
- Jamal Duncan, *conductor*

Program Notes and Text Translations

Fünf Orchesterlieder nach Ansichtskartentexten von Peter Altenberg

Five Orchestral Songs to Picture-Postcard Texts by Peter Altenberg

- I. Seele, wie bist du schöner,
tiefer, nach Schneestürmen.
Auch du hast sie, gleich der Natur.
Und über beiden liegt
noch ein trüber Hauch,
eh' das Gewölk sich verzog!
II. Sahst du nach dem Gewitterregen
den Wald?
Alles rastet, blinkt und ist
schöner als zuvor.
Siehe, Fraue, auch du brauchst
Gewitterregen!
III. Über die Grenzen des All
blicktest du sinnend hinaus;
Hattest nie Sorge um Hof und Haus!
Leben und Traum vom Leben,
plötzlich ist alles aus—
Über die Grenzen des All
blickst du noch sinnend hinaus!
IV. Nichts ist gekommen,
nichts wird kommen für meine Seele.
Ich habe gewartet,
gewartet, oh - gewartet!
Die Tage werden dahinschleichen,
und umsonst wehen
meine aschblonden Haare um
mein bleiches Antlitz!
V. Hier ist Friede.
Hier weine ich mich aus über alles!
Hier löst sich mein unfäßbares,
unermeßliches Leid,
das mir die Seele verbrennt ...
Siehe, hier sind keine Menschen,
keine Ansiedlungen.
Hier ist Friedel! Hier tropft Schnee
leise in Wasserlachen ...
- I. Kohyang (The Home Village)
I return to my home-village, but it is not what I have longed to see.
Pheasants brood and cuckoos sing in time, but my heart fails to stay home.
Drifting like a cloud over a distant harbor.
Today I climb the hilltop alone; a white flower greets me with a friendly smile.
I don't hear my youthful days' reed-pipe anymore; my dry lips go bitter.
Returning to my home-village, I find just the height and blue sky I have missed.

Flowers of Heaven

- translation by A. Kitchin

II. Sanyuhwa (Wildflowers of the Mountain)

Flowers bloom in the mountain,
Flowers bloom...flowers bloom.
Spring, summer, and autumn through
Flowers bloom.

In the mountains far and near
Flowers bloom; way up in solitude.
Little birds singing in the mountains
They live in the hills for the love of flowers.

Flowers will in the mountain,
Flowers wither...flowers wither.
Spring, summer, and autumn through
Flowers wilt.

III. Kuicheon (Return to Heaven)

I shall return to heaven hand in hand with the dew-drop
That fades at the touch of dawn-light.

I shall return to heaven at the clouds beckon,
While the dusk and I alone, play together at the shore.

I shall return to heaven when my picnic in this beautiful world ends
And say there it was beautiful here.

- poem by Kim Sowol

- poem by Cheon Sangbyung
- translation by Jae-Mo Lee

Buru - Composer's note:

"Buru," that means in the old Korean language "way of artistic harmony." About 1500 years ago, at the time of the Korean Silla empire, Taoism, with its ever-expanding Buddhism, formed a new form of society through the combination of down to earth shamanism. The young men of the upper classes of society at that time joined together as knights, Hwarang. They practiced their bodies, practiced archery, sword fight and equitation. Their religious feelings expressed in song and dance, from which their deep connection with nature spoke.

This composition is an attempt to transcend the way people feel about space and time into our present. A shamanistic ceremony is the introduction to the composition, centered around a woman who recites magic spells from beginning to end, evoking a shamanistic-buddhist atmosphere.

The music in which humanity seeks a path to harmony finds its expression in the three elements which, following the magic spell, determine the structure of the composition: in an extremely high voice, a deep voice and a voice, the characteristic sound configurations continuously repeated.

The instruments as concrete sound elements make the entire emotional realm between extreme highs and lows, while the percussions, especially in the final part, symbolize ecstatic emotions through continuous repetitions.

The melodramatically recited poem is the Buddhist Prajna-paramita-hridaya-sutra.

Little Sketches - Composer's note:

By dedicating equal attention to voice and flute, the main idea lies in merging characteristic tone-colors. Through broad mixture of extended techniques throughout the piece, flute and voice gradually lose their recognizable sound character. This opens many possibilities for handling performance manners of both performers in somewhat unconventional fashion.

From Labyrinth of Love

II. Eros (Sappho Fragment 47)

Eros

has

has

uprooted

my
wits

again

as
a wind

if it's
a wind
wind

a whirling

wind

wild wild

whipping

mountain

whipping
wild

wild

mountain

trees

uprooted

uprooted

trees

wild

tree

- Sappho (ca. 612 BCE - 570 BCE)

- translated by Yopie Prins

VI. Liz's Lament

Liz and Richard

The most talked about

The most read about

The most famous couple in the entire world

I see myself being handed from man to man as if I were an amusement
I don't think it's possible to really love a woman like me

Richard and Liz

Sad/Sad/Sad

I have wasted to many words on so many men how strangely awake I feel
But tonight I will begin a dream of my own which will never end

Richard and Liz

Sad/Sad/Sad

Cleopatra

The Sandpipers

Who's Afraid of Virginia Woolfe

The VIPs

The Comedians

The Taming of the Shrew

There is only one man in my whole life who has made me happy
Richard...my husband...my ex-husband...

I can't remember which who is somewhere out there in the dark

Richard and Liz

Sad/Sad/Sad

- Elizabeth Taylor (1932-2011)

VIII. Short Talk on the Sensation of Aeroplane Takeoff

Well you know that could be true love
Running towards my life with its arms up
Yelling Let's buy it!
What a bargain!

Composer's note:

- Anne Carson (b. 1950)

Labyrinth of Love is inspired by poetry from eight renowned women: Sappho (ca. 612 BCE-570 BCE; Greek), Lady Mary Wroth (1587-1653; British), Juana Ines de la Cruz (1651-1695; Mexican), Mary Shelley (1797-1851; British) Elizabeth Barrett Browning (1806-1861; British), Emily Dickinson (1830-1886; American), Elizabeth Taylor (1932-2011; American), and Anne Carson (b. 1950; Canadian). The texts I have selected, and the musical landscape I have created, are full of bitterness, desire, longing, ecstasy, irony, tenderness, despair, hope, sadness, and humor.

Artist Biographies

Dr. Moon-Sook Park, a native of Korea, began her professional career in Europe with countless performances as a soloist to her credit. She has presented numerous solo concerts, chamber music, and operatic works in the U.S.A., Germany, Italy, France, Switzerland, Austria, Slovakia, and Korea, in addition to various performances of avant-garde repertoire. She also was a stipend recipient of K.A.A.D. in Germany and won the coveted *Bayreuth Stipend Award* for extraordinary young artists.

Park joined the faculty of the University of Arkansas in fall 2012, having previously taught at Palm Beach Atlantic University and Seoul National University. Park holds a D.M.A. in Voice Performance and Vocal Pedagogy from the University of Cincinnati College-Conservatory of Music; graduate degrees from Freiburg, Saarbrücken, and Stuttgart music conservatories in Germany; a private diploma from the *Academia di Canto F. Cavalli* of Milan; and a B.M. from Seoul National University. She has studied voice with prominent singers, such as Eva Brink-Hillemann, Siegmund Nimsgern, Philipp Huttenloch, and Barbara Honn, and has participated in master classes with Elizabeth Schwarzkopf, Dietrich Fischer-Dieskau, and others.

Park had her solo recital debut at Carnegie Hall in 2001. Since then, she has found her second home in the U.S.A. and her reputation as performer and scholar has been acknowledged both nationally and internationally. She continues to be an active performer and scholar in solo concerts, chamber music, opera, concert work, avant-garde music, lecture recitals, and

master classes.

Her former students are singing professionally in Europe, Korea, and the U.S.A. and hold professorships in voice throughout the world. They have won numerous vocal competitions, such as the *Concours Chimay Chant Barou* in Belgium, the *International Singing Competition* in Cologne, the *Corbett Opera Scholarship Award* competition in Cincinnati, and the Metropolitan Opera National council auditions.

Dr. Tomoko Kashiwagi, a native of Japan, was appointed to the music faculty of the University of Arkansas-Fayetteville in the fall of 2012. Kashiwagi completed her Bachelor of Music and Master of Music degrees as well as the Performer Diploma in Piano Performance at Indiana University. She is the first recipient of the Doctor of Musical Arts degree in Collaborative Piano from the University of Texas at Austin under the guidance of Prof. Anne Epperson. Kashiwagi has performed in such prestigious venues as the Kennedy Center in Washington D.C., Suntory Hall in Tokyo, Central Conservatory in Beijing, Guildhall School in London and Teatro Nacional in Panama among others. She has been the official pianist at the Menuhin International Violin Competition as well as MTNA competitions and various national and international conferences. As the Keyboard Area Coordinator and Assistant Professor of Piano and Collaborative Piano, she keeps busy schedule teaching and performing throughout the year.

Dr. Robert Mueller has been on the faculty at the University of Arkansas since 1988, where

he teaches composition and music theory and conducts the University Symphony. His music has been performed nationwide by several orchestras, including the Cincinnati, Omaha, Lansing, Midland, Arkansas, Fort Smith, Missoula, Midland, Marquette, and North Arkansas Symphonies. He has been commissioned by the Fort Smith Symphony, the North Arkansas Symphony, the Lyrique Quintette, the Chow Brothers duo piano ensemble, Spectrum Trio, James Umble and the Cleveland Duo, the Toledo Trio, and several University of Arkansas ensembles, including the University Symphony Orchestra, the Symphonic Band, the Brass Choir, the Bassoon Ensemble, and the Double Reed Ensemble. His music has been published by Bocal Music Company, Treveco, Prairie Dawg Press, Back2Classic, and C. Alan Publications.

Dr. Mueller has been the recipient of 27 ASCAP awards, an American Music Center grant, an individual artist grant from the Arkansas Arts Council, and prizes from the Omaha, Lansing, Jackson, Missoula, and Cincinnati Symphonies. He holds degrees from the University of Cincinnati College-Conservatory of Music, Bowling Green State University, and Northern Michigan University. His composition teachers include Marilyn Shrude, Frederic Rzewski, Earle Brown, Joel Hoffman, Allen Sapp, Jonathan Kramer, and Darrell Handel. He studied conducting with Grzegorz Nowak, Douglas Amman, C. Steven Errante, and Julia Pedigo.

Dr. Mueller is the pianist for the Fort Smith Symphony and is Music Director at Good Shepherd Lutheran Church in Fayetteville.

Dominic K. Na attended several prestigious music schools. In Russia, he attended the Central Music School for Talented and Gifted Children under the supervision of St. Petersburg State Conservatory—alumni of the school include such notable composers as Tchaikovsky and Shostakovich. His education in music continued at the Konservatorium of Vienna, Austria, and at the Musikhochschule Luebeck with the world's finest cellists and educators as like Lynn Harrell and Ulf Tischbirek. Dominic holds a *konzertenexamen* degree, the highest musical arts performance degree in Germany. An award-winning artist, Dominic is also an educator with over a decade of experience in

teaching cello. He was appointed as Instructor of Cello at the University of Arkansas in 2017, and he is married to Eun Seo Park, a violinist currently pursuing a Doctor of Musical Arts at the University of Texas at Austin.

Benjamin Lorenzo serves as Associate Director of Bands and Director of Athletic Bands at the University of Arkansas, where directs the 375-member Razorback Marching Band, conducts the Wind Symphony, and teaches courses in conducting and music education. Prior to this appointment, he served as Assistant Director of Bands at Oklahoma State University and Texas Tech University.

Dr. Lorenzo holds degrees from The University of Texas at Austin (MM and DMA in Wind Conducting) and Florida International University (BM in Trombone Performance). His primary teachers were conductors Jerry Junkin, Robert Carnochan, Damon Talley, and Mark Hetzler on trombone. Before beginning graduate study, he taught in the public schools of Florida and Texas.

Ronda Mains is Chair of the Department of Music and Professor of Flute. She performs as a soloist, chamber musician, and principal flutist in the Arkansas Philharmonic Orchestra. She has been awarded two teaching awards and is a member of the University Teaching Academy. She currently serves on the commission for the National Association of Schools of Music.

Jamal Duncan joined the faculty at the University of Arkansas in the fall of 2013. A native of Flint, Michigan, Duncan received a doctorate of music arts in wind conducting and a master of music in wind conducting from Michigan State University where he studied under the direction of Kevin L. Sedatole.

At the University of Arkansas, Duncan serves as Director or the Hogwild Pep Band, Assistant Director of the Razorback Marching Band, conductor of the symphonic band, co-conductor of the fall wind symphony. He also teaches the first semester of Instrumental Conducting in the Music Education curriculum. An advocate of new music, Duncan also conducts the University of Arkansas New Music Ensemble. Duncan is actively involved in the commissioning of new works and performing works of the cutting edge of contemporary concert music.