



Hawai'i Public Radio and Ebb & Flow Arts

present

EBB & FLOW ENSEMBLE

Ignace Jang violin Sung Chan Chang 'cello Robert Pollock piano

Saturday, February 16, 2019 7:30PM

Atherton Performing Arts Studio

PROGRAM

I Am Nothing (2018) Sarn Oliver
A Dwelling (2018)..... William Anderson
Piano Synergy #4* (2018)..... Robert Pollock

solo piano

Trio (1965)..... Henry Cowell

in nine short movements

Polyphonic Songs II.** (2018)..... Shinhee Park

Konigliches Thema (1976)..... Isang Yun

solo violin

Heem*** (2013)..... Sun-Young Park

piano trio

Sonata for violin and 'cello (1922)..... Maurice Ravel

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This event is part of E&FA's annual, multi day, multi site, international NORTH SOUTH EAST WEST FESTIVAL 2019. NSEW Fest 2019 is produced, in part, with support from Hawai'i Tourism Authority, Korean American Foundation Hawai'i, AHS Foundation, John R. Halligan Charitable Fund, Hawai'i State Foundation on Culture and the Arts, Roger Shapiro Fund for New Music, Edward T. Cone Foundation, Amphion Foundation, BMI Foundation, Kosasa Family Foundation (ABC Stores), Vendetti Productions LLC, and private contributions. Web site service provided by Maui Web Designs.

Ebb & Flow Arts, Inc. (E&FA) is a non profit presenter of modern music and multi media events. It is the only such presenter in Hawai'i, and was founded in 1999, by composer/pianist Robert Pollock. It aims to build bridges between the arts and connect artistic expressions and cultures. E&FA creates a global sound board and mirror for music and art in Hawai'i. We also teach children how to read & write music with "Scaling Haleakala," an original curriculum. Further information: www.ebbandflowarts.org. Find us on FACEBOOK: www.facebook.com/ebbandflowarts.

* world premiere ** United States premiere *** Hawai'i premiere

Biographies, Program Notes and Poems

Sarn Oliver is a member of the first violin section of San Francisco Symphony Orchestra. He has been a frequent guest artist of E&FA, with other musicians from SFSO and Bay area. He also cooperates in Bay area coproductions by E&FA. Besides performing, Sarn builds violins, operates a recording studio, performs chamber music, and paints. Few people know more about the violin than Oliver. As a sought after performer, Sarn has participated in hundreds of chamber music concerts in the Bay area. As a prolific composer, Sarn draws from his multi-faceted career and the close-up experience of his father, composer Harold Oliver.

William Anderson (b. 1962) is a composer and guitarist. He has directed the modern music group, Cygnus Ensemble in NYC, for nearly three decades. He is Director of Roger Shapiro Fund for New Music. He appears with Lincoln Center Chamber Music Society. He is a frequent guest of E&FA and has collaborated on international projects, such as an E&FA co-produced concert in Tokyo, Japan, and participation in FIC21, an international festival of modern music in Xalapa, Mexico, Dr. Emil Awad, director. He recently performed in Gdansk, Poland.

Robert Pollock has organized over 500 new music concerts. As pianist he has premiered over 100 compositions by composers from around the world. He has performed several solo piano recitals in Honolulu, Hawai'i, Seoul, Korea, Xalapa, Mexico, and Tokyo, Japan. He participated as composer-in-residence at William Paterson University, University of Hawai'i, and the Festival for New American Music, Sacramento State University.

Some of his over one hundred forty (140) compositions received recent performances worldwide. Several of his works are recorded and published. He is co-founder of the New York Guild of Composers (1975), and founder/director emeritus of the Composers Guild of New Jersey (1980-1998). Since 1999, Pollock has directed a statewide contemporary music and arts presenting organization, Ebb & Flow Arts, Inc., in Hawai'i. Pollock received a B. A. in Music from Swarthmore College, a M.F.A. in Musical Composition from Princeton University, and a Guggenheim Fellowship in music composition.

Henry Cowell (1897-1965) was an American composer, music theorist, pianist, teacher, publisher, and impresario. His contribution to the world of music was summed up by Virgil Thomson, writing in the early 1950s: "Henry Cowell's music covers a wider range in both expression and technique than that of any other living composer. His experiments begun three decades ago in rhythm, in harmony, and in instrumental sonorities were considered then by many to be wild. Today they are the Bible of the young and still, to the conservatives, "advanced."... No other composer of our time has produced a body of works so radical and so normal, so penetrating and so comprehensive. Add to this massive production his long and influential career as a pedagogue, and Henry Cowell's achievement becomes impressive indeed. There is no other quite like it. To be both fecund and right is given to few." "Trio" was Cowell's last composition.

Dr. Shinhee Park received a B. A. in music composition and M. M. in music theory from Han Yang University in Seoul, Korea. She extended her compositional studies in the U. S. A. earning an M. M. from the City University of New York and a Ph. D. from the State University of New

York at Stony Brook. Her compositions spanning instrumental to electronic/computer music have been performed in numerous contemporary music concerts; and her articles have appeared in journals and periodicals. She has been teaching composition and theory at several universities in Seoul. She is the President of Veritas Musicae (Seoul), an organization with which Ebb & Flow Arts has cooperated for over 20 years. Her "Polyphonic Songs" for violin was commissioned by E&FA.

Isang Yun (1917 - 1995) was a Korean-born composer who made his later career in West Germany. In both Europe and the United States, Yun developed a strong reputation as a composer of avant-garde music. He assigned those signature elements of traditional Korean musical technique. Yun was born in Sancheong, Korea (in present-day South Korea). In the mid-1930s, he studied briefly at the Osaka College of Music, and from 1938 composition under Tomojiro Ikenouchi in Tokyo. After Japan entered World War II, he moved back to Korea and participated in the Korean independence movement. After the armistice ceasing hostilities in the Korean War in 1953, he began teaching at the Seoul National University. He traveled to Europe the following year to finish his musical studies. In 1958 he attended the International Summer Courses of Contemporary Music in Darmstadt and began his career in Europe with premieres of his Music for Seven Instruments in Darmstadt and Five Pieces for Piano in Bilthoven. The premiere of his oratorio Om mani padme hum in Hanover 1965 and Réak in Donaueschingen (1966) gave him international renown. With "Réak" he introduced the sound idea of Korean ceremonial music as well as imitations of the East Asian mouth organ saenghwang (Korean), sheng (Chinese) or shō (Japanese) into Western avant-garde music. With a grant from the Ford Foundation, he and his family settled in West Berlin in 1964. However, due to acts of espionage, he was kidnapped by the South Korean secret service from West Berlin on June 1967. Via Bonn he was taken to Seoul. In prison he was tortured, attempted suicide, forced to confess to espionage, threatened with the death sentence - and in the first instance sentenced to life imprisonment. A worldwide petition was presented to the South Korean government, signed by approximately 200 artists. Isang Yun was released on February 23 1969, returning to West Berlin at the end of March. In 1971, he obtained German citizenship. He never returned to South Korea. From 1973 he began participating in the call for the democratization of South Korea and the reunification of the divided country.

“The 'royal theme' (Königliches Thema) was given to the elderly Johann Sebastian Bach for a fugal improvisation by Friedrich II during his Berlin visit of 1747 and was later used by Bach as the basis for his Musical Offering. Generally, in his music, Yun does without the deployment of a theme in the conventional sense. The banner under which the first performance of the Königliches Thema was to take place (which dedicatee Klaus Peter Diller premiered on April 1, 1977, in Schloß Benrath near Düsseldorf), read as "Johann Sebastian Bach, Musical Offering and Contemporary Aspects". This Yun took as an opportunity to give Bach's theme a "walk through the Asiatic tradition" while setting it in twelve tone sonorities. At the end of the piece Yun returns to the original theme, transposed to a higher octave, which for Yun signifies a higher level, and only slightly but nevertheless decisively modified through typical Korean musical gestures. Königliches Thema is Yun's only composition in which a theme and series of seven variations is given a thorough working out.....” (*Walter-Wolfgang Sparrer*)

Sun-Young “Sunny” Park (b. 1988) was born in South Korea. She started violin at age six and began her composition studies at seventeen. Since then, her works have been performed internationally and in some of the world’s top concert halls. Most recently, she won the 44th Pan Music Festival International Competition with *Pierrot for Violin and Piano*. It was the piece she was commissioned to write for violin and piano by a Munich violinist Mariella Haubs, which was originally premiered in Gasteig, Munich Germany. As the winner of the prestigious New Juilliard Ensemble (NJE) competition, Sun-Young was commissioned to write *Legend*, a chamber ensemble work that premiered at Lincoln Center’s Alice Tully Hall. The New York edition of *The Korea Times* applauded her experiment of combining Western music with Eastern sound, with a particularly Korean sound. One of her most recent performance of the piano trio, *HEEM*, performed by Allant Trio in New York gained a big success: the trio and the piece, *HEEM*, was invited to have a performance in Carnegie Weill Recital Hall. Also her exploration in music led her to participate in the ‘Choreographer and Composer Collaboration Project’ where she collaborated with a choreographer to compose new dance music. It was performed in the Wilson Theater of the Juilliard School. Sun-Young’s music has been performed in concert halls including Gasteig Hall of Germany, Alice Tully Hall, the Juilliard School of NY, Izumi Hall of Japan, Korean Cultural Center of NY, Central Conservatory of China, Opera House of Vietnam and the Keum-Ho Art Center, An-Yang City Hall, Seoul Art Center, of Korea. She writes: “*HEEM for Piano Trio* was written over the course of Summer 2013 during my trip to Vienna, Austria. The Korean word, *Heem*, carries a multitude of meanings: energy, strength, force, potency, effort; the premise of all of these words, however, point to intensity. As such, the main focus of this piece was to create a visceral sensation of the manifestation of ‘energy’ that directly express ‘energy’ that courses through music by making use of a variety of techniques, emotions, and moods. Throughout the composition’s ten minutes, a constant set of sixteenth and thirty-second notes are being played by the violin, cello, and piano creating a glissando effect, the technique used primarily to sustain ‘energy’ throughout the piece. The complex but rhythmic way in which the thirth-second notes interact amongst the instruments amplifies the intensity of the music. All these effects build to produce a strong and forceful sound. This perpetual intensity manifests itself even in the calm middle section; while the cello sings its beautiful tune, the violin and piano let their presence known through an array of tremolos, *sul ponticello*, harmonics, and *pizzicatos*. The tension created by these effects makes energy felt even during momentary interludes.”

Maurice Ravel (1875 – 1937) was a French composer, pianist and conductor. He is often associated with impressionism along with his elder contemporary Claude Debussy, although both composers rejected the term. In the 1920s and 1930s Ravel was internationally regarded as France's greatest living composer. Born to a music-loving family, Ravel attended France's premier music college, the Paris Conservatoire; he was not well regarded by its conservative establishment. After leaving the conservatoire, Ravel found his own way as a composer, developing a style of great clarity, incorporating elements of baroque, neoclassicism and, in his later works, jazz. He liked to experiment with musical form, as in his best-known work, *Boléro* (1928), in which repetition takes the place of development. As a slow and painstaking worker, Ravel composed fewer pieces than many of his contemporaries. Among his works to enter the

repertoire are pieces for piano, chamber music, two piano concertos, ballet music, two operas and eight song cycles; he wrote no symphonies or church music. Ravel was among the first composers to recognise the potential of recording to bring their music to a wider public. From the 1920s, he took part in recordings of several of his works.

The inspiration for Sarn Oliver's composition is:
From Early On by Korean poet, Choe Seung-ja

From early on I was nothing.
Mold flowering on dry bread
wet urine stains on a wall, layers upon layers of urine
a corpse dead over a thousand years
still covered with maggots.
No parents reared me.
I lived sleeping in a rat hole and leeching off of the wretched
dying anywhere endlessly
from early on I was nothing.
So when we brush by momentarily
like falling meteors
do not tell me you know me
Idonotknowyou Idonotknowyou
YouThouBeloved, Happiness
You, Thou, Beloved, Love
That I exist
is nothing more than an everlasting rumor.

The inspiration for William Anderson's composition is:
A Dwelling by Korean poet, Moon In-soo

The wind has died down. Ah, at last,
the empty air is the only thing one can lean on.

Performers

Ignace "Iggy" Jang is the concertmaster of the Hawaii Symphony Orchestra, faculty member of the Music Department at the University of Hawaii Manoa, and Director of the String Program of the Hawaii Performing Arts Festival. He has performed throughout the United States, Europe and Asia in concert halls such as the Bunkamura Hall in Tokyo, Theatre des Champs-Elysees in Paris, the Seoul Arts Center and the Sejong Cultural Arts Center, playing before the First Lady of Korea. Solo appearances include the Honolulu Symphony, the Colorado Symphony, the Versailles Chamber Orchestra, and L'Orchestre Provence Alpes Cote d' Azur.

Sung Chan Chang is Associate Principal ‘cellist of Hawai’i Symphony. He was accepted to the Seoul Ye-Won Art School with prestigious honors in 2001, and the Juilliard Pre-College as a scholarship student in 2002. He graduated from The Korean National University of Arts with the Bachelor of Music degree in 2008, The Juilliard School with the Master of Music degree in 2010, and Yale University with the Artist Diploma degree in 2012.

He studied with Richard Aaron, HyoungWon Chang, Myung-Hwa Chung, Andre Emelianoff, Hee Duck Lee, Aldo Parisot, and Hans Jørgen Jensen. He won numerous competitions including: Seoul Philharmonic Orchestra Concerto Audition in 2000, New Jersey Philharmonic Competition in 2002, 44th Annual Sorantin Young Artist International Competition in 2003, the Juilliard Concerto Competition in 2003, Aspen Concerto Competition in 2004, BMF Competition in 2006, Joong-Ang Daily News Competition in 2007, Northwestern Concerto/Aria Competition in 2014, and second prize at Isang Yun International Cello Competition in 2009.

He made his debut concert with Seoul Philharmonic Orchestra in 2000. He performed with American Academy of Conducting at Aspen Orchestra, Juilliard Pre-College Orchestra, Music Academy Festival Orchestra, New Jersey Philharmonic Orchestra, New Jersey Symphony Orchestra, Seoul Chamber Orchestra, and Seoul National Symphony. He has appeared as a soloist and a chamber musician in KBS Hall, KNUA Hall, Kulas Hall, Kumho Art Hall, Paul and Morse Halls at Lincoln Center, Lutkin Hall, Peter Jay Sharp Theater, Pick-Staiger Concert Hall, Sejong Grand Hall and Chamber Hall, Seoul Arts Center Concert Hall and IBK Chamber Hall, and Sprague Hall. His music festival appearances are numerous, including the Music Academy of the West, The Perlman Music Program, Aspen Music Festival, The Great Mountains Music Festival, and Bowdoin Music Festival.

This program receives support from Korean American Foundation Hawai’i, Hawai’i Tourism Authority, and Hawai’i State Foundation on Culture and the Arts.

