



COLLEGE OF MUSIC

University of North Texas College of Music

Guest Artist Recital | Monday, February 13, 2023 | 8:00 pm | Voertman Hall

Jihye Chang, piano

Etudes and Miniatures (Continuum 88 Season 4.5)

Silver Bells! (2023)*^ Sungji Hong (b. 1973)

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Bouquet of miniatures

from *Játékok* (2021) György Kurtág (b. 1926)

I/3: Perpetuum mobile (objet trouvé)

II/15: Five-finger Play

VI/3: Versetto: Temptavit Deus Abraham
(apocryphal organum)

I/49: Flowers We Are...(3)

I/12: Flowers are also stars

from *Eight Flowers: a bouquet*

for Kurtág (2006) Amos Elkana (b. 1967)

1. Tulip

from *Orchard* (2018) Tyler Kline (b. 1991)

20. cloudberry (*golden-yellow, tart, creamy*)

18. nectarine (*fuzzless, dense, tangy-sweet*)

To the Arrival of Winter (2016)* Pak Hei (Alvin) Leung (b. 1997)

I. Sunrays

II. Little Vortex

III. Monsoon

IV. Frost

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Der Saus und Braus (The Fun-runner)—
character study after Elias Canetti (2017) Joseph Klein (b. 1962)

Bouquet of etudes

Etude No. 1, "pour les cinq doigts
d'après Monsieur Czerny" (1915) Claude Debussy (1862–1918)

Etude No. 4, "Fanfares" (1985)..... György Ligeti (1923–2006)

from *Seven Virtuoso Etudes* (1973)..... George Gershwin/Earl Wild
(1898–1937)/(1915–2010)

4. Embraceable You

from *Gershwin Arrangements* (1988) Michael Finnissy (b. 1946)

9. Embraceable You

Three Markovian Studies (2022)* Marcel Castro-Lima (b. 1987)

1. After Schoenberg's Sech Klavierstücke, Opus 19

1. Leicht, zart

2. After Debussy's Suite Bergamasque

3. Clair de lune

3. After Bach's Invention No. 1 in C Major, BWV 772

from *Twelves: Six etudes for piano* (2016) Natalie Williams (b. 1977)

1. Octaves[^]†

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Lowell Études: Three Etchings on

Solitude (2021)[^]†..... Stratis Minakakis (b. 1979)

* world premiere

[^] composed for Jihye Chang

† part of Jihye Chang's "Continuum 88 project"

‡ part of Jihye Chang's "Boston Etudes Project"

Program Notes

Continuum 88 is a project born from Jihye's passion for new music and a bucket list of masterworks that she always wanted to play. It is a multi-year piano journey exploring the solo keyboard literature, ink dry and wet, through the lens of compositional genre and pianistic challenges. Since 2016 she has been exploring the major genres of the piano literature and season 4.5 is the replay of the previous seasons, after a brief pause during the pandemic. Usually Chang programs older works to pair with the newly commissioned works, but this program consists of works from the 20/21 centuries focusing on the etudes and miniatures genres along with 2 UNT composition professors' works, which are related to these two genres. This program also features 2 students works chosen for Chang's residency at UNT – one set of miniatures and one set of studies (etudes).

Sungji Hong, *Silver Bells!*

The inspiration for this piece is based on "The Bells," the first among four parts, by Edgar Allan Poe. The poem was one of his last works, which was written in 1848. My piece, *Silver Bells!* responds to the highly onomatopoeic poem through the exploration of bell-like resonant sounds on the piano to echo the sounds of the verses. *Silver Bells!* was completed in 2023 and is dedicated to pianist Jihye Chang.

The Bells

I.

Hear the sledges with the bells—
Silver bells!

What a world of merriment their melody foretells!

How they tinkle, tinkle, tinkle,
In the icy air of night!

While the stars that oversprinkle
All the heavens, seem to twinkle

With a crystalline delight;

Keeping time, time, time,

In a sort of Runic rhyme,

To the tintinabulation that so musically wells

From the bells, bells, bells, bells,

Bells, bells, bells—

From the jingling and the tinkling of the bells.

Pak Hei (Alvin) Leung, *To the Arrival of Winter*

Composed in 2016, *To the Arrival of Winter* draws inspiration from Arnold Schoenberg's *Sechs kleine Klavierstücke*, Op. 19 (1913) and Peter Sculthorpe's *Night Pieces* (1971), to depict sonic sceneries of hollow, transparent and tranquil textures. Revised and re-notated in 2022, the piece could be listened to as a set of short miniatures, but also as a series of elaborate fantasies that are flexible in time and have moments that sound like improvisatory passages, as well as a harmonic variation that explores the (0 2 5) set in a poetic fashion.

Joseph Klein, *Der Saus und Braus*

Der Saus und Braus (The Fun-runner) is the sixteenth in a series of short works for solo instrument based upon characters in *Der Ohrenzeuge: Fünfzig Charaktere* (Earwitness: Fifty Characters), written in 1974 by the Bulgarian-born British-Austrian novelist Elias Canetti (1905–1994). Canetti's distinctive studies incorporate poetic imagery, singular insights, and unabashed wordplay to create fifty ironic paradigms of human behavior. This collection of works, begun in 1997, was inspired by the vividly surreal depictions of Canetti's characters, and includes works for such varied instruments as contrabass, bass flute, ocarina, contrabassoon, glass harmonica, percussion, bass saxophone, guitar, piccolo, organ, violoncello, basset horn, and carillon, among others.

In Canetti's depiction of this character, "the fun-runner would once have come with the wind, now he comes faster... [He] lives in the tempest of towns... [and] has his own language. It consists of names of cities and currencies, exotic specialties and clothes, hotels, beaches, temples, and nightclubs.... Dodderly old men may dream of calm ocean voyages... but that's nothing for him, he's in a hurry."

Der Saus und Braus was composed in 2017 for pianist Redi Llupa, who premiered the work on April 29, 2018 at the New World Center in Miami, Florida.

Marcel Castro-Lima, *Three Markovian Studies*

Three Markovian Studies was composed after the modeling of three different pieces using Markov Chains, one for each movement: Schoenberg's *Sechs Klavierstücke*, Op. 19 (Leicht, zart); Debussy's *Suite Bergamasque* (Clair de lune); and Bach's *Invention No. 1 in C Major*, BWV 772. The pieces served as input to a program, built in Mx/MSP by the composer, that generated transition matrices for second-order Markov Chains. The transition matrices for pitch, durations, attack points, and velocities were then used to generate the new pieces.

Stratis Minakakis, Lowell Études

"For a good voice hearing is a torture." This line from "Beethoven"—which I happened upon randomly when leafing through a collection of poetry at a Philadelphia bookstore—was my first introduction to the work of Robert Lowell (1917–1997). From this epigrammatic summation of Beethoven's late style to his intimate confessions of his struggles with bipolar disorder, Lowell's best lines strike at the center of things with an electrifying sense of precision. A quintessential Bostonian of aristocratic origin, Lowell often used New England as the setting for his works. Of all his depictions of the area, I felt a strong kinship with his portrayal of a certain Boston kind of solitude: "The loneliness inside me is a place / Harvard where no one might always be someone. / When we're alone people we run from change / to the mysterious and beautiful / I am eating alone at a small white table, / visible, ignored" (excerpt from "Eating Out Alone"). *Lowell Études: Three Etchings on Solitude* traces its origins to the aforementioned lines, interwoven with remote resonances of Debussy's "...De pas sur la neige..." (*Préludes, Book I, No. 6*), a masterful exploration of acoustic space and memory. This work, commissioned by Jihye Chang, received its in-person premiere on February 25, 2022 and its virtual premiere on May 27, 2021. — Program note from the composer's website

about our guest artist

Pianist Jihye Chang is an internationally active performer, educator, and new music specialist. She has received the Henry Kohn Award from Tanglewood Music Center, the Honorary Fellowship from Montgomery Symphony Orchestra, the Yvar Mikhashoff Pianist-Composer Commissioning Award (with Derek Johnson), Grand Prize from Samick Piano Competition, and Barlow Endowment's commissioning award (with Christian Gentry). As a devoted interpreter and promoter of contemporary music, Chang has premiered more than 40 works since 2016, many of them written for her, and recently premiered the Piano Concerto No. 2 by Robert L. Aldridge at the Brevard Music Festival. Her recordings can be found on Albany, Centaur and Ravello/Parma label, and she recently a set of 77 canonic variations by Nathan Lam. In spring 2024, Chang will premiere a new piano concerto written for her by the recent Guggenheim winner Sungji Hong with the Intersection Music and Kelly Corcoran.

Since 2020 she has been invited to lead residencies at composition departments at UCLA Herb Alpert School of Music, Tufts University, University of North Texas, and Tulane University as well as online residencies at Indiana University Jacobs School of Music, the Mason Gross School of Arts at Rutgers University, Texas Christian University, and Walnut Hill Academy of Arts. She has also been invited to new music festivals and series at Studio 2021 Seoul National University, University of Louisville, Ball State University, and Brandeis University.

Her research and performance activities have focused on piano etudes, and she has given recitals and lectures on this topic at various institutions and festivals, including a hugely successful collaboration with the Brevard composition area since 2016 called "BMC Etude Project." In 2021, eight composers based on Boston composed new piano etudes for her, and they were premiered on her YouTube channel <https://youtube.com/jihyechangpiano>. Interviews with the composers can be found on her Facebook page <https://facebook.com/jihyechangpiano>. This project culminated in a recital of all 8 etudes as well as 5 new etudes commissioned by Tufts University in February 2022 and Chang also recorded the original 8 etudes in October 2022.

Another ongoing project is her multi-year solo piano project titled "Continuum 88," an exploration of the solo piano literature in collaboration with young composers from Australia, Korea, and U.S.A., with concerts in Korea, Taiwan, and various venues in the U. S. A. Eight new works have been created for this project since 2016, and she has performed them in performing venues and academic institutions such as MIT, UCLA, Old First Concert Series of San Francisco, Seoul National University, and Lipscomb College, among others. Chang also regularly performs programs of music by living women composers and Korean composers, which she has presented at C4NM San Francisco, UC Berkeley, TCU, and Boston Conservatory. Her research and performance interest in diversity and inclusion has culminated into a new class on music by Korean composers, which she taught at FSU as well as guest lectures at several universities across the country.

Chang is on the piano faculty of the Brevard Music Center and is a lecturer at Florida State University. She is also the director of Piano Intensive Bulgaria. Her music and musings can be found on <https://instagram.com/jihyechangpiano> and <https://youtube.com/jihyechangpiano>.

