



A N C I E N T

A DePaul Composition Collaboration with Kömungo artist Ik-Soo Heo

FREE AND OPEN TO THE PUBLIC

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MEETS

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DEPAUL UNIVERSITY

SCHOOL OF MUSIC

40th
Anniversary



Arts Council Korea

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Dear friends,

The composition department of the School of Music welcomes you to this special series of concerts celebrating the interaction of cultures as a way of creating new musical works.

Faculty member Dr. Seung-Ah Oh proposed this project as a means of connecting DePaul and Korean *kömungo* virtuoso, Ik-Soo Heo. Over the past six months, composers at DePaul, faculty, undergraduate and graduate students alike, have been getting to know this six-string bass zither (an instrument few knew existed) by way of videos, Skype, lecture demonstrations, and experiments with our own practice instrument, generously loaned to us by Ik-Soo Heo.

The entire composition department has worked together and apart to compose works that make use of recent musical vocabularies for an instrument that dates from about the fourth century, the *kömungo*, found originally in the kingdom of Goguryeo, the northernmost of the Three Kingdoms of Korea.

We are grateful to Ensemble 20+ and its conductor Michael Lewanski for joining us in this endeavor. This remarkable student ensemble enlivens the DePaul new music scene each academic year with six annual concerts of significant, provocative works of new music that enrich the musical lives of performers and composers, and help to create a nurturing environment at DePaul for new creations.

We are also grateful to the DePaul administration, including Dean Donald Casey, Associate Dean Judy Bundra, and Julie DeRoche, chair of the performance department, for their support of this endeavor, Ensemble 20+ and the composition program.

We hope you enjoy the products of our creative interactions and we also hope it is possible to present similar concert events in the years to come.

Regards,

Kurt Westerberg
Chair, Department of Musical Studies

FRIDAY, APRIL 25 • 8:00PM • DEPAUL CONCERT HALL

New Music DePaul with Ensemble 20+ and Ik-Soo Heo, kŏmungo

Cabinet of Curiosities Christopher Wendell Jones
(b. 1969)

Ik-Soo Heo, kŏmungo
Kendy Johnson, viola
Morgan Little, cello
Andrew Pederson, double bass

Die Entfremdung für solo Kŏmungo NamKuk Kim
(b. 1971)

Ik-Soo Heo, kŏmungo

Winterborne Kurt Westerberg
(b. 1950)

Ik-Soo Heo, kŏmungo
Jessica Sun, violin I
Henry Zheng, violin II
Samuel Pederson, viola
Quinn Klarer, cello
Sara Neilson, double bass
Issac Stevenson, percussion

Michael Lewanski, conductor

ChoHee Seung-Ah Oh
(b. 1969)

Julia Bentley, mezzo soprano
Ik-Soo Heo, kŏmungo
Issac Stevenson, accordion
Owen Davis, percussion I
Robert Diaz, percussion II
Justin Sterchele, percussion III
Alexander Ellsworth, cello
Zachary Moore, double bass

Christopher Wendell Jones, conductor

SATURDAY, APRIL 26 • 7:00PM • DEPAUL RECITAL HALL

Traditional Korean Music featuring Ik-Soo Heo, kŏmungo

Gin-SanJo in Shin Quae Dong style

Ik-Soo Heo, kŏmungo
Suk-Jong Lee, janggu

MONDAY, APRIL 28 • 7:00PM • DEPAUL RECITAL HALL

Kŏmungo Recital of Student Compositions

Works by

William Berthouex (b. 1990)
Owen Davis (b. 1989)
T. Duncan Parker (b. 1990)
Christopher Wood (b. 1991)
Zach Moore (b. 1992)
Kasia Szczech (b. 1995)
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Ik-Soo Heo, kŏmungo

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Cabinet of Curiosities Christopher Wendell Jones
(b. 1969)

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Kendy Johnson, viola
Morgan Little, cello
Andrew Pederson, double bass

Cabinet of Curiosities is a curated microcosm of sounds native to two cultures. The trio of low Western string instruments, viola, cello and bass, act as a collective body that frames the Korean kŏmungo. Initially, melodies played by the kŏmungo are scattered among soft, blank, noisy fields of sound, highlighting the distinctively vocal qualities of the kŏmungo. As the balance between these elements shift, with the melodic fragments becoming progressively longer and the noise elements becoming progressively shorter, the low trio joins the kŏmungo, finding its voice and adopting a vocabulary influenced by the indigenous sound of this instrument.

Die Entfremdung für solo Kŏmungo NamKuk Kim
(b. 1971)

Ik-Soo Heo, kŏmungo

In *Die Entfremdung*, Kim tries to express and depict the psychology of alienation and estrangement of the family members of Gregor Samsa during his transformation into a large monstrous insect in Kafka's *Die Verwandlung* (The Metamorphosis). The psychology of anger and transcendence is transmitted by the contrast of timbres between the Bartók pizzicato technique on DaeHyun (string I) and the harmonics on the open string GyeHahChung (string V).

Winterborne Kurt Westerberg
(b. 1950)

Ik-Soo Heo, kŏmungo
Jessica Sun, violin I
Henry Zheng, violin II
Samuel Pederson, viola
Quinn Klarer, cello
Sara Neilson, double bass
Issac Stevenson, percussion
Michael Lewanski, conductor

A winterbourne is a stream that remains dry through the summer months before becoming active in the rainy seasons of late fall through early spring (*bourne* is the Anglo-Saxon word for stream). Winterbournes are usually found in areas with chalky soil bordering clay valleys, such as the Salisbury plain in England. I first encountered the term in a novel by Edward Rutherford: "It had been dry all summer ... but when the November rains began to fall upon the high ground, then the waters would descend, sometimes a steady stream, sometimes a deluge." The imagery of summer dryness leading to moisture in winter was very appealing to me (especially while living through the winter of 2014) and related well to the sounds I was already trying to work with in this composition. From the beginning, I was trying to use the *kŏmungo* as an integral part of a string/percussion ensemble – the instrument is given an independent part, but a part that initiates or adds on to, sometimes completing the sonic material performed by the ensemble. The work begins with all instruments producing brittle, percussive sounds that eventually lead to pitched sounds which increase in activity before fading away.

Two of the lower strings of the *kŏmungo* are detuned – the lowest B-flat is tuned as a B, and the fourth string is tuned as a C.

ChoHee Seung-Ah Oh
(b. 1969)

Julia Bentley, mezzo soprano
Ik-Soo Heo, kŏmungo
Issac Stevenson, accordion
Owen Davis, percussion I
Robert Diaz, percussion II
Justin Sterchele, percussion III
Alexander Ellsworth, cello
Zachary Moore, double bass

Christopher Wendell Jones, conductor

ChoHee is a nearly twenty-minute adaptation of two excerpts of a music theater piece called *Words and Beyond II: Hun NanSulHun (ChoHee)* which I have been working on since 2013. The original production was written for a jungga singer (Korean traditional vocal technique), kŏmungo, accordion, three percussionists, and two dancers. In creating a concert-oriented ensemble setting, I have replaced the jungga singer with a mezzo-soprano and added cello and double bass. The first movement depicts ChoHee's speechless and disoriented soul returning to the present and confronting a tomb. Her soul sings with a sound that has no meaning. I have extracted the vowels from the poem utilized in the next movement, *Premonition*. In *Premonition*, ChoHee predicts her own death at the age of twenty-seven with the analogy of lotus falling three times nine under a cold winter moonlit night. I felt conflicted about whether or not the composition should emulate the emotion of actual falling to describe her death or the complete opposite. The final result focuses on her eternal freedom from her past life as a prisoner in a failing marriage and a social outsider rather than the excruciating loneliness of her short life.

As for the protagonist, ChoHee received her name from her birth family. In the 16th century, unless they had been born into the upper class, women were not given “valuable” names. Therefore, ChoHee invented a name for herself, Nan-Sul-Hun, meaning orchid-snow-house.

After her death, her diplomat brother took over four hundred poems that she had written to China, which received enormous attention and achieved instant success. Korea re-imported her poems much later. To this day, her poems remain some of the most valuable Korean literature. All of her poems are in Chinese and in a haiku-like style. Here is the poem used in the second movement, *Premonition*. I will not dare attempt an English translation of the poem; however, I give the meaning of each Chinese character to make some sense for the second half of the essential part of the poem.

碧海侵謠海
青鸞倚彩鸞
芙蓉三九朶
紅墮月霜寒
벽해침요해 (Korean)
청란의채란
부용삼구타
홍타월상한

Byawk Heh Chyim Yoh Heh (Transliteration in English)
Chong Lahn Oowey Cheh Lahn
Boo Yong Sahn Goo Tah
Hong Tah Whahl Sahng Han

Boo-Yong (Lotus/Hibiscus mutabilis) Sahn (Three) Goo (Nine) Tah (to hang down or slacken)

Hong (Red) Tah (to Fall) Whahl (Moon) Sahng (Frost) Han (Cold)

The following is the background information of the music theater that offers a better understanding of the root of ChoHee: *Words and Beyond II: Huh Nan Sul Hun* is the second installment of a three-part multi-disciplinary music theater project. The production combines western and non-western musical ideas with dance.

The first installment of *Words and Beyond: Hwang Jin-Yi* is my personal interpretation of the life journey of early 16th century *kiseng* (courtesan) Hwang Jin-Yi. Her journey is sketched out through four selected biographical poems. Her poems delicately depict her grappling with various inner and social struggles.

Huh Nan-Sul-Hun (ChoHee) is another exceptional woman from the late 16th century. She also had inner conflicts and agonies resulting from her social status and societal norms; however, Hwang Jin-Yi and Huh Nan Sul Hun arose from opposing social classes. Hwang Jin-Yi was a lower class woman born of an aristocrat and *kiseng* and Huh Nan Sul Hun was an aristocrat and the daughter of a minister.

Words and Beyond II: Huh NanSulHun (CHOHee) starts with a scene recalling ChoHee’s soul arriving at the present moment. She looks at her own tomb, facing two other tombs bearing the bodies of two children—her own children. She cannot clearly remember her past at the beginning of the scene. However, while encountering objects such as tombs, a lotus, carp in a pond, her own poems, calligraphy, and paintings and witnessing rituals such as burning the book containing her poems and specific dances, she starts to remember her short but intense twenty-seven-year life. She also starts to remember that the more than four hundred poems she composed for herself were meant to communicate with her own inner being. She remembers the entrapment of herself in her own flesh and becomes aware of her spirit freed from any ties during her lifetime. She finally identifies the name that she invented for herself, NanSulHun (蘭雪軒), the letters of each meaning orchid, snow and house respectively: the symbolism of being in clear touch with and making peace with herself.

SATURDAY, APRIL 26 • 7:00PM • DEPAUL RECITAL HALL

Traditional Korean Music featuring Ik-Soo Heo, kŏmungo

Gin-SanJo in Shin Quae Dong style

Ik-Soo Heo, kŏmungo
Suk-Jong Lee, janggu

Sanjo is a style of instrumental solo music, performed in the *Sinawi* style to the original Korean rhythm, *jangdan*. It consists of several continuous movements that start at an extremely slow tempo and increase to an extremely fast tempo over a period of an hour, without a break. The man who developed the kŏmungo sanjo, Baek Nak Jun, was only 20 years old in 1896 when he played kŏmungo sanjo for the first time.

When Baek Nak Jun composed kŏmungo sanjo, Korea was a hierarchical society. At the time, kŏmungo was considered the best musical instrument and was the musical instrument of choice for the *Yangban* class (the aristocrats). Baek Nak Jun, being from a lower class, was most familiar with *pansori*, the genre of the “common people,” and brought *pansori* and kŏmungo together, which angered members of the *Yangban* class so much, that they tried to have him killed.

In addition, in the early days of kŏmungo sanjo, it was overshadowed by the musical genre, *Jeongak* (court music) which was enjoyed by the upper class. However kŏmungo sanjo’s musical value gradually started to be recognized.

Baek Nak Jun had three important students: Kim Jong Gi (金宗基), Park Seok Gi (朴錫驥), and Shin Quae Dong (申快童). Each of these three students then had a lineage of kŏmungo sanjo. The music you hear today is a Shin Quae Dong style kŏmungo sanjo. Shin Quae Dong extended this Sanjo on the basis of Baek Nak Jun’s original melody.

In 1967, South Korea's Cultural Heritage Administration designated this Shin Quae Dong style kŏmungo sanjo as No. 16 of National Important Intangible Cultural Property.

Running time 50 minutes

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John Telfer (b. 1998)

Ik-Soo Heo, kŏmungo

BIOGRAPHIES



Kŏmungo player, **Ik-soo Heo**, has focused his career on collaborating with contemporary composers to create pieces for the kŏmungo, a six-stringed Korean traditional zither. These collaborations give audiences the opportunity to take a new look at the traditional Korean instrument. By combining the flexibility of traditional music with the systematic structures of Western music, Heo is finding new possibilities of kŏmungo both with composers in Korea and around the world.

Rather than simply accept Western music, Heo makes sure that he plays particular pieces which help him discover musical inheritances, which kŏmungo should have, from new perspectives.

He attended Gukak National High School and entered the College of Music of Seoul National University, receiving his master's degree and doctorate. While in school, Heo immersed himself in learning traditional music in the most reliable of curriculums. Not only that, as he played for his own creative music recitals (approved as a kŏmungo recital by National Gukak Center in 2009 and creative music recitals by Seoul Foundation for Arts and Culture in 2011 and 2012), Heo proposed a new way for the field of kŏmungo to take to insure a brighter future of the instrument.

In 1999, his ability and talent were acknowledged as he won the first prize in the general category at the Dong-a Music Competition and in 2006, Heo received the grand prize in the category of the masters at Okbogo-Kŏmungo Competition. In 2013, he won the presidential prize at Nangye-Korean Music Competition.

He wrote about melodies of Yin-sik Jang's *Yeongsanhoeisang*, an instrumental piece of refined music, for his master's thesis while he reconstructed Nak-jun Baek's sanjo, accompanied on kŏmungo in his doctoral dissertation at Seoul National University.

He entered Gyeonggi Provincial Traditional Music Orchestra in 2002 and is now a senior player. Heo is also doing his best with growing promising instrumental players at music schools of Seoul National University and The University of Suwon.

Suk-Jong Lee, percussion, is a graduate of the Seoul Centre for Important Intangible Cultural Property No. 25 and is a Senior Member of Gyeonggi Provincial Traditional Music Orchestra.



Kurt Westerberg received degrees from St. Olaf College and Northwestern University, studying with G. Winston Cassler, Arthur Campbell and Alan Stout. He joined the faculty of DePaul University (Chicago, Illinois) in 1987 and is currently an Associate Professor as well as chair of the Department of Musical Studies. Westerberg has composed over 100 works for solo keyboard, solo voice, chamber ensembles, choral ensembles, electronics, wind ensembles, and orchestral ensembles which have been performed nationally and internationally in a variety of venues. Recent works performed include: *Einstein Dream Preludes* (2007) for solo piano, *Night Music II* (2009) for two pianos, *Rituals and Laments* (2009) for solo percussionist, *Nomads* for flute, clarinet and cello (2011), *Vision and Prayer* (2012) for solo voices and chamber ensemble, *Ensembles and Monologues* for Clarinet Trio (2014)

and several works for solo piano (2001 – 2014). *Winter Light* for orchestra, *Piano Trio*, *Fantasy* for violin and piano, and *Concerto* for Wind Ensemble were recorded and released on a Southport CD entitled *Uncertain Light* in 2010. *Vision and Prayer* was just released on a Southport CD entitled *Dual Visions*. Westerberg is also an experienced pianist, organist and conductor and has been Director of Music at St. Paul's Lutheran Church in Evanston since January, 1998.



Christopher Jones is a composer of intricately designed music that explores issues of identity, memory and time in distinctive, unconventional ways. Christopher has presented his music in performances and lectures nationally and internationally at venues including the Darmstadt Ferienkurse in Germany, the Ictus International Composition Seminar in Brussels, Pontificia Universidad Javeriana in Bogotá, Colombia, Merkin Hall in New York and the Milwaukee Art Museum. He has worked with a broad range of ensembles and soloists such as the St. Lawrence String Quartet, the Callithumpian Consort, the sfSoundGroup, guitarist, Magnus Andersson, violinists, Janet Sung and Mark Menzies, pianist, Ann Yi and flautist, Lisa Cella. Among his honors are commissions from

the Koussevitzky Foundation, three commissions from the American Composers Forum, and a Cohn Fellowship to attend the Djerassi Resident Artists Program in Woodside, CA.

Also an active pianist and conductor, Christopher has a strong affinity for experimental and avant-garde music. He has given numerous premieres and has worked with composers such as Sylvano Bussotti, John Cage, Julio Estrada, Helmut Lachenmann, and Stefano Scodanibbio. He merges his interests in composition, performance and improvisation as a member of the innovative Bay Area new music group, sfSound.

Currently residing in Chicago, Christopher joined the music faculty at DePaul University as Assistant Professor of Musicianship and Composition in 2011. As a long-time resident of San Francisco, he previously taught composition and music theory at Stanford, San Francisco State, and San José State Universities, and worked extensively with young composers at Lowell High School in San Francisco through a Composer-in-the-Schools residency sponsored by the American Composers Forum. He completed a doctorate in composition at Stanford University, studying principally with Brian Ferneyhough and Jonathan Harvey. He also earned degrees in composition from the University of Calgary, and piano from Indiana University and the New England Conservatory.

A native of Korea, **NamKuk Kim** received international attention at the 41st Darmstadt International Music Festival in 2002 as the first Asian to win the Composers Award with his composition *Kranichsteiner*. After studying at Kyung Hee University and Chung-Ang University in Korea, he moved to Frankfurt, Germany to study with Hans Zender. The deep appreciation for and connection to his Korean heritage became embedded in his composition and started showing his future path more clearly once his studies began in Germany. In 2005, Kim's versatility on *Ajaeng* (the one and only bowed string instrument in Korean traditional music) boosted his teacher's aspiration of non-western music. Their collaboration led to Zender's opera *Chief Joseph* being premiered at the Berliner Staatsoper (Berlin State Opera), where Kim's *Ajaeng* part played an important role.

Since returning to Korea, he has received numerous notable commissions from the Seoul Arts Foundation and the 51st Venice Biennale among others. He currently teaches at KyungHee and Chung-Ang University in Seoul, Korea.



Seung-Ah Oh, a native of Korea, is an acclaimed composer who was described as "a name to remember" in the Dutch newspaper *Volkscrant* (2005 Sep). Her music has been performed throughout Europe, North America and Asia, and transcends traditional boundaries. As critic Mirjam Zegers writes, "Oh connects East and West, vibrant motion and stillness, pure sound and ritual theatre, stratified structures and transparency."

The recipient of fellowships from the Guggenheim Foundation, the Rockefeller Foundation at the Bellagio Center, the Goddard Lieberston Foundation through the American Academy of Arts and Letters, and the Barlow endowment for music composition, Oh is celebrated both in her home country and abroad: at the 3rd Seoul International Competition for Composers she received both first prize and the audience prize; in 2007 the third prize of the Lutoslawski Award in Poland; in 2010 an international jury awarded her the Toonzetters Prize, given yearly for the best contemporary music composed in the Netherlands.

Oh's background is as varied as her accolades. She began her studies at Korea's ChuGae Art School and Ewha Women's University. She went on to earn her PhD in the United States, at Brandeis University, before her studies led her to the Netherlands and the Royal Conservatory of The Hague. Until then, her music had been rooted in the contemporary Western tradition. It was during her time in the Netherlands that she began to explore the rich musical traditions of her own heritage.

Her music was described as “...exciting... in which you can experience a great variety of timbre and organic development”, “refined... sharply cut” (*Volkskrant*, NL) and “brought Asian sensitivity and meditation” (*Plain Dealer*, Cleveland, US).

Oh’s recent work juxtaposes soloists or groups of instruments against an ensemble, creating a space for dramatic development. The conflict between the individual’s will and the collective’s demands is a frequent theme.

She has received scholarships, fellowships and grants including the MetLife Creative Connections program by Meet The Composer, the residencies at the Yaddo Coporation and MacDowell Colony, Tanglewood Music Center, Norfolk Music Festival, the Schumann-Ford scholarship, the Munzer fellowship, and stipend from Fond Podiumkunsten, and various commissions from De Fonds voor de Scheppende Toonkunst/Nederlandse, the Amsterdam Fonds and invitations from festivals such as Huddersfield Contemporary Music Festival (UK), Music of Our Age Contemporary Music Festival (Hungary), Gaudeamus International Music Week (Netherlands), November Music Festival (NL), Transit Fetical (Belgium), Alicante Contemporary Music Festival (Spain), Ultima Oslo Contemporary Music Festival (Norway), Nedelandse Muziek Dagen (NL), Aspen Music Festival (US), Tanglewood Music Festival (US). Her music was heard through VPRO (Dutch National Television & Radio), Radio 4, Concertzender in the Netherlands and NHK FM in Japan.

Since 2005, Oh has taught at Brandeis University, Massachusetts Institute of Technology, the University of Florida at Gainesville and the Oberlin Conservatory of Music. In fall 2011, she joined the faculty of DePaul University as Assistant Professor of Composition.



Michael Lewanski was appointed Assistant Professor of Instrumental Ensembles at the DePaul University School of Music in 2012 after having served as an adjunct professor since 2007; he enjoys a varied career as a champion of contemporary music and standard repertoire alike. He is the conductor of the DePaul Chamber Orchestra, Ensemble 20+ (20th and 21st century music), co-conductor of the DePaul Wind Ensemble, and frequent guest conductor of the DePaul Symphony Orchestra. In addition to his work at DePaul, Michael is conductor of the internationally acclaimed Chicago-based Ensemble Dal Niente. He attended the 2012 Darmstadt International Summer Courses for New Music where Ensemble Dal Niente, under his direction, became the first ensemble to be

awarded the prestigious Kranichstein Music Prize.

Michael has guest-conducted musicians from the Chicago Symphony Orchestra, the International Contemporary Ensemble (ICE), the Chicago Chamber Musicians, the Fifth House Ensemble, the Prometheus Chamber Orchestra, and the Anaphora Ensemble. He has led over 100 world premieres. He is the conducting assistant at the Civic Orchestra of Chicago. Michael’s recordings include works by Kurt Westerberg, Franco Donatoni, Aaron Einbond, Kyong-Mee Choi, and Janice Misurell-Mitchell. He has acted as producer of albums by saxophonist Ryan Muncy and Third Coast Percussion.

A native of Savannah, Georgia, he made his conducting debut at age 13 with the Savannah Symphony Orchestra. At 16, he was the youngest student ever accepted into the conducting class of the legendary Ilya Musin at the St. Petersburg Conservatory in Russia. Michael attended Yale University, where his studies included conducting with Lawrence Leighton Smith and piano with Sara Laimon. He was music director of the Yale Bach Society Orchestra and conductor of the Yale College Opera Company. His post-Yale education featured conducting study with Cliff Colnot, focusing on rehearsal techniques and preparation of all kinds of ensembles. He has also studied with Lucas Vis.

In addition to the 2012 Darmstadt Summer Courses, recent festival appearances include the 2010 and 2012 Chicago Youth in Music Festival, the 2010 Unbound Festival of American Chamber Music, the 2011 Unruly Music Festival, the 2012 and 2013 International Beethoven Festivals, the 2013 Ecstatic Music Festival, and the 2013 MusicArte festival in Panama. Michael has held an appointment as conductor of the Columbia College Chicago-sponsored Columbia Community Symphony Orchestra. He has been an assistant conductor of the Northwest Indiana Symphony Orchestra. He was formerly music director of the Skokie Concert Choir. He has collaborated with stage director Paul Koch on a number of nontraditional productions of Baroque opera. As a pianist and harpsichordist, he has appeared throughout the Chicago area accompanying singers and instrumentalists. Michael is also an active writer, chamber music coach, arranger, and conducting teacher. As an educator of pre-collegiate students, he has worked with the Chicago Academy for the Arts and the Elgin Youth Symphony.

Michael’s schedule in the 2013-2014 concert season includes concerts with four DePaul School of Music Ensembles, a full season of contemporary music with Ensemble Dal Niente (including appearances at the Bowling Green New Music Festival and Harvard’s Fromm Concerts), guest conducting Chicago Symphony Orchestra chamber ensembles, recording projects, and continued work with the Civic Orchestra of Chicago.



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