KIŌK (REMEMBRANCE)
CONCERTO FOR PIANO AND CHAMBER ENSEMBLE

A DISSERTATION SUBMITTED TO
THE FACULTY OF THE DIVISION OF THE HUMANITIES
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BY
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KIŌK (REMEMBRANCE)
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Programmed by Artistic Director Shulamit Ran for the fiftieth season of Contempo, Kiōk (Remembrance) was premiered by the University of Chicago’s Contemporary Chamber Players on May 6, 2015 at the Reva and David Logan Center for the Arts in Hyde Park, Chicago, Illinois. It features pianist Winston Choi, conductor Cliff Colnot, and the University of Chicago Ensembles-in-Residence eighth blackbird, the Pacifica Quartet and guest musicians Andrew Nogal, Karl Rzasa, Matthew Oliphant, and Alison Attar.

DURATION: ca. 23 minutes

INSTRUMENTATION:

1 Flute (doubling alto flute & piccolo)
1 Oboe (doubling English horn)
1 Clarinet (doubling bass clarinet)
1 Bassoon
1 Horn
1 Percussion*
1 Harp

Solo Piano

2 Violins
2 Violas
2 Cellos

*Percussion Instruments: Vibraphone, Marimba, Glockenspiel, Snare Drum, 3 Tom-toms, 2 Bongos, Suspended Cymbal, Finger Cymbals, Crotales, and 3 Triangles

SCORE IN C
PERFORMANCE NOTES:

for Flute

- fltt. – Flutter-tonguing

- breathy – Play with airy sound

- air rush – Blow air forcibly through the instrument covering the embouchure hole completely with lips

for Oboe

- timbral fingering

for (Bass) Clarinet

- S - Slap tongue

for Strings

- flaut. [flautando] ⇒ op. [overpressing]
for Solo Piano

- Pluck strings with finger nails

- Pluck strings with guitar pick

- Strum strings with guitar pick

- Play clusters [stretching approximately major/ minor 3rd] with cluster mallet

- Play clusters with palm

- Play on the key muting the string
for All

- Grace-notes almost always come before the beat.
- When occurring on the beat, grace-notes are indicated by arrows.

- All tremolos are rapid, unmeasured otherwise specified. ex) measured tremolo
PROGRAM NOTES:

As I mentioned earlier several times in the program notes of my recent works, my reencounter with the various kinds of literature on Korean traditional folk songs at the East Asian Collections of the Joseph Regenstein Library, in the summer of 2013, gave me the invaluable opportunity to rethink and reevaluate the nature of Korean folk melodies. The encounter with these folk tunes eventually led me to conceive a series entitled Ma’üm [soul]. Until now, only the first two compositions of the series had been written – Ma’üm (I) for clarinet quintet (2013-14) and Ma’üm (II) for sextet (2014).

While my primary concern in Ma’üm was to explore the Korean folk tunes’ potential to harmonize with contemporary Western tonal idioms, in Kiŏk [Remembrance], the piano concerto that will be performed tonight, I paid more attention to a narrative on which the piece’s form and structure were constructed. Consequently the folk tunes used in the piece tend to be subordinated to the narrative, playing a role only as the piece’s tonal frame.

The narrative adopted in Kiŏk was made up in memory of the Sewol ferry disaster: on the morning of 16 April 2014, a ferry en route from Incheon to Jeju Island capsized, causing over 300 casualties. Many of the passengers were students. In this piece, rather than attempting to musically narrate the whole incident, I concentrated on the psychological description of a high school student victim’s father. I came up with the idea from his interview with a broadcasting company in which I noticed his complex psychological variation, due to the grief for his lost daughter. In Kiŏk, the solo piano part acts as a medium that conveys the father's stream of consciousness, while at the same time shaping the piece into a three-part form with a lengthy slow introduction and a twinkling, timbral transition. The second main section, which is slow and full of the solo piano’s colorful sonority, generated by its extended techniques, is reminiscent of the introduction – both express the father’s longing for his daughter – but has extremely different tonal material. The first and third main sections, which are both fast in tempo and have similar phrase structure, tone material and orchestration, describe the abrupt changes of the father’s various emotions, while continuously trying not to lose their bright and positive energy, an expression of the father's entrenched hope and love.

I would like to thank pianist Winston Choi, conductor Cliff Colnot and the Contempo players for their help, advice, and encouragement during the whole rehearsal period. Also, I would like to express my deepest appreciation to my composition teacher, Professor Marta Ptaszyńska. Without her guidance and persistent help, this dissertation piece, Kiŏk, would not have been possible.
"Kiök [Remembrance]"
Concerto for piano and chamber ensemble
(2014-15)

Jae-Goo Lee (b.1977-)

 allegro non troppo
\( \text{= 50-55 (\text{= 100-110}) slow; calm} \)

[Music notation page with various instruments]
\( \frac{4}{4} \) G.P. \( \text{m=50-55 tempo primo; slow; quiet} \)

(Marimba)

G.P. Tri-Tri. Tri-Vib. Vibraphone

\( \text{pluck strings with finger touch} \)

G.P. Inside Piano

\( \frac{4}{4} \) G.P. \( \text{m=50-55 tempo primo; slow; quiet} \)
To Mat.
=85-90 suddenly faster