

TEXAS A&M INTERNATIONAL UNIVERSITY
COLLEGE OF ARTS AND SCIENCES DEPARTMENT OF FINE AND PERFORMING ARTS

KOREAN ART SONG

Soprano: Dr. Jiyeon Hwang

Tenor: Dr. Seokho Park

Piano: Dr. Hyun Kim

Featuring TAMIU Voice Students



Painting of a Retired Scholar Chanting Pungryu: 布衣風流圖, by Kim Hong-Do, c. 18th Century

Friday, September 5, 2025

Center for Fine & Performing Arts Recital Hall

7:30 P.M.

“Borderless Harmony: Songs of Korea”

Recital featuring Guest Artist Dr. Seokho Park & Dr. Hyun Kim

Program

Early Korean Art Songs and Traditional Rhythms

<i>Azaleas</i> (진달래꽃)	Dongjin Kim (1913-2009)
Ten. Seokho Park	
<i>Bird Song</i> (새 타령)	Doo-nam Cho (1912-1984)
<i>Traditional Attire</i> (고풍의상)	Isang Yoon (1917-1995)
Sop. Jiyeon Hwang	
<i>Boat Song</i> (배 노래)	Doo-nam Cho (1912-1984)
Ten. Seokho Park	

Korean Opera and Lyric Melodies

<i>Love Song</i> (사랑가) <i>From the Opera “Chunhyangga”</i>	Je-myeong Hyeon (1902-1960)
Sop. Jiyeon Hwang Ten. Seokho Park	
<i>Song of Home</i> (고향의 노래)	Soo-in Lee (1919-1992)
Ten. Seokho Park	
<i>Loom Song</i> (베틀 노래)	Wonju Lee (b.1979)
Sop. Jiyeon Hwang	

Borderless Harmony Students & Choir

Wild Rose (산유화)

Sung-tae Kim
(1910–2012)

Sop. Valeria Gutierrez

Is It You Who Comes?
(님이 오시는지)

Kyu-hwan Kim
(1925–2011)

Sop. Leslie Coronado

As Spring Comes Across the River
(강 건너 봄이 오듯)

Geung-su Lim
(b.1949)

Sop. Cristian Lopez

Seesaw (시소타기)

Young-shim Noh
(b.1967)

Ten. Rogelio Santiago Monto

Arirang (아리랑)

Hyo-won Woo
(b.1974)

TAMIU Chorale

ARTIST BIO



Korean lyric leggero soprano **Jiyeon Hwang** has been praised for her radiant timbre, expressive artistry, and captivating stage presence. She has thrilled audiences across the United States, Europe, and South Korea in leading operatic roles, recitals, and concerts.

Dr. Hwang currently serves as Assistant Professor of Voice/Choir at Texas A&M International University and was recently appointed Vice President of the NATS International Korea Chapter and an adjudicator for the International Grande Music Competition (2025).

Her career highlights include her Carnegie Hall debut at Weill Recital Hall and The Estate Theatre in Prague, the William Vernard Award (NATSAA) and Midwest representative, the Gold Award from the Forte International Vocal Competition, and First Prize at the Kenwood Symphony Orchestra Competition. She began her formal music studies in South Korea, earning a Bachelor of Music (B.M.) in Voice from Chung-Ang University. She continued her training in New York, where she received a Master of Music (M.M.) in Voice Performance from the Manhattan School of Music. She later completed her Doctor of Musical Arts (D.M.A.) in Voice Performance at the University of Minnesota, where she was awarded the prestigious Harvey V. Berneking Opera Fellowship.

On stage, she has brought to life beloved roles such as Adina (*L'elisir d'amore*), Adele (*Die Fledermaus*), Zerlina (*Don Giovanni*), Susanna (*Le nozze di Figaro*), Lakmé (*Lakmé*), and Berta (*The Barber of Seville*), Papagena, and Pamina (*The Magic Flute*). She also collaborated in the innovative Webpera project with Camerata New Jersey, bringing opera to global audiences online. Equally at home in opera, oratorio, Korean art songs, and contemporary works, Dr. Hwang continues to inspire audiences and students alike with her artistry, vision, and dedication to the vocal arts.



Assistant Professor of Voice at the University of Missouri-Kansas City Conservatory, tenor **Seokho Park** is the recipient of the 'Super Rookie Award' at the 15th Korea Opera Awards presented by the Korea Opera Festival. Dr. Park has performed the leading roles, including *La bohème*, *L'elisir d'amore*, *Rigoletto*, *L'incoronazione di Poppea*, *La tragédie de Carmen*, *La traviata*, *Così fan tutte*, *L'heure Espagnole*, *The Magic Flute*, *Cavalleria Rusticana*, *Les contes d'Hoffmann*, *Falstaff*, and more across the US, Canada, and South Korea.

Dr. Park earned his Bachelor of Arts (B.A) degree from the Korea National University of Arts and his Master of Music (M.M) degree from the State University of New York at Binghamton, where he began his opera career as a collaborative artist with Tri-Cities Opera. He later obtained a Doctor of Musical Arts (D.M.A.) degree from the University of Minnesota, further broadening his academic and musical experiences. In Canada, he participated in the Canadian Operatic Arts Academy (COAA) and the Accademia Europea Dell'Opera (AEDO) program at Western University, where he pursued a Master of Music in Performance and Literature.

In addition to his operatic career, Dr. Park's diverse musical experiences include service at the Korea Army Band (tuba, trombone, and conducting), as well as involvement in contemporary music, K-pop, and musical theatre. He has received numerous awards from competitions and musical organizations, and has participated in prestigious programs, including the Glimmerglass Festival Young Artists Program and the Canadian Opera Company Summer Intensive. Dr. Park has recently given masterclasses at Southwest Baptist University and Texas A&M International University and has joined the faculty of *Songes d'été en musique* in Québec, Canada.



Hyun Kim is a multifaceted artist whose career spans the roles of pianist, vocal coach, conductor, and educator. Currently serving as Assistant Professor of Vocal Coaching at the University of Oklahoma, she has held previous academic appointments as Assistant Professor at the University of Missouri–Kansas City (UMKC) and as Visiting Professor in Collaborative Piano and Music Director/Conductor of the University Opera Theater at the University of Arkansas. Internationally engaged, she has also served as a visiting professor at the Federal University of Santa Catarina and the University of Campinas in Brazil, where she contributed to the global discourse on collaborative piano and vocal coaching.

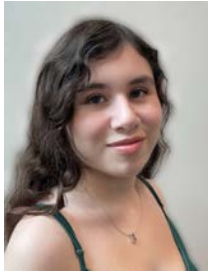
Kim's dedication to vocal music and the collaborative arts has brought her to leading festivals and opera companies across North and South America, Europe, and Asia. Her credits include the Festival de Musique de Sully et du Loiret (France), Agassiz Chamber Music Festival (Canada), Aspen Music Festival, Music Academy of the West, Bay View Music Festival, Lucca Opera Festival (Italy), and American Institute of Musical Studies Graz (AIMS). She has worked with opera companies such as Cincinnati Opera, Opera Colorado, Central City Opera, Kentucky Opera, Loveland Opera, Emerald City Opera, Opera Steamboat, Boulder Opera, Soo Theatre, and Korea National Opera, among others. She has collaborated with talented emerging professional singers for the Metropolitan Opera Laffont competition at both the district and regional levels, as well as for the Denver Lyric Opera Guild, the Corbett Competition, the

International Antonín Dvořák Singing Competition, and the Seoul International Music Competition.

Dr. Kim's work bridges scholarship, performance, and interdisciplinary collaboration. Her research projects include *The Doors of Perception: Song and Proverbs of William Blake* by Benjamin Britten and *Metrics, Rhythmic, and Poetic Relationships in Schubert's Ballads*. She has shared these explorations through lectures and performances at the College Music Society National Conference and the National Association of Teachers of Singing. Expanding her scholarly work beyond the traditional recital stage, Dr. Kim is currently collaborating with the Crystal Bridges Museum of American Art on an innovative installation exhibition sponsored by the Walton Family Foundation. This project reimagines the music of Franz Schubert in a multidimensional artistic context.

In addition to her academic and creative endeavors, Dr. Kim is active in international scholarly communities. She serves on the board of Sintonize Produtora Cultural, an International Music Festival in Brazil, supporting global musical exchange and performance. Her artistry has also been featured in media outlets such as Korea Broadcasting System, Colorado Public Radio, PBS Rocky Mountain, KUAF, KNWA, and NGT São Paulo. After her early education in Korea, Dr. Kim pursued advanced studies at the Conservatoire National Supérieur de Musique de Paris, College-Conservatory of Music at the University of Cincinnati, and the University of Colorado Boulder.

TAMIU Voice Studio



Valeria Gutierrez is a sophomore majoring in Music Education with an All-Level Certification at TAMIU. She has worked with the John B. Alexander High School choir and hopes to work with more choirs in the future. She has performed with the Laredo Philharmonic Orchestra, TAMIU Orchestra, TAMIU Chorale, and the TAMIU Voice studio. She has studied under Dr. Jiyeon Hwang. She hopes you enjoy all the performances tonight.



Leslie Coronado is a Music Performance Major concentrating in voice. Her dream is to be able to spread her passion for music to others and to enhance the younger generations. She has participated in many organizations such as Mariachi Internacional, TAMIU Orchestra, TAMIU Choral Ensemble, and the Laredo Philharmonic. She wishes to continue to grow as a musician and expand her abilities as a performer and educator. She has studied under Dr. Jiyeon Hwang.



Cristian Lopez has been involved in Christian musical ministry from a very young age. In her early upbringing, she began to sing in the church choir at the age of five and began learning guitar at the same age. Her love for this art was born because of the musical environment she grew up in with her maternal family. She was a member of her Middle School musical ensemble for two years, and later on joined her High School choir during her senior year.

She is currently a Voice Major under the Bachelor of Music Performance (B.M.) working with Dr. Hwang.



Lyric Tenor, Rogelio Santiago Montoya, is a Music Performance student at Texas A&M International University. Rogelio has been an active performer in his community by being part of several musical shows in the last couple of years, such as "Company", "Matilda", "Little Mermaid", "Bastien und Bastienne" (Bastien), "The Pirates of Penzance" (Frederic), and "Der Schauspieldirektor" (Monsieur Vogelsang). He has also participated with the Laredo Philharmonic Choir in choral works such as "Handel Messiah" and "Vesperae Solennes". During his university experience has been able to give live roles such as Tamino (Die Zauberflöte), Don Ottavio (Don Giovanni), and Tonio (La Fille du Régiment).

Program Note

Songs of Korea: Tradition & Harmony

This recital explores the story of Korean vocal music across the last century, tracing its origins in early art songs, its flowering through opera and lyric melodies, and its ongoing vitality in contemporary choral works. Each piece reflects a dialogue between Korean tradition and Western musical influence, offering listeners an intimate glimpse into Korea's cultural and emotional landscape.

Early Korean Art Songs and Traditional Rhythms

Kim Dong-jin (1913–2009): Azaleas (진달래 꽃)

Based on a famous poem by Kim Sowol, Azaleas is one of the most treasured Korean art songs. The poem speaks of quiet resignation and strength in the face of parting: the narrator promises to scatter azalea blossoms on the path of the departing lover, wishing them farewell with dignity rather than bitterness. Kim Dong-jin sets this poignant text with a lyrical melody and flowing accompaniment that recalls both Western lied and Korean folksong, balancing simplicity with heartfelt emotion.

Cho Doo-nam (1912–1984): Bird Song (새 타령)

A playful and rhythmically vibrant work, Bird Song draws on the tradition of Korean folk songs (minyo) that mimic the sounds of nature. The song imitates bird calls through lively melodic figures and dance-like rhythms, creating a lighthearted atmosphere. Cho Doo-nam, a pioneer of Korean vocal music, skillfully bridges the gap between the folk idiom and Western song forms, making this piece both charming and virtuosic.

Isang Yun (1917–1995): Traditional Attire (고풍의상)

Unlike many of Yun's later avant-garde works, Traditional Attire is a lyrical art song from his early period, written before his international career in Europe. The text reflects nostalgia for traditional Korean attire, symbolizing a longing for cultural roots and identity. Yun's setting is understated and elegant, foreshadowing his lifelong interest in blending Korean sensibility with Western compositional techniques.

Cho Doo-nam (1912–1984): Boat Song (배 노래)

This song evokes the gentle rocking of boats on the water, using lilting rhythms and flowing melodic lines. Boat Song is emblematic of Cho's gift for capturing scenes from everyday life in

music that feels both intimate and universal. Its folk-like character and imagery of water make it one of the most beloved songs in the early Korean art song repertoire.

Korean Opera and Lyric Melodies

Hyeon Je-myeong (1902–1960): Love Song (사랑가, from opera “Chunhyangga”)

Chunhyangga is one of the five surviving epics of pansori, Korea’s traditional narrative song. The Love Song (Sarangga) is a tender duet between Chunhyang and her beloved Yi Mongryong, expressing their devotion. Composer Hyeon Je-myeong, often called the father of Korean opera, adapted this scene for the modern concert stage, transforming the earthy, improvisatory pansori style into a lyrical art-song duet for soprano and tenor. It is a vivid example of how Korea’s folk traditions were reimagined for Western-style performance.

Lee Soo-in (1939–2021): Song of Home (고향의 노래)

Composed in 1969, Song of Home is one of the most widely sung Korean art songs, deeply resonant with themes of nostalgia and longing. The text speaks of yearning for one’s homeland, a sentiment that resonated strongly in postwar Korea. Lee Soo-in’s soaring melody and lush harmonies make the song both deeply personal and universally moving, capturing a quintessentially Korean sense of longing known as han—a profound, bittersweet emotion of sorrow and hope.

Lee Won-ju (b.1979–): Loom Song (베틀노래)

Loom Song is one of the most representative works of contemporary Korean art song. Composed by Won-ju Lee (b. 1979), the piece is based on a text that vividly portrays the daily life of women weaving at the loom. The repetitive rhythm of the weaving shuttle is mirrored in the accompaniment, creating a hypnotic, almost percussive texture that symbolizes both the monotony and resilience of labor. At the same time, the song conveys deeper emotional layers. The steady weaving becomes a metaphor for perseverance and the interweaving of joy and hardship in ordinary life. Vocally, the piece demands both rhythmic precision and expressive nuance, bridging the lyricism of Korean art song with the modern sonority of contemporary composition. Loom Song thus connects tradition and modernity: the imagery of the loom recalls Korea’s agrarian past and cultural memory, while the compositional language situates it firmly in the present.

Borderless Harmony – Students and Choir

Kim Sung-tae (1910–2012): Wild Rose (산유화)

This piece sets the famous modern Korean poem Sanyuhwa by Kim Sowol, a poet often compared to Tagore for his simple yet profound lyricism. The wild rose becomes a symbol of fleeting beauty and fragile memory. Kim Sung-tae's music, gentle and hymn-like, allows the natural imagery to shine, creating a serene, contemplative atmosphere.

Kim Kyu-hwan (1925–2011): Is It You Who Comes? (님이 오시는지)

One of the composer's most enduring works, this art song captures the emotional anticipation of waiting for a loved one. The text's repeated question, "Is it you who comes?" reflects both yearning and hope. Musically, the piece features long, arching phrases and rich harmonies that heighten its romantic sentiment, making it a favorite among Korean singers.

Lim Geung-su (b. 1949–): As Spring Comes Across the River (강 건너 봄이 오듯)

This modern song uses nature as a metaphor for renewal and healing. Just as spring inevitably crosses the river, bringing warmth and new life, so too does hope return after hardship. Lim's composition blends lyrical melody with dramatic surges, embodying both the stillness of waiting and the joy of spring's arrival.

Noh Young-shim (b. 1967–): Seesaw (시소타기)

Originally known as a popular songwriter and pianist, Noh Young-shim here offers a charming and playful piece that reflects childlike innocence. Seesaw uses light textures and whimsical melodic gestures to capture the simple joy of children at play. It demonstrates how contemporary Korean composers bring everyday images into poetic and accessible musical expression.

Woo Hyo-won (b. 1974–): Arirang (아리랑, for Choir)

Hyo-won Woo is one of Korea's leading choral composers, renowned for combining traditional Korean elements with contemporary choral writing. Her setting of Arirang is powerful and expansive, using dynamic rhythms, layered textures, and soaring climaxes. This version transforms Korea's national folk song into a modern choral anthem, symbolizing both resilience and unity, and serving as a fitting conclusion to the program.



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