

PERSPECTIVES

DAWN WOHN

VIOLIN

ESTHER PARK

PIANO

MUSIC OF:

REENA ESMAIL

ELLEN TAAFFE ZWILICH

VÍTĚZSLAVA KAPRÁLOVÁ

JUNG SUN KANG

CHIHCHUN CHI-SUN LEE

FLORENCE PRICE

LILI BOULANGER

VIVIAN FINE

AMY BEACH



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PERSPECTIVES

Dawn Wohn, violin ♦ Esther Park, piano

REENA ESMAIL: Jhula-Jhule (झूलाझूले)

ELLEN TAAFFE ZWILICH: Episodes

VÍTĚZSLAVA KAPRÁLOVÁ: Legenda

JUNG SUN KANG: Star-Crossed

CHIHCHUN CHI-SUN LEE: Provintia "Sunset of Chihkan Tower" (赤崁夕照)

FLORENCE PRICE: Deserted Garden • Elfentanz

LILI BOULANGER: Nocturne

VIVIAN FINE: Portal

AMY BEACH: Romance

Total Playing Time: 61:52

PERSPECTIVES

Dawn Wohn, violin ♦ Esther Park, piano

1. **REENA ESMAIL:** Jhula-Jhule (झूलाझूले) (10:57)
- ELLEN TAAFFE ZWILICH:** Episodes (10:02)
2. Arioso (5:35)
3. Vivace (4:27)
4. **VÍTĚZSLAVA KAPRÁLOVÁ:** Legenda (6:17)
5. **JUNG SUN KANG:** Star-Crossed (4:08)
6. **CHIHCHUN CHI-SUN LEE:** Provintia
"Sunset of Chihkan Tower" (赤崁夕照) (8:39)
7. **FLORENCE PRICE:** Deserted Garden (1:56)
8. **FLORENCE PRICE:** Elfentanz (4:12)
9. **LILI BOULANGER:** Nocturne (2:47)
10. **VIVIAN FINE:** Portal (6:49)
11. **AMY BEACH:** Romance (6:05)

Total time: (61:52)

While diversity in music is currently being encouraged, it is still true that most of the classical-music world is dominated by the European tradition and is largely male-centric. As a student at Juilliard, Yale and Stony Brook, I studied very few works that were not part of the traditional Western Music idiom, and even fewer that were by female composers.

As a performer and educator, I encourage listeners, musicians and teachers to seek out, listen to, perform, program and teach diverse repertoire in conjunction with the traditional canon. I truly enjoy introducing listeners to music they have not heard before, and music by female composers often falls into that category. The works on this album represent different cultures and different perspectives of women composers, reaching back to the nineteenth century and into the twenty-first, including a work commissioned specifically for this project.

—Dawn Dongeun Wohn

Jhula-Jhule (झुलाझुले) by Reena Esmail
(b. 1983)

Indian-American composer **Reena Esmail** holds a bachelor's degree from Juilliard and master's and doctoral degrees from Yale. In her work for her doctoral degree, Es-



mail explored the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

She writes about her composition: "This piece uses two folk melodies. The first is 'Ankhon vina andharon re,' which I found on a recording my mother's father made long before I was born. The other song comes from my father's mother, who lived with us for most of my childhood. When I was a baby, she would often sing me this lullaby: *Jhula-Jhule, Jhula-Jhule / Reena Rani Jhula-Jhule* which translates: *Back and forth, back and forth / Reena the Queen swings back and forth*.

"Working on this piece was very special for me. I spent most of my childhood as a first-generation American unconsciously trying to separate my home life from my outside life. I became aware very early on

that there was no real resonance for my Indian culture in my American surroundings. As a composer, I've often quoted from pieces I love (mostly by Western composers, and more recently from Hindustani *bandishes*). But this is the first time I've felt able to bring songs from my own family into my music, and into the Western concert hall. I think—and hope—I've finally found a point of resonance."

For more information about the composer, see reenaesmail.com

Episodes by Ellen Taaffe Zwilich (b. 1939)

One of the most frequently performed and popular composers living today, **Ellen Taaffe Zwilich** is the first female composer to win the Pulitzer Prize for Music. In addition to her numerous awards, she is a member of the American Academy of Arts and Letters as well as the American Academy of Arts and Sciences.

In *Episodes*, written for and premiered by Itzhak Perlman in 2003, Zwilich blends atonality with a postmodernist, neo-romantic style. The first movement, titled *Arioso*, is expansive and operatic, with the violin and piano alternating in dialogue. The second movement, *Vivace*, contains a spirited and exciting exchange between

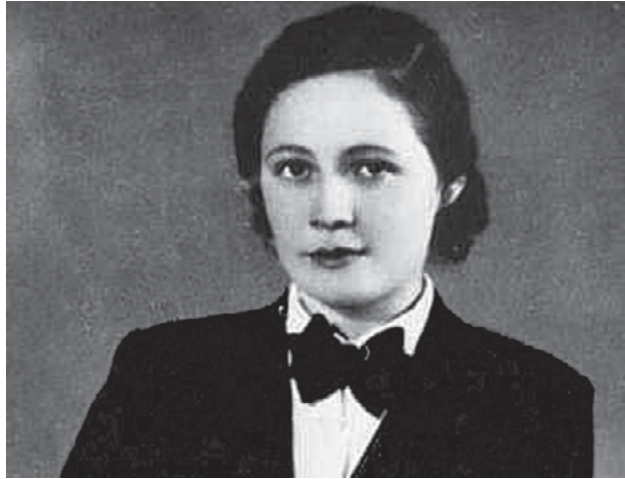


the two instruments and, despite the fast tempo, has an air of freedom and playfulness. Most of Zwilich's music has been recorded, with the exception of a few smaller works, and it is exciting to be able to add to her discography with the first commercial recording of this dynamic piece. The fact that this release coincides with her eightieth birthday celebrations is especially meaningful.

For more information about the composer, see zwilich.com

Legenda by Vítězslava Kaprálová (1915–1940)

Czech composer and conductor **Vítězslava Kaprálová** was born into a musical family in 1915. Her mother, a voice teacher who instilled in her a fondness for art song, and her father, a pianist and composer who had studied with Leoš Janáček, provided a musical environment for the prodigy. Kaprálová studied in Brno and Prague, and later with Bohuslav Martinů in Paris. Her *Military Sinfonietta* was premiered by the Czech Phil-



harmonic and performed at the 1938 ISCM Festival in London, where it was conducted by the composer and performed by the BBC Orchestra to critical acclaim. Before her death at age 25, Kaprálová left behind an impressive catalog of more than fifty works in diverse genres including symphonic music, chamber music and art song.

Legenda, Kaprálová's first piece for violin and piano, was written when she was just seventeen, and a student at the Brno Conservatory. It was premiered the following year by her classmates at a concert featuring student compositions. *Legenda* highlights typical features of her works—motivic development and lush, flowing phrases marked by wit and charm.

For more information about the composer, see kapralova.org

Star-Crossed by Jung Sun Kang (b. 1983)

Jung Sun Kang received a Bachelor of Music Degree (summa cum laude) from Ewha University, and a doctorate from the Eastman School of Music. She is a composer, harpsichordist, pianist and educator, currently a member of the faculty of the Lindeblad School of Music in New Jersey.

Star-Crossed was commissioned especially for this album. The composer writes: "When I was commissioned to write a piece inspired by my Korean identity, I immediately thought of the story of Kyunwoo the cow



herder and Jiknyeo, a princess, who represent the constellations Altair and Vega. Their love angered the gods, and as punishment, they were sent to separate stars, with the Milky Way separating them. They were permitted to meet once a year but were devastated to find that they could not cross the Milky Way. Hearing their anguish, birds gathered to form a bridge so that the lovers could meet in the middle before returning to their respective stars. Legend has it that their once-a-year reunion marks the beginning of the monsoon season, as the rain represents Kyunwoo and Jiknyeo's tears.

I wanted to give tribute to this beautiful story that I heard as a child, as there is something universal about creating stories from looking up into the night sky. For me, nothing says more about my Korean identity than the stories that I heard as a child."

For more information, see www.lindeblad-music.com/faculty/jung-sun-kang

Provintia, "Sunset of Chihkan Tower"
(赤崁夕照) by Chihchun Chi-sun Lee
(b. 1970)

Taiwanese-American composer **Chihchun Chi-sun Lee**, winner of the first Biennial Brandenburg Symphony International Composition Competition and a 2015 Guggen-



heim Fellow, was educated in Taiwan and the United States. She received a bachelor's degree from Soochow University in Taiwan, two masters' degrees from Ohio University and a doctoral degree from the University of Michigan.

The composer writes: "Provintia (Fort Provintia, Chihkan Tower) is one of Taiwan's historical monuments, located in Tainan City. Provintia was built in 1653 by the Dutch during their colonization of Taiwan, on the land of the Siraya indigenous people. Over three centuries, Provintia has been through wars and natural disasters, has been rebuilt and restored, and has served as a Chinese pagoda during the Qing Dynasty as well as a hospital during World

Wars I and II. The rich history of the site was the inspiration for this piece, which was originally written for erhu (the two-stringed Chinese fiddle).

"The piece takes us through a 'time tunnel' of the history of this monument. The main musical materials are extracted from the Siraya people's music, as well as Dutch music. The beginning of the piece represents the three centuries of history, and the middle section takes us through the several wars that the tower weathered. The ending describes the view from Provintia, one of the best locations to view the sunset in all of Taiwan, with the soft touch of the sunset brightening and softening the tower's past violence of war."

For more information about the composer, please see chihchunlee.com

Deserted Garden and *Elfentanz* by
Florence Beatrice Price (1887–1953)

When the Chicago Symphony premiered **Florence Price's** Symphony No. 1 in 1933, it was the first time that a major orchestra performed a work by an African-American female composer. Born in Little Rock, Arkansas, and educated at the New England Conservatory, Price wrote music that shows influences from her study of Euro-



pean music as well as African-American idioms. Her music incorporates themes from spirituals and folk music, along with elements from traditional African music. A prolific composer, Price wrote orchestral works, including six symphonies, concertos for violin and piano, choral and vocal works, chamber music, solo pieces for piano and organ, and numerous arrangements of spirituals.

Both *Deserted Garden* and *Elfentanz* use Western musical structures but feature melodies that have roots in the American South. *Deserted Garden*, composed in a traditional

A-B-A structure, uses the Dorian mode and the pentatonic scale, found prominently in spirituals, blues and jazz. In *Elfentanz*, Price again uses a traditional Western musical structure—the minuet and trio form—but adds charm with characteristic rhythms and reference to ragtime.

Nocturne by Lili Boulanger (1893-1918)

French composer **Lili Boulanger** was the first female to win the Prix de Rome composition prize. She was the younger sister of famed teacher and composer Nadia Boulanger. Lili was discovered to have perfect pitch at age two by composer Gabriel Fauré, a family friend. She began accompanying her sister to classes at the Paris Conservatoire before she was five. She continued studies with her sister, and later with Fauré and Paul Vidal, but her career was cut short by her frequent illness and tragic death at age twenty-four. In 1939, Nadia Boulanger created the Lili Boulanger Memorial Fund to keep Lili's music and memory alive, and to support emerging composers and musicians.

Nocturne was written over two days in 1911 when Boulanger was taking a break from preparing for the Prix de Rome. It is a beautiful example of the Impressionistic style. The piece begins with delicate colors over a



pedal point, builds to a climax and descends again, but does not resolve until the last two notes. It features quotes from Debussy's famed *Prelude a l'après-midi d'un faune* as well as Wagner's *Tristan and Isolde*.

Portal by Vivian Fine (1913-2000)

Vivian Fine was one of America's most important composers. She studied composition with Ruth Crawford Seeger and Henry Cowell, among others. With an illustrious career that spanned seventy years, she was elected to the American Academy of Arts and Letters in 1980. Her works, sometimes dissonant and contrapuntal, contain humor and often reflect upon what it means to be a female artist. Her chamber opera, *The Women in the Garden*, uses the writings of Emily Dickinson, Virginia Woolf and Gertrude Stein to fashion conversations among the women, and Fine's last opera,



Memoirs of Uliana Rooney, follows a female composer's life as she faces challenges on her way to success.

Portal, written in 1990, was commissioned and premiered by violinist Pamela Frank. The piece features some of Fine's best-known traits—unpredictable character changes, and contrapuntal and dissonant textures juxtaposed with lightness and humor.

Romance by Amy Beach
(1867–1944)

American composer and pianist **Amy Beach** was a musical prodigy; she was a toddler when she wrote her first compositions. Beach was mainly self-taught in composition and first developed a reputation as a concert pianist. Her concert career was curtailed when she married, as her husband encouraged her to limit public per-

formances and concentrate on composition. By 1896, with the performance of her "Gaelic" Symphony by the Boston Symphony, she was celebrated as one of America's leading composers. She was a founding member and first president of the Society of American Women Composers, and she was generous in helping women composers further their careers.

Beach dedicated the *Romance* to Maud Powell, the American violin virtuoso who advocated for women to pursue careers in music, despite all the obstacles they would face. Beach and Powell premiered this



piece at the Women's Musical Congress in 1893 and received a standing ovation, one that prompted them to repeat the work as an encore. It seems only fitting to end this program with such a powerful piece.

—Dawn Dongeun Wohn

Highly sought after as musician with a wide range of styles and interests, violinist **Dawn Dongeun Wohn** has performed throughout North and South America, Asia and Europe. She has appeared as a soloist with orchestras such as the Korean Broadcasting Symphony and the Aspen Conducting Academy Orchestra, and has performed recitals at prestigious venues including Carnegie Hall's Weill Recital Hall, Alice Tully Hall in Lincoln Center and Jordan Hall.

Dawn began her musical studies at The Juilliard School's Pre-College Division as a full scholarship student of the renowned pedagogue Dorothy DeLay and continued her undergraduate studies at Juilliard. After pursuing a Master of Music Degree and Artist Diploma at Yale University, she completed her Doctor of Musical Arts Degree at Stony Brook University. She has studied with Philip Setzer, Soovin Kim, Hyo Kang and Gilbert Kalish.

An active chamber musician, Dawn has performed at the International Musicians Seminar Prussia Cove in England, The Great Mountains Music Festival in South Korea, Festival de Febrero in Mexico, The Banff Centre and Music@Menlo. Notable collaborations include members of the Emerson, Takács, Miami, and Afiara String Quartets as well as Colin Carr, Susan Hoepfner and Roberto Plano.



Currently, Dawn holds the position of String Division Chair, Assistant Professor of Violin, at Ohio University's School of Music. She is an active guest clinician at music schools around the country, and has been on the faculty at various music festivals including Rocky Ridge Festival, International Music Festival of the Adriatic in Italy, and Académie Anglicorde in France.

For more information and a complete biography, please visit www.dawnplaysviolin.com

Pianist **Esther Park** has performed recitals across the United States, as well as in Asia and Europe. She has appeared as soloist with many orchestras, including the Houston Symphony, Corpus Christi Symphony, Filharmonia Pomorska (Poland), Shanghai Philharmonic, the Aspen Conducting Academy Orchestra, the Juilliard Symphony and the New Jersey Symphony.

Ms. Park has toured South Korea and has performed at the Juilliard Theater in New York City, Alice Tully Hall, Lincoln Center, Carnegie Hall's Weill Recital Hall, Salle Cortot in Paris and the New Jersey Performing Arts Center. Ms. Park is the winner of the 2013 Jose Roca International Piano Competition and the Russian International Piano Competition, the 2009 "Prix Amadeo" and the 2009 Chopin Gesellschaft Klavierwettbewerb. She is the winner of the 2004 Gina Bachauer Piano Competition at the Juilliard School, and the 52nd Kosciusko International Piano Competition.

Ms. Park has recently formed a piano duo, Duo Amadeae, with her sister, Sun-A Park. Duo Amadeae has won the Chicago International Duo Piano Competition, and has appeared in numerous festivals, concerto performances and recitals.

Esther Park received her bachelor's and master's degrees from the Juilliard School,



studying with Dr. Yoheved Kaplinsky. She also studied at the Hochschule für Musik und Theater (Hannover) and received the Artist Diploma, Master of Musical Arts Degree and the Doctor of Musical Arts Degree at the Yale School of Music under the guidance of Boris Berman. Since 2015, Ms. Park has been assistant professor of piano and the director of the Pre-College Program at the East Tennessee State University.

For more information please visit etsu.edu/cas/music/faculty_staff/parkej.php

The **Wohn-Park Duo** began their musical journey twenty years ago when they were assigned to play chamber music together at the Pre-College Division of the Juilliard School. Over the years, the two have continued to collaborate, first as students at

Juilliard and Yale, and now as professors. In addition to their performances, the duo is passionate about nurturing collaborations for the next generation, and holds an annual chamber music workshop for their students to work together.

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Special thanks to my supportive family—my husband Jay and my sister Yvette, who are my constant sources of strength, both physical and mental. To my parents, for setting an example in their persistent quest to learn new things, and to work (too) hard!

Thank you to all my teachers and mentors for encouraging me to discover my own voice. A special shout out to so many of my colleagues who gave me advice and urged me to continue on with this project as if it were their own.

A small dog-sized thank you to the world's greatest pup Wolfie, who hates the sound of the violin, but loves me anyway.

—Dawn Dongeun Wohn

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