

University of Missouri School of Music

Guest Artist Recital • 2026-2027 Series

Amy Dahm Huh, viola
Helena Hyesoo Kim, piano

September 18th • 7:30pm • Sheryl Crow Hall

Program

Rhapsody in BE..... Jiyoun Chung
(b.1982)

Distant Memories Hye Kyung Lee
(b.1959)

Sonata No.4 for Viola and Piano Op.358A *Cheongsachorong*.....Han-Ki Kim
World Premiere of Viola & Piano Ver. (b.1954)

I. Animato

II. Andante espressivo

III. Cheerfully

Sweet, Savory, Spicy!!.....Texu Kim
World Premiere of Viola & Piano Ver. (b.1980)

Doraji Taryeong.....Han-Ki Kim

Dr. Amy Dahm Huh, viola

Dr. Amy Dahm Huh is a versatile performer recognized as a soloist, chamber musician, collaborator with living composers, and cultural advocate bridging East and West. She has been featured at leading venues including Carnegie Hall, Lincoln Center, Spain Zaragoza Auditorium, Tokyo Metropolitan Arts Space, Fukuoka Acros Hall, Shanghai Oriental Arts Center, Beijing Forbidden City Concert Hall, Hong Kong Cultural Centre, Seoul Arts Center, the United Nations Headquarters, and the South Korean Embassy.

She has collaborated with members of the nine-time Grammy-winning Emerson Quartet, Brooklyn Rider, Muir Quartet, and other prominent artists. Dr. Huh has premiered works by Korean composers and collaborated with Korean artists during chamber music tours in Edinburgh, Scotland; Marseille, France; Kronberg, Germany; and Antwerp, Belgium. As co-founder of the Starry Duo violin–viola ensemble, she released two albums worldwide in 2015 and 2020.

Dr. Huh has recently presented lectures and masterclasses at institutions including the University of Colorado Boulder, Colorado State University, University of Central Florida, University of South Florida, Florida College, Central Washington University, the University of Kansas, and St. Olaf College. In Korea, she has been invited as a special lecturer at Hongik University, Konkuk University, Anyang University, Hannam University, Yonsei University, and Kookmin University. Her topics include “How Music Connects Us Across Cultures,” “The Role of the Artist in Society and the Entrepreneurial Mindset,” “Digital Storytelling Through Music,” and “K-Pop and K-Classic from the 1990s to Present.” She is a faculty member at Wagner College and serves as the music director of the New York Artists Guild.

Helena Hyesoo Kim, piano

Helena Hyesoo Kim is a Korean-Canadian pianist, educator, and arts administrator whose work brings together performance, research, and entrepreneurial leadership. Praised for her “keys that dance around the frisky saw prowess in animated ways” (*Take Effect*), she has performed throughout Europe, Asia, and North America at venues including Lincoln Center, Carnegie Hall, and Severance Hall. She has appeared as a soloist with the Chopin Poland Orchestra and received prizes in national and international competitions, including Hankook Ilbo (The Korea Times) Competition, Eum-Yeon Competition, Eumak Chunchu Concours, the Russian Music Festival, Robert Beardsley Competition.

Kim has collaborated with distinguished musicians including soprano world-renowned Sumi Jo, trumpeter Jens Lindemann, and pianist Curtis Pavey. Her recording with saxophonist Todd Gaffke, *Locally Sourced*, was released by Neuma Records.

Kim is committed to bringing greater attention to compelling music that deserves to be heard but has long been neglected. Her performances and research particularly highlight works by women, contemporary composers, and composers from underrepresented cultural backgrounds. Her doctoral research examined unifying elements in the piano sonatas of Galina Ustvolskaya.

Bringing an entrepreneurial perspective to her artistic work, Kim curates distinctive concert programs, contributes to arts administration and community engagement, and helps emerging musicians build meaningful careers. She has presented her research at the National Conference on Keyboard Pedagogy, the MTNA National Conference, conferences of The College Music Society, and webinars presented by the Frances Clark Center.

Kim earned her Doctor of Musical Arts degree from the University of Cincinnati. She currently teaches piano, arts entrepreneurship, and career development at the University of Missouri and serves as vice president of the board of the Odyssey Chamber Music Series.

COMPOSERS' PROGRAM NOTES

Rhapsody in BE **Jiyoun Chung**

Rhapsody in BE was composed in the summer of 2025, while I was living between the United States and South Korea. Originally written for violin and piano, the work was rearranged for viola and piano. The piece centers on the two pitches, B and E and the piece reflects my experience of living in two very different countries within a single summer. More deeply, it explores my identity as a Korean American and the sense of duality that shapes my daily life

Cheongsachorong **Han-Ki Kim**

This work is an example of musically embodying the “Cheongsachorong,” which captures the aesthetic sensibility and sentiment of Korean tradition, and it progressively realizes the symbolic meaning of this work of light across three movements. Just as the two colors of the Cheongsachorong symbolize joy and fortune, and peace and stability, the first movement, composed in sonata form, features two themes with distinct meanings that musically reveal the inner dimension of these symbolic meanings. The subsequent second movement consists of a very simple melody based on the traditional Korean pentatonic scale (Do, Re, Mi, Sol, La); this depicts the static and serene atmosphere of a “Cheongsachorong” hanging under the eaves of a Hanok, expressing spatial and emotional sentiments through musical language. A notable feature is the use of natural harmonics in the theme, a special string technique that evokes a tone reminiscent of the transparent sound of wind. Finally, the third movement is composed in a rondo form (A-B-A-C-A), featuring Theme A with the lively atmosphere of the Gutgeori rhythm, which reflects the festive nature of an auspicious day; Theme B, with its elegant character, positioned between Themes A and A; Theme C, deeply imbued with Korean sentiment; and an accompaniment in the refined Hwimori rhythm that supports it. In this way, the work integrates the multi-layered meanings of traditional symbols into its musical structure and emotional expression, demonstrating a fusion of Korean aesthetics and Western musical forms.

Distant Memories

HyeKyung Lee

Growing up in the suburbs of Seoul in 60's when the country was underdeveloped after so many ill-fated events (because of Japanese Colonialism and Korean War), my childhood was filled with activities in the nature, playing with friends and animals by the creek, on the trees, and following the railroad endlessly. Some memories are vague, some are blurred, and some are even absent. Some memories are distant, but still stay vivid and evoke various emotions of that time. The piece explores distant memories in the past.

Sweet, Savory, Spicy!!

Texu Kim

"Sweet, Savory, Spicy!!" is inspired by the Korean chili pepper paste called *gochujang* which contains all three flavors in the title. Cecilia Kang (who commissioned the work) and I initially imagined that this piece would address the dichotomy between *han* (sorrow and resentment) and *heung* (fun and excitement), the two primary emotions that Korean traditional musicians strive to express. Further contemplation on this subject made me want to use a lighthearted metaphor more relevant to contemporary Korean culture, which is how I arrived at *gochujang*. This piece continuously and capriciously shifts mood, representing seemingly contrasting emotions — and flavors! — that are often inseparable.

Doraji Taryeong

Han-Ki Kim

"Doraji Taryeong" is one of Korea's traditional folk songs that deals with "doraji." This folk song originated in the Gyeonggi-do region, and is famous for expressing the unique bitterness of bellflower root while singing the earnest feelings for love. This is a wonderful song that allows you to deeply feel the emotions of traditional Korean music. The rhythm uses "Semachi rhythm" to express a very exciting and cheerful mood. This score, composed for viola and piano, combines elements of Korean folk songs, Western music, and the technique of the viola, showing its value as a new and fresh document.

Requests for accommodations related to disability need to be made to building coordinator, Mark Anderson, 203 Sinquefield Music Center, 573-882-2606, at least seven days in advance of the event.

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