ABSTRACT

Title of dissertation: OVERTURE TO A DREAM

Hyun Jeong Kim, Doctor of Musical Arts, 2010

Dissertation directed by: Professor Lawrence Moss
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This piece is not intended as program music. The title does not literally represent the piece itself, but rather my thoughts (my “dreams”) while I was writing the piece – in short, my vision, hope, and desires – all the things that I have always dreamed of. In traditional opera, the overture raises the curtain on the action which will follow. It gives the audience a sense of expectancy as well as a hint of how the plot will turn out. Similarly, my "Overture to a Dream" raises the “curtain” of hope that opens on my journey to my life’s dreams. I wrote this piece in a free-rondo structure. Then, I let my inner instinct guide me so that musical material comes into play “naturally” rather than following a rigid structural formula. I wanted to follow a flow which keeps coming back to the dynamic theme introduced in the beginning. Its last appearance brings down the curtain. A word that I engraved in my mind while I was composing throughout this music was: contrast. The word led me to compose a Western piece that expresses an apparent contrast with an Eastern sensibility that uses thematic material and motive development from Western compositional technique. From the very beginning of this musical journey
I have constantly strived towards an ideal orchestral sound using standard orchestral instruments, rather than pursuing distinctive, innovative, or experimental music. In conclusion, I had a wonderful opportunity to transform my Eastern way which emphasizes slow movement, chamber sonorities and absence of beat, with a dynamic Western language which emphasizes rhythm, “strong” sound and complicated texture.
OVERTURE TO A DREAM

By

Hyun Jeong Kim

Dissertation submitted to the Faculty of the Graduate School of the University of Maryland, College Park in partial fulfillment of the requirements for the degree of Doctor of Musical Arts 2010

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I would like to thank my family for their endless love and support.

And also, I would like to sincerely thank Dr. Lawrence Moss for his advice and expertise. He is my role model, mentor and a good friend. This work could have not be done without him and his cup of bitter sweet espresso.

Lastly, thank God for leading me to this adventurous journey.
INSTRUMENTATION

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in B♭
1 Bass Clarinet in B♭
2 Bassoons
1 Contrabassoon
4 Horns in F
2 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba
Timpani
Percussion (4) : Crash Cymbals, Triangle, Cymbal, 5 Wood Blocks, 4 Tom-toms
   Glockenspiel (sounds 1 octave higher)
   Xylophone (sounds 1 octave higher)
   Marimba (sounds as written)
   Vibraphone (sounds as written)

Harp
Celesta
Piano
Violins I
Violins II
Violas
Violoncellos
Double Basses

Duration : approximately 6 minutes
The score is transposed.