

## ABSTRACT

Title of Dissertation: BORN IN THE TWENTIETH CENTURY:  
CONTEMPORARY FLUTE WORKS BY  
EAST ASIAN FEMALE COMPOSERS

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Dissertation directed by: Dr. Sarah Frisof, School of Music

One of the primary changes to classical music within the last few decades has been an increased focus on the music of underrepresented populations. This has led to a major push to promote and perform the music of female composers. Unfortunately, the contribution of East Asian female composers has received less attention. The music of East Asian female composers is infrequently performed despite the fact that there are many composers who have written major repertoire for the flute. The goal of this performance dissertation is to introduce and publicize the flute repertoire of these East Asian female composers. I have selected twelve compositions embracing a wide range of musical characteristics, techniques, and instrumentation. One of these works was commissioned specifically for this dissertation.

The works performed and discussed in this dissertation are the following:  
Mari Takano—*Corridors of Light* for solo flute; Haruna Miyake—*Musik* for piccolos, flutes and guitar; Karen Tanaka—*Invisible Curve* for flute, violin, viola, cello and piano; Yuko Uebayashi—*Sonate for Flute and Piano*; Chen Yi—*Memory* for solo flute; Faye Chiao—*Songs of a Lost Bird* suite for flute and harp; Wang Jie—*From New York, with Love II* for flute, viola and harp; Chen Yi—*The Golden Flute* for flute

and orchestra; Hi-Kyung Kim—*Instant Breath* for solo flute; Hyo-Shin Na—*Four Books* for flute, oboe, clarinet, bass clarinet, bassoon and horn; Binna Kim—*Return of the Repressed* for flute, cello and piano; Hee-Yun Kim—*Memoir of Dong-Hak* for flute, clarinet, violin, cello and piano.

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BY EAST ASIAN FEMALE COMPOSERS

by

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Dissertation submitted to the Faculty of the Graduate School of the  
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## Dedication

I would like to dedicate this to my husband Paul Kim, and my family, Han-Shin Wang, Mi-Kyung Kim, and Elizabeth Hee-Yeon Wang. Your endless support and unconditional love mean the world to me and I would not be here without you.

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I have been fortunate to be able to communicate personally with several of the composers mentioned in my dissertation. I thank Mari Takano, Faye Chiao, Wang Jie, Hi-Kyung Kim, Hyo-Shin Na, Hee-Yun Kim for their quick responses to my inquiries and I owe gratitude to Binna Kim for her positive reaction to all my ideas in her composition, *Return of the Repressed*.

I would like to thank Aaron Goldman for giving me the opportunity to come to the University of Maryland and start this project. I would also like to thank my mentor Marina Piccinini for introducing the music of Yuko Uebayashi and I thank Yuko Uebayashi for all the inspirational conversations we had in the spring of 2013.

## Table of Contents

Dedication.....	ii
Acknowledgements.....	iii
Table of Contents.....	iv
Chapter 1: Introduction.....	1
Chapter 2: Japanese Female Composers.....	3
Mari Takano.....	4
Haruna Miyake.....	6
Karen Tanaka.....	8
Yuko Uebayashi.....	10
Chapter 3: Chinese, Taiwanese Female Composers.....	12
Chen Yi.....	13
Wang Jie.....	16
Faye Chiao.....	18
Chapter 4: Korean Female Composers.....	20
Hi-Kyung Kim.....	21
Hyo-Shin Na.....	22
Binna Kim.....	24
Hee-Yun Kim.....	26
Chapter 5: Conclusion.....	29
Appendices.....	30
Appendix A. Recital Programs.....	30
Appendix B. Comprehensive List of Flute Works by Composers.....	33
Appendix C. Recital CD Track Listing.....	37
Glossary.....	40
Bibliography.....	42



## Chapter 1: Introduction

I was first exposed to the music of contemporary Japanese female composer Yuko Uebayashi in 2012 while attending a recital given by flutist Marina Piccinini and pianist Araceli Chacon at The Peabody Institute of Johns Hopkins University. In the following year, I was able to attend a music program that took place at the residence of Yuko Uebayashi in Paris, and had the opportunity to meet the composer. During our conversations in Paris, she shared the difficulties and hardships she experienced being an East Asian female in a field that has mostly been dominated by white male composers. As an East Asian female musician myself, the conversation forced me to think about my heritage as a performer in the classical music field. After my trip from Paris, I was inspired to present more music of East Asian female composers and began to perform movements of Uebayashi's composition, *Sonate for Flute and Piano*, during my public performances. The positive reactions towards the composition encouraged me to continue performing the piece and I was intrigued to discover more repertoire by East Asian female composers. As I immersed myself into the world of these female composers, I realized how much repertoire there was to explore, and this encouraged me to start the journey of this dissertation project.

After researching a large number of works written by East Asian female composers and communicating with many of them, I selected twelve compositions on the basis of their musical range, effectiveness of techniques, variety of instrumentation, and availabilities of the scores. In addition to the previously selected works, it was my intent to further increase the awareness of East Asian female composers by commissioning a work specifically for this dissertation project.

This dissertation consists of three recital programs and the repertoire has been organized according to the nationalities of the composers. The first recital (Chapter 2) includes works by Japanese female composers Mari Takano, Haruna Miyake, Karen Tanaka, and Yuko Uebayashi. The second recital (Chapter 3) includes works by Chinese female composers Chen Yi, Wang Jie, and Taiwanese composer Faye Chiao while the third (Chapter 4) includes works by Korean female composers Hi-Kyung Kim, Hyo-Shin Na, Binna Kim, and Hee-Yun Kim.

The written part of this dissertation includes a short history of each country's female composers, biographical information on the composers, program notes, recital programs, a catalog of flute compositions by each composer, a CD track list for the recordings, a glossary for extended techniques, and an annotated bibliography.

## Chapter 2: Japanese female composers

The Meiji Period (1868–1912) was a time of tremendous change as Japan came out of isolation and started to focus on modernizing its society. Japanese leaders traveled around the world and invited Westerners to Japan in an effort to help develop industry and educational institutions. Many acknowledged that they could not move forward in industry and education without making efforts to correct the gender-bias that permeated Japanese culture. Yukichi Fukuzawa, a Japanese journalist and entrepreneur who is regarded one of the founders of modern Japan,<sup>1</sup> published articles on the importance of independence and self-respect for women and suggested a practical education for women that would gradually improve the position of women in society.<sup>2</sup>

Japanese women were soon able to receive formal musical training at the Music Institute (Tōkyō Ongaku Gakkō) in Tokyo, which was established in 1879. Students here were able to learn how to play Japanese traditional instruments such as the Koto, Biwa, Kokyū, and were also taught piano, organ, violin, and music theory.<sup>3</sup> The first class graduating from the Music Institute in 1885 consisted of three women: Michiko Ichikawa, Kōko Tōyama, and Nobu Kōda.<sup>4</sup> Later on, Nobu Kōda also

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<sup>1</sup>Asataro Miyamori, *A Life of Mr. Yukichi Fukuzawa* (Tokyo: Z.P. Maruya & Company, 1902), 63–66.

<sup>2</sup>Yukichi Fukuzawa, *Fukuzawa Yukichi on Japanese Women: Selected Works*, trans. Eiichi Kiyooka (Tokyo: University of Tokyo Press, 1988), 195–222.

<sup>3</sup>Toyotaka Komiya, *Japanese Music and Drama in the Meiji Era*, trans. Edward Seidensticker, and Donald Keene (Tokyo: Toyo Bunko, 1956), 365–69.

<sup>4</sup>Komiya, *Japanese Music and Drama*, 476.

became one of the first women to be appointed as a faculty member at the Music Institute. In 1887, The Music Institute became the Tokyo Music School and educated many women throughout the Meiji period. Today, this school is part of the Tokyo University of the Arts.<sup>5</sup>

Japanese female composers have made significant progress since Nobu Kōda was first appointed to the faculty of the Tokyo Music School in 1895, and have continued to share their talents and ambitions throughout the twentieth and twenty-first century.<sup>6</sup>

*Mari Takano (b. 1960)*

Mari Takano is a Japanese composer, pianist, and teacher who has been recognized as one of the most distinctive composers of the post-Takemitsu generation.<sup>7</sup> Takano studied music composition at the Toho Gakuen School of Music in Tokyo with Mutsuo Shishido, and in 1983, she began to study with Yoriaki Matsudaira and Jo Kondo. Soon after graduation, she moved to Germany to study with Brian Ferneyhough and György Ligeti. Strongly encouraged by Ligeti, she incorporated avant-garde influences along with folk music, traditional Japanese music, jazz music, pop music, and developed her own original compositional style.

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<sup>5</sup> Komiya, *Japanese Music and Drama*, 370.

<sup>6</sup> Teruka Nishikawa, Wesley Berg, and Janice Brown, “From “Good Wife, Wise Mother” to the Otaka Award: Japanese Women Composers 1868 to the Present,” *U.S.-Japan Women’s Journal*, no. 22 (2002): 99.

<sup>7</sup> Stephen Long, *Japanese Composers of the Post-Takemitsu Generation* (Cambridge: Cambridge University Press, 2004), 14–22.

Takano resettled in Japan permanently in 1994, and currently, she teaches at the Shobi Conservatory in Tokyo, the Toho Gakuen School of Music, and the Joshibi College of Arts and Design. She was awarded the Irino Prize at the Music Competition of Japan and has received numerous commissions from the American Embassy in Tokyo. Her works have been performed at various festivals including the Bergen International Festival (BIS) and in 2002, BIS released a CD devoted to her works called *Women's Paradise*, which garnered her international acclaim.<sup>8</sup>

Composed in 2012, *Corridors of Light* is a one movement composition for solo flute. The piece utilizes several melodies from Takano's chamber opera, *Snow Queen*, which follows the storyline of Hans Christian Andersen's fairy tale, *The Snow Queen*. The composition is a programmatic work portraying one of the opening scenes of the opera in which the main character, Kai, is taken away to the land of snow by the Snow Queen through a hole that appears with dazzling lights.<sup>9</sup> The piece can be broken down into several sections, each focusing on a particular image amongst the storyline. It opens with a soft virtuosic melody creating the images of the peaceful city Kai lives in. Soon after, she indicates alla dance (like dance), and briefly introduces the images of the Snow land by utilizing a rapid passage. The music slowly builds its way up to the appearance of the Snow Queen with notes in the extreme high register and flutter tongue, and finally the music rushes into a fast rhythmic section, creating the swirling image of the hole with dazzling lights. Loud

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<sup>8</sup> Mari Takano, "Mari Takano: Profile," *Mari Takano*, 2012, accessed July 30, 2018, [http://www.maritakano.com/profile\\_e.html](http://www.maritakano.com/profile_e.html).

<sup>9</sup> Mari Takano, e-mail message to author, August 30, 2018.

dynamics, repetition of grace notes, and usage of subtle rests further evoke the image of the hole. The piece finally comes to an end with a wild flutter tongue and creates the image of Kai vanishing into the land of snow.

*Haruna Miyake (b. 1942)*

Haruna Miyake studied music composition in Tokyo and continued her studies at the Juilliard School in New York City with Vincent Persichetti. As a pianist, she made her debut with the Tokyo Symphony Orchestra at the age of fourteen and continued to perform as a soloist. She has collaborated with artists from classical, contemporary, jazz, pop, and traditional Japanese backgrounds including Yuji Takahashi, Kazuo Ohno, Hideo Kanze, Frederic Rzewski, Wayne Shorter, Sergei Kuryokhin, and John Zorn.

Miyake has sought to create music comparable to the avant-garde novels of Masuji Ibuse and Hyakken Uchida. Her compositional influences range from childhood experiences with Japanese traditional instruments and attendance at Buranku, a Japanese traditional puppet theatre, to Charles Ives's writings about music. From 1977–1985 she presented a concert series that mixed Japanese Enka, a popular Japanese music genre considered to resemble traditional Japanese music, with European avant-garde idioms.

In 1964, she received the Edward B. Benjamin Composition Award for her work *Poet for String Orchestra*,<sup>10</sup> and she had her debut at Alice Tully Hall with her commissioned piece, *Six Voices in June*, in 1970.<sup>11</sup>

*Musik* for piccolos, flutes and guitar was composed in 1967 while Miyake was touring as a pianist and composer after graduating from the Juilliard School.<sup>12</sup> While the instrumentation for this work is unusual, Miyake combines the colors of the three instruments in a highly creative and effective manner. She specifies multiple extended techniques and writes a lengthy cadenza for the guitar. She specifically devotes a page of explanation for the extended techniques she writes for the guitar. The guitar cadenza, which utilizes the extended techniques Miyake has created, particularly evokes the sound of the Koto, a traditional Japanese string instrument. It remains distinctive throughout the piece, portraying traditional Japanese harmonies and tone colors. The flutes and piccolos are treated as a united voice as many of the passages seamlessly trade off and move together rhythmically. The flutes/piccolos utilize a traditional Western harmonic progression while the distinctive line of the guitar uses glissandi, string plucking, and percussive techniques to create the sound world of the Koto.

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<sup>10</sup> J. Michele Edwards, "Haruna Miyake," *Grove Music Online*, 2019, accessed May 12, 2019, <http://doi-org.proxy-um.researchport.umd.edu/10.1093/gmo/9781561592630.article.49724>.

<sup>11</sup> Bonnie C. Wade, *Composing Japanese Musical Modernity* (Chicago, IL: University of Chicago Press, 2014), 67.

<sup>12</sup> H. Alais Boenke, *Flute Music by Women Composers: An Annotated Catalog* (Westport, CT: Greenwood Press, 1988), 84.

A recording of the work was released in 1980, featuring Shinya Koide (flute/piccolo), Michiya Koide (flute/piccolo), and Kiyoshi Shomura (guitar).

*Karen Tanaka (b. 1961)*

Tokyo-born composer Karen Tanaka began her musical education with piano lessons when she was four years old and formal composition lessons at the age of ten. After studying French literature at Aoyama Gakuin University, she entered Toho Gakuen School of Music to study composition with Akira Miyoshi. During her four years of study there, she won several awards in Japan and Europe for her compositions including prizes at the Japan Symphony Foundation and the Viotti and Trieste Competitions. Upon graduation, she moved to Paris to study composition with Tristan Murail and worked as an intern at the *Institut de Recherche et Coordination Acoustique/Musique* (IRCAM). During her Paris years, Tanaka's research included spectral analysis, sound processing, synthesis, and psychoacoustics, all of which heavily influenced her writing and perception for sound.<sup>13</sup> From 1990–1991, she studied with Luciano Berio in Florence with funds from the Nadia Boulanger Foundation as well as a Japanese Government Scholarship. Her works have been performed by distinguished orchestras and ensembles and currently, she resides in Los Angeles where she teaches composition at the California Institute of the Arts. Her

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<sup>13</sup> Mayu Nomura, "An Examination of Karen Tanaka's Approach to Minimalism: Water Dance and Techno Etudes," (DMA diss., University of Arizona, 2017), 13.



music is published by Chester Music in London, Schott Music in New York, and Editions BIM in Switzerland.<sup>14</sup>

A single movement work marked Lontano, *Invisible Curve* was written in 1996 for flute, violin, viola, cello, and piano. Tanaka specifies uses of microphones with a reverb time of 3.5–4.0 seconds for each instrument except the piano. This allows the audience to contemplate the beauty of the timbre and sonority the work creates.

The piece begins with a long low C-sharp on the cello that is shaped by rapid color changes. The variety of color is central to the work as other instruments slowly drift in, increasing in density but not establishing a steady pulse. The piece climaxes with a frenzied chromatic section, fading into a pedal tone in the cello. The remaining instruments fade in and out as the piece comes to an end.

*Invisible Curve* was commissioned by Shigenori Kudo, and was first performed in Yokohama in 1996 by Shigenori Kudo (flute), Blagoya Demceovski (violin), Francois Schmitt (viola), Jean- Marie Trotreau (cello), and Jeffrey Grice (piano). The composer describes her inspiration of the piece as following:

The title *Invisible Curve* was inspired by books and articles about the introduction to general relativity that I read prior to composing. Space-time can be curved and warped by the presence of a body, like the Earth, and this distortion accounts for gravity. In *Invisible Curve*, my intention was to project the images of the curves in space-time with sound. The fine curves drawn by each note would be analogous to the curve of the whole structure.<sup>15</sup>

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<sup>14</sup> Musical Sales Classical, “Karen Tanaka,” Musical Sales Classical, accessed September 13, 2018, <http://www.musicsalesclassical.com/composer/long-bio/karen-tanaka>.

<sup>15</sup> Karen Tanaka, *Invisible Curve* (London: Chester Music, 1996).

Yuko Uebayashi (b. 1975)

Born in Kyoto, Japanese composer Yuko Uebayashi started playing the piano at the age of four. One year later, she enrolled in a music academy for children associated with the Kyoto City University of Arts, where she continued her musical studies until high school. Her formal music training started when she entered the Kyoto City University of Arts, where she studied composition with Ryohei Hirose and Komei Abe. She was able to create her own compositional voice during this time and successfully presented her works at the Kyoto International Music Festival from 1987–1990 and in 1994. She has been living in Paris since 1998, and works closely with flutist Jean Ferrandis who has released a recording of her works *L'oeuvre pour flute* in 2008.<sup>16</sup>

Sonate for Flute and Piano, written from 2002–2003, was the first piece Uebayashi composed without a programmatic title or image in mind and it is a clear demonstration of her Romantic and exuberant harmonic language.<sup>17</sup> Set in a traditional four-movement sonata form, the first movement starts with a sentimental slow introduction and then alternates between fast themes. The second movement, Presto, is reminiscent of a scherzo, featuring the contrast of playful staccatos and virtuosic legatos. In the third movement, one can hear the influence of Japanese traditional music through the usage of pentatonic scales and melodic fourths and fifths while the final movement is an energetic and vibrant rondo.

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<sup>16</sup> Pei-San Chiu, “The Flute Music of Yuko Uebayashi: Analytic Study and Discussion of selected works,” (DMA diss., Indiana University Jacobs School of Music, 2016), 2–5, accessed September 14, 2018, <https://scholarworks.iu.edu/dspace/handle/2022/20891>.

<sup>17</sup> Chiu, “The Flute Music of Yuko Uebayashi,” 44.

The first movement was premiered as a separate work entitled *Piece*, and was dedicated to and performed by flutist Jean Ferrandis and pianist Emile Naoumoff. The piece was premiered in its entirety in February 2003 in Paris.<sup>18</sup>

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<sup>18</sup> Chiu, “The Flute Music of Yuko Uebayashi,” 45.

## Chapter 3: Chinese, Taiwanese Female Composers

Despite China's rich association with Western music for the last five hundred years,<sup>19</sup> women were not able to become part of the mainstream classical canon until recently. Prior to the 1950s, Chinese women experienced severe gender discrimination and were excluded from receiving a complete education. The role of women only began to change in the mid-twentieth century with the creation of the People's Republic of China (PRC). The basic law implemented when the PRC was first established in 1949 stated:

The People's Republic of China shall abolish the feudal system which holds women in bondage. Women shall enjoy equal rights with men in political, economic, cultural, educational and social life.<sup>20</sup>

This allowed women composers such as Wang Qiang and Chen Yi to have an opportunity to formally study music composition. Wang Qiang was one the first women to enter the Shanghai Conservatory as a composer in 1955. After graduating in 1960, she was invited to join the faculty at the Conservatory. Similarly, Chen Yi was among the first composition students accepted into the Central Conservatory of Music in Beijing after the Cultural Revolution (1966–1976) where she became the very first woman in China to receive a master's degree in music composition.

Taiwanese women also experienced gender-bias prior to the mid-twentieth century and were not able to receive formal educations. However, at the end of World

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<sup>19</sup> Sheila Melvin and Jindong Cai, *Rhapsody in Red: How Western Classical Music became Chinese* (New York: Algora Publishing, 2004), 29.

<sup>20</sup> First Plenary Session of the Chinese People's Political Consultative Conference, *The Common Program of The Chinese People's Political Consultative Conference*, Article 6, 1949.

War II (1945), Taiwan was placed under the governance of the Republic of China and was directly affected by the changes China was going through. Women begin to receive formal educations, and with the establishment of the National Taiwanese Academy of Arts in 1955, they were also given the opportunity to study music composition.

Education for Chinese and Taiwanese female composers has transformed due to the changes in China's culture and political systems. The governments have continued to promote musical education for female students and this has allowed younger composers such as Wang Jie, Du Yun, Wei-Chih Chen, Chao Ching-Wen Lin Mei-Fang, and Faye Chiao to explore their musical language worldwide.

*Chen Yi (b. 1953)*

Chen Yi began studying piano at the age of three, heavily influenced by the music of Western composers such as Bach and Mozart. However, once the Cultural Revolution began in 1966, her family life and musical education were disrupted as the whole family was sentenced to relocate to a forced-labor camp in the Chinese countryside. Yi used her time spent at labor camp to learn and appreciate Chinese folk culture. At the age of seventeen, she was able to return to Guangzhou and began working as concertmaster in the orchestra of the Beijing Opera Troupe in Guangzhou.

After the Cultural Revolution, Chen Yi was amongst the very first group of composition students to be admitted to the Central Conservatory of Music in Beijing and was finally given the opportunity to formally study composition. She studied with Wu Zugiang and visiting professor Alexander Goehr and won the Chinese National

Composition Competition. In 1986 she became the first woman in China to receive a master's degree in composition, and her graduation featured a concert of her orchestral works which was broadcast nationally by the China Record Corporation. Chen Yi moved to New York to continue her studies at Columbia University with Chou Wen-Chung and Mario Davidovsky. After receiving her doctorate from Columbia University, she served a three-year residency in San Francisco where she composed for the Women's Philharmonic and the Aptos Creative Arts Program.

She taught at The Peabody Institute of Johns Hopkins University for two years and currently, she is a professor at the University of Missouri-Kansas City Conservatory of Music and Dance. Chen Yi is also a visiting professor at the Central Conservatory in Beijing. She is three-year recipient of the Charles Ives Scholarship of the American Academy of Arts and Letters (2001–2004), and her music is published exclusively through Theodore Presser Company.<sup>21</sup>

Originally written for solo violin, Chen Yi transcribed *Memory* for solo flute in 2016 in collaboration with flutist Mary Holzhausen. Yi bridges both her Eastern Chinese roots and Western compositional influences into this solo work. The piece can be broken down into several sections, each focusing on a particular melody with technical flourishes and rhythmic variations.

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<sup>21</sup> BBC Music, "Chen Yi," *BBC*, 2018, accessed September 18, 2018, <https://www.bbc.co.uk/music/artists/d66a8c28-9d67-4b81-a068-af4beb185570>.

Yi also attempts to mimic the sound of the Erhu, a traditional Chinese string instrument,<sup>22</sup> on the modern flute by using pitch bends, timbral trills, flutter tongue, tremolo descending scales, and harmonics.

Chen Yi wrote *Memory* in tribute to the passing of her legendary violin teacher, Lin Yaoji and honored her mentor with this dedication:

I wish you could hear the tune in my *Memory*, which sounds like my painful cry out of your name in our Cantonese dialect. I expressed my deep sorrow in the music, to remember your fatherly mentorship. Your meaningful smile will always be with us encouragingly.<sup>23</sup>

The piece was premiered at the memorial concert organized in honor of Professor Lin on June 10, 2010, by violinist Chen Xi.

*The Golden Flute* concerto, written in 1997, was inspired by well-known flutist, James Galway. After hearing Chen Yi's viola concerto, *Xian Shi*, Galway expressed interest in performing the composer's work. Chen Yi won a fellowship from the National Endowment for the Arts to support her creation of this work. JoAnn Falletta, then the music director of the Virginia Symphony, requested to perform the work with Galway at Carnegie Hall but the timing of the premiere did not work out. Eventually the piece was premiered by the Duluth Superior Symphony Orchestra and flutist Donna Orbovich.<sup>24</sup> The composer writes program notes as following:

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<sup>22</sup> Ioana Galu, "The Solo Violin Works of Samuel Adler, Chen Yi, and Shulamit Ran: A Performer's Perspective," (DMA diss., Bowling Green State University, 2012), 30.

<sup>23</sup> Chen Yi, *Memory for solo violin* (King of Prussia, PA: Theodore Presser, 2011).

<sup>24</sup> Shelly Smith. "Eastern and Western Aesthetics and Influences in the Twenty-First Century Flute Concerti of Chinese-Born American Composers," (PhD diss., Florida state University, 2012), 28–29.

I decided to compose a flute concerto entitled "*The Golden Flute*" using a western flute to speak in the language of Chinese wind instruments, such as the *Dizi* made from bamboo and the *Xun* made from clay. Remembering when I studied the Chinese folk music repertoire, I am always amazed by the variation method of the traditional Chinese bamboo flute performance. Most folk solo pieces have a single theme each with its sectional developments in different speeds, tonguing and fingerings, and adding decorations on the important notes form the melody. It inspired me to construct my three-movement concerto, starting with the only theme in the initial three-measure phrase, whose melodic material is drawn from a Chinese folk tune "Old Eight Beats". The variations of the theme in the first movement are full of various grace notes and performing techniques around the melodic notes, learnt from such traditional pieces as "Joy of Reunion" for the Chinese flute, *Dizi*. In the intermezzo-like second movement, I try to imitate the sound of an ancient clay blowing instrument, *Xun*, which has a slow but tense, mysterious and dreamy voice. The third movement brings us back to the virtuosic playing style with all former pitch materials recapitulated. With an extreme contrast between the low sonority from the orchestra and the screaming passages from the solo part mixed with piccolos, the music is brought to its final climax before the coda, which is a solo flute cadenza that brings us back to the lyrical mood of the short slow movement, and the sound of the *grazioso* "*Dizi*" and the remote "*Xun*".<sup>25</sup>

Wang Jie (b. 1980)

Born in Shanghai shortly after the Cultural Revolution, Wang Jie was raised in an era of breathtaking economic and cultural expansion. She was recognized as a piano prodigy by the age of five and later received a scholarship to the Manhattan School of Music for composition and also studied with Nils Vigeland and Richard Danielpour at the Curtis Institute of Music. The Minnesota Orchestra has performed her Symphony No.1 as part of their Future Classic Series and her second symphony, commissioned and premiered by the Detroit Symphony Orchestra, was streamed live

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<sup>25</sup> Chen Yi, *The Golden Flute* (King of Prussia, PA: Theodore Press, 1999).



worldwide. In addition to her success in the concert halls, she was named a Schumann fellow at the Aspen Music Festival and a McCracken Fellow at the NYU Graduate School of Arts and Sciences. Other honors include ASCAP awards, the Charles Ives Scholarship from the American Academy of Arts, and the Koussevitzky Prize from the Library of Congress. Currently, Jie is a publishing member of ASCAP and serves as a faculty member at Brooklyn College.<sup>26</sup>

Written in 2014, *From New York, with Love II* for flute, viola and harp is a one movement composition following a simple ABA form with brief cadenzas introduced in between sections. A large variety of extended techniques are used for each instrument to evoke the sound of the subway trains entering and leaving the station. The A section, marked *Vivace*, opens with a variety of sounds including flutter tongue in the flute, *pizzicato* in the viola, and octave chords in the harp. The three instruments divide a continuous sixteenth note rhythmic pattern until the harp starts its striking arpeggiated cadenza. After the harp cadenza, the flute and viola quietly enter and the flute continues with a lengthy and virtuosic cadenza consisting of numerous extended techniques such as glissando, flutter-tonguing, and tongue *pizzicato*.

Jagged rhythmic and melodic cells are passed between the instruments in the slow B section, and the A section returns with a jet whistle in the flute. The coda, starting with a reference back to the slow B section, climaxes with a high-pitched

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<sup>26</sup> Wang Jie, "Wang Jie: About," *Wang Jie*, 2018, accessed July 30, 2018, <http://wangjiemusic.com/about/>.

dissonant chord, and comes to an end with graceful chords in the harp. Jie includes the following note for the piece:

It's been tickling my ears that countless New Yorkers are greeted every day by a musical motif as the new subway trains on the green and yellow lines pull out of their stations: c2—f2—e3. The exact mechanism that produces these unchanging tones is a mystery to me (another way of saying that having perfect pitch may be convenient but doesn't guarantee a mechanical engineering degree). I've hijacked that three-note-motif tonight, relocating it from the raucous underworld to the clean acoustic canvas of this concert hall and transforming into a musical composition for Flute, Viola and Harp. Eager to dance in its new disguise, the motif is having a field day out here. Please dance with it for the next few moments because it's sure to escape back to the subway stations before the MTA notices and causes delays.<sup>27</sup>

Faye Chiao (b. 1986)

Faye Chiao is an award-winning composer of musical theater, opera, and concert music. Chiao has been honored with the Presser Music Award from The Presser Foundation and the Libby Larsen Prize from the International Alliance for Women in Music. She has served as Composer-in-Residence with the Boston Chamber Symphony and St. David's Episcopal Church in Baltimore and she is also the New Victory Theater LabWorks Artist in New York City for the 2018–2019 season. Her first multimedia work, *Prophecy*, was an installation at the Kunst-Werke Institute for Contemporary Art in Berlin, Germany in October 2018. She holds a degree from The Peabody Institute of Johns Hopkins University, where she received the prestigious Randolph S. Rothschild Scholarship.

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<sup>27</sup> Wang Jie, *From New York, with Love II for flute, viola and harp* (New York: ASCAP, 2014).

Commissioned by the author and harpist Jacqueline Pollauf in 2012,<sup>28</sup> *Songs of a Lost Bird* suite for flute and harp consists of five movements. Each movement is meant to evoke a feeling associated with a certain time of the bird's day.<sup>29</sup> The first movement, wandering, portrays the bird's exploration by keeping a simple chord progression while utilizing extreme dynamics and tempo changes. The second movement, morning, features the flute exclusively, establishing the bird's fragile personality with repetitive motives including flutter tongue and fast grace notes. The next movement, high noon, represents the bird's frustration, borrowing the famous bird theme from Sergei Prokofiev's *Peter and the Wolf*. The fourth movement, afternoon circles in a gilded cage, paints the portrait of a captive bird as well as his longing for freedom by using repetitive motives with different time signatures. The final movement, midnight in the city, recalls the bright lights and adventurous spirit of the bird's journey throughout the city with implementations of jazzy rhythms and various articulations.

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<sup>28</sup> Premiered on March 15, 2012 at The Peabody Institute of Johns Hopkins University.

<sup>29</sup> Faye Chiao, e-mail message to author, October 22, 2018.

## Chapter 4: Korean Female Composers

Despite the short history of Western music in Korea, South Korea has produced a plethora of musicians who have had significant international careers. While many of these musicians have been performers, a great number of composers have emerged in the recent years. Additionally, the current trend towards intercultural exchange has created a growing interest in traditional Korean culture and has helped to promote the music of Korean composers.<sup>30</sup> One of the most remarkable trends in Korean composition today is the increase in both the number and quality of female composers. In South Korea today, approximately 70% of the composers are women.<sup>31</sup> This phenomenon is unusual and could have not occurred without the change in stature of women in Korean society. Since its independence from Japan in 1945, Korea has gone through a rapid transformation as individualism and equality have become a pre-eminent aspect of the society.<sup>32</sup> These changes have provided new opportunities for Korean women who were traditionally only viewed as wives and mothers. Korean female composers have continued to grow in prominence, and in 1981, six leading Korean female composers—Young-Ja Lee, Sung-Hee Hong, Sook-Ja Oh, Kyung-Sun Suh, Bang-Ja Huh and Chan-Hae Lee—founded the Korean Society of Women Composers (KSWC). Currently comprised of more than two

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<sup>30</sup> Max Peter Baumann, *Intercultural Studies 2—Music in the Dialogue of Cultures: Traditional Music and Cultural Policy* (Wilhelmshaven: Florian Noetzel Verlag, 1991), 144–149.

<sup>31</sup> John O. Robison, *Korean Women Composers and their Music* (Montana: The College Music Society, 2012), 1.

<sup>32</sup> Byung-Ki Hwang, *Traditional Music and Contemporary Composers in the Republic of Korea* (Abington: Routledge SOAS Musicology Series, 2016), 53.

hundred members, the KSWC not only presents new compositions by Korean female composers but also promotes musical exchanges with female composers around the world.

*Hi-Kyung Kim (b. 1954)*

Born and raised in Seoul, Hi Kyung Kim is a composer noted for merging contemporary Western music and traditional Korean music. Described by the Washington Post as a master of Asian and Western genre-blending,<sup>33</sup> Kim received an international education, earning a bachelor's from Seoul National University and a master's and doctorate (PhD) from the University of California at Berkeley. Her honors include awards from the American Academy of Arts and Letters, Koussevitzky Music Foundation Commission at the Library of Congress, Fromm Music Foundation Commission, Fulbright Senior Scholar awards, and the Korea Foundation grants. She has also received a grant from the University of California Intercampus Arts Program which allowed her to establish the Pacific Rim Music Festival in 1996. The festival, an innovative celebration of new music, has gained international recognition for bringing together both Eastern and Western performers and composers at the forefront of their fields in creating new music. Kim is currently working on a new collaborative and multi-disciplinary work entitled *Thousand Gates* along with Korean photographer Koo-Bohn Chang and serves as a faculty member at the University of California, Santa Cruz.

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<sup>33</sup> Hi-Kyung Kim, "Hi-Kyung Kim: Biography," *Hi-Kyung Kim*, 2016, accessed January 30, 2019, <https://hikyungkim.sites.ucsc.edu/biography/>.

*Instant Breath* for solo flute was written in 1999 for flutist and musicologist Leta Miller. It is written in memory of composer Gerald Grisey, with whom Kim studied.

Throughout the piece, Kim utilizes frequent tempo changes and extended techniques such as quarter tones and fast vibrato in order to mimic the sounds of the Danso, a Korean bamboo flute.<sup>34</sup> The dissonance created by the quarter tones are further intensified by multiphonics, flutter tongue, tongue rams, and whistle tones, evoking the characteristics of the Korean court music. The piece was premiered at the 1999 Santa Cruz New Music Festival by Leta Miller and was a prize-winning composition at the Australian Flute Festival in 2002.<sup>35</sup>

*Hyo-Shin Na (b. 1959)*

After completing her studies in composition at the Ewha Women's University in Seoul, Hyo-shin Na came to the United States to continue her studies in music composition. She studied at the Manhattan School of Music for her master's degree, and at the University of Colorado for her doctoral degree. After graduation, she moved to San Francisco and met John Cage, Fredrick Rzewski, and Christian Wolff along with Japanese pianist/composer Yuji Takahashi, and these composers greatly influenced her musical language. She made frequent trips to Korea to hear and study

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<sup>34</sup> Hi-Kyung Kim, e-mail message to author, February 20, 2019.

<sup>35</sup> Hi-Kyung Kim, *Instant Breath for solo flute* (Seoul: Soo Moon Dang, 2003).

traditional Korean music while also taking a broad interest in music of the other regions of Asia.

A two-time recipient of the Korean National Composers Prize, she has been commissioned by the Fromm Music Foundation and Koussevitzky Foundations among many others. Her music has been played worldwide by ensembles such as the Barton Workshop, the San Francisco Contemporary Music Players, the Kronos Quartet, and the Korean Traditional Orchestra of the National Theatre.

She is the author of the bilingual book *Conversations with Kayageum Master Byung-Ki Hwang* and her music has been recorded by Fontec (Japan), Top Arts (Korea), New World Records (US) labels. Since 2006 her music has been published exclusively by Lantro Music (Belgium).<sup>36</sup>

*Four Books* for flute, oboe, clarinet, bass clarinet, bassoon and horn is one of Na's most successful compositions mixing Korean folk music with Western instruments. Written in 2010, this piece is a single movement work that can be divided into six sections, according to the tempo changes. The piece starts with a soft entry in the horn and soon the flute, oboe and clarinet introduce a slow traditional folk melody, incorporating the rhythmic element of Jangdan, a Korean traditional rhythm. In the next fast section, Na embellishes the melody with grace notes throughout all six instruments and creates a sound she describes as "less fixed and squared."<sup>37</sup> The next section, which still remains in a rapid tempo, presents a vast contrast of staccatos

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<sup>36</sup> Hyo-Shin Na, "Hyo-Shin Na: Biography," *Hyo-Shin Na*, 2018, accessed January 30, 2019, [http://www.hyo-shinna.com/html/biography\\_long.html](http://www.hyo-shinna.com/html/biography_long.html).

<sup>37</sup> Hyo-Shin Na, "Hyo-Shin Na: Writings," *Hyo-Shin Na*.

and legatos. Next comes a slow melodic section, highlighting dialogues between the oboe and clarinet. Once again Na brings back a variation of the fast section, this time using chromatic passages. *Four Books* ends with a soft coda referring back to the beginning of the piece. The composer writes of the piece:

In the spring of 2010, the Left Coast Chamber Ensemble asked me to write a new piece that could be premiered on a program including Janacek's *Mladi* (Youth) for flute, oboe, clarinet, bass clarinet, bassoon and horn. I completed *Four Books* for this instrumentation in December 2010; it is based on the structure and character of the first four books of *The Confessions* by Jean-Jacques Rousseau, in which he talks about the first 20 years of his life (1712–1732).

This piece was written with the support of Meet the Composer Creative Connections Program, the Zellerbach Family Foundation, the Elaine and Richard Fohr Foundation, and was premiered by the Left Coast Chamber Ensemble in 2011.<sup>38</sup>

*Binna Kim (b. 1983)*

Binna Kim is currently pursuing a DMA in music composition at the New England Conservatory where she works with Michael Gandolfi. She was raised in Seoul, where her parents were culturally inquisitive and musical, but were not professional musicians. Much of her exposure to music came from her time attending church. She formally began studying composition in high school studied music composition at Seoul National University.<sup>39</sup> She continued her compositional studies at Carnegie Mellon University in Pittsburgh, where she received her master's degree

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<sup>38</sup> Hyo-Shin Na, e-mail message to author, April 2, 2019.

<sup>39</sup> Binna Kim, e-mail message to author, March 19, 2019.



under the tutelage of Leonardo Balada. She has been a fellow at the Aspen Music Festival and Tanglewood Music Festival, where she has participated in master classes with Steven Stucky, John Corigliano and John Harbison. Her string quartet, *Stacked Emotions*, was commissioned and premiered at the Santa Fe Chamber Music Festival by the Flux Quartet. Recently, she received a commission from the Chelsea Music Festival, where her new piece will be premiered under the baton of Ken-David Masur during their 2019 summer season.<sup>40</sup>

Kim's *Return of the Repressed* for flute, cello and piano is a composition commissioned by the author in 2018. Consisting of four movements, the work is based on French-American artist Louise Bourgeois's writings which were written during her most intense struggles through depression and insomnia. The vulnerable emotions Bourgeois felt during that difficult time inspired Kim to create this work:

I find every aspect of her and her works fascinating and inspiring and all her works are always meticulously done with mastery and are full of content and meaning by reflecting the society she lived in. *Return of the Repressed* is based on Louise Bourgeois's most intense period of her psychoanalysis. I was deeply inspired by her words embracing vulnerability - accepting her vulnerable self and overcoming her internal struggles by externalizing it into creative energy. I took four of her writings and wrote four short movements that reflect her writing. Each short movement captures the ambience and emotions of her selected work for this piece.

Below are the texts for each movement:

1st movement — There I am  
I ought to say thank you for being alive  
God I am in pain  
I am over excited and I am afraid

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<sup>40</sup> Binna Kim, "Binna Kim: About," *Binna Kim*, 2019, accessed February 18, 2019, <http://www.binnakimmusic.com/about>.

2nd movement — Closed world of which I see the boundaries and which I can control - I am at ease in it.

Is life passing me by?

That is what fear does - establish the distance between  
the immediate + the eternal  
the evanescent + the eternal

3rd movement — Never let me be free from this burden that will never let me be free

4th movement — I am afraid to lose

my time

my knowledge

my money

my balance

my possessions

my security

my affections

my way

to lose control.

I am afraid that things escape me

and that people abandon me

or separate themselves from me <sup>41</sup>

*Hee-Yun Kim (b. 1971)*

Born in Seoul, Hee-Yun Kim began to study piano at the age of five. Between the ages of fifteen and eighteen, she took formal vocal lessons and attended Seoul Arts High School as a voice major before switching her emphasis to theory and composition. She studied at Seoul National University as a composition major and during her undergraduate years at the university, she joined the Korean folk song club, Arirang, and made Western notation transcriptions of some of the traditional Korean music she learned there.<sup>42</sup> Kim moved to the United States in 2003 to pursue

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<sup>41</sup> Binna Kim, e-mail message to author, March 23, 2019.

<sup>42</sup> John O. Robison, *Korean Women Composers and their Music* (Montana: The College Music Society, 2.

her doctorate at the University of Illinois under the tutelage of Erik Lund and Stephen Taylor.

She is the winner of the Pablo Casals International Composition Competition, National Arts Centre Composers Program, and won second prize at the Tokyo International Composition Competition. Her music has been described as “convincing and masterfully orchestrated” by *La Lettre du Musicien*,<sup>43</sup> and her compositions have been performed throughout Europe, Asia, and the United States.

*Memoir of Dong-Hak* for flute, clarinet, violin, cello and piano was written in 2004 during Kim’s early years in Illinois. The composition won the grand prize at the 2007 Pablo Casals International Composition Competition in France and was also awarded second prize at the Tokyo International Composition Competition in 2005.<sup>44</sup>

The inspiration behind the quintet is the unsuccessful Dong-Hak peasant revolution in 1894, which generated one of the most popular Korean folk songs, “Sae-ya, Sae-ya” (translated Birds, Birds, Bluebirds).<sup>45</sup> While Kim does quote the folk song at the end of the work, she does not utilize the melody throughout the work. She extracts the significant intervals from the folk song and uses them as the basis for the motivic development throughout the whole piece. Of her work, Kim says the following:

*Dong-Hak* was a social movement in Korea in the late 1800s that aimed at nationalism and social reform. The following Dong-Hak Revolution broke out

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<sup>43</sup> Hee-Yun Kim, “Hee-Yun Kim: Home,” *Hee-Yun Kim*, 2012, accessed August 11, 2018, <https://heeyunkim.net/>.

<sup>44</sup> John O. Robison, *Korean Women Composers and their Music* (Montana: The College Music Society, 2012), 343.

<sup>45</sup> Hee-Yun Kim, e-mail message to author, February 6, 2019.

in 1894 by thousands of peasants in Jeolla province against the foreign encroachment and the corrupted government. This revolution did not succeed but it aroused national consciousness and left a beautiful folk song about Bong-Jun Jeon, the general who led the Revolution. This piece is a reversed variation of the folk tune, “Bird, Bird, Bluebird”, which has sung their hopes and aspirations for the better future.<sup>46</sup>

Below are the lyrics for the song “Sae-ya, Sae-ya”

Birds, birds, bluebirds,  
do not disturb the green-bean fields.  
The farmers will cry if the flowers are dropped and lost.  
Birds, birds, bluebirds,  
sitting on our green-bean fields.  
If the green-bean flowers dropped,  
the farmers will be angry, and you will be thrashed.  
Birds, birds, blue birds,  
sitting on our green-bean fields.  
We see our fathers’ and mothers’ ghosts above those fields.  
Birds, birds, blue birds, why did you fly in now?  
Why did you fly in this spring when the pines and bamboos are barely green?

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<sup>46</sup> Hee-Yun Kim, e-mail message to author, February 6, 2019.

## Chapter 5: Conclusion

Within the last century, East Asian female composers have grown in prominence and gained recognition through recordings and performances by major orchestras and ensembles throughout the world. The twelve selected composers featured in this dissertation are exceptional representatives of this trend.

Among the twelve works discussed in this dissertation, six of them have been published: *Musik* by Haruna Miyake (Musikverlag Zimmermann), *Invisible Curve* by Karen Tanaka (Chester Music), *Sonate for Flute and Piano* by Yuko Uebayashi (Alphonse Leduc), *Memory* and *The Golden Flute* by Chen Yi (Theodore Presser), and *Instant Breath* by Hi-Kyung Kim (Soo Moon Dang). The remaining repertoire can easily be obtained by contacting the composers. It is my intention to not only offer a greater understanding of these repertoire, but also make these works more accessible. All of these works are worthy of being included in the standard flute repertoire as they are challenging, compositionally cohesive and musically fulfilling.

Given my own identity as an East Asian musician, canonizing these composers is valuable to exposing and emphasizing areas of music which are readily unexplored and overlooked. Locating, performing, documenting and publicizing these works helped me explore my heritage within the classical music tradition. I hope to have inspired others to perform these important works and further diversified the field of classical music.

## Appendix A: Recital Programs

Dissertation Recital #1 – Japanese Female Composers

Grace Ju-Yeon Wang, flute

October 12, 2018

8:00pm

Joseph & Alma Gildenhorn Recital Hall

### BORN IN THE TWENTIETH CENTURY: CONTEMPORARY FLUTE WORKS BY EAST ASIAN FEMALE COMPOSERS

Assisted by:

Thomas Wible, flute/piccolo

Julien Xuereb, guitar

Pyung-Gang Sharon Oh, violin

Timothy MacDuff, viola

Peter Kibbe, cello

Hui-Chuan Chen, piano

Tiffany Lu, conductor

*Corridors of Light* for solo flute (2012)

Mari Takano (b.1960)

*Musik* for piccolos, flutes and guitar (1967)

Haruna Miyake (b.1942)

*Invisible Curve*

for flute, violin, viola, cello and piano (1996)

Karen Tanaka (b.1961)

### INTERMISSION

Sonate for Flute and Piano (2002–2003)

Yuko Uebayashi (b. 1975)

Lento

Presto

Calmato

Allegro

Dissertation Recital #2 – Chinese, Taiwanese Female Composers

Grace Ju-Yeon Wang, flute

March 5, 2019

8:00pm

Joseph & Alma Gildenhorn Recital Hall

BORN IN THE TWENTIETH CENTURY: CONTEMPORARY FLUTE WORKS  
BY EAST ASIAN FEMALE COMPOSERS

Assisted by:

Sinan Wang, viola

Melissa Tardiff Dvorak, harp

Hui-Chuan Chen, piano

*Memory* for solo flute (2016)

Chen Yi (b. 1953)

*Songs of a Lost Bird* suite for flute and harp (2012)

Faye Chiao (b. 1986)

wandering

morning

high noon

afternoon circles in a gilded cage

midnight in the city

*From New York, with Love II* for flute, viola and harp (2014)

Wang Jie (b. 1980)

*INTERMISSION*

*The Golden Flute* concerto for flute and orchestra (1997)

Chen Yi (b. 1953)

Dissertation Recital #3 –Korean Female Composers

Grace Ju-Yeon Wang, flute

April 4, 2019

8:00pm

Joseph & Alma Gildenhorn Recital Hall

BORN IN THE TWENTIETH CENTURY: CONTEMPORARY FLUTE WORKS  
BY EAST ASIAN FEMALE COMPOSERS

Assisted by:

Michael Homme, oboe

Melissa Morales, clarinet

Jihoon Chang, bass clarinet

Jimmy Qun Ren, bassoon

Joshua Thompson, horn

Tiffany Lu, conductor

Kristin Bakkegard, violin

Peter Kibbe, cello

Hui-Chuan Chen, piano

*Instant Breath* for solo flute (1999)

Hi-Kyung Kim (b. 1954)

*Four Books* (2010)

for flute, oboe, clarinet, bass clarinet, bassoon and horn

Hyo-Shin Na (b. 1959)

*Return of the Repressed* for flute, cello and piano (2019)

Binna Kim (b. 1983)

And I am afraid

Evanescent + Eternal

Never let me be free from this burden that will never let me be free

I am afraid to lose

*-world premiere-*

*Memoir of Dong-Hak* (2004, revised 2005)

for flute, clarinet, violin, cello and piano

Hee-Yun Kim (b. 1971)



## Appendix B: Comprehensive List of Flute Works by Composers

### Mari Takano

*LiebesLieder* for solo flute

Flute Concerto for flute and string orchestra

*Corridors of Light* for solo flute

*Shade of Darkness* for flute and cello

### Haruna Miyake

*Musik* for piccolos, flutes and guitar

*Fantasy for 'Milky Way Railroad'* for wind sextet and guitar

### Karen Tanaka

*Tristesse* for flute, violin and piano

*Invisible Curve* for flute, violin, viola, cello and piano

*Frozen Horizon* for flute, string quintet and percussion

### Yuko Uebayashi

*Town Light* for flute orchestra or 2 flutes and piano or flute, oboe and piano

*Le Vent À Travers Les Ruines* for solo flute

*A Romance of Orcia* for flute and piano

*Les Sentier – A Sketchbook* for flute and piano

*Au Delà Du Temps* for 2 flutes and piano or flute and orchestra

Sonate for Flute and Piano

Suite for Flute and Cello

*Le Moment du Cristal* for flute and piano

*Misericordia* for flute and string quartet

*Les Trois Bouquets* for flute orchestra

*Sonata 'Flore'* for flute and harp

Chen Yi

*Memory* for solo flute

*The Golden Flute* for flute and orchestra or flute and piano

*Three Bagatelles from China West* for flute and piano or flute and guitar or flute and clarinet

*Eight Visions, A New Anthology* for flute and piano

*As like a Raging Fire* for flute, clarinet, violin, cello and piano

*Feng* for woodwind quintet

*Happy Rain on a Spring Night* for flute, clarinet, violin, cello and piano

*Night Thought* for flute, cello and piano

*Song in Winter* for flute, zheng, percussion and piano

*Sparkle* for flute/piccolo, e-flat clarinet, violin, cello, double bass, 2 percussions and piano

*Woodwind Quintet* for woodwind quintet

*Wu Yu* for flute, oboe, clarinet, violin, cello and double bass or flute, clarinet, bassoon, violin, cello and percussion

*Qi* for flute, cello, percussion and piano

*Near Distance* for flute, clarinet, violin, cello, percussion and piano

Wang Jie

*From New York, with Love* for flute and percussion

*From New York with Love II* for flute, viola and harp

*The Stranger 2* for flute/piccolo, clarinet, violin, cello, piano and Chinese temple block

*Music for the Joy of Sextet* for flute, clarinet, violin, viola, cello and percussion

*Five Phases of Spring*, a ballet in five segments for flute, clarinet, trumpet, string quartet and percussion

*Waiting for the Beginning* for flute/piccolo, clarinet/bass clarinet, violin, cello, piano and toy piano

#### Faye Chiao

*Moments Colorés* for soprano, flute, clarinet, violin, cello and piano

*Songs of a Lost Bird* suite for flute and harp

#### Hi-Kyung Kim

*At the edge of the Ocean* for flute, clarinet, violin, viola, cello and 2 percussions

*Unknown Lives* for flute, clarinet, violin, viola, cello, percussion and piano

*When You Rush* for flute, clarinet, bassoon, trombone, violin, cello and harp

*What are Years?* for soprano, flute, clarinet, violin, double bass and guitar

*Musical Gathering* for woodwind quintet

*Instant Breath* for solo flute

#### Hyo-Shin Na

*Fellini Dreaming* for flute, clarinet, violin, viola, cello, double bass, harp and percussion

*Morning Study* for flute/piccolo, clarinet, violin, viola, cello, double bass, harp and percussion

*Four Books* for flute, oboe, clarinet, bass clarinet, bassoon and horn

*Song of One Lost in the Fog* for flute/alto flute, clarinet, violin, viola, cello, piano and koto

*Heavy Sleep* for soprano, alto flute, viola and guitar

*Song of the Midnight Battlefield* for alto flute and percussion

*Brancusi's Studio* for flute/alto flute, oboe, clarinet, viola, cello and 2  
percussions

*Wooden Fish* for flute/piccolo, clarinet, alto saxophone, violin, cello, double  
bass and percussion

*Line of Breath* for woodwind quintet

Binna Kim

*Lovesick* for flute, clarinet, violin, cello, piano and 2 percussions

*Return of the Repressed* for flute, cello and piano

Hee-Yun Kim

*Three Phases* for woodwind quintet

*Memoir of Dong-Hak* for flute, clarinet, violin, cello and piano

*After Tone* for flute, viola and harp

*Connection 95* for flute, bass clarinet and piano

*Cosmos* for woodwind quintet

*Awakening* for flute and piano

## Appendix C: Recital CD Track Listing

### Dissertation Recital #1 CD Track Listing

1. *Corridors of Light* for solo flute.....5:23  
Mari Takano
  
2. *Musik* for piccolos, flutes and guitar.....6:33  
Haruna Miyake  
Thomas James Wible, piccolo/flute  
Julien Xuereb, guitar
  
3. *Invisible Curve* for flute, violin, viola, cello and piano.....9:27  
Karen Tanaka  
Pyung-Gang Sharon Oh, violin  
Timothy MacDuff, viola  
Peter Kibbe, cello  
Hui-Chuan Chen, piano
  
- 4–7. Sonate for Flute and Piano  
Yuko Uebayashi
4. Lento.....9:36
5. Presto.....2:33
6. Calmato.....5:26
7. Allegro.....6:22  
Hui-Chuan Chen, piano

Recorded October 12, 2018 in Joseph & Alma Gildenhorn Recital Hall  
Clarice Smith Performing Arts Center, University of Maryland, College Park  
Recorded and mastered by Opusrite™ Audio Productions  
[opusrite@gmail.com](mailto:opusrite@gmail.com)

Dissertation Recital #2 CD Track Listing

1.	<i>Memory</i> for solo flute.....	4:04
	Chen Yi	
2–6.	<i>Songs of a Lost Bird</i> suite for flute and harp	
	Faye Chiao	
	2. wandering.....	3:46
	3. morning.....	1:27
	4. high noon.....	0:49
	5. afternoon circles in a gilded cage.....	3:23
	6. midnight in the city.....	1:23
	Melissa Tardiff Dvorak, harp	
7.	<i>From New York with Love. II</i> for flute, viola and harp.....	8:26
	Wang Jie	
	Sinan Wang, viola	
	Melissa Tardiff Dvorak, harp	
8–10.	<i>The Golden Flute</i> concerto	
	Chen Yi	
	8. I.....	4:44
	9. II.....	1:46
	10. III.....	8:00
	Hui-Chuan Chen, piano	

Recorded March 5, 2019 in Joseph & Alma Gildenhorn Recital Hall  
 Clarice Smith Performing Arts Center, University of Maryland, College Park  
 Recorded and mastered by Opusrite™ Audio Productions  
[opusrite@gmail.com](mailto:opusrite@gmail.com)

Dissertation Recital #3 CD Track Listing

1. *Instant Breath* for solo flute.....8:07  
Hi-Kyung Kim
  
2. *Four Books* for flute, oboe, clarinet, bass clarinet, bassoon and horn.....10:58  
Hyo-Shin Na  
Michael Homme, oboe  
Melissa Morales, clarinet  
Jihoon Chang, bass clarinet  
Jimmy Qun Ren, bassoon  
Joshua Thompson, horn
  
- 3–6. *Return of the Repressed* for flute, cello and piano  
Binna Kim
  3. And I am afraid.....2:12
  4. Evanescent + Eternal.....1:47
  5. Never let me be free from this burden that will never let me be free.....2:20
  6. I am afraid to lose.....2:20

Peter Kibbe, cello  
Hui-Chuan Chen, piano
  
7. *Memoir of Dong-Hak* for flute, clarinet, violin, cello and piano.....8:55  
Hee-Yun Kim  
Melissa Morales, clarinet  
Kristin Bakkegard, violin  
Peter Kibbe, cello  
Hui-Chuan Chen, piano

Recorded April 4, 2019 in Joseph & Alma Gildenhorn Recital Hall  
Clarice Smith Performing Arts Center, University of Maryland, College Park  
Recorded and mastered by Opusrite™ Audio Productions  
[opusrite@gmail.com](mailto:opusrite@gmail.com)

## Glossary

Flutter Tongue	Flutter Tongue is a tonguing technique in which the performer flutters their tongue to make a characteristic "Frrrrr" sound. It can be produced on the flute with a rolled tongue behind the teeth while blowing into the flute with a normal embouchure. It can also be produced in the throat by vibrating the uvula.
Glissando/Pitch Bend	Glissando/Pitch Bend is the smooth transition from one note to another by bending the pitch through an interval. It can be achieved on the flute with smooth finger movements, or by covering and uncovering the embouchure hole with the movement of the lip.
Harmonics	Harmonics on the flute are produced by overblowing a lower fundamental pitch. One harmonic can have different fundamental notes from which it is produced.
Jet Whistle	Jet Whistle is a very loud glissando-like sound produced by sealing the embouchure hole completely with the lips and blowing fast, high-pressure air through the flute.
Multiphonic	Multiphonic is a technique where two or more notes are produced simultaneously. This technique can be achieved by using special fingerings and having a precise embouchure.
Timbral Trill	Timbral trill is a tremolo between different fingerings of the same pitch, resulting in a fast, shimmery change of tone color.



Tongue Pizzicato

Tongue Pizzicato is a dry percussive sound created by an extremely hard articulation. There is no normal flute tone in this sound as there is no air being blown through the flute.

Tongue Ram

Tongue Ram is an explosive percussive sound produced by sealing the embouchure hole of the flute completely with the lips, and strongly propelling the tongue into the embouchure hole.

Whistle Tone

Whistle Tones are a sound that occurs when the air is moving slowly with very low pressure, like a gentle exhale. The vibration of the air happens at the lip plate instead of inside the tube of the flute and creates a delicate whistle sound.

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