

**GUEST ARTIST CONCERT**

**JUNGWOO KIM, BARITONE**  
**MUTSUMI MOTEKI, PIANO**

**SONGS OF EAST ASIA:**  
ART SONGS FROM JAPAN,  
CHINA, AND KOREA

**OCTOBER 1, 7:30 P.M.**  
ORGAN RECITAL HALL



COLORADO STATE UNIVERSITY

# Songs of East Asia: Art Songs from Japan, China, and Korea

## Program (with notes)

### Japanese Songs

Kōjō no Tsuki (The Moon over the Ruined Castle) (1900)

Text by DOI Bansui (1871-1952); music by TAKI Rentaro (1879-1903).

Considered to be the oldest Japanese art songs.

Hamabe no Uta (Song of the Beach) (1916)

Text by HAYASHI Kokei (1875-1947); music by NARITA Tamezo (1893-1945).

A very popular song used in Japanese school text books.

Hatsukoi (First Love) (1938)

Text by ISHIKAWA Takuboku (1886-1912); music by KOSHITANI Tatsunosuke (1909-1982).

Famous Tanka poem by one of the most important Tanka poets from the Taisho Era.

Mimizuku (A Horned Owl)

(1947)

Text by MIYOSHI Tatsuji (1900-1964); NAKADA Yoshinao (1923-2000)

After WWII, the composer was influenced by French *mélodies*.

### Chinese Songs

Si Xiang (Longing for Home) (1938)

Text by WEI Han Zhang (1906-1993); music by HUANG Zhi (1904-1938).

A Beautiful song by a composer who studied in the US.

Mo Li Hua (Jasmine Flower) (2005)

Perhaps the best known Chinese folksong, arranged by MA Ting-Yi (b. 1962), one of the most active composers in Taiwan.

Da Jiang Dong Qu (The Great Yangtze Flows East) (1920)

Text by SU Shi (1037-1101); music by QING Zhu (1893-1959).

A dramatic and sophisticated setting of an ancient poem from the So dyanasty.

### Korean Songs

Nimi Osineunji (Will You Draw Near) (1966)

Text by PARK Munho (unknown-1983); music by KIM Kyu Hwan (1926-

2011).

A beautiful love

song that may be interpreted as one's love for the home country, which suffered through wars and invasions.

Sanchon (Mountain Village) (1958)

Text by LEE Kwang Seok (b. 1935); music by CHO Du Nam (1912-1984).

An arrangement of a folksong, which has become a part of the standard art song repertoire.

Sana (The Mountain) (1983)

Text by SHIN Hong Cheol (1922-2005); music by SHIN Dong Su (b. 1958).

A fine example of a Korean emotion called "Han", by a late twentieth-century composer.

## Japanese Song Translations

### 荒城の月 (Kōjō no Tsuki) The Moon over the Ruined Castle

In spring, a blossom-viewing party on a high tower.  
Casting light on circulating sake-cups, the moon rose, parting thousand-year-old pine boughs.  
Now, where is the light of the olden days?

In autumn, the color of frost in the battle camp, the moon revealed the number of crying geese flying by.  
It shined on the broken swords stuck in the ground.  
Now, where is the light of the olden days?

Now, over the ruined castle, the moon at night, unchanging glow, for whom is it?  
Remaining on the hedge are climbing vines only.  
What sings to the pines is only a storm.

Although the light in the sky never changes, the image of this world shifts from glory to ruin;  
As if to reflect it even now, ah, over the ruined castle, the moon at night!

### 浜辺の歌 (Hamabe no Uta) Songs of the Beach

In the morning when I take a stroll on the beach, I recall things from the olden days:  
The sound of the wind! The appearance of the clouds!  
Also, the waves drawing up, and the colors of the seashells, too!

In the evening when I wander around the beach, I recall people from the olden days:  
Waves drawing up! Waves returning!  
Also, the color of the moon, and the light of the stars, too!

### 初恋 (Hatsukoi) First Love

Lying on my stomach on a sand dune  
The pain of first love  
This day, I recall from a distance

### 木兎 (Mimizuki) A Horned Owl

A horned owl is singing. Ah, again, a horned owl is singing.  
An old song, a familiar song from the olden days.

In order to listen to your song have I returned to the capital? So it is. Now, so I answer my heart.  
Ten years of months and dates have passed; during those times what have I done?  
To say what I have done, well, what would it be? One by one I lost hopes. That's all.

A horned owl is singing. Ah, again, a horned owl is singing.  
With a voice from the olden days it is singing a song from the olden days.  
Well then, I too shall imitate you. Only a little aged, this horned owl, too!

## Chinese Song Translations

### 思鄉 (Si Xiang) Longing for Home

Leaves start to become green after the Tomb-sweeping day.  
I am alone, leaning on the wall, and silent.  
I hear birds warbling.  
Their voices seem to say, "Come home!"  
It makes me homesick and fills my heart with longing for home.  
I ask the falling flowers, "Are you falling down on the river and flow down to the south?  
If so, I want to go with you!"

### 茉莉花 (Mo Li Hua) Jasmine Flower

How beautiful the Jasmine flower is,  
The tree is fully covered with your fragrance and beauty, and everyone loves you.  
Let me pluck you off as a gift to other people.  
Ah, a jasmine flower.

### 大江東去 (Da Jiang Dong Qu) The Great Yangtze Flows East

The great Yangtze flows east, waves sweeping past valiant heroes of yore.  
The western side of the old fort was once, so people say,  
Known as the Red Cliff of Zhou of the Three Kingdoms.

With piled-up rocks to stab the sky, and waves to shake them thunderously,  
Churning the frothy mass to mounds of snow,  
It's like a masterpiece in paint.  
Those ages hide how many a hero!

Think back to those old days;  
The first year when Zhou Yu had just married the Young Qiao.  
Then, what a hero he became!  
With waving fan and silken cap he talked and laughed at ease,  
While masts and oars were blotted out in smoke and flame!  
My wits that stray to realms of old deserve the scorn of all who feel.  
Years pass, and hair grows white so soon.

Alas, life is like a dream.  
I shall empty my glass to the river and the moon.

## Korean Song Translations

### 님이 오시는지 (Nimi Osineunji) Will you draw near

Along the river shore dreaming of forget-me-nots  
Are you drawing near on a distant moonlit path?  
Is the wind through the forest of reeds your footsteps?  
Is the sound of flowing water your song? My heart is alone, adrift endlessly.  
The wind is cold, will the dawn break.

Passing through a field of dreaming lilies  
Are you drawing near, my beloved, on a distant moonlit path?  
The sound of your skirt dyed wet trailing through the grass  
Will you part the scent of flowers on your way? My heart trembles, roaming endlessly.  
The wind wafts, will the dawn break. The wind wafts.

### 산촌 (Sanchon) Mountain Village

The sound of the cart turns round the mountain ridge  
The maiden drawing water appears gentle as a flower  
I push open the brushwood gate and look out over the field  
The various crops brim over in the brilliant morning sunlight.  
Ah, village wafting the aroma of gourd flowers,  
Innumerable years have been enjoyed here. What is there to dislike?

The sound of the colt's cry goes over the knoll  
Clouds say not a word among the flowing brook waters.  
Looking forward to a plentiful crop as the rice wine ferments  
Each sweat soaked face brims with a smile  
Ah, village wafting the aroma of gourd flowers,  
Innumerable years have been enjoyed here. What is there to dislike?

### 산아 (Sana) The Mountain

Mountain, my beloved hometown mountain  
I leave you departing at last  
The weight of my heart, the expansive wings of my soul  
Your two arms enfold my neck  
You make me cry in pity, my love  
Mountain, my hometown mountain, be well.  
Even in my death you are the resting place to which I'll return  
Wherever I'm covered over, the place to where I'll return to be buried in my grave

Oh, summit, familiar summit  
Gorge, endearing gorge  
I leave you departing at last unable to promise when I'll return.  
Be well, be well, be well.  
Mountain, Mountain, My beloved hometown mountain.

### **Mutsumi Moteki, D.M.A.**

Since her undergraduate years at Kunitachi College of Music in Tokyo, Japan, Mutsumi Moteki has been active as a vocal coach and collaborative pianist. She received extensive training in this area at Westminster Choir College (under Glenn Parker and Dalton Baldwin) and at the University of Michigan (under Martin Katz) as well as at prestigious summer programs such as Music Academy of the West, Steans Institute for Young Artists, and the Franz-Schubert-Institut in Baden bei Wien. She is currently a professor at the University of Colorado Boulder, where she teaches singing diction, vocal repertoire, and French song literature, and is a coach for Eklund Opera Program. She has performed regularly with singers such as Patti Peterson, Keri Rusthoi, Patrick Mason, Irene Friedlob, and JungWoo Kim, and has appeared in recitals in the U.S.A., Austria, Switzerland, Japan, Mexico, Macedonia, Sweden, and Germany.

Known for her effective and unique vocal coaching style, which advocates beautiful legato singing as well as the fine details of diction and the interpretation of text and music, Dr. Moteki has taught master classes for singers and pianists at many universities and colleges in the U.S., Taiwan, and Japan. Her other guest teaching positions include a five-week residency at Hochschule für Musik "Hanns Eisler" in Berlin, Germany, a one-year appointment as a guest professor at Kobe College in Japan, and nine summers teaching at the University of Miami's Salzburg Summer Program. In 2011 she presented a lecture titled "Becoming a Vocal Coach" at the International Collaborative Piano Literature Symposium at the Tainan National University of Arts in Taiwan. She co-translated Martin Katz's book *The Complete Collaborator: the pianist as partner* into Japanese, and the Japanese edition was published in the spring of 2012 by Ongaku-no-tomo.

A passionate promoter of art songs from Japan as well as from other East-Asian countries, she presents these songs in lecture-recitals and workshops. With Dr. Kumiko Shimizu of Delta State University, she co-created the *Japanese Art Song Anthology*, volumes 1 and 2, which were published by Classical Vocal Reprints in 2014 and 2016, respectively.

### **JungWoo Kim D.M.A**

Lyric baritone JungWoo Kim has actively performed as an opera singer, concert soloist, and recitalist throughout United States, Mexico, Chile, Australia, Mongolia, and his native South Korea. He has appeared with Central City Opera, Opera Grand Rapids, Lyric Opera Cleveland, Loveland Opera Theatre, Holland Symphony Orchestra, Lincoln Center (Alice Tully Hall), Cecilia Music Center, The National Theater of Korea, Seoul Art Center, Sejong Art Center and more.

His vocal repertoire spans a wide range, covering every major genre, period, and style. Notable opera roles he performed have included Guglielmo in *Così fan tutte*, Count Almaviva in *Le Nozze di Figaro*, Papageno and Speaker in *Zauberflöte*, Fiorello in *Il Barbiere di Siviglia*, Belcore in *L'elisir d'amore*, Marcello and Schaunard in *La Bohème*, Forester in *Cunning Little Vixen*, Yamadori in *Madama Butterfly* and Mr. Dashwood in *Little Women*. As baritone soloist, he has performed Brahms's German Requiem, Faure's Requiem, Mahler's *Lieder eines fahrenden Gesellen*, Handel's *Messiah*, William's *Five Mystical Songs*, Debois's *The Seven Last Words of Christ*, Gounod's *Messe Solennelle de Sainte Cécile*, Mozart's *Coronation Mass*, to name a few. Furthermore, he has extensively performed as east Asian/Korean art song specialist and scholar in many national and international venues.

JungWoo Kim is the winner of numerous honors and awards, including first prize in the West-Central NATS competition, and finalist in the Harold Haugh Opera Vocal Competition and Rose

Palmai-Tenser Vocal Competition. He also received the Best Should Teach Initiative Silver Award from the Graduate Teacher Program at the University of Colorado, Boulder and Jacob E. Nyenhuis Grant from Hope College.

Dr. Kim is currently Associate Professor of Voice at Hope College. Prior to joining the faculty, he was a Graduate Instructor at the University of Colorado at Boulder. He earned his B.M. degree in voice performance from Chung-Ang University in Korea, M.M. and P.D. in voice performance from Indiana University at Bloomington and D.M.A. in vocal performance and pedagogy from University of Colorado at Boulder. His former teachers include Byung-Doo Lee, Paul Kiesgen, Giorgio Tozzi, and Patrick Mason.



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