

## ABOUT

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leads six programs for Oregon Mozart Players. Recent conducting engagements have included Lyric Opera of Chicago, Cincinnati Opera, Anchorage Opera, Indianapolis Chamber Orchestra, Ballet Fantastique, Kentucky Opera, Lexington Philharmonic, Malta Philharmonic Orchestra, concert:nova, and New York Harlem Production's Porgy and Bess in Hamburg, Munich, and Las Palmas, in addition to having curated and conducted the Cincinnati Chamber Orchestra's inaugural Summermusik festival as Interim Music Director.

An Oregon native and recipient of a 2009 Solti Foundation U.S. Career Assistant Award for young conductors, Kuo continues to concertize as a keyboardist as the only living pianist to have studied with two pupils of the Russian virtuoso Vladimir Horowitz. Upcoming keyboard performances include recitals with Avery Fisher prize-winning clarinetist David Shifrin, Cleveland Orchestra's principal cellist Mark Kosower, violinist Yi-Jia Susanne Hou, and the Zenith Chamber Music Festival. He holds a master's degree in piano performance from the Manhattan School of Music and is an alumnus of the Houston Grand Opera Studio.

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**Season 117, Program 13**



UNIVERSITY OF  
OREGON

# SCHOOL OF MUSIC AND DANCE

## TROTTER VISITING PROFESSOR

Mark Kosower, cello

## FACULTY PERFORMERS

Molly Barth, flute  
WonKak Kim, clarinet

## GUEST ARTIST

Kelly Kuo, piano

**Beall Concert Hall**  
Wednesday, Nov. 1, 2017 | 7:30 p.m.



**Cello Sonata**

Prologue  
Sérénade et Finale

Claude Debussy  
(1862-1910)

Mark Kosower, cello  
Kelly Kuo, piano

**Mood Sequence**

1. Soulful
2. Manic
3. Meditative
4. Ecstatic!
5. Reprise

David Crumb  
(b. 1962)

Molly Barth, flute  
Mark Kosower, cello  
Kelly Kuo, piano

**Trio in A Minor, op. 114**

Allegro  
Adagio  
Andante grazioso  
Allegro

Johannes Brahms  
(1833-1897)

Won Kak Kim, clarinet  
Mark Kosower, cello  
Kelly Kuo, piano

Kim's notable engagements from the recent past include a nationally broadcasted performance of Mozart's Clarinet Concerto on basset clarinet with Seungnam Philharmonic Orchestra in South Korea (the first Korean clarinetist to do so), the world premiere performance of Steve Landis's Thronateeska Concerto with enhakē and Albany Symphony Orchestra, the world premiere performance of Peter Lieuwen's Bright River for Clarinet and Piano in Washington D.C. and London (European premiere), solo appearance at International ClarinetFests (Baton Rouge, Madrid, and Orlando), ongoing collaboration with Mirus Trio on Olivier Messiaen's Quartet for the End of Time, including a performance at the Seoul Arts Center's IBK Hall, and "Tokyo to New York" Series at Bargemusic NYC.



Praised by the Cincinnati Enquirer as "a leader of exceptional musical gifts, who has a clear technique on the podium and an impressive rapport with audiences," **KELLY KUO's** self-effacing, collaborative style along with his fresh approach to programming have been heralded by critics and audiences alike.

Kuo recently extended his contract through 2021 as Artistic Director of Oregon Mozart Players, having "transformed this chamber group into...a band of professional, enthusiastic and superior musicians, playing confidently as one unit" (The Register Guard). A versatile musician with a diverse repertoire, including over 80 operas, he also continues as Music Director and Conductor of the Butler Opera Center at The University of Texas at Austin.

This season Kuo leads performances of Mozart's *Così fan tutte*, Britten's *The Rape of Lucretia*, and Verdi's *Falstaff* at the BOC, makes his conducting debut with the Memphis Symphony, and

its “very highest quality” (Gramophone, UK). The International Clarinet Association Journal lauded Kim’s “sensitive playing, a lovely sound and consummate facility” in François Devienne: Clarinet Sonatas. On his most recent Naxos release of Stephen Krehl’s Clarinet Quintet, American Record Guide wrote: “Kim renders the Clarinet Quintet with a clear and nicely rounded timbre... with seamless blend and excellent legato.” Kim’s live and recorded performances have been featured on Radio France, BBC Radio 3, Swedish Radio, Australian Broadcasting Corporation, CJPX Radio Classique Québec, Hong Kong RTHK-HK, Korean Broadcasting System, and NPR stations around the US. Kim is Buffet Crampon, Silverstein, and Vandoren Performing Artist and plays exclusively on Buffet Tosca Clarinet and Vandoren products.

An avid chamber musician, Kim has been invited to OK Mozart, Norfolk, Osaka, and South Korea’s ISCM Pan Music festivals, working with members of the Chamber Music Society of Lincoln Center, Tokyo, Artis, Brentano and Hayden string quartets. Kim is a founding member of enhakē, the award-winning clarinet-violin-cello-piano quartet in its 10th season and praised for its “rock solid rhythmic integrity” as well as “strength in balance, intonation, and musicality” (The New York Concert Review). With the group, Kim has toured throughout the world, most notably at NYC’s Weill Recital Hall, Osaka’s Izumi Hall, Seoul Arts Center, International ClarinetFest, and the Promising Artists of the 21st Century Series in Costa Rica under the auspices of the US Department of State. His latest CD with enhakē entitled *Prepâreense: The Piazzolla Project* on MSR has been described as “positively delightful...[t]he sense of ensemble is near-miraculous” (Fanfare) and received high praises from Gramophone: “The playing throughout is sublime... The intensity is real, the sounds gorgeous, the rhythm infectious... this version strides proudly alongside the legendary recording by Piazzolla himself.” Kim regularly collaborates with renowned composers such as Eric Ewazen, Libby Larsen, Peter Lieuwen, Steve Reich, Peter Schickele and Ellen Zwilich, commissioning, premiering or recording their new works.



**MARK KOSOWER**, a consummate artist equally at home internationally as a recital and concerto soloist and as Principal Cello of the Cleveland Orchestra, launches his 2016/17 concert season performing the Haydn C Major Concerto with Jorge Mester and the Orquesta Filarmónica Boca del Rio in Mexico. Other season solo engagements include Tchaikovsky’s Roco Variations with JoAnn Falletta and the Buffalo Philharmonic, Ernst Bloch’s Schelomo with Stefan

Sanderling and the Toledo Symphony, the Dvorak Concerto with Tito Muñoz and the Phoenix Symphony, Strauss’s Don Quixote with Sir Andrew Davis and The Cleveland Orchestra, the Elgar Concerto with the Las Cruces Symphony, and a recording of Eberhard Klemmstein’s Cello Concerto with the Slovak Radio Symphony Orchestra.

During the 2015-16 season Mark Kosower performed the Haydn C Major Concerto with Nicholas McGegan conducting the Cleveland Orchestra at the Blossom Music Festival. Other season solo engagements included Victor Herbert’s Concerto #2 with the Dayton Philharmonic, Strauss’s Don Quixote with the Indianapolis Symphony conducted by Andrey Boreyko, the Brahms Double Concerto with violinist William Preucil and Franz Welser-Most conducting the Cleveland Orchestra at the Adrienne Arsht Center for the Performing Arts in Miami, the Dvorak Concerto with John Nelson conducting San Jose’s Symphony Silicon Valley, Haydn’s C Major Concerto with the Columbus Symphony conducted by Robert Moody, and the Brahms Double Concerto with David Danzmayr at the Breckenridge Music Festival. A highlight of the season was the release of his recording of the Victor Herbert Cello Concertos with JoAnn Falletta and Belfast’s Ulster Orchestra for Naxos International in April 2016.

Kosower is a frequent guest at international chamber music festivals including the Santa Fe, the Eastern Music, the North Shore Chamber Music, the Pacific Music (of Japan), and Colorado's Strings Music festivals among others.



Described as “ferociously talented” (The Oregonian) and “an exemplary performer” (Steve Smith, the Log Journal), Grammy-Award winning flutist

**MOLLY ALICIA BARTH** specializes in the music of today. In demand as a soloist, Molly has recently performed in Australia, Korea, and Mexico and has played solo recitals and led clinics at esteemed institutions including the Indiana University Jacobs School of Music, Oberlin Conservatory, Cincinnati Conservatory, San Francisco

Conservatory and Northwestern University Bienen School of Music.

Contemporary chamber music is Molly's primary musical interest, and she is currently involved with three ensembles. Formed by Molly Barth and guitarist Dieter Hennings, Duo Damiana is focused on broadening the cutting-edge body of repertoire for flute and guitar. As co-founder of the Beta Collide New Music Project, Molly has collaborated with individuals from a broad spectrum of disciplines such as dance, art, sound sculpture and theoretical physics. With Beta Collide, she has recorded two CDs and one DVD with Innova Records. Molly is the Associate Professor of Flute at the University of Oregon, where she is a member of the Oregon Wind Quintet. The Oregon Wind Quintet, which regularly tours throughout the Pacific Northwest, performs a large body of contemporary music along with standard wind quintet repertoire.

As a founding member of the new music sextet eighth blackbird from 1996-2006, Molly won the 2007 “Best Chamber Music Performance” Grammy Award, recorded four CDs with Cedille

Records, and was granted the 2000 Naumburg Chamber Music Award and first prize at the 1998 Concert Artists Guild International Competition.

Before assuming her teaching position at the University of Oregon, Molly taught at Willamette University and held residencies at the University of Chicago and at the University of Richmond. She is a graduate of the Oberlin College- Conservatory of Music, Cincinnati Conservatory of Music, and Northwestern University School of Music. Molly's principal teachers include Michel Debost, Kathleen Chastain, Randolph Bowman, Bradley Garner, and Walfrid Kujala. In addition to frequent solo and master class appearances worldwide, Molly's adjudication experience includes work with the National Endowment for the Arts, Australian Flute Festival, National Flute Association (USA), and the Alpert Award in the Arts (Los Angeles). She has commissioned scores of solo and chamber works, and has appeared on television and radio shows nationwide. Molly plays a Burkart flute and piccolo, and a 1953 Haynes alto flute.



Korean-born clarinetist **WONKAK KIM** has captivated audiences around the world with his “excellent breath control” (The Washington Post) and “exuberant musicianship” (Fanfare). Kim appeared as a soloist and chamber musician at major venues throughout the United States such as Carnegie Hall, the Lincoln Center, the Kennedy Center, and Constitution Hall as well as in Paris, London, Madrid, Ghent, Geneva, Seoul, Osaka, Costa Rica, and Brazil. A Naxos Recording Artist, he has

garnered international acclaim through his extensive discography: Gulfstream, a collection of new American chamber music, received many distinctions, including “Music US Choice” (BBC Music Magazine), “Recording of the Month” (MusicWeb International), and American Record Guide Critic's Choice, and was praised for