

EUN-JOO KWAK (SOUTH KOREA/USA)

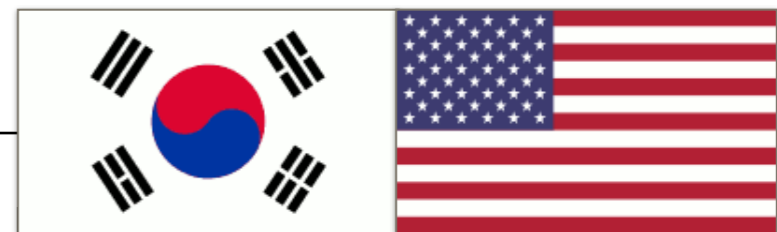
Mansfield University (Mansfield, Pennsylvania)

Eun-Joo Kwak is an internationally admired concert artist, chamber musician, educator and clinician. She has traveled to Europe, Asia, and throughout the United States, performing at the Dame Myra Hess Memorial Concerts in Chicago, American Landmark Festival in New York, Taipei National Recital Hall in Taiwan, and Seoul Arts Center in Korea. A prize winner in the Samick National Competition in Korea, International Beethoven Sonata Competition in Memphis, and the Tokyo International Piano Duo Competition in Japan, she has performed with many orchestras such as the Milwaukee Symphony Orchestra, Chicago Chamber Orchestra, and the KBS Symphony Orchestra of Korea, among others. Her performances have been broadcast through KBS-FM Korea, WFMT-Chicago, Christian Radio of Taiwan, and Wisconsin Public Radio. Her recordings are available on the Northwestern Press, Vienna Modern Masters, Mark Records, and Naxos Music Library. She has served on a judging panel for the International Smetana Piano Competition in Pilsen, Czech Republic, and has presented masterclasses at numerous music schools and universities including the Isidor Bajić Music School in Novi Sad. Dr. Kwak earned her Bachelor of Music in Piano Performance from Seoul National University, Master of Music from Roosevelt University, and Doctor of Music from Northwestern University, and is currently Associate Professor of Piano at Mansfield University, Pennsylvania.

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CD Performance: Claude Debussy *Préludes* Book II

The year 1918 marked the 100th anniversary of French composer Claude Debussy's death. To commemorate this centennial, Dr. Eun-Joo Kwak released a performance CD of Debussy's *Préludes* Book II (www.markcustom.com/Kwak). Debussy completed his second book of *Préludes* in 1913, after having finished the first in 1910. These two volumes of *Préludes* are often regarded as the paragon of an "impressionist" musical language, although the composer himself was known to have disliked that label and preferred the term "symbolist". Comprised of twelve in each volume, the 24 *Préludes* address a wide gamut of subjects drawn from nature, literary sources, historical figures, and ancient themes in a diversity of styles. While the standard location of titles is at the beginning of a movement, it is important to notice that Debussy deliberately inscribed titles at the end of each *Prélude*. Thus, the performer is given a poetic description only as an afterthought, being allowed a more personal discovery of images and sounds arising within each work. With musical notation spread across three musical staves (instead of the conventional two), Book II of the *Préludes* generally presents a more expansive and complex idiom than Book I. Debussy's experimentation with the latest harmonic innovations is evident, and a greater virtuosity and imagination is required from the performer while exploring the expressive and coloristic potential of the modern piano. Presenting an amazing array of sonic moods and textures, Debussy's *Préludes* Book II is a true cornerstone of 20th century piano music. Titles of the twelve *Préludes* are: I. *Brouillards* (Mists); II. *Feuilles mortes* (Falling leaves); III. *La puerta del vino* (The wine gateway); IV. *Les fées sont d'exquises danseuses* (The fairies are exquisite dancers); V. *Bruyères* (Heather); VI. "General Lavine" - excentric; VII. *La terrasse des audiences du clair de lune* (The balcony where moonlight holds court); VIII. *Ondine* (Undine); IX. *Hommage à S. Pickwick Esq. P.P.M.P.C.* (Homage to S. Pickwick, Perpetual President-Member Pickwick Club); X. *Canope* (Funerary jar of Canopus); XI. *Les tierces alternées* (Alternating thirds); XII. *Feux d'artifice* (Fireworks).



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