

# IOWA

School of Music



## FACULTY & GUEST ARTIST RECITAL

Salley Koo, *violin*

Doreen Lee, *piano*

Kenny Lee, *cello*

Elizabeth Oakes, *viola*

Saturday, March 7, 2026, 7:30 p.m.

Recital Hall, Voxman Music Building

# **PROGRAM**

## **THE UNREAL NEVER LIVED**

Kyong Mee Choi

Doreen Lee, piano

## **SANJO SONATA**

Matthew Jihoon Pellegrino (b. 1994)

## **REBOOT**

Hee Yun Kim (b. 1971)

Kenny Lee, cello  
Doreen Lee, piano

***INTERMISSION***

# PIANO QUARTET NO. 2 IN E FLAT MAJOR, OP. 87

Antonín Dvořák (1841-1904)

I. Allego con fuoco

II. Lento

III. Allegro moderato, grazioso

IV. Finale. Allegro ma non troppo

Elizabeth Oakes, viola

Kenny Lee, cello

Doreen Lee, piano

# PROGRAM NOTES

## SANJO SONATA

Sanjo is a genre of Korean traditional solo instrumental music that roughly translates to “scattered melodies.” Having studied sanjo during my time living in Korea, I couldn’t help but notice the parallels between sanjo and its western counterpart; the sonata. Sanjo, much like sonata, progresses through a variety of sections (movements) while exploring and elaborating on various themes, however unlike sonata form each section of a sanjo gets faster and faster through a combination of natural accelerando and metric modulation. The arrangement of the melodies, or themes, in a particular sanjo vary among schools; sanjo is an oral tradition, wherein thematic material may be adjusted, extended, or omitted depending on the unique practices of a given school. Sanjo is also highly virtuosic, combining the expressiveness of

Korean traditional music with a plethora of unique attributes executable by a given instrument.

The sections of this piece are outlined as three movements which are based on rhythmic cycles found in traditional Korean music - Jinyangjo, Jungmori, and Jajinmori-Hwimori. Jinyangjo is a word derived from the South Jeolla dialect, "jil-da," meaning "very sluggish." The slow nature of Jinyangjo makes it suitable for expressive, lamenting passages of music with profound vibrato and dramatic pitch bends. Jungmori can be thought of as something similar to andante. The word "jung" in "Jungmori" means "not too fast and not too slow," while "mori" means to "drive" something forward. Jajinmori is a fast rhythmic cycle that is frequently used across all genres of Korean traditional music, characterized mostly by the implied 3:2 polyrhythm that it creates. Lastly, the finale is Hwimori, the fastest rhythmic cycle, meaning "as fast as a whirlwind."

# REBOOT FOR PIANO TRIO

Reboot began on a long car ride with my teenage daughter. We were stuck in our usual compromise: half the time her playlist (mostly Techno), and half mine (mostly Classics and Jazz). While the pounding beats and some of the harsh electronic sounds often irritated me, I found myself wondering—what if I tried channeling the essence of techno into a world I know and love: acoustic chamber music?

This piece is my attempt to “reboot” my own perception. Using piano, violin, and cello, I play with pulse, rhythm, and texture in ways that echo the energy of techno—but filtered through a more organic, expressive lens. It became a kind of musical love letter to my daughter: part curiosity, part connection, part challenge. Somewhere along the way, I surprised myself—I actually started to enjoy techno.

Special thanks to violinist Salley Koo for commissioning this piece and encourag-

ing this unexpected creative detour. Reboot wouldn't exist without her spark.

## **THE UNREAL NEVER LIVED**

The piece is based on the book "I Am That" by Sri Nisargadatta Maharaj who is known for nondualism, and emphasizes the primary practice of self-realization. The title of the piece came from one of Maharaj's quotes, "The real does not die, the unreal never lived." The piece is commissioned by Salley Koo with the Research Board Grant of the University of Illinois at Urbana-Champaign.

# ABOUT THE ARTIST

## SALLEY KOO

A violinist of great range and energy, Salley Koo has performed internationally as a solo, chamber, and orchestral musician. Her recent calendar includes engagements as soloist, recitalist, chamber musician, orchestral guest, and faculty in California, Minnesota, New Hampshire, and Wisconsin. Salley has appeared in concert at the Musikverein in Vienna, Carnegie Hall, Town Hall, Central Park, Music from Salem, the Kimmel Center in Philadelphia, the National Cathedral and National Gallery in Washington D.C., Columbia Museum of Art, the Harris Theater in Chicago, the Nasher Series in Dallas, the Peoples Symphony Concerts, the Ojai, Tanglewood, Ravinia, Skaneateles, and Caramoor Festivals, and on tour alongside artists ranging from Bela Fleck to Dawn Upshaw to Gil Shaham. She soloed with the Lebanese Philharmonic

Orchestra and recently returned a third time to Lebanon as artist in residence with the IMAGINE Workshop and Concert Series at the Lebanese American University in Beirut, Lebanon. She is regularly invited as a guest artist with groups such as the Minnesota Orchestra, Orchestra of St. Luke's, East Coast Chamber Orchestra, Saint Paul Chamber Orchestra, the International Contemporary Ensemble, and the Knights.

Dr. Koo's engagement with the chamber music community, in particular, has yielded collaborations with world-renowned musicians including Peter Frankl, Yo Yo Ma, and Simone Dinnerstein, as well as with members of the Orpheus Chamber Orchestra, Peabody Trio, Emerson, Takacs, Jupiter, and Aizuri String Quartets. Her expansive musical interests range from early music to contemporary compositions. In the former vein, she has performed in period groups and recorded for Centaur; in the latter, she has worked closely with composers like Caroline

Mallonee, Paul Wiancko, Julia Wolf, Mario Davidovsky, Steven Mackey, Osvaldo Golijov, as well as members of the So Percussion Quartet. Salley is also a familiar face at numerous festivals including the Chamber Music Silicon Valley, Yellow Barn Music Festival, Taos School of Music, the Tanglewood Music Center, Pacific Music Festival, and Thy Chamber Festival in Denmark.

Despite a performance itinerary that has covered North America, Europe, the Middle East, and East Asia, Dr. Koo has established a thriving teaching career. She was thrilled to join old friends and new colleagues at the School of Music at the University of Illinois at Urbana-Champaign as assistant professor of violin in the Fall of 2022. Previously, Dr. Koo has served as violin professor at both Adelphi University in NY, Montclair State University in NJ, visiting lecturer at UIUC, and violin professor and coordinator of chamber music at the University of Connecticut, in Storrs, CT; other faculty

appointments include the Green Lake Chamber Music Festival in WI, Apple Hill Center for Chamber Music in New Hampshire, Dwight-Englewood String Society in New Jersey, Vermont's Young Artist Program at Yellow Barn, the Opus 118 We Want Music! program in East Harlem, New York, Elm City ChamberFest, and the Neighborhood Music School in New Haven, Connecticut.

Hailing from Chicago, where she studied with Almita and Roland Vamos at the Music Center of the North Shore (now Music Institute of Chicago), Salley then earned her undergraduate degree from Harvard University in English and American Literature, continuing her violin studies with Lynn Chang. She subsequently received a Master of Music and pursued Artist Diploma work from the Yale School of Music under the tutelage of Peter Oundjian. She completed her Doctor of Musical Arts in violin performance at Stony Brook University under Pamela Frank and Philip Setzer. Over the course

of her extensive training, Dr. Koo has studied with numerous other luminaries, including David Taylor, Sylvie Koval, and Dorothy Kitchen.

## **DOREEN LEE**

Doreen Lee is Visiting Assistant Professor of Collaborative Piano at the University of Iowa. She has performed with notable artists such as violist Geraldine Walther, hornist Michael Thornton, flutists Christina Jennings and Katherine Kemler, and cellist Johannes Moser, among others. She is also the pianist of the du Toit/Lee Duo, formed in collaboration with flutist Cobus du Toit. The duo made their international debut in the summer of 2019 at the Australian Flute Festival, hosted at the Sydney Conservatory of Music. She was a featured soloist for the Mobile Symphony Orchestra's concert cycle of Saint-Saëns' *Carnival of the Animals*. Doreen performed as guest faculty and served as guest clinician for the Orvieto Musica festival host-

ed in Orvieto, Italy in 2021 and 2022. In addition to her national and international performances, Doreen is also featured on Jacques Castérède's Complete Flute Works, a three CD set released by Naxos Records in 2019 and 2020.

Doreen received her Doctorate of Musical Arts in Collaborative Piano at the University of Colorado Boulder, studying with Margaret McDonald and Alexandra Nguyen. She specialized in solo piano performance under the tutelage of Walter Ponce at the University of California Los Angeles, and went on to earn her Masters in Music at the Peabody Institute with Benjamin Pasternack. Doreen has participated in various music festivals including the Bowdoin International Music Festival, Aspen Music Festival and School, and the Music Academy of the West.

Prior to joining the faculty at the University of Iowa, Doreen served as Assistant Professor of Collaborative Piano and Piano at the University of South Alabama,

Adjunct Instructor of Collaborative Piano at Colorado State University, as well as Lecturer of Collaborative Piano at the University of Colorado Boulder.

## **KENNY LEE**

Kenny Lee has established himself as an outstanding artist and leader both on the podium and as a cellist. Praised for his “lyricism, drive, tenderness, and passion” (The Times Argus), he has performed as a conductor, recitalist, and chamber musician throughout North America, Europe, and Asia. Recent conducting engagements include appearances with the Civic Orchestra of Chicago, members of the Chicago Symphony Orchestra, the Czech Chamber Philharmonic, the Jerusalem Symphony, and the Chicago Youth Symphony Orchestras. An active chamber musician, Lee has collaborated with members of the Berlin Philharmonic and the Juilliard, Cleveland, and Borromeo quartets. As co-founder and artistic director of the Flatirons Chamber

Music Festival in Boulder, Colorado, he continues to champion innovative programming. Cello performance highlights include solo and concerto appearances in venues such as Carnegie Hall, Boston's Jordan Hall, and Eastman Kodak Hall. He recently performed concerti by Dvorak, Haydn, Elgar, and Gulda. He is a graduate of the Eastman School of Music, where he received the Celentano Award for Excellence in Chamber Music, and earned both his MM and DMA with honors from the New England Conservatory. He is currently Assistant Professor and Director of Orchestral Studies at the University of Iowa.

## **ELIZABETH OAKES**

Elizabeth Oakes, violist, enjoys a varied career centered around chamber music. For twenty-two years, Ms. Oakes served as the violist of the Maia Quartet with whom she performed throughout the United States, Asia, Canada, and Europe and concertized in major venues includ-

ing Alice Tully Hall, Merkin Hall, the 92nd Street Y and Washington DC's Kennedy Center. Her collaborations with other artists included Maia Quartet performances with Daniel Avshalomov, Joel Krosnick, Helen Callus, Andre Michel Schuub and Robert Kapilow. Ms. Oakes has taught at numerous summer festivals including the Interlochen Advanced String Quartet Program, The Great Wall International Music Academy in Beijing, China and the Rocky Mountain Summer Conservatory in Steamboat Springs, Colorado. She currently serves as the Program Director for the Green Lake Festival of Music's Summer Chamber Music Institute in Wisconsin.

Ms. Oakes's musical and interdisciplinary interests have led her to develop many large-scale projects. Ms. Oakes co-founded and served as a co-artistic director for the Foothills Music Festival in Winston-Salem, North Carolina for nine years. As part of the Maia Quartet, she coordinated several large events, includ-

ing Scandinavian/NordicFest – a month-long UI festival of chamber music tied to film, theater, dance and lectures. In her current position as director of the University of Iowa String Quartet Residency Program. Ms. Oakes brings in professional quartets to campus for week-long residencies to work closely with School of Music students. These residencies also span creative disciplines impacting the broader university campus and state of Iowa. At the University of Iowa, Ms. Oakes has received repeated recognition for her work including the Dean's Distinguished Lecturer Award and the President & Provost Award for Teaching Excellence. Most recently, she was awarded the Distinguished Professor of Instruction upon her promotion to full professor.

# UPCOMING EVENTS

For the most current listing of concerts, recitals, and other School of Music events, visit the events calendar.

**EVENTS CALENDAR** 