BIOGRAPHY DUO CONFLUENCE

DANIEL SHINEBERG
FLUTE

KOWOON LEE
PIANO

Duo Confluence is a flute and piano duo from Kansas City, where the members Kowoon Lee (piano) and Daniel Shineberg (flute) both studied at University of Missouri-Kansas City for the Doctoral of Musical Arts degree. They dynamically merge both Asian and Jewish culture into exciting and informative concerts. Their first project is entitled "Homeland," which celebrates music by underrepresented composers, such as Allison Loggins-Hull, Amada Harberg, Angel Lasala, and Christopher Caliendo, and includes concerts in Puerto Rico. In the 2022-2023 season, Duo Confluence has concert tours in Mississippi, Missouri, Kansas, Tennessee, and Connecticut.

GUEST ARTIST RECITAL FROM THE COTTEY COLLEGE MUSIC DEPARTMENT

DUO CONFLUENCE

DANIEL SHINEBERG, FLUTE
KOWOON LEE, PIANO

THURSDAY, APRIL 27TH AT 6:30 P.M. (CT)

Missouri Recital Hall
in the Haidee and Allen Wild Center for the Arts

Free Admission / Open to the Public

PROGRAM HOMELAND

Sonata — Amanda Harberg (b. 1973)
for Piccolo and Piano (2019)

I. Allegro, flowing
II. Moderato, dreamy
III. Vivace, driving, playful

Imogen, Op. 14 (2015) — Stephanie Boyd (b. 1990)

I. Artemis
II. Ilili
III. Imogen

INTERMISSION

Korean Simple Suite — Han-Ki Kim (b. 1954)
No. 1, Op. 267

1. Prologue – Greeting
2. Oriental Flute
3. Cheerfulness
4. Sorrow
5. Finale – Festival

4 Jewish Pieces (2021) — Christopher Caliendo (b. 1959)

1. Tefilla – service of the heart
2. Shabbat – day of rest
3. Teshuva – return to God
4. Torah – tradition

PROGRAM NOTES

Amanda Harberg's *Sonata for Piccolo and Piano* displays the piccolo's expressive and virtuosic abilities. The first movement is in sonata form and intertwines two distinct melodies which feature driving rhythms and dance-like motifs to create a dialogue between the piano and piccolo. The second movement is reminiscent of the French composer, Erik Satie, with hypnotic and simplistic rhythmic figuration throughout. This movement also weaves in moments of incredible dynamic range and shows the piccolo's strength as a solo instrument. The final movement shows jazz influences. This movement has a driving pulse and includes fragmented motifs from first two movements.

Stephanie Boyd tells the narratives of three different maidens (the word "Imogen" means maiden) and honors her own Gaelic heritage throughout this piece. She develops the two melodies from sounds she found inspiring while attending an annual Celtic heritage festival. Boyd borrows from many Gaelic instruments, such as bagpipes, bodhrán, Celtic harp, and penny whistle, and interweaves non-traditional extended techniques to create drones, non-traditional harmonies, and rhythmic gestures in which the piano emphasizes beats rather than pitches. Due to the timbral flexibility of the flute, she displays a vocal-like quality without extended techniques. The melodies are interrelated, though they each create their own distinct narrative. This in turn creates three diverse songs whose genesis is found within ancient Irish instrumentation.

Originally written for violin and piano, *Korean Simple Suite No. 1* consists of 5 movements. All pieces' main themes are based on Oriental pentatonic tone (Do, Re, Mi, Sol, La). The first movement invites audiences to the piece. The second movement expresses oriental flute's feeling, and the third movement includes the Korean traditional rhythms: "Kutkuri" and "Jajinmori." The fourth movement relates a deep sorrow in a major key. In the last movement, the Korean traditional children's song is adapted as a main theme in Rondo.

4 Jewish Pieces was commissioned by flutist Daniel Shineberg in fulfillment of his DMA degree. The piece is inspired by the Ashkenazi Jews of Eastern Europe. Pain and sighing are characteristic of the Eastern Jews, a culture started in 15th century Germany. This work focuses on 4 aspects of Jewish culture in each piece.