

GCSU Department of Music

Guest Artist and Faculty Recital

The PAAN of Haegeum: Across Time and Place

Sunghee Lee, haegeum

Hue Jang, piano

Juho Kim, Korean percussions

Youngmi Kim, soprano

Wednesday, Sept. 23, 2026, 7:30 p.m.

Max Noah Recital Hall

Livestreamed: [YouTube.com/@gcsumusicdept](https://www.youtube.com/@gcsumusicdept)



Program

MANBAN: Concert Etudes for Haegeum Sanjo Solo (2024)

Jaein Hwang

IV. Like Singing

(b. 1998)

Manban is a set of five études exploring the physical and expressive techniques required for haegeum sanjo. The fourth movement, *Like Singing*, focuses on shaping the haegeum's tone and gestures with the natural expression and flow of the human voice.

Sunghee Lee, haegeum

Mad Woman (2020) **World Premiere*

Hyo-shin Na

(b. 1959)

The inspiration for "Mad Woman" came from a character in "Land", the epic novel by Kyongni Pak (1926 - 2008). This particular character was a woman who lost her mind after her son died during the Donghak Peasant Revolution in 1894. Na composed this work for Sunghee Lee in 2020, while imagining this woman's deep sadness, anger, and loss of ability to communicate with others who no longer understood her words, feelings, and movements.

Sunghee Lee, haegeum

Binari

Korean traditional performance

Binari is a traditional Korean blessing performance that combines rhythmic percussion with songs and words of well-wishing, praying for good fortune, peace, and happiness.

Juho Kim, Kkwaenggwari and singing

Saetaryeong Reimagined (2025)

arr. Sunghee Lee

(b. 1980)

Saetaryeong, meaning "Song of Birds," is inspired by a Korean folk song depicting the lively scene of birds arriving. The piece combines bird-call techniques on the haegeum with fast traditional rhythmic patterns, accompanied by the janggu.

Sunghee Lee, haegeum

Juho Kim, Janggu

Monologue on the Waves

Jieun Lee

(b. 1974)

Monologue on the Waves reflects on the ocean as a space that connects people across cultures and borders. The work is part of Sunghee Lee's ongoing ocean-related artistic activities with the Ocean Data Tapestry International Forum (ODTIF), a member of the UNESCO-IOC Blue Thread Network, connecting music with ocean awareness and sustainability.

Sunghee Lee, haegeum

Hue Jang, piano

Eomma-ya Nuna-ya (엄마야 누나야)

Seonghyeon An
(1920–2006)
arr. Wonjoo Lee
(b. 1979)

Eomma-ya Nuna-ya, meaning “Dear Mother, Dear Sister,” is a beloved Korean art song set to a poem by Kim Sowol. Its beautiful and familiar lyrics evoke a peaceful landscape and a tender longing for home, family, and childhood.

Sunghee Lee, haegeum
Youngmi Kim, soprano
Hue Jang, piano

Rhapsody for Haegeum and Harpsichord(2006)

Lee Geon-yong
(b. 1947)

Composed in 2006, *Haegeum Rhapsody* reflects composer Lee Geon-yong’s view of music as a portrait of life. The work moves between sorrow and the vibrant energy of life, with vitality ultimately prevailing and sorrow serving as its contrasting shadow. Originally written for haegeum and harpsichord, it is performed today with piano.

Sunghee Lee, haegeum
Hue Jang, piano

Biographies

Sunghee Lee is a haegeum artist who creates new work rooted in Korean traditional music. Through performance, collaboration, and interdisciplinary projects, she explores the expressive possibilities of the haegeum and the ways sound can create shared experiences across cultural and artistic contexts.

A central concept in Lee’s work is *pan*—a shared space formed through interaction, presence, and collective participation. This idea shapes her approach to performance, in which sound is not simply presented to an audience but created and experienced through relationships among performers, listeners, bodies, and space. Her recent work incorporates voice, gesture, and embodied musical knowledge into her haegeum practice.

Since relocating to the United States, Lee has expanded her work through concerts, interdisciplinary collaborations, university workshops, and community-based projects. She has performed at the Kennedy Center’s Millennium Stage and collaborated with artists and educational institutions across Georgia and beyond. In August 2026, she joined CTR Culture Studios in Atlanta as a resident artist. Her current projects explore how the haegeum can engage with new places, sounds, and communities beyond conventional concert settings.

Lee holds a Doctor of Musical Arts degree from Seoul National University, specializing in haegeum performance and Korean traditional music. She has taught at Yeungnam University in South Korea since 2019, where she serves as an Associate Professor. Currently based in Georgia, USA, she continues her work as a haegeum artist, researcher, and educator.

Pianist Hue Jang has been noted for her insight and passion in both her solo and collaborative performances. She has presented solo performances at Carnegie Hall's Weill Recital Hall and other world-class venues in Europe, Asia, and throughout the US. Her Seoul Arts Center debut recital was reviewed in *The Piano*, a major music magazine in Korea, and described as a "performance of complete harmony, elegant and confident intuition, perfect technique, and noble intellectual expression." Her live performances have been broadcast on WIN-TV Chicago News 24, the University of Illinois radio station WILL, and from Valdosta State University.

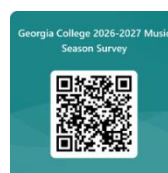
Dr. Jang's collaborations include performances with the Azalea String Quartet and piano duet partner Dr. Reid Alexander. She has also worked with Ian Hobson, Carlos Montané, Ubaldo Gardini, Dennis Helmrich, and Sibbi Bernhardsson.

Dr. Jang published her article "Apex by Sukhi Kang: Cultural Differences Reflected in Performance Practice" in the *Korean Dalcroze Journal*, and contributed to Sekwang Publishing's Korean translation of the widely used *Piano Repertoire Guide: Intermediate and Advanced Literature* by Cathy Albergo and Reid Alexander (Stipes, 2011).

Dr. Jang is currently a staff pianist and piano instructor at Georgia College. She previously served as a member of the music faculty at Valdosta State University in Georgia, the University of Illinois at Urbana-Champaign, and Millikin University in Illinois. She received her D.M.A. in piano performance and literature, and a M.M. in piano pedagogy from the University of Illinois at Urbana-Champaign. Her most influential teachers include Ian Hobson, Reid Alexander, Eteri Andjaparidze, Dmitry Paperno, and Edward Auer.

Juho Kim holds a B.A. in Korean Traditional Music from Seoul National University. He served as an instructor at the 2nd Creative Arts Center from 2025 to 2026 and is currently an Artist-in-Residence at the Korean Performing Arts Institute of Chicago (KPAC), where he continues to develop his artistic practice in Korean traditional music and performance.

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Live Streaming - on [YouTube.com/@gcsu musicdept](https://www.youtube.com/@gcsu musicdept)

Guest Artist Recital "Playing With Words" Nicole Brancato, piano Monday, Sept. 28, 7:30 p.m. Max Noah Recital Hall	GCSU Saxophone & Flute Studio Recital Andrew Allen & Elise Naber-Allen, directors Lev Ryabinin and Hue Jang, piano Sunday, Oct. 4, 3 p.m. Max Noah Recital Hall	Faculty and Guest Artist Recital "Northern Echoes" Bryan Hall, violin Allison Gagnon, piano Tuesday, Oct. 6, 7:30 p.m. Max Noah Recital Hall
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