



AMERICAN CLASSICS



Ian **KROUSE**

Symphony No. 5 'A Journey Towards Peace'

**Fanfare for the Heroes
of the Korean War**

Symphonies of Strings Nos. 1 and 2

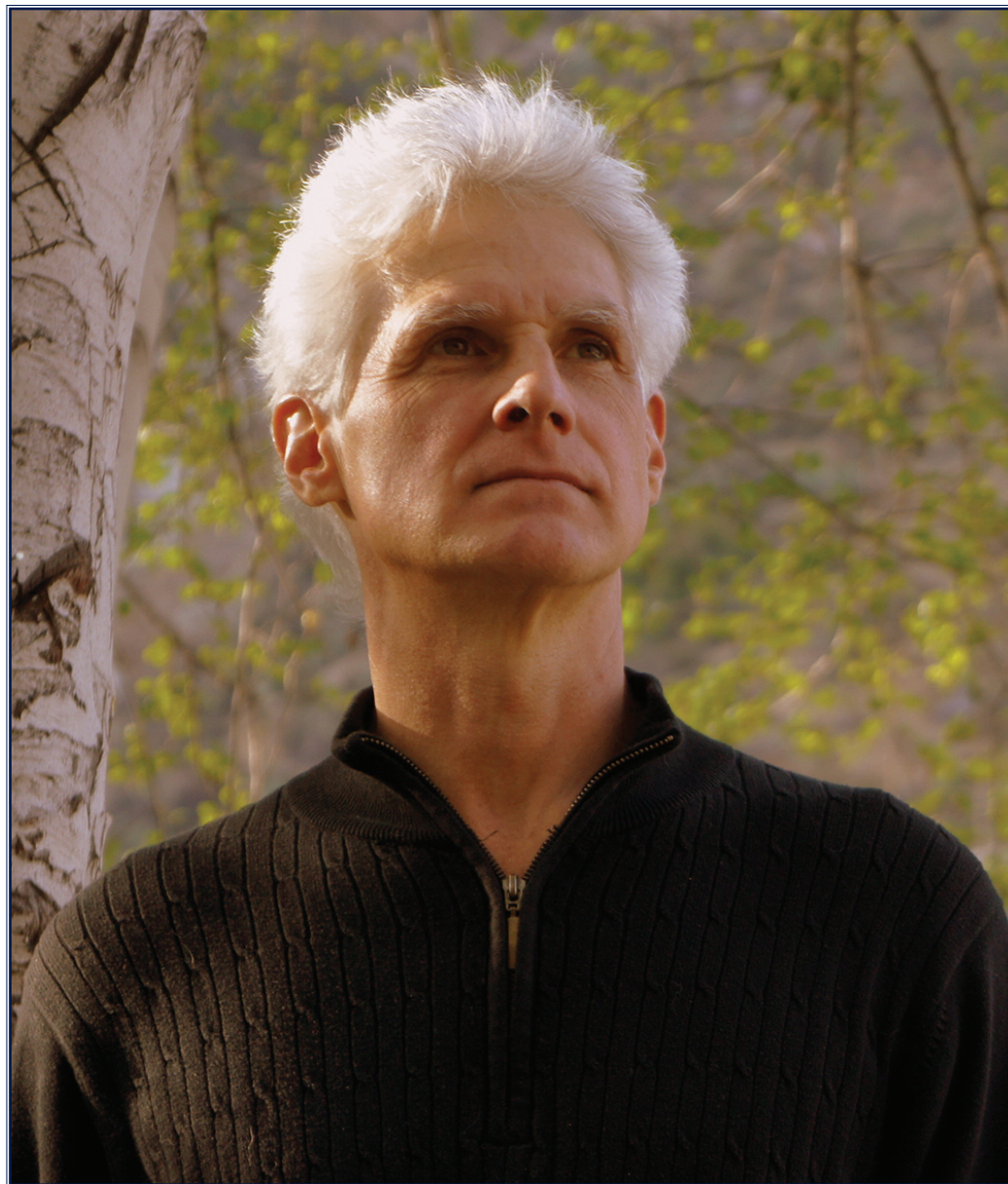
Michael Dean, Bass-baritone

Jens Lindemann, Trumpet

UCLA Brass Quintet

Seochon Philharmonia

Jong Hoon Bae



Ian
KROUSE

(b. 1956)

Symphony No. 5, Op. 55 ‘A Journey Towards Peace’

평화를 향한 여정 (2017)

(Text: Walt Whitman [1819–1892])

39:42

① I. Of Youth, Innocence, and Reflection

14:32

② II. Of the Apocalypse

9:05

③ III. On the Beach at Night

15:58

④ **Fanfare for the Heroes of the Korean War, Op. 71**

한국전쟁 영웅들을 위한 팡파르 (2020)

4:46

⑤ **Symphonies of Strings No. 2, Op. 30b**

‘Dror Yikro “Song of Freedom”’ (1993)

7:43

⑥ **Symphonies of Strings No. 1, Op. 33b ‘La Follia’ (1993)**

16:53

Recorded: 12 November 2019 ①–③, 20 February 2021 ④, 15 April 2021 ⑤ ⑥
at Lotte Concert Hall ①–③, Banpo Simsan Arts Hall ④–⑥, Seoul, Korea

Additional recording and post-production: Evelyn & Mo Ostin Music Center,
UCLA Herb Alpert School of Music, Los Angeles, USA

Studio recording director: Luis Henao • Producer: Ian Krouse

Principal recording engineer: Troy Kyoung Tae Choi ①–③

Recording engineers: Jose Carillo ①, Steve Kaplan ①–③ ⑤ ⑥, Sean Kim ④–⑥

Mastering engineer: Sergey Parfenov

Digital enhancement: Anthony Constantino • Mixing and editing: Steve Kapan

Equipment provided by Seoul Sound ①–③ and Staging, Inc. ④–⑥

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The Seocho Cultural Foundation in Seoul, Korea, Woo-Keun Lim,
Chairman of The Patriotic Cultural Association, Hansung Enterprise Co. Ltd.

Ian Krouse (b. 1956)

Symphony No. 5 • Fanfare for the Heroes of the Korean War • Symphonies of Strings Nos. 1 and 2

The *Symphony No. 5*, though finalized as recently as 2017, was composed mostly between the years 1998 and 2006. Two of its movements, the second and third, were scored originally for wind ensemble and have been performed many times as standalone pieces. Though the orchestrated transformations represent my final thoughts on the matter, both movements may still be performed in their original versions with the wind band scoring. Without doubt these are my most “American” sounding pieces, a fact reflected in the work’s original subtitle, “American Interludes.” The version of the symphony performed on this album commemorates the 70th anniversary of the Korean War, sponsored by The Patriotic Cultural Foundation and the Seocho Philharmonia. It underscores the very special relationship between the United States and the Republic of Korea. A careful listener will note the mingling of three famous American melodies with the well-known Korean tune *Arirang* in the four-part quodlibet at the heart of the second movement. The American tunes in the order they appear are: *Simple Gifts* (used famously by Aaron Copland in *Appalachian Spring*), *Amazing Grace*, and a fragment from Copland’s own *Fanfare for the Common Man*, played by three trumpets in unison. The strings enter with *Arirang* to drive this section to its apotheosis.

The symphony’s opening movement, *Of Youth, Innocence, and Reflection*, was the earliest to be composed. It was the result of a commission from the American Youth Symphony, which premiered a truncated version of the piece (originally called “*prelude-weaver*”) at UCLA’s Royce Hall under the leadership of its dedicatee, Maestro Alexander Treger, in 1998. The form, as reflected in the original title, is a “quilt-like” structure made of four highly contrasting “preludes,” with the first and second (comprising Part I: *Boisterous and Melancholy Fanfares*), and the third and fourth (comprising Part II: *Deepening Reflections*) interrupting each other abruptly and at will. The middle portion of the work begins with a striking change of mood and instrumentation: a solo string

quartet alternates with somber, chorale-like punctuations by the (mainly) brass, winds, and percussion. As this music concludes and dies away it is interrupted by a new “prelude,” a passacaglia introduced by quiet bowed vibraphones and mallet percussion, which evolves into a maelstrom before turning over to Part III and a return to the wild themes of the opening. Although the final section (Part III: *Jubilation*) sounds like an abbreviated recapitulation of Part I, a careful listener will note the underpinning of the passacaglia theme in a reinvigorated major as the work hurtles to its abrupt finish.

The second movement, *Of the Apocalypse*, was, in its wind band scoring, known as *American Interlude*, the title of which refers both to the aforementioned quodlibet, and more ominously to reflections that our great American experiment in freedom, if not carefully cultivated and nurtured, may turn out to be as ephemeral as the great empires of yore. Rik Hansen in his book *The History of the Wind Band* noted that this piece was eerily prescient of the tragedies of 9/11.

The final – and longest – movement, *On the Beach at Night*, is a setting of the complete poem of the same name by Walt Whitman. As a father with a small daughter of my own at the time of its writing, I was especially drawn to Whitman’s timeless and universal appeal for comfort and ultimate solace in the face of impending darkness. Although Whitman never mentions God by name, I read his presence in the words “Something there is more immortal than the stars, something that will endure longer even than lustrous Jupiter...”. The solo violin, appearing at the words “Jupiter shall emerge” is clearly the voice of the little girl in the poem, engaging the baritone soloist (the father) until the very end of the work. As determined as I was at the time to conclude this work with a spirit of calm and solace, I found myself giving way increasingly to the dark, funereal music that ultimately emerges and takes over as the final word. The relentless pulsing of the drums, including for this recording a traditional Korean drum, are an homage to Whitman and his time.

③ On the Beach at Night by Walt Whitman (1819–1892)

On the beach at night,
Stands a child with her father,
Watching the east, the autumn sky.

Up through the darkness,
While ravening clouds, the burial clouds,
in black masses spreading,
Lower sullen and fast athwart and down the sky,
Amid a transparent clear belt of ether yet left in the east,
Ascends large and calm the lord-star Jupiter,
And nigh at hand, only a very little above,
Swim the delicate sisters the Pleiades.

From the beach the child holding the hand of her father,
Those burial-clouds that lower victorious soon to devour all,
Watching, silently weeps.

Weep not, child,
Weep not, my darling,
With these kisses let me remove your tears,
The ravening clouds shall not long be victorious,
They shall not long possess the sky,
they devour the stars only in apparition,
Jupiter shall emerge, be patient, watch again another night,
the Pleiades shall emerge,
They are immortal, all those stars both silvery and golden
shall shine out again,
The great stars and the little ones shall shine out again,
they endure,
The vast immortal suns and the long-enduring pensive
moons shall again shine.

Then dearest child mournest thou only for Jupiter?
Considerest thou alone the burial of the stars?

Something there is,
(With my lips soothing thee, adding I whisper,
I give thee the first suggestion, the problem and indirection.)
Something there is more immortal even than the stars,

(Many the burials, many the days and nights, passing away.)
Something that shall endure longer even than
lustrous Jupiter

Longer than sun or any revolving satellite,
Or the radiant sisters the Pleiades.

Fanfare for the Heroes of the Korean War was commissioned by the Seocho Philharmonia and The Patriotic Cultural Association for the Korean War Memorial Peace Concert, a special occasion for the 70th Anniversary of the Korean War that took place on November 12, 2021 at the United Nations Memorial Cemetery in the city of Busan, South Korea. The performance was accompanied by a display of 400 drones. This brief work, written in an unabashed “cinematic” style at the behest of those who commissioned it, serves as a fitting coda for the brooding finish of the symphony it follows.

Dror Yikro “Song of Freedom” (1993), aka *Symphonies of Strings No. 2* (the plural is deliberate! – an overt homage to Stravinsky), is scored unusually for string orchestra sans violins; my attempt to map the sonic scope of this piece to its original version for solo guitar, which has a range more or less comparable to that of the lower strings. The melody is based upon an old Hasidic song that I found in UCLA’s impressive collection of Jewish music. Insofar as I know, apart from its title and text it has no connection to the contemporary Jewish song of the same name.

La Follia (Symphonies of Strings No. 1) was also created in 1993. It is a reworking of my *Third Guitar Quartet, Follias*, for double string orchestra. There are thousands of notated versions of *Les Folies d’Espagne*, a popular harmonic form that served (rather like the blues of modern times) as the basis for extemporized improvisations in the late Renaissance and Baroque periods. Although my revealment of the theme about half-way in is unusual, it is not unique; after all there are other pieces (famously Britten’s *Nocturnal after John Dowland*, which presents the theme at the end) that do something similar. However, I believe that I am the only composer to treat the theme *geometrically*; in my version each of the eight characteristic chords (D minor, A major, D minor, C major, F major, C major, D minor, A major) is stretched so that it becomes a harmonic ‘drone’ for an

entire section of music. The first iteration of the theme, which traditionally takes only 15–20 seconds to complete, requires a couple of minutes; the second is even longer. From there I accelerate the cycles of the theme until a point is reached where it makes sense to “reveal” the theme at its normal speed. The version of *Les Folies d’Espagne* I have quoted is close to Corelli’s famous rendering. However, the speeding up process is far from over: a few pages later it gets fast enough to become Gaspar Sanz’s version in triple time, *Follias*, a deft little piece that every classical guitarist knows and loves, here played skilfully by a solo violinist. From here the speed increases until the theme goes by in only a second or two, literally vanishing in a whirl of filagree arpeggios that serve as the accompaniment to a cadenza by the solo

violinist. The rest of the work is comprised of a series of quick variations (now in real time) over an earlier major-mode version of the follias and a long coda in a B minor mode that fades away deceptively, only to return with a vengeance for one (rather fierce) final climax before evaporating away to nothing, this time for real. In live performances of this piece, à la Haydn’s “*Farewell!*” *Symphony*, the performers are instructed to leave the stage one by one until only a single cellist is left. In recorded versions this effect is mimicked with a pop song style fadeout.

Ian Krouse

Seocho Philharmonia

Violin I Kyoung Ah Kim (Concertmaster) Yeom Kwang Yune (Associate Concertmaster) Eun Kyu Yoon Ji Ye Lee Kitbi Lee Minjoo Jang Shinthaeng Lee Jungsu Kim Dahae Chung Youngjung Kim Jihee Choi Mina Hwang Ye Ji Kim Hajung Cho Hea Su Cho Moves Pogossian Min Joo Park	Viola Sang Min Lee (Principal) Ji Eun Kim (Assistant Principal) Sung Ah Kim Hyung Kyung Ko Ji Soo Kim Haneule Park Jaehyun Cho Min Ah Song Eunji An Won Bin Noh Che-Yen Chen	Eunbi Ko Byeong Jin Park Christopher Hanulik	Contrabass Clarinet Jong Hoon Park	Mun Gyu Choi (Assistant Principal)	Percussion Ju il Yun (Principal) Seungtae Ku Hong Chan Ahn Jung Mi Hong Ha Young Song Ji Young Kim Dante Luna
Violin II Kajin Lim (Principal) Ji Hee Hong Esther Kim Bo Ah Lim Ji Ye Kim Sung Hee Shin Jaemy Junga Kim Haemin Lee Kyungmi Lee Yunjung Ko Seungmin Song Hyu Jung Kim Jizhe Zhang Varty Manouelian	Cello Chul Hur (Principal A) Missa Kang (Principal B) David James Kim (Principal C) Jin Young Cho (Assistant Principal) Jin Kyung Kim Juhyung Yang Ji Youn Hwang Ji Soo Jung Bobae Lee Antonio Lysy	Flute 1 Myung Joo Ahn (Principal) Ji Youn Lee	Bassoon 1 Sung Min Kim (Principal)	Trumpet 2 Kayla Solomon Minwoo Kang	Hand Bells Christian Guebert
		Flute 2 Hyun Ji Kim Han Cho	Bassoon 2 Jin Hyun Kim Jihye Park	Trumpet 3 Natalie Dungey* Yonghwi Kim	Percussion/Drum Seung Soo Kim
		Piccolo/Alto/Flute 3 Min Ji Park	Contrabassoon Dong In Kim	Trombone 1 Gwang (Kevin) Kim* (Principal A) Seung Jun Hong (Principal B)	Hand Bells Christian Guebert
		Oboe 1 Seong Sik Choi (Principal) Hyang Mi Lee	Horn 1 Rachel Boehl* (Principal) Hyun Joon Kim (Assistant Principal)	Trombone 2 Young Soo Jung Jong Soo Jeong	Harp Sang Eun Oh
		Oboe 2 Soo im Jeong	Horn 1, 3 Tae Hoon Lim	Trombone 3 Hiram Rodriguez	Piano Eun Ah Yang
		English Horn Beob Seung Lee	Horn 2 Yoon Choi So young No	Bass Trombone Sung Joong Byun Hyun Seok Hong	Conductor Jong Hoon Bae
		Clarinet 1 Jaehee Choi (Principal)	Horn 3 Hyunwoo Jo	Tuba Marc Bolin*	*Members of the UCLA Brass Quintet
		Double Bass Youngil Seo (Principal) Dong Hyun Kim Hyun Jae An Ro Hun Ko Hyukmin Kwon	Clarinet 2 Su hyun Moon	Horn 4 Young Jin Kwon Hyojoon Park	
			Clarinet 3/ Bass Clarinet Nam Hyuk Kim	Trumpet 1 Chloe Swindler* (Principal)	

Michael Dean

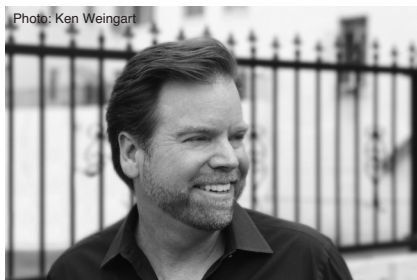


Photo: Ken Weingart

Bass-baritone Michael Dean has performed worldwide in both concert and operatic repertoire, appearing in many of the major venues of the US and Europe. He made his debut with the New York Philharmonic in the world premiere of Aaron Jay Kernis' *Garden of Light*, conducted by Kurt Masur, and returned to appear in Kurt Weill's opera *Street Scene*, conducted by Leonard Slatkin. He has made frequent appearances at the New York City Opera, where he performed the title role in *Le nozze di Figaro*, Leporello in *Don Giovanni*, George in *Of Mice and Men*, Don Alvaro in *Il viaggio a Reims*, and Papageno in *Die Zauberflöte*. Dean's concert engagements have included Handel's *Messiah* at Carnegie Hall, Verdi's *Requiem* with the Singapore Symphony, Bach cantatas with the Los Angeles Chamber Orchestra conducted by Helmuth Rilling, Haydn's *The*

Creation and Bach's *St. Matthew Passion* at the Kennedy Center, and Bach's *Magnificat* with the Toronto Symphony, among many others. He has received critical praise for his numerous recordings of Baroque opera, including *Agrippina*, *Ottone*, *Dido and Aeneas*, *Radamisto*, *Giustino*, and *Senso*. He is a Professor of Voice at UCLA.

Jens Lindemann



Photo: Bob Malone

The first classical brass soloist to receive the Order of Canada, Jens Lindemann has performed both jazz and classical concerts in major concert venues around the world, including the homes of the New York, Los Angeles, London, Berlin, Moscow and Tokyo philharmonic orchestras, and Carnegie Hall. He has been nominated for GRAMMY and JUNO awards and won the prestigious Echo Klassik Award in Germany, as well as receiving several honorary doctorates. A prize winner at numerous jazz and classical competitions including the ARD International Music Competition in Munich, Lindemann was also placed first at both the Prague Spring International Music Competition and Ellsworth Smith International Trumpet Competition in 1992. Since then, he has performed as a soloist with orchestras including the Royal Philharmonic, Berlin Philharmonic, Philadelphia Orchestra, Moscow Philharmonic, St. Petersburg Philharmonia, Beijing Symphony Orchestra, Bavarian Radio Symphony Orchestra, Warsaw National Philharmonic, Mexico City Philharmonic, and Mostly Mozart Festival Orchestra at Lincoln Center. He is Professor of Trumpet and Head of Brass Studies at UCLA in Los Angeles. www.trumpetsolo.com

Seochu Philharmonia



Photo: Estro Studio

As the resident artistic organization of the Seochu Cultural Foundation, the Seochu Philharmonia continues to inspire a renaissance in the appreciation and accessibility of classical music. Its small-scale chamber music programs showcase the highest level of ensemble artistry. As the premiere ensemble of Korea's first 'Music Culture Special Zone' the orchestra takes pride in taking audiences in the Seochu-gu district on sweeping musical journeys through electrifying performances, cutting-edge music education, and innovative community engagement programs. The orchestra's founding music director Jong Hoon Bae has long championed the work of Ian Krouse. In 2019, Krouse's *Symphony No. 5, "A Journey Towards Peace,"* was recorded at the Lotte Concert Hall; in 2020 the organization commissioned Krouse's *Fanfare for the Heroes of the Korean War*. The orchestra's

forward-looking stance is balanced by a deep commitment to the great works of the past; the Seochu Philharmonia is the first orchestra in Asia to perform and record all 107 of Haydn's symphonies. Under the title "Legacy of Haydn 107," the project is expected to be completed and released in time for the 300th anniversary of Haydn's birth in 2032.

Jong Hoon Bae



Photo: James Ross

Korean-American conductor Jong Hoon Bae is the founding artistic director of the Seochu Philharmonia, resident orchestra of the Seochu Cultural Foundation. He has directed operas and orchestral concerts at Walt Disney Concert Hall in Los Angeles, the Berlin Philharmonie, and the Golden Hall of the Musikverein in Vienna, among others. He made his US debut with South Bay Opera in Mozart's *Così fan tutte* and Puccini's *Madama Butterfly*. In Russia he has conducted the Tchaikovsky Symphony Orchestra (formerly the Moscow Radio Symphony Orchestra) and the St. Petersburg Philharmonic; in Korea he has led the KBS Symphony, Korea National Opera, and Busan Symphony. In 2010 he founded the Korean National Military Symphony, which, belonging to the Ministry of National Defense of Korea, toured the US and Vietnam. In 2009 he created The Korean War Memorial Peace Concerts. He has also organized tours in some of the 22 countries involved in the Korean War, including the US, England, France, Belgium, Australia, New Zealand, and the Philippines. Jong Hoon Bae studied composition and conducting at the Vienna Music Academy and the Mariinsky Opera and Conservatory in St. Petersburg. He holds a Master's Degree in conducting from UCLA.

Ian Krouse

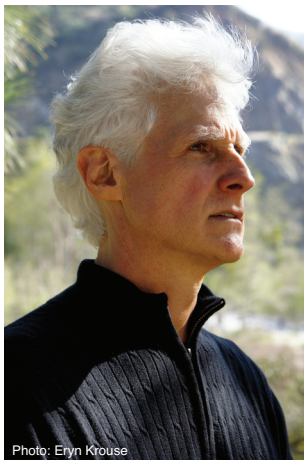


Photo: Eryn Krouse

Born in 1956 in Olney, Maryland, composer Ian Krouse is known widely for his pioneering development of the guitar quartet. He has composed eleven quartets to date, including the epic *Quartet No. 5 'Labyrinth (On a Theme of Led Zeppelin)'*, and most have received multiple recordings and are regularly featured in the touring repertoires of leading contemporary ensembles. Several of his solo guitar works, most notably *Air (In the Irish style)* and *Variations on a Moldavian Hora*, have received multiple recordings and are performed regularly by guitarists all over the world. Krouse's *Armenian Requiem*, which received its premiere on 22 April 2015 at Royce Hall, University of California, Los Angeles, was commissioned by the Lark Musical Society to commemorate the 100th anniversary of the Armenian Genocide. The work is the first ever large-scale concert setting of the traditional Armenian requiem liturgy, and its debut recording was released in March 2019 on Naxos (8.559846-47) to critical acclaim. Krouse's vocal works, of which there are dozens, include song cycles, three vocal symphonies, choral works, and an opera. In the lead up to the premiere of the *Armenian Requiem*, the Lark Musical Society commissioned two works on Armenian texts: *Nocturnes* (8.559877), on poems by Metzarents, Mahari and Terian, for baritone and string quintet, conducted by the composer in performances in Los Angeles, Tuscany and Yerevan, with baritone Vladimir Chernov and the UCLA Camarades string ensemble, and *Fire of Sacrifice*, on the poetry of Charents, for soprano and chorus, premiered by Vatsche Barsoumian and the Lark Master Singers.

Other vocal works for which he is known are his song cycles *Cantar de los Cantares* ('Song of Songs') and *Invocation* (8.559877), both written for American soprano Jessica Rivera who released the former in 2009 for Urtext Digital Classics to critical acclaim, and the earlier *Cinco Canciones Insólitas*, which has been championed and recorded by American mezzo-soprano Suzanna Guzmán with the Debussy Trio. In 2010 Krouse's a cappella setting of Walt Whitman's *Out of the Cradle Endlessly Rocking* received its successful premiere performance by the May Festival Chorus of Cincinnati under the direction of the work's dedicatee, conductor Robert Porco. In addition to hundreds of performances annually by guitarists and guitar quartets all around the world, his works have been performed or recorded by the Chicago Symphony Orchestra, the Seocho Philharmonia Orchestra of Korea, the Ukraine Radio Symphony Orchestra, the Cairo Symphony Orchestra, the Armenian National Philharmonic Orchestra, the New Zealand Symphony Orchestra, the UCLA Philharmonia, the University of Southern California Symphony Orchestra, the Mexico City and Pasadena Chamber Orchestras, The Aureole Trio, Dinosaur Annex Music Ensemble, 20th Century Consort, Remix Ensemble, Pacific Serenades, The Dilijan Ensemble and the Los Angeles Chamber Singers, to name a few. His works have been recorded and released by Brain Records, Chandos, Delos, G.S.P. Records, GHA Records, Innova Recordings, Koch International Classics, Lisaddell, Naxos, RCM, Voces de Iberoamerica, and Urtext Digital Classics among others. He is a Distinguished Professor of Music at the UCLA Herb Alpert School of Music.

www.iankrouse.com

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(b. 1956)

Symphony No. 5
‘A Journey Towards Peace’

- 1-3** Symphony No. 5, Op. 55
‘A Journey Towards Peace’
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(Text: Walt Whitman [1819–1892])
- 4** Fanfare for the Heroes of the Korean War,
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A detailed track list and full recording details
can be found inside the booklet.

The sung texts are included in the booklet, and may
also be accessed at www.naxos.com/libretti/559907.htm

Booklet notes: Ian Krouse

Publisher: Ian Krouse Music

Cover photo: Eryn Krouse



AMERICAN CLASSICS

Underscoring the very special relationship between the United States and the Republic of Korea, the 2017 version of Ian Krouse’s *Symphony No. 5* performed on this recording with a South Korean orchestra commemorates the 70th anniversary of the Korean War. At the heart of the second movement of this expressively powerful and wide-ranging work Krouse mingles three famous American melodies with the popular Korean tune *Arirang*. The two *Symphonies of Strings* show why he is so distinctive a composer: one is scored for strings but without violins and the other is a brilliantly inventive ‘geometrical’ exploration of *La Follia*.

WORLD PREMIERE RECORDINGS

www.naxos.com

Playing
Time:
69:23