

HERE & NOW 2024

SEJONG
SOLOISTS

Celebrating
30 Years of
Sejong Soloists

THE 7TH HIC et NUNC! MUSIC FESTIVAL 2024.8.16 - 9.2

Sejong Soloists

Frank Huang

David Chan

Andrew Wan

Daniel Cho

Texu Kim

Tod Machover

Richard Yongjae O'Neill

Sumi Hwang

Paul Huang

Haesue Lee

Ty Kim

후원 / 협력

한국문화재단
Korea Cultural Foundation

Sejong
Soloists

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prajna

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Songwoo

BC

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Sejong Soloists and the Four Concertmasters

05

2024. 8. 24 (SAT) 5 PM Seoul Arts Center, Concert Hall

Sejong Soloists

David Chan violin

Frank Huang violin

Andrew Wan violin

Daniel Cho violin

Tod Machover conductor

F. Mendelssohn (1809 – 1847)	String Octet in E-flat Major, Op. 20 (33') I. Allegro moderato ma con fuoco II. Andante III. Scherzo. Allegro leggierissimo IV. Presto David Chan, Andrew Wan, Frank Huang, Daniel Cho violins Che-Yen Chen, Jieun Park violas Jesús Castro-Balbi, Na Young Baek cellos
Tod Machover (b. 1953)	FLOW Symphony (2024) * World Premiere, Commissioned by Sejong Soloists (15') Tod Machover composer/conductor

Intermission

Texu Kim (b. 1980)	Concerto for Four Violins and Orchestra <with/out> * Asia Premiere, (23') Commissioned by Sejong Soloists I. lonesome and fluorescent II. subdued and imploding III. festive!! Frank Huang, Daniel Cho, David Chan, Andrew Wan violins
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FLOW Symphony
Production Partner



Tod Machover**FLOW Symphony
(2024)**

* World Premiere,
Commissioned
by Sejong Soloists

FLOW Symphony is the second work that I have composed for Sejong Soloists, after *Overstory Overture* that the ensemble premiered in New York and Seoul in March 2023. *FLOW Symphony* is scored for string orchestra, electronics, and AI enhancement. The ca. 15-minute piece is inspired by the “flowing” nature of rivers, constant in the rush or trickle of water but also everchanging through always-different droplets, in the slowly evolving interaction between water and rocks and riverbanks, and in our changing perception as we watch and listen to a river run by. I rediscovered these “river-esque” qualities in September 2023 as I started to work on this composition. I was staying in a remote cabin in a mountainous part of Vermont (U.S.A.) when I was attracted to the gentle, beautiful sounds of a river close by. By spending hours listening to it, I was amazed at how many layers of sound I could perceive – beyond the initial impression of pleasant sameness – as my mind grew stiller and my senses opened up. Soon each stone sounded a different tune as water caressed it, a tilt of the head changed the overall tone quality, and drawing attention to near or far activity revealed a symphonic richness of counterpoint and rhythm. I was so attracted to this river that I returned a few weeks later with a battery of recording equipment and spent two days listening, moving, and capturing river sound from diverse angles, distances and positions. These hours of recordings became one source of sound for *FLOW Symphony* and also provided a guide to the composition itself. I worked with Sejong Soloists in New York to “translate” the sound and feel of the river into instrumental language, and then worked in my studio back in Boston to create hybrid blends of strings and water, as well as new sounds that extend and connect both.

FLOW Symphony proposes a “musicalized” version of this process of discovering the river’s sonic secrets. The piece is organized into eight sections that increasingly reveal inner patterns and musical potential found in the river. Starting with the river sound itself, more and more subtle details emerge as the rushing currents morph into rapid string passages, always propelled by a constantly developing melody, evolving finally into a texture that is very calm but also swarming with active detail. This is not a long piece, but the musical and emotional journey is extensive.

To enhance the interplay of natural and musical sounds in *FLOW Symphony* as well as to provide a new kind of everchanging musical “flow,” we created an AI system especially for this work. Designed and programmed by Manaswi Mishra, a PhD researcher at the MIT Media Lab, “FLOW AI” serves two functions for: first, it reacts to live ensemble playing in parts of the piece and adds unusual hybrid sonorities in appropriate but surprising ways; and second, by using a new “AI Radio” system developed in our group at MIT, it allows an online version of the composition to play out differently at each hearing, preserving the essential feel and “flow” of my music while allowing listeners to dial in changes to duration, complexity and overall feel. The first “AI Radio” version of *FLOW Symphony* can be experienced at QR Code*, and a final version will be available in Spring 2025. I hope that these novel AI enhancements, added to the flowing melodies, overlapping harmonies, pulsating rhythms and twinkling textures of *FLOW Symphony*, will leave listeners as captivated, refreshed and intrigued as I was while listening to “my” Vermont river.

— ©Tod Machover

* AI Radio for
FLOW Symphony,
MIT Media Lab



Daniel Cho
Violin

Appointed in 2021 as the first concertmaster of the Hamburg Philharmonic State Orchestra, Korean-American violinist Daniel Cho has been acclaimed as “a violinist with musicality and lyricism of the Judeo-Russian school”. He won numerous international competitions, notably claiming the top prize at the Max Rostal Competition in 2019. As a soloist, he has performed with orchestras such as the Hamburg Philharmonic State Orchestra, Hamburger Camerata, Sejong Soloists, and the Bucheon Philharmonic. In 2010, he had his debut recital at Weill Hall in Carnegie Hall, followed by his European debut in 2013 at the Musée du Louvre in Paris.

A passionate chamber musician, Daniel Cho toured South America with the Sejong Chamber Players, and as a founding member of the Bordone String Quartet, he performed at Alice Tully Hall in Lincoln Center and Greene Space in New York City. Globally sought-after as a guest concertmaster, he has shared the stage with conductors such as Sir Antonio Pappano, Ivan Fischer, Christoph Eschenbach, Kent Nagano, Michael Tilson Thomas, and Alan Gilbert. His engagements span various orchestras, including the Bavarian State Orchestra, NDR Elbphilharmonie Orchestra, NDR Radiophilharmonie, Orchestra of the Deutsche Oper Berlin, Verbier Festival Orchestra, and the Budapest Festival Orchestra.

A student of Hyo Kang, Kolja Blacher, David Chan, and Yu Jeong Lee, Daniel Cho received his bachelor's degree from The Juilliard School and his master's degree from Hochschule für Musik “Hanns Eisler” Berlin. He performs on the “Salomon” Antonio Stradivari violin (1695), generously loaned from a private sponsor.

Tod Machover
Composer/Conductor

Called “America’s most wired composer” by *The Los Angeles Times* and “a musical visionary” by *The New York Times*, Tod Machover’s career has been marked by a commitment to pushing the boundaries of traditional artistic and cultural norms. He is Muriel R. Cooper Professor of Music & Media at the MIT Media Lab, where he also directs the Opera of the Future group and is Academic Head of the Media Arts & Sciences graduate program. Before coming to MIT, Machover studied with Elliott Carter and Roger Sessions at The Juilliard School, and was the first Director of Musical Research at Pierre Boulez’s IRCAM in Paris.

Tod Machover’s compositions, commissioned and performed by elite ensembles, opera houses, and esteemed soloists worldwide, have received numerous prizes and awards, including a Chevalier of Arts et Lettres accolade from the French Culture Ministry and being named *Musical America’s* Composer of the Year. In spring 2024, he was elected to the American Academy of Arts and Sciences. Machover is known for developing new technologies for music, from Hyperinstruments that enhance performance expressivity, to Hyperscore that opens musical creativity for everyone, to numerous sonic strategies for promoting health and wellbeing, to radical and rewarding applications of musical AI. Machover is especially celebrated for his groundbreaking operas including



the AI-infused *VALIS* (1987; revised 2023), the audience-interactive *Brain Opera* (1996), and the robotic *Death and the Powers* (2010), a Pulitzer Prize finalist. His *Schoenberg in Hollywood* (2018) was performed in Shenzhen, China in November 2023 and will travel to Los Angeles in spring 2025, and he is currently working on his next opera, *The Overstory*, based on Richard Powers' Pulitzer Prize-winning novel about the relationship between humans and the non-human world (specifically trees!). Machover lectures and writes frequently about music and its widest potential, and two book chapters – *AI and Musical Discovery* (MIT Press) and *Composing the Future of Health*, in "Music and Mind" edited by Renée Fleming (Viking) – were both published in spring 2024.
