

Absolventen- konzert Komposition

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Studierender bei Johannes Maria Staud

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15:00 Uhr

Kleines Studio

Universität Mozarteum

Mirabellplatz 1

Programm

Hold! for String Quartet

This piece, **Hold! for String Quartet**, was composed at a time when my interest in the concept of shapes began to intertwine with the construction of pitch material. Particularly in the final section, I sought to integrate clear pitch motifs with various morphological motifs, such as zigzag shapes and linear forms.

The composition is structured into three distinct sections, each employing a slightly different methodological approach. These approaches reflect a confluence of various influences and theoretical considerations that I was exploring at the time.

In the final section, the integration of pitch and morphological motifs highlights the core of my compositional intent, blending precise musical ideas with abstract shapes to create a cohesive and dynamic piece.

Solid Things for Four Instruments

Originally composed for a large ensemble, **Solid Things for Four Instruments** underwent a transformation to better realize its intended character with a smaller ensemble focused on percussion and keyboard instruments. This adaptation was driven by the belief that a more intimate and percussive setting would more effectively convey the piece's essence.

Similar to **Hold!**, this composition extends the exploration of combining morphological motifs with pitch motifs. Unlike in **Hold!**, where this technique is prominently featured only in the final section, **Solid Things** employs it consistently throughout the entire piece.

The title, **Solid Things**, reflects the nature of the pitch motifs used in this composition. These motifs are perceived as fixed blocks, constructing the piece in a solid, structured manner, thus giving an impression of robustness and stability.

Bleached for Piano Quintet

Composed for and dedicated to Ensemble Mono, **Bleached for Piano Quintet** finds its origins in a duo piece for violin and piano. While writing this piece, I found myself revisiting the somewhat antiquated concept of melody. I say “found myself” because, at the time of composition, I didn't consciously perceive it as such.

This work also carries a theoretical impetus. I experimented with a serial technique, modified to fit my own approach. However, this modification was not entirely new; it was, in fact, a very old form of variation.

The title, **Bleached**, reflects a sense of personal anxiety that I was experiencing at the time. This underlying emotion is subtly woven into the fabric of the composition, providing an additional layer of depth and introspection.

Hwik[mik] for Ensemble

Hwik[mik] for Ensemble represents a departure from my previous approaches. While maintaining my established morphological concepts, this piece explores a different perspective on morphology. Previously, I conceived shapes as the contours of sound masses formed by the accumulation of pitch particles. In this piece, however, I aimed to investigate shapes created by elements other than pitch. I also sought to consider shapes that are not particle-based.

The title, **Hwik[mik]**, is derived from a Korean onomatopoeia that denotes a swift and nimble movement, akin to the sound of a quick breeze. Through this title, I intended not to convey any deeper implications but rather to capture the physical characteristics of the work. The piece embodies the agile and dynamic qualities suggested by its name, exploring new dimensions of morphological expression.

Alle Angaben basieren auf den in der Abteilung für PR & Marketing eingegangenen Programmvorlagen!