



THE UNIVERSITY OF
MEMPHIS.

Rudi E. Scheidt School of Music

Haena Jeong

Voice performance

Doctoral Chamber Recital

MAY 5, 2026 | 7:30 PM

Harris Concert Hall

Rudi E. Scheidt School of Music
Jacob Allen, Interim Director
College of Communication and Fine Arts
Deb Burns, Dean

PROGRAM

Akrostichon - Wortspiel

Unsub Chin (1961 -)

- I. Versteckspiel
- II. Das Rätsel von den drei magischen Toren
- III. Die Spielregel - sträwkcür tieZ
- IV. Vier in fünf Strophen
- V. Domifare S
- VI. Das Beliebigkeitsspiel
- VII. Aus der alten Zeit

Violin	Sebas Gaviria
Viola	Andrew McGuire
Bass	Garrett Kirk
Flute	Catherine Balsamo
Oboe	Jesus Salazar
Clarinet	Hugh Shihao Zhu
Mandolin	Jay Shepherd
Piano	Dr. Alex Benford
Harp	Frances Cobb
Percussion	Erin Duke
	Colton Jeffrey Renfrow
Conductor	Dr. Stephen Karr

INTERMISSION

Camille Caludel - Into the Fire

Jake Heggie (1961 -)

- Prelude: Awakening
1. Rodin
 2. La Valse
 3. Shakuntala
 4. La petite châtelaine
 5. The Gossips
 6. L'age mûr
 7. Epilogue: Jessie Lipscomb visits Camille Claudel, Montdevergues Asylum, 1929

Arcadia String Quartet	
Violin I	Cecelia Erbe
Violin II	Dário Oliviera
Viola	Andrew McGuire
Cello	Miriam Henderson

PROGRAM

Akrostichon-Wortspiel

by Unsuk Chin

Unsuk Chin's *Akrostichon-Wortspiel* can be understood as a journey through the evolving states of the voice—one that moves from presence to dissolution. Rather than presenting a fixed narrative, the work unfolds as a sequence of transformations, in which language, sound, and identity are continuously constructed and deconstructed.

Through this lens, the piece may be heard as a progression of seven conceptual stages:

I. Hide and Seek — Existence

The work begins with a sense of emergence. Sounds appear and disappear unpredictably, as if the voice is searching for its own presence. Fragments of language flicker in and out of clarity, suggesting a state in which identity is not yet fully formed.

The voice here is elusive—playful, unstable, and constantly shifting between being heard and being hidden.

II. The Puzzle of the Three Magic Gates — Choice

At this stage, the music takes on a more structured yet enigmatic quality. The idea of “gates” suggests pathways, decisions, and the possibility of multiple directions.

The voice navigates a labyrinth of sounds, as if confronted with choices that shape its trajectory. Yet these choices are not entirely rational—there is an element of mystery and unpredictability that resists clear resolution.

III. The Rules of the Game (sdrawkcab emiT) — Order

Here, a sense of system and logic begins to emerge. Patterns, repetitions, and reversals create the impression of an underlying structure—almost like a game governed by rules.

However, the idea of “time backwards” destabilizes this order. What seems structured is also disoriented, as if the framework itself is being questioned. The voice operates within constraints, yet those constraints remain fluid and reversible.

PROGRAM

IV. Four Seasons in Five Verses — Structure

This section suggests a broader, almost cyclical organization. References to seasons evoke natural order and temporal flow, while the “five verses” introduce a poetic and formal dimension.

The voice moves through contrasting characters and atmospheres, reflecting an attempt to create coherence. Yet even within this apparent structure, instability persists beneath the surface.

V. Doremifare S — Language

Language itself becomes the central focus. Familiar elements—solmization syllables, phonetic patterns—are presented, but in altered and fragmented forms.

The voice engages with language not as communication, but as material. Meaning dissolves into sound, and sound becomes an object of play, manipulation, and reinvention.

VI. The Game of Chance — Collapse

At this point, control begins to break down. The sense of order established earlier gives way to unpredictability and fragmentation. Rhythms become irregular, gestures more abrupt, and the voice appears increasingly unstable. What once felt like a system now behaves like chance—suggesting a collapse of structure and intention.

VII. From the Old Time — Dissolution

The final stage moves toward disappearance. References to the past emerge, but they are distant, distorted, and incomplete.

The voice no longer asserts itself with clarity. Instead, it fades into ambiguity—no longer fixed, no longer defined. What remains is a trace: a memory of sound, rather than sound itself.

PROGRAM

Camille Claudel: Into the Fire

by Jake Heggie

Text by Gene Scheer

Camille Claudel: Into the Fire may be heard as a memory-driven narrative framed by Claudel's final years in confinement. The cycle opens not with external action, but with an inner awakening—suggesting a return to the past through recollection. From this point, the work unfolds as a sequence of tableaux closely linked to Claudel's sculptures, tracing an arc from artistic emergence and passionate love to rupture, public scrutiny, and ultimate isolation.

With the exception of the Epilogue, each movement resonates with a specific sculpture, allowing Claudel's artistic output to function as both subject and mirror of her lived experience. While the dates of these works do not align strictly with a linear timeline, the cycle creates a clear dramatic trajectory: encounter, passion, intimacy, loss, social intrusion, abandonment, and, finally, silence.

Prelude: Awakening

The cycle begins in a state of suspension. The music suggests stillness, distance, and the faint stirring of consciousness. This “awakening” can be understood as Claudel in the asylum—her voice emerging from isolation, reaching back toward memory.

Rather than a literal narrative scene, the Prelude functions as a psychological threshold: the moment in which past and present begin to overlap. What follows may be heard as recollection—fragmented, vivid, and emotionally charged.

I. Rodin (Bust of Rodin, 1898)

The first memory takes shape in the figure of Auguste Rodin. He appears as mentor, collaborator, and overwhelming artistic force. The music conveys fascination and intensity, already tinged with imbalance.

Rodin is not only a person but a catalyst—his presence reshapes Claudel's artistic identity while quietly destabilizing it.

PROGRAM

II. La Valse (The Waltz, 1900)

Inspired by the sculpture of two entwined dancers, this movement embodies sensuality and motion. The music flows with elegance, yet beneath the surface lies a growing instability.

Love and artistic creation become inseparable. The dance suggests unity, but also foreshadows loss of control—as if the embrace cannot be sustained.

III. Shakuntala (Vertumus and Pomona, 1905)

This movement reflects an idealized vision of love and reconciliation. The music is expansive and lyrical, evoking a timeless, almost mythic atmosphere.

Yet this moment feels suspended outside reality. It represents longing rather than permanence—an image of what might be, rather than what will endure.

IV. La Petite Châtelaine (1895)

Centered on the sculpture of a young girl, this movement introduces stillness and inwardness. The tone shifts toward introspection, vulnerability, and memory.

Often interpreted as touching on themes of innocence and loss (including the suggestion of Claudel's pregnancy and its aftermath), this moment feels intimate and fragile—time briefly held in suspension.

V. The Gossips (The Chatterboxes, 1897)

The outside world enters decisively. The music becomes sharp, restless, and rhythmically charged, reflecting the relentless energy of rumor and judgment.

Claudel is no longer defined solely by her art or her relationship, but by how she is perceived. Social pressure begins to erode her stability, and the seeds of isolation take hold.

PROGRAM

VI. L'Âge mûr (Age of Maturity, 1902)

The emotional and dramatic climax of the cycle. The sculpture depicts a man being drawn away from a younger woman toward an older figure—widely associated with Rodin's departure from Claudel.

The music is intense and fragmented, capturing the moment of rupture. Love collapses, identity fractures, and Claudel's artistic and personal worlds are irreversibly altered. This stands as both a masterpiece and a point of no return.

VII. Epilogue: Jessie Lipscomb visits Camille Claudel, Montdevergues Asylum, 1929

The cycle returns to the present. Years after her institutionalization, Claudel is visited by her friend Jessie Lipscomb.

The music is stripped down, distant, and restrained. Time has passed, but resolution has not come. The voice that once burned with creative intensity now exists in a space of quiet endurance. Rather than offering closure, the work ends in ambiguity. The voice remains—but transformed, fragile, and removed from the world that once shaped it.

PROGRAM

Camille Claudel: Into the Fire

Heggie, Jake Heggie. *Camille Claudel: Into the Fire*.

Text by Gene Scheer. San Francisco: Bent Pen Music, 2011.

Distributed by Bill Holab Music.

Akrostichon-Wortspiel

Chin, Unsuk Chin. *Akrostichon-Wortspiel*.

London: Boosey & Hawkes, 1991.

Websites

Heggie, Jake Heggie. "Camille Claudel: Into the Fire."

Accessed May 2026. <https://jakeheggie.com>

Chin, Unsuk Chin. "Works."

Accessed May 2026. <https://www.unsukchin.com>

Boosey & Hawkes. "Akrostichon-Wortspiel."

Accessed May 2026. <https://www.boosey.com>

COMMITTEE

Dr. Stephen Karr, chair and cognate

Dr. Jeremy Orosz

Dr. Joseph Hanson

Professor Matthew Burns

Haena Jeong is a student of Professor Matthew Burns. This recital is given in partial fulfillment of the requirements for a Doctorate of Musical Arts degree.