

# barbican

## Hera Hyesang Park and Bretton Brown

Fri 1 Mar 7.30pm  
Milton Court Concert Hall

**Classical Music**  
Concert programme



# Important information



## When does the concert start and finish?

This concert begins at 7.30pm and finishes at about 9.10pm, with a 20-minute interval.



## I'm running late!

Latecomers will be admitted if there is a suitable break in the performance.



## Please...

Switch any watch alarms and mobile phones to silent during the performance.



## Please don't...

Take photos or recordings during the performance – save it for the curtain call.



## Use a hearing aid?

Please use our induction loop – just switch your hearing aid to T setting on entering the hall.



## Need a break?

You can leave at any time and be readmitted if there is a suitable break in the performance, or during the interval.



## Looking for refreshment?

Bars are located on Levels 1 and 2. Pre-order interval drinks to beat the queues.



## Looking for the toilets?

The nearest toilets, including accessible toilets, are located on Levels G, 1 and 2.



## Carrying bags and coats?

Drop them off at our free cloak room on Level -1.

# Hera Hyesang Park and Bretton Brown

Fri 1 Mar 7.30pm, Milton Court Concert Hall

**Hera Hyesang Park** soprano  
**Bretton Brown** piano

**Francesco Santoliquido** 'L'assiolo canta' from  
*I canti della sera*

**Germaine Tailleferre** 'L'oiseau des îles' from  
*Pancarte pour une porte d'entrée*

**Samuel Barber** 'The Crucifixion' from *Hermit  
Songs*

**Doo-Nam Cho** 새타령 (Song of the Birds)

**Samuel Barber** 'The Daisies' from *Three Songs*,  
Op 2

**Alma Mahler** 'Ich wandle unter Blumen' from  
*Fünf Lieder*

**Olivier Messiaen** 'Le collier' from *Poèmes  
pour Mi*

**Ottorino Respighi** 'Musica in horto' from *Deità  
silvane*

**Doo-Nam Cho** 뱃노래 (Boat Song)

**Robert Schumann** Venetianisches Lied I from  
*Myrthen*

**Gioacchino Rossini** 'Anzoleta avanti la regata',  
'Anzoleta co passa la regata' & 'Anzoleta dopo  
la regata' from *La regata veneziana*

*Interval 20 minutes*

Produced by the Barbican

---

Programme produced by Harriet Smith  
All information correct at time of printing  
Printed by APS Group on Edixion Offset  
FSC Mix Credit

**André Caplet** 'L'adieu en barque' from *Cinq  
ballades françaises*

**Hyo-Won Woo** 가시리 (Are you going?)

**Cecilia Livingston** 'Paula Modersohn-Becker'  
from *Breath Alone*

**Trad French (arr Benjamin Britten)** *Fileuse*

**I-Sang Yun** 고풍의상 (Beautiful Old-fashioned  
Clothes)

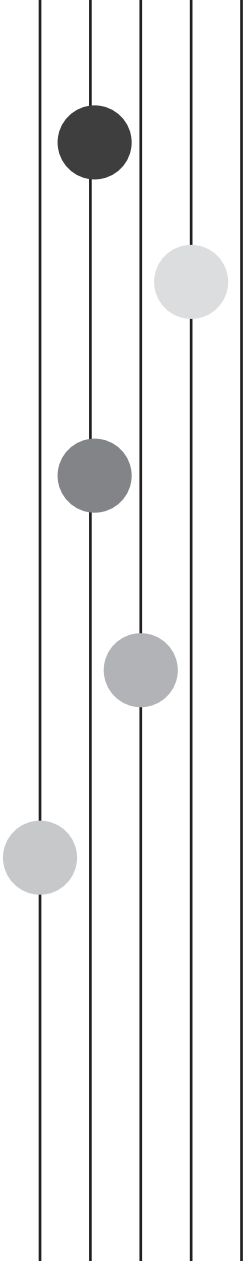
**Thomas Frederick Dunhill** 'The Cloths of  
Heaven' from *The Wind Among the Reeds*

**Errollyn Wallen** *Jesus on a Train*

**Un-Yung La** 시편 23편 (Psalm 23)



The City of London  
Corporation is the founder  
and principal funder  
of the Barbican Centre



**Soprano Hera Hyesang Park and pianist Bretton Brown present a daringly wide-ranging recital that celebrates both Hera's South Korean heritage and songs by composers as varied as Schumann and Errollyn Wallen.**

*When I am Hera* was released in 2020, the album helped introduce Hera Hyesang Park to a worldwide audience, showcasing her sincerity and unique versatility across a wide range of operatic repertoire. The album also included two songs in Hera's native Korean to mark a notable milestone: that Hera is the first singer of Asian descent to be signed by the record label DG.

As Hera and I began talking about creating a recital together, we knew we wanted to continue with our programming where *I am Hera* left off, sharing her multifaceted artistry with audiences, this time through song. The result is a programme that celebrates her heritage, her abiding faith and her gifts as a storyteller.

At the programme's heart is music by Korean composers: I-Sang Yun, Doo-Nam Cho, Hyo-Won Woo and Un-Yung La. Their songs are rich in references to Korea's history, which Hera and I try to explain in notes that accompany the texts and translations. Simple and familiar symbols (birds, boats, cloth) are taken from these songs and interwoven with kindred pieces from the West – the deeper themes these symbols represent transcend borders and reflect Hera's own journey across hemispheres.

There are other stories here, too: Rossini's *La regata veneziana* is a nod to Hera's great success as Rosina in *The Barber of Seville* at Glyndebourne and her breakthrough role as Fiorilla in *Il Turco in Italia* at the Juilliard (where Hera and I first met as students).

Just as important is her commitment to centring the work and experiences of women, which forms a theme throughout the programme, perhaps most notably in the song 'Paula Modersohn-Becker', about the pioneering, yet little-known, German Expressionist painter. Taken from Canadian composer Cecilia Livingston's song-cycle *Breath Alone*, this song not only appears on Hera's new disc for DG, *Breathe*, but will be heard in concert in Britain for the first time on this recital tour – a tour which also marks Hera's own UK recital debut.

© Bretton Brown

**'Instead of making myself perform a list of songs that might impress others ... I want to take a chance on myself and perform songs that resonate with my core values.'**

**Hera Hyesang Park**

## Francesco Santoliquido

(1883–1971)

'L'assiolo canta' from *I canti della sera*  
(1908)

Vieni! Sul bosco splende serena  
la notte dell'estate e l'assiolo canta.  
Vieni, ti voglio dir' quel che non dissi mai.  
E sul sentiero fioriscono le stelle,  
magici fiori.  
Inoltriamoci insieme e là nel folto ti dirò

perchè piansi una triste sera che non c'eri.

Inoltriamoci insieme. Un mistero c'invita,  
Odi: l'assiolo canta.

Francesco Santoliquido

## Germaine Tailleferre

(1892–1983)

'L'oiseau des îles' from *Pancarte pour une porte d'entrée* (1962)

Comme il partait à l'aventure un oiseau des  
îles  
me dit deux ou trois mots dans son langage  
avec l'accent le plus bizarre qu'il y ait eu en  
fait d'amour.

Robert Pinget (1919–97)

## Samuel Barber (1910–81)

'The Crucifixion' from *Hermit Songs*  
(1952–3)

At the cry of the first bird  
They began to crucify Thee, O Swan!  
Never shall lament cease because of that.  
It was like the parting of day from night.  
Ah, sore was the suffering borne  
By the body of Mary's Son,  
But sorer still to Him was the grief  
Which for His sake  
Came upon His Mother.

from *The Speckled Book*, trans. by Howard  
Mumford Jones (1892–1980)

## The Owl Sings

Come! Over the forest the summer night  
Shines serenely and the Scops owl sings.  
Come, I want to tell you what I never said.  
And above the path stars blossom,  
Magic flowers.  
Let's go together and there in the thicket I'll  
tell you  
why I cried one sad evening when you  
weren't there.  
Let's go together. A mystery invites us,  
Listen: the Scops owl sings.

Translation © Bretton Brown

## The Tropical Bird

As he set out on an adventure, a tropical bird  
said two or three words to me in his language  
with the strangest accent that ever was on  
matters of love.

Translation © Bretton Brown

## Doo-Nam Cho (1912–84)

### 새타령

새가 새가 날아든다 온갖 새가 날아든다  
남영에 대봉새야 오동잎에 봉황새야

상사병에 기러기야 고국 찾는 접동새야

짙을 지어 원앙새야 배 띄우는 갈매기야  
에루후아 좋고좋다 봄이로다 봄이로다  
어루후아 좋고좋다 봄이로다 봄이로다  
야아 ~ 삼천리 강산에 새소식 왔다고

산천에도 펄럭펄럭 창파에도 펄럭펄럭  
새가 새가 노래한다 무슨 새가 노래하나  
종달새 비비배배 부엉새는 부엉부엉  
비둘기는 구굴구굴 딱구린 딱따르르  
삐국새는 삐국삐국 꾀꿀새는 꾀꿀꾀꿀  
에루후아 좋고좋다 봄이로다 봄이로다  
어루후아 좋고좋다. 봄이로다 봄이로다  
야아~ 삼천리 강산에 새소식 왔다고

숲에서도 딩동댕동 들에서도 딩동댕동

Hee-Kyung Park

### Song of the Birds

Birds, birds fly in. All kinds of birds are flying  
in –

A big bird in Namyong<sup>1</sup>; a phoenix on a  
Paulownia<sup>2</sup> leaf.

The wild goose is homesick, the Scops owl  
seeks its homeland.

Two mandarin ducks, gulls leading ships out  
to sea.

Eruhua, it's good, it's spring, it's spring.

Eruhua, it's good, it's spring, it's spring.

Yaaa, the birds bring news o'er mountains  
and streams, far and wide.<sup>3</sup>

Fluttering over the mountains, over the waves  
A bird is singing. What kind of bird?

The lark – twee-twee; the owl – tu-who;;

The pigeon – trrr-trrrr; the woodpecker –  
tak-tak;

The cuckoo – cuk-cuk; the owl – ki-ki;

Eruhua, it's good, it's spring, it's spring.

Eruhua, it's good, it's spring, it's spring.

Yaaa, the birds bring news o'er mountains  
and streams, far and wide.

Ding-dong in the forest, ding-dong in the  
fields.

Translation © Hera Hyesang Park and Bretton  
Brown

<sup>1</sup> a southern region in Korea

<sup>2</sup> A genus of trees native to East Asia, whose  
hardwood is used to create the soundboard of  
musical instruments throughout China, Japan and  
Korea, including the gayageum, a plucked zither.

<sup>3</sup> The Korean text refers to samcheonri, or 3,000  
ri (ri being the ancient measurement of the  
'Chinese mile'). 3,000 ri is roughly 1,200 km – the  
approximate breadth of the Korean peninsula.  
This measurement emphasises how far the birds  
travel to bring their good news.

## Samuel Barber

### 'The Daisies' from Three Songs, Op 2 (1927)

In the scented bud of the morning – O,  
When the windy grass went rippling far,  
I saw my dear one walking slow,  
In the field where the daisies are.  
We did not laugh and we did not speak

As we wandered happ'ly to and fro;  
I kissed my dear on either cheek,  
In the bud of the morning – O!  
A lark sang up from the breezy land,  
A lark sang down from a cloud afar,  
As she and I went hand in hand  
In the field where the daisies are.

James Stephens (1880–1950)

**Alma Mahler (1879–1964)**  
'Ich wandle unter Blumen' from *Fünf Lieder*  
(publ 1911)

Ich wandle unter Blumen  
Und blühe selber mit,  
Ich wandle wie im Traume  
Und schwanke bei jedem Schritt.

O halt mich fest, Geliebte!  
Vor Liebestrunkenheit  
Fall' ich dir sonst zu Füßen  
Und der Garten ist voller Leut'!

Heinrich Heine (1797–1856)

**I stroll under flowers**

I stroll under flowers  
And bloom alongside them,  
I wander as if in a dream  
And sway with every step.

O hold me tight, beloved!  
Otherwise, I'll fall at your feet  
Drunk with love  
And the garden is full of people!

Translation © Bretton Brown

**Olivier Messiaen (1908–92)**  
'Le collier' from *Poèmes pour Mi* (1936–7)

Printemps enchaîné, arc-en-ciel léger du  
matin,  
Ah! mon collier!  
Ah! mon collier!  
Petit soutien vivant de mes oreilles lasses,  
Collier de renouveau, de sourire et de grâce,  
Collier d'Orient, collier choisi, multicolore,

aux perles dures et cocasses!  
Paysage courbe, épousant l'air frais du matin,

Ah! mon collier! Ah! mon collier!  
Tes deux bras autour de mon cou, ce matin.

Olivier Messiaen

**The Necklace**

Linked spring, light morning rainbow,

Ah! my necklace!  
Ah! my necklace!  
Small, lively support for my tired ears,  
Necklace of renewal, smiles, grace,  
Necklace of the East, chosen necklace,  
prismatic,  
Of hard, comical pearls!  
Curved landscape, marrying the fresh  
morning air,  
Ah! my necklace! Ah! my necklace!  
Your two arms around my neck, this morning.

Translation © Bretton Brown

**Ottorino Respighi (1879–1936)**  
'Musica in horto' from *Deità silvane* (1917)

Uno squillo di cròtali clangenti  
Rompe in ritmo il silenzio dei roseti,

Mentre in fondo agli aulenti orti segreti

**Music in the Garden**

A blast of clangorous castanets!  
Breaks in rhythm the silence of the rose  
gardens,  
While at the foot of secret, fragrant beds



Gorgheggia un flauto liquidi lamenti.  
La melodia, con tintinnio d'argenti,  
Par che a vicenda s'attristi e s'allieti,  
Ora luce di tremiti inquieti,  
Or diffondendo lunghe ombre dolenti:  
Cròtali arguti e canne variotocche!,

Una gioia di cantici inespressi  
Per voi par che dai chiusi orti rampolli,

E in sommo dei rosai, che cingon molli  
Ghirlande al cuor degli intimi recessi,

S'apron le rose come molli bocche!

Antonio Rubino (1880–1964)

A flute warbles in liquid lamentation.  
The melody, with its tinkling of silver,  
That by turns saddens, then gladdens,  
Now lights up with restless trembling,  
Now diffuses long, aching shadows:  
Sharp castanets and reeds brought to life  
with different touches!,  
A joy of unexpressed hymns  
For you, from the offshoots of the closed  
gardens,  
And at the peak of the rose bushes, where  
soft garlands wreath the heart of the  
intimate recesses,  
Roses open like soft mouths!

Translation © Bretton Brown

<sup>1</sup> In classical antiquity, a crotalum (Ancient Greek: krotalon) was a kind of clapper or castanet used in religious dances by groups in Greece and elsewhere, including the Korybantes.

## Doo-Nam Cho

뱃노래

푸른 하늘에 물새가 춤춘다  
에야 데야 어서 노 저어라 임찾아 가자  
두둥실 배 띄워 청춘을 싣고서  
여기는 황포강 노을이 붉고나  
에야 데야 어서 노 저어라 임 찾아 가자  
아득한 창파만리 임계신곳 어디런가

맑은 달빛이 물위에 춤춘다  
에야 데야 어서 노저어라 고향에 가자  
순풍에 돛달고 파도를 헤치며  
바라다 보며는 하늘도 멀고나  
에야 데야 어서 노 저어라 고향에 가자  
아득한 수로만리 고향산천 어디런가

Seok Ho

## Boat Song

Waterfowl dancing in the blue sky.  
Hey deya, come on, row, let's go find him.  
Floating boat, full of youths,  
Here, on the Huangpu River<sup>1</sup> the sunset is red.  
Hey deya, come on, row, let's go find him.  
Somewhere in the distance – ten thousand ri  
over the wide, clear sea<sup>2</sup>

Bright moonlight dances on the water.  
Hey deya, come on, row, let's go home.  
Sailing through the breeze and the waves,  
Looking at the faraway sky  
Hey deya, come on, row, let's go home.  
Somewhere on the distant waterway – my  
hometown, the mountains and streams I  
know.

Translation © Hera Hyesang Park and Bretton Brown

<sup>1</sup> The Huangpu is a 113 km-long river flowing north through Shanghai. It is the biggest river in central Shanghai.

<sup>2</sup> A way of emphasising the distance [man ri – 10,000 Chinese miles (as in 'Song of the Birds')].

**Robert Schumann (1810–56)**  
**'Leis' rudern hier' (Venetianisches Lied I)**  
from *Myrthen* (1840)

Leis' rudern hier,  
mein Gondolier!  
Die Flut vom Ruder sprüh'n so leise  
Lass, dass sie uns nur  
vernimmt, zu der wir zieh'n!  
O könnte, wie er schauen kann,  
Der Himmel reden – traun,  
Er spräche vieles wohl von dem,  
was Nachts die Sterne schau'n!

Nun rasten hier,  
mein Gondolier!  
Ins Boot die Ruder! sacht!  
[Sacht] auf zum Balkone  
schwing' ich mich,  
Doch du hältst unten Wacht,  
O, wollten halb so eifrig  
Nur dem Himmel wir uns weih'n,  
Als schöner Weiber Diensten – trau'n,  
Wir könnten Engel sein!

German translation by Ferdinand Freiligrath  
(1810–76)

**Gioacchino Rossini (1792–1868)**  
***La regata veneziana: Tre canzoni in***  
***dialetto veneziano (Péchés de vieillesse,***  
**Vol I)**

**1 Anzoleta avanti la regata**  
Là su la machina xe la bandiera varda,  
la vedistu, vala a ciapar.  
Co quela tornime in qua sta sera,  
o pur a sconderte ti pol andar.  
In pope, Momolo, no te incantar.

Va, voga d'anema la gondoleta  
nè el primo premio te pol mancar,  
va là, recordite la to Anzoleta  
che da sto pergolo te sta a vardar.  
In pope, Momolo, no te incantar.  
In pope, Momolo, cori a svolar.

**Row gently here (Venetian Air)**

Row gently here,  
My gondolier,  
So softly wake the tide,  
That not an ear,  
On earth, may hear,  
But hers to whom we glide.  
Had Heaven but tongues to speak, as well  
As starry eyes to see,  
Oh, think what tales 'twould have to tell  
Of wand'ring youths like me!

Now rest thee here,  
My gondolier,  
Hush, hush, for up I go,  
To climb yon light  
Balcony's height,  
While thou keep'st watch below.  
Ah! Did we take for Heaven above  
But half such pains as we  
Take, day and night, for woman's love,  
What Angels we should be!

Thomas Moore (1779–1852)

**Anzoleta before the regatta**  
There, on the machina<sup>1</sup> the flag is flying,  
You've seen it, now go for it.  
Bring that back to me tonight,  
Or don't bother coming back at all.  
In the prow of the boat, Momolo, don't  
dawdle.  
Go, row with all your heart  
And you can't miss first prize,  
Go, remember your Anzoleta,  
Who's watching you from this balcony.  
In the prow, Momolo, don't dawdle.  
In the prow, Momolo, fly!

<sup>1</sup> A wooden, canopied platform set up on the Grand Canal near the end of the regatta course. On the stage stand the Venetian authorities who will award the winner of the boat

## 2 Anzoleta co passa la regata

I xe qua, vardeli,  
povereti i ghe da drento,  
ah contrario tira el vento,  
i gha l'acqua in so favor.

El mio Momolo dov'elo?  
Ah lo vedo, el xe secondo.  
Ah! che smania! mi confondo,  
a tremar me sento el cuor.

Su coragio, voga, voga,  
prima d'esser al paletto  
se ti voghi, ghe scometo,  
tutti indrio ti lassarà.

Caro, par che ei vola,  
el li magna tutti quanti,  
meza barca l'è andà avanti,  
ah capisso, el m'a vardà.

## 3 Anzoleta dopo la regata

Ciapa un baso, un altro ancora,  
caro Momolo, de cuor;  
qua destrachite che xe ora de  
sugarte sto sudor.  
Ah t'ho visto co passando  
su mi l'ocio ti a butà  
e go dito respirando:  
un bel premio ciaparà,

Sì, un bel premio in sta bandiera,  
Che xe rossa de color;  
gha parlà Venezia intiera,  
la t'a dito vincitor.

Ciapa un baso, benedeto  
a vogar nissun te pol,  
de casada, de tragheto  
ti xe el meglio barcarol.

Count Carlo Pepoli (1796–1881)

*Interval 20 minutes*

## Anzoleta as the regatta passes

Here they are, look at them,  
The poor things, they go hard,  
Ah, the wind is pulling against them,  
But the water's in their favour.  
Where is my Momolo?  
Ah, I see him, he's in second.  
Ah! What agitation! I'm all muddled up,  
I feel my heart tremble.

Courage, row, row,  
Before reaching the paletto<sup>1</sup>,  
If you row, I bet,  
You'll leave all the others behind.

My darling, he seems to be flying,  
He's devouring the rest,  
He's pulled half a boat's length ahead,  
Ah, I understand, he saw me.

<sup>1</sup> A wooden goal-post in the Grand Canal –  
whichever boat circles the paletto first has a good  
chance of winning the entire race.

## Anzoleta after the regatta

Take a kiss, and another,  
Dear Momolo, from the heart;  
Rest here now from  
Drying your sweat.  
Ah, I saw you throw a glance  
Up at me as you passed  
And I said with a sigh:  
He'll get a lovely prize ...

Yes, this flag is a lovely prize,  
It's red,  
And it will tell all of Venice  
That you've been named the victor.

Take a kiss, dear one  
No one rows better than you.  
Of private boats, of ferries<sup>1</sup> –  
You're the best gondolier.

<sup>1</sup> In Venice there were once two types of  
gondoliers: those who worked for noble or wealthy  
families (*i barcaroi de casada*), or those who  
instead acted as *tragheto* (transport) – they were  
the taxi drivers of the time.

Translation © Bretton Brown and Francesca  
Sara Toich

**André Caplet (1879–1925)**  
**'L'adieu en barque' from *Cinq ballades françaises* (1919)**

C'est l'heure où le château s'endort, l'heure où  
les rames sont si belles,  
où l'hirondelle entraîne l'or du soir jusqu'au  
plus bleu du ciel,

où je cache le paysage à mes yeux tout  
remplis d'amour.  
Je m'en vais, pleurs de mon visage. – Quittons  
ces rames pour toujours!

Paul Fort (1872–1960)

**Farewell on a Boat**

This is the hour when the castle falls asleep,  
when the oars are so beautiful,  
when the swallow takes the gold of evening  
up to the bluest blue of the sky,

when I hide the landscape in my eyes all full  
of love.  
I'm going, tears on my face. – Let us leave  
these oars forever!

Translation © Bretton Brown

**Hyo-Won Woo (born 1974)**

가시리  
가시리  
가시리잇고  
나난  
위중즐가  
태평성대  
날러는  
엇디살라고  
날  
바리고  
가시리잇고

Goryeo folksong

**Are you going?**  
Are you going?  
Are you really going?  
Nnn.  
Peaceful –  
Calm –  
How would I  
be able to live?  
Me –  
You're leaving me, abandoning me.  
Will you really go?

Translation © Hera Hyesang Park

**Cecilia Livingston (born 1984)**  
**'Paula Modersohn-Becker' from *Breath Alone***

it did not free me to leave him  
everyone said I was selfish  
fear is selfish

\*

the white bedroom of birches, our faces cold,  
the warmth of us under clothes – sometimes  
chocolate, a blanket – until darkness  
rolled on top of the light, leaving only  
the small breathing spaces of stars

\*

imagining him naked, even as he stood there,  
naked

\*

The studio smells of wood smoke.  
The birds ask their same questions.  
My hands are stained with his face.  
\*

there's failure in every choice  
my eyes went black, I held the brush,  
choking on a thread of song  
\*

two white lights:  
snow on the birches  
\*

the source of light  
is the painter's body  
\*

We pulled the table out to the verandah,  
Set out the blue dishes.  
My dress as round as the billowing cloth.  
I'm looking for something I can't find.  
This makes me strangely satisfied.  
It fills me with time.

All my life I've been saying grace  
for hunger: invisible, smelling of earth,  
heavy as cattle down a darkening field,  
their bodies pushing their heads close to the  
ground,  
their necklaces of bells.

Anne Michaels (born 1958)

**arr Benjamin Britten (1913–76)**  
**'Fileuse' from *Chansons populaires***  
**(publ 1946)**

Lorsque j'étais jeunette, je gardais les  
moutons,  
Tirouli, tiroula, tirouli, tiroulou,  
Tirouli, tiroula, tirouli, rouli, roule.  
N'étais jamais seulette à songer par  
les monts.

Tirouli, etc.  
Mais d'autres bergerettes avec moi  
devisaient.  
Tirouli, etc.  
Parfois de sa musette un berger nous  
charmait.

**The Spinner**

When I was oh so young, I watched the  
sheep,  
Tra la la la,  
Tra la la.  
I was never left all alone to dream of the  
mountains.

Tra la la ...  
But the other shepherdesses chatted with me.

Tra la la ...  
Sometimes a shepherd charmed us with his  
accordion.

Tirouli, etc.  
Il nous faisait des rondes, joli' rondes d'amour.

Tirouli, etc.  
Mais me voilà vieille, reste seule toujours.  
Tirouli, etc.!

Traditional

Tra la la ...  
He did the rounds with us, the lovely rounds  
of love.  
Tra la la ...  
But now I'm old, and I am still alone.  
Tra la la!

Translation © Bretton Brown

## I-Sang Yun [윤이상] (1917-95)

고풍의상  
하늘로 날을듯이  
길게 뽑은 부연 끝 풍경이 운다  
치마끝 곱게 느리운  
주름에 반월이 숨어  
아른아른 봄 밤이  
두견이 소리처럼 깊어 가는 밤  
곱아라 고와라 진정 아름다운지고  
호장 저고리 하얀 동정이  
화안히 밝도소이다  
열두폭 긴 치마가  
사르르르 물결을 친다  
그대는 어느 나라의  
고전을 말하는 한 마리 호접 호접인양  
사뿌시 춤추라  
아미를 숙이고 나는 이 밤에  
옛날에 살아 눈 감고  
거문고줄 골라 보리니  
가는 버들인양 가락에 맞춰  
흰 손을 흔들지어다

Jihun Jo [조지훈] (1920-68)

**Beautiful Old-Fashioned Clothes**  
The long eaves with their curved tips  
Seem to fly  
Into the sky.  
The half moon is hidden by the beaded  
blinds.  
A shimmering spring night.  
The gentle sounds of the cuckoo fill the deep  
night.  
Beautiful, beautiful, there is true beauty  
here -  
The sleeves<sup>1</sup>, the jacket<sup>2</sup>, the collar<sup>3</sup>  
Are all white as stars,  
The wide skirt<sup>4</sup>  
Gently waving.  
You recall the old stories,  
Dancing like a butterfly,  
Your eyes downturned.  
On this beautiful night,  
I'll be the one  
To pluck the string of the zither<sup>5</sup>,  
Moving my hands in rhythm to the tune  
Like a willow.

Translation © Hera Hyesang Park and Bretton Brown

<sup>1</sup> The hojang (호장) is the sleeve of the jeogori.  
<sup>2</sup> The jeogori (저고리) is a garment covering the arms and upper body that is part of the traditional hanbok (한복)  
<sup>3</sup> The dongjeong (동정) is a removable white collar that is part of the jeogori.  
<sup>4</sup> The chima (치마) is the long skirt, traditionally worn with the hanbok. Basic forms date back as far as 37 BCE.  
<sup>5</sup> The geomungo (거문고) is a Korean fretted bass zither, traditionally an instrument for scholars' self-cultivation. It is plucked with a bamboo stick and played with a weight made from cloth.

## Thomas Frederick Dunhill

(1877–1946)

*'The Cloths of Heaven' from The wind  
among the reeds (publ 1905)*

Had I the heavens' embroidered cloths  
Enwrought with golden and silver light  
The blue and the dim and the dark cloths  
Of night and light and the half-light,  
I would spread the cloths under your feet:  
But I, being poor, have only my dreams;  
I have spread my dreams under your feet;  
Tread softly because you tread on my  
dreams.

William Butler Yeats (1865–1939)

## Errollyn Wallen (born 1958)

*Jesus on a Train*

Rolling hills go past this place I'm in,  
Rolling land reminds me that I can  
Fall from grace.

Half this world will eat their sandwiches,  
So confident that life was and shall remain  
So sure, so sure.

The middle of the night finds him crying,  
And the stone is covered in blood,  
Children huddle from bullets raining down  
And so hungry.

And while you talk I see pain buried deep in  
your lips  
And on your hand gold tells me  
Nothing about love.  
Still we're sure, so sure.  
Oh, sure.

So sure.

Rolling hills go past this place I'm in  
Rolling land reminds me that I can  
Fall from grace.  
Rolling hills,  
Yet we're still so sure.

Errollyn Wallen

## Un-Yung La (1922-93)

### 시편 23편

여호와는 나의 목자시니  
내게 부족함이 없으리로다

그가 나를 푸른 풀밭에 누이시며  
쉴 만한 물 가로 인도 하시는도다  
내 영혼을 소생시키시고 자기 이름을 위하여  
의의 길로 인도 하시는도다.

내가 사막의 음침한 골짜기로 다닐 지라도

해를 두려워하지 않을 것은  
주께서 나와 함께 하심이라  
주의 지팡이와 막대기가 나를 안위하시나이다.  
주께서 내 원수의 목전에서 내게 상을 차려 주시고

기름을 내머리에 부으셨으니 내 잔이 넘치나이다

내 평생에 선하심과 인자 하심이  
반드시 나를 따르리니  
내가 여호와의 집에 영원히 살리로다  
—아멘—

### Psalm 23

The Lord is my shepherd;  
I shall not want.

He maketh me to lie down in green pastures:  
he leadeth me beside the still waters.  
He restoreth my soul and for his name's sake  
He leadeth me in the paths of righteousness.

Yea, though I walk through the valley of the  
shadow of death  
I will fear no evil:  
For Thou art with me;  
Thy rod and Thy staff comfort me.  
Thou preparest a table for me in the presence  
of mine enemies:  
Thou anointest my head with oil; my cup  
runneth over.  
Surely goodness and mercy shall follow me  
All the days of my life:  
and I will dwell in the house of the Lord  
forever.  
Amen.





© Bruno Grandi

## Hera Hyesang Park

Soprano Hera Hyesang Park is celebrated not only for her exquisite voice and stagecraft, but for the deeper ideas embodied in her work. Originally from South Korea, she studied at the Juilliard School and brings a cosmopolitan outlook to her music, combining her Korean roots and Western life experience. Her lyric coloratura voice carries both immaculate technique and a wide variety of tonal colours. Live performance and recordings are, for her, an act of self-discovery and a means of emotionally honest connection with others.

In the early part of 2024 her season highlights include the release of her second album, *Breathe*, issued last month on DG (with whom she has had an exclusive contract since 2020); this combines operatic classics by Rossini, Verdi and Massenet with contemporary works by Luke Howard, Cecilia Livingston, Hyowon Woo and Bernat Vivancos. She performs repertoire from

*Breathe* at this year's Seoul Fashion Week and in recital at Seoul's Lotte Concert Hall. Other current highlights include a gala concert with the New York Philharmonic conducted by Gustavo Dudamel at David Geffen Hall. In June she sings the role of Despina (*Così fan tutte*) with the Opéra de Paris; she gives recitals with pianist Andrés Sarre at the Palacio Municipal de Álamos, Mexico, and with pianist Bretton Brown here at the Barbican Centre and at Stoller Hall in Manchester, UK. She also makes her debut with the London Philharmonic Orchestra and holds a mini-residency at Cedars Hall in Somerset.

In her fast-rising career, she has appeared at the Metropolitan Opera, New York, Glyndebourne Festival, Opéra de Paris, Berlin Staatsoper, Bayerische Staatsoper and with the Münchner Rundfunkorchester. Her roles have included Rosina (*The Barber of Seville*), Musetta (*La bohème*), Amore (*Orfeo ed Euridice*), Pamina (*The Magic Flute*), Susanna (*The Marriage of Figaro*), Adina (*L'elisir d'amore*), Aldimira (*Sigismondo*) and Violetta Valéry in the 2020 world premiere of Marina Abramović's *7 Deaths of Maria Callas*. She has also performed as a soloist in concerts with the New York Philharmonic and Los Angeles Opera.

Hera Hyesang Park's first album, *I am Hera*, was released on DG in 2020, and combines pieces by classical greats alongside works by Korean composers Joowon Kim and Un-Yung La.

She studied at Seoul National University before earning her Artist Diploma in Opera Studies at the Juilliard School, subsequently earning a place on the Metropolitan Opera's Lindemann Young Artist Development Program. Her career honours included prizes in Plácido Domingo's Operalia Competition and the Gerda Lissner Foundation International Competition, as well as the Hildegard Behrens Foundation Award.



© Arthur Moeller

## Bretton Brown

Japanese American pianist Bretton Brown enjoys a diverse career as song accompanist, chamber musician, and coach. He lives in London and made his debut here in 2016, accompanying Renée Fleming at Wigmore Hall. Further song recital appearances include Carnegie Hall, Amsterdam Concertgebouw and the Edinburgh International Festival. His performances have been broadcast by the BBC, Bayerischer Rundfunk and Sirius XM.

This season he tours the UK with Hera Hyesang Park and the US with Julia Bullock. His season began at the Aix-en-Provence Festival, where he prepared the world premiere of *Picture a day like this*, the newest opera by Sir George Benjamin and Martin Crimp. He has worked closely with George Benjamin for over a decade, including as répétiteur/coach for the world premiere of *Lessons in Love and Violence* (Royal Opera House, Covent Garden) and subsequent productions across Europe, as well as

the American and Canadian premieres of *Written on Skin*. He has performed as a guest artist with the Mahler Chamber Orchestra, including at the BBC Proms, the Berliner Philharmonie and the Hamburg Elbphilharmonie, with Benjamin conducting, and he also played Ligeti's *Kammerkonzert* with members of the MCO at Aix. Future engagements with Benjamin include staged and concert performances of both *Written on Skin* and *Picture a day like this*.

This year he also returns to Dutch National Opera as répétiteur/coach for Ellen Reid's *The Shell Trial*, his third production and second world premiere with the company. He has also prepared the world premiere of *Zauberland*, written for Julia Bullock, and assisted Renée Fleming in the preparation of André Previn's final work, *Penelope*, written for her.

As a coach, he has prepared singers for performances of principal roles at many of the world's major opera houses and festivals, including the Metropolitan Opera, Royal Opera House, Covent Garden, Wiener Staatsoper, Salzburg Festival and Glyndebourne Festival, and for concert performances at the Venice Biennale, Edinburgh International Festival and the BBC Proms.

Committed to the development of younger artists, Bretton Brown is on faculty at Guildhall School of Music & Drama, where he teaches pianists, coaches singers and has curated several innovative song projects. He was Visiting Professor of Collaborative Piano at the Oberlin Conservatory of Music and has held multiple residencies as a guest artist at the Amsterdam Conservatory. Beginning this summer, he will lead the resident artist programme of the Lakes Area Music Festival in Minnesota.

Raised in Kentucky, Bretton Brown studied at Yale, the New England Conservatory and the Juilliard School.

# With thanks

**The Barbican sparks creative possibilities and transformation for artists, audiences and communities – to inspire, connect, and provoke debate.**

As a not-for-profit, we need to raise 60% of our income through fundraising, ticket sales and commercial activities. With the help of our generous supporters, we are able to share the work of some of the most inspiring and visionary artists and creatives, enabling the widest possible audience to experience the joy of the arts.

There are many ways you can support the Barbican, including by making a donation, joining our programme as a sponsor, or becoming a Member. To find out more and join our community, please visit [barbican.org.uk/join-support/support-us](http://barbican.org.uk/join-support/support-us) or contact [development@barbican.org.uk](mailto:development@barbican.org.uk).

## **Founder and Principal Funder**

The City of London Corporation

## **Major Supporters**

Calouste Gulbenkian  
Foundation (UK Branch)  
Kiran Nadar Museum of Art  
SHM Foundation  
The Terra Foundation  
for American Art  
Tia Collection

## **Leading Supporters**

Trevor Fenwick and Jane Hindley  
Marcus Margulies

## **Programme Supporters**

Goodman Gallery  
Romilly Walton Masters Award  
Jack Shainman Gallery  
The Rudge Shipley Charitable Trust

## **Director's Circle**

James and Louise Arnell  
Farmida Bi CBE  
Jo and Tom Bloxham MBE  
Philippe and Stephanie Camu  
Cas Donald  
Alex and Elena Gerko  
Trevor Fenwick and Jane Hindley

Professor Dame Henrietta L Moore  
Sir Howard Panter and  
Dame Rosemary Squire  
Sian and Matthew Westerman  
Anonymous (1)

## **Corporate Supporters**

Audible  
Bank of America  
Bloomberg  
BMO  
Bolt Burdon Kemp  
Campari  
Google Arts & Culture  
Linklaters LLP  
Norton Rose Fulbright  
Osborne Clarke  
Pinsent Masons  
Searchlight Pictures  
Slaughter and May  
Sotheby's  
Standard Chartered  
Taittinger  
UBS  
Vestiaire Collective

## **Trusts & Grantmakers**

Acción Cultural Española (AC/E)  
The African Arts Trust  
The Ampersand Foundation  
Art Fund  
Bagri Foundation  
CHK Foundation  
Cockayne – Grants for the Arts  
John S Cohen Foundation  
Company of Arts Scholars  
Charitable Trust  
Fluxus Art Projects  
Helen Frankenthaler Foundation  
High Commission of Canada  
in The United Kingdom  
Institut français du Royaume-Uni  
Korean Cultural Centre UK  
Kusuma Trust UK  
London Community Foundation  
Mactaggart Third Fund  
Maria Björnson Memorial Fund  
US Embassy London

*We also want to thank Barbican patrons, members and the many thousands who made a donation when purchasing tickets.*

## **Barbican Board**

Tom Sleigh *chair*  
Sir William Russell *deputy chair*  
Tobi-Ruth Adebekun *deputy chair*  
Randall Anderson  
Munsur Ali  
Stephen Bediako OBE  
Farmida Bi CBE  
Tijs Broeke  
Zulum Elumogo  
Wendy Mead OBE  
Mark Page  
Alpa Raja  
Dr Jens Riegelsberger  
Professor Jane Roscoe  
Irem Yerdelen  
Despina Tsatsas  
Michael 'Mikey J' Asante MBE

## **Barbican Centre Trust**

Farmida Bi CBE *chair*  
Robert Glick OBE *vice chair*  
Tom Bloxham MBE  
Stephanie Camu  
Tony Chambers  
Cas Donald  
David Kapur  
Ann Kenrick  
Kendall Langford  
Tom Sleigh (*ex-officio*)  
Claire Spencer AM (*ex-officio*)  
Sian Westerman  
Sir William Russell

## **Directors Group**

Claire Spencer *CEO*  
Natasha Harris *director of development*  
Ali Mirza *director of people and inclusion*  
Sarah Wall *head of finance and business administration*  
Cornell Farrell *acting director for buildings and renewal*  
Jackie Boughton *director of commercial*  
Jo Daly *senior executive assistant to CEO*

# Events coming up we think you might like



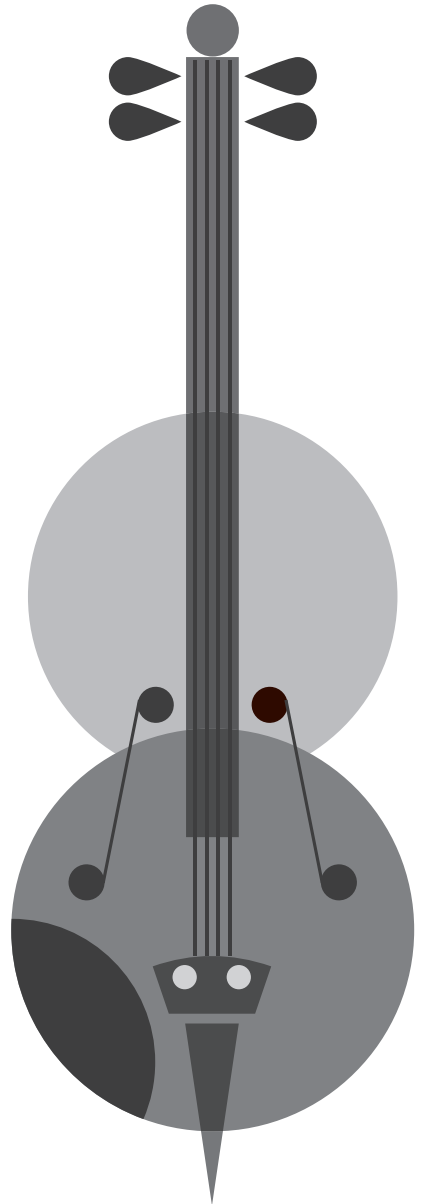
© James Bort

**Fatma Said and  
Joseph Middleton**  
Wed 22 May, Milton Court



© Vern Evans

**Los Angeles Philharmonic/  
Dudamel: Fidelio**  
Mon 3 Jun, Hall



Book now at [barbican.org.uk](https://www.barbican.org.uk)