



Breathmark

Suejin Jung

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| | Kyong Mee Choi | |
| 1 | Until Heard | 10:33 |
| | Claude Debussy | |
| 2 | Les sons et les parfums tournent dans l'air du soir | 4:18 |
| 3 | Ce qu'a vu le vent d'Ouest | 4:06 |
| | Frédéric Chopin | |
| 4 | Barcarolle, Op.60 | 9:12 |

Jarosław Kapuściński

Side Effects

5	Birds Landing	1:17
6	Earth Mover	1:37
7	Dock	2:44
8	Canoe	1:39
9	Beach Comber	0:59
10	Waterslide	0:53
11	Cemetery	1:47
12	Harvest	1:21
13	Bridge	1:22
14	Icebreaker	2:47

Jean-Philippe Rameau

15	Le rappel des oiseaux	3:05
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Scott Ordway

16	Breathmark	10:56
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Total playing time 58m46s

About this album

Nature is my sanctuary and source of creative energy; I retreat to it whenever I find myself overwhelmed by stress or questioning my purpose. The grandiose, expansive, and symbolic styles in the music of Rameau, Chopin, and Debussy depict what I see and feel in nature—joy, hope, and love.

I am transported into nature when I play my piano part in Kyong Mee Choi's, musique concrete composition "Until Heard," which features raw recordings and electronically produced sounds of nature. My organic senses are revitalized in ways piano acoustics alone have never done.

When I came across Jarosław Kapuściński's audio-visual composition "Side Effect," I immediately fell in love with its incredible marriage of sound and visual landscape. The music follows ten short videos, each shot 150 meters above ground in Poland by photographer and pilot Kacper Kowalski. The aerial view reveals beautifully how humans and nature can coexist symbiotically and aesthetically.

The feature "Breathmark" track (Goodmesh Concours 2020 Entry Project) explores our collective need to address the climate crisis and social injustice. It was a collaboration between myself, as the pianist and creative director, composer Scott Ordway, animator Qi Lu, and dancer Jada German. After completing this project, I knew there was more to be done.

The reality of the climate crisis today leaves us in a dissonant environment: extreme hurricanes, endangered species, ice sheets melting, accidental, but devastating wildfires. To put together this hour-long musical puzzle, I mixed the standard repertoires of Rameau, Chopin, and Debussy with new contemporary music—an interesting juxtaposition of what nature represented for composers back then and now. The blended tones of classical and contemporary music with other forms of art, express the inexpressible: harmony in this cacophonous world.

My mixed emotions of awe, mystery, dream, trepidation and hope for nature and humanity have been strung together in this multimedia program. It is a deep dive into exploring our unique, magical relationship with the natural world.

I hope my Breathmark album will bring awareness to the climate crisis and social injustices—and inspire change. I believe that the mysterious forces of awe, spirituality, and beauty we feel when we confront nature is a collective experience. The music I present reminds us of our unique relationship with nature.

Let's nurture it one breath at a time.

Suejin Jung

A visionary concert pianist and interdisciplinary artist, Suejin Jung enjoys a distinctive international career. Her passion for immersing in innovative projects that reveal profound truths about human nature, and our ability to imagine and interpret has led her to create numerous multimedia projects that explore and unite sound, visuals, and media. "Breathmark", a collaborative project between herself as the pianist and creative director, composer Scott Ordway, animator Qi Lu, and dancer Jada German, illustrated themes of climate crisis and social injustice and won first prize in the 2020 Goodmesh Concours in the Netherlands. Her upcoming album with the TRPTK recording label echoes this topic further dedicated to the topic of nature. Through collaborations across different artistic fields supported by grants including the New York Foundation for the Arts, Suejin has been able to imbue new life to classical repertoires.

As a multi-faceted performer, she has been invited to perform as a collaborative pianist at festivals such as Music Academy International (Mezzano, Italy), Ecoles d'Art Américaines de Fontainebleau (France), Music in the Vineyard (Norway) and New York International Piano Competition. She serves as an official piano collaborator at the California State University of Fullerton. She has been a featured soloist with Ensemble Calliopée (France), Ruse Philharmonic Orchestra

(Bulgaria), Rutgers Symphony Orchestra, The Discovery Orchestra, Virtuosi Brunesis Orchestra (Italy), and her performances have been broadcasted and live-streamed on PBS and The Strad.

Suejin received bachelor's and master's degrees from the Juilliard School, where she was a student of Julian Martin, Matti Raekallio, and Joseph Kalichstein as a recipient of Kamiya Sisters, Paul Jacobs Memorial, and G.G. Ulmer Memorial Scholarships. She was an artist-in-residence at Fondation des Etats-Unis in Paris, France as a recipient of the 2019-2020 Harriet Hale Woolley Scholarship. She pursued Stage de Perfectionnement at the Ecole Normale de Musique de Paris working closely with Anne Queffelec during this time. She is currently a Doctoral candidate at the Rutgers University Mason Gross School of the Arts.

As an educator, Suejin has served as a faculty member at Drew University, Rutgers University Extension Division, New York Music School, and PS 11 in Manhattan as an Education Outreach Fellow through the Juilliard School. Suejin is a Steinway Education Partner and currently based in Orange County, California.



Goodmesh Concours launched in 2020 amidst the global pandemic. Our goal was to invite musicians to collaborate with artists outside their art form and create a performance based on the topic "Body Respect", questioning what it means to respect a body, one's own or someone else's. Suejin Jung, in collaboration with dancer Jada German, perfectly hit the brief and amazed the jury with their thought-provoking, sensitive, yet incredibly well-executed work "Breathmark". Touching on essential subjects such as climate change, the global pandemic, racism and police brutality, the artists didn't shy away from stepping outside the box- both artistically and personally. At Goodmesh, we are very proud of Suejin and the path she is forging with her debut album.







TRPTK

Our goal is to create immersive experiences through sound. By creating an acoustic hologram, we try to give you the illusion of being at the world's most beautiful concert halls and churches – all without ever leaving your listening room.

No costs or efforts are spared to seize that magical moment in which music is being created, and bring it home to you in the highest quality possible. Why? Simply because this is how music is supposed to be experienced: fresh and alive, not canned and with a stale aftertaste of conservation. To us, music is life, and should be lived to the fullest in an authentic and uncompromising way. Through these recordings, we bring you closer to the music than you've ever imagined. The devil is in the details, and the ability to catch those makes all the difference between good quality and excellent quality. Listening to our recordings, you're able to perceive every breath, every bowing, every movement with astonishing clarity. Not only do you hear the music, you hear the music as it's being created. This adds a human dimension to your listening experience, connecting you instantly and instinctively with artists from all over the world.

The basis for all our recordings is our Optimised Omnidirectional Array (OOA) of microphones, which I developed for my Master's Degree in Audio Engineering in 2013. The aim of OOA is to create a truly accurate image of the soundstage, while retaining uncoloured transparency in the tonal characteristics of the recording. This means, in musical terms, that every little detail of the original performance and its acoustic surroundings is accurately recorded, and perfectly reproduced.

We choose our artists not just by their ability to amaze us. We're eager to collaborate with musicians and composers who walk that fine line between renewing genres and connecting to audiences. Together with them, we can achieve our goal of creating daring recordings that stay loyal to the idea of always aiming for the highest quality possible. Because at TRPTK, we bring you not just the sound, but the core of music.

Brendon Heinst founder, recording and mastering engineer at TRPTK

Equipment used on this recording

Microphones

Josephson C617 with Microtech Gefell MK103.1 capsules
DPA 4041-SP & DPA 4006A

Microphone preamplifiers

Millennia HV-3D-8

AD/DA conversion

Merging Technologies Hapi
Merging Technologies Anubis
Grimm Audio CC2 master clock

Monitoring

KEF Blade Two
KEF LS50 Meta
Hegel H30
Hegel C55

Cabling

Furutech custom microphone cables
Furutech custom loudspeaker cables
Furutech custom power cables
Grimm Audio TPR8 breakout cables

Tuning

JCAT Optimo 3 Duo
JCAT M12 Switch Gold
JCAT NET Card XE
Computer Audio Design GC3
Pura The Sauropoda Line Conditioner

PURA
POWER SUPPLIES

KEF
INNOVATORS IN SOUND

HEGEL
MUSIC SYSTEMS

FURUTECH
PURE TRANSMISSION

W
WEISS

Grimm | AUDIO

JCAT

Credits

Recording & mastering engineer **Brendon Heinst**

Editor **Hans Erblich**

Piano technician **Charles Rademaker**

Liner notes **Suejin Jung**

Artwork **Brendon Heinst**

Recording dates **June 21st and 22nd 2022**

Recording location **Studio 1, Muziekcentrum van de Omroep, Hilversum (NL)**

Recording format **11.2MHz 1bit in 5.1.4-channel immersive**