



A CELEBRATION OF THE MUSIC OF KOREA

HAMKKE WE SING

Dec 2nd. 2024 7:30pm
Rock Hall Auditorium

〈Conductor〉
Elizabeth Beavers

〈Piano〉
Kim Barroso

〈Daegeum〉
Woosung Jung

〈Soprano〉
Jina Jang

Temple university graduate conductor's
chorus and guests

Students from the
Korean school of Southern New jersey

@Artwork by Jimin Jun

Conductor's Note

Hello and Welcome to *Hamkke We Sing, A Celebration of the Music of Korea!*

This concert has been a year in the making, inspired by my love for South Korea and the power of choral music to unite people across cultures. Having lived and worked in South Korea for over six years, I've experienced its beauty firsthand and felt compelled to share its choral music. This repertoire deserves celebration not only for its inherent artistic value but also because it remains underrepresented in the global choral canon. Inter-cultural experiences like this foster respect, broaden perspectives, and bring us closer together - hence our title, *Hamkke*, which means "together."

With the support of the Presser Graduate Music Award, I spent 30 days in South Korea this past summer exploring its rich musical heritage and dynamic choral scene. My goal was to bring those findings to life here at Temple University. It has been a joy collaborating with local Korean and American musicians including Jina Jang, Woosung Jung, the Korean School of Southern New Jersey, and the guests joining our choir and I am deeply grateful for the music we've made together.

During my time in Korea, I had the privilege of connecting with conductors, composers, and scholars, attended many excellent choral performances, and was exposed to a wealth of repertoire. Selecting just five pieces for tonight's program was a challenge, as the full breadth of the Korean choral canon cannot be captured in such a limited scope. Korean choral music spans far beyond folk songs to arrangements like "Arirang," encompassing art songs, contemporary compositions, non-idiomatic pieces, and innovative works that blend tradition with modernity. With this program, we aim to showcase not only Korea's rich musical heritage but also the creativity of its composers, who are forging exciting new directions. For further exploration, please use the QR code at the end of your program, which links to a growing database of Korean choral pieces.

I am a white American not of Korean descent, and by no means an expert. However, I am a passionate advocate for Korean choral music and believe that non-Korean choirs can perform this repertoire successfully with dedication to learning it well and singing it sincerely and authentically. Just as choirs worldwide perform works in European languages, they can embrace Korean. The Korean choral scene is too vibrant and significant to overlook, and its representation in the US is essential. As white supremacist ideologies gain traction, it is important for non-Korean conductors and singers to integrate and uplift this music. The experts that I met consistently emphasized that their music carries universal themes that can resonate with people of all different cultures.

Thank you for being part of this celebration. May tonight's music remind us of the beauty we create *hamkke* - together!

~Elizabeth

Acknowledgements

I would like to express my deepest gratitude to the **Korean people** who supported me during my time in Korea and graciously taught me about their beautiful culture. Your generosity, kindness, wisdom, and patience have profoundly touched me. I carry your lessons and your spirit with me always. Thank you.

Tonight's program is part of a project made possible by **The Presser Foundation** through their Graduate Music Award. I am sincerely grateful to The Presser Foundation for believing in my vision to share Korean music and unite people through choral art.

A heartfelt thank-you to everyone who contributed to the success of this project. To the **conductors, composers, and experts** who generously shared their time and knowledge with me - whether in Korea, here in the United States, or virtually - I am honored to have learned from you. Observing your artistry, hearing your insights, and gaining a deeper understanding of Korean choral music has been a privilege. I look forward to following and supporting your future work as you continue to shape the world of music.

Jin Byun
Eileen Chang
Hyeyoung Cho
Soojin Cho
Min Sung Choi
Seokmoon Choi
Sharon Hartz
Tom Hong
Young Sang Hong
Helen Jang

Minhye Jang
Suyoung Jegal
Namkyu Jung
Inje Kim
Kieun Kim
Minji Kim
Hyun Kook
Changho Lee
Hyun Seop Lee
Jung Ae Lee

Minji Lee
Hankuy Lim
Suyeon Park
Zion Park
Paul Shin
Jung-Min Sung
Hyowon Woo
Euijoong Yoon

Thank you **Jina Jang** for always believing in me, making connections with many of the other incredible artists involved in this project, and for sharing your beautiful voice and spirit.

Thank you, **Jimin Jun**, for sharing your vocal talents and stunning flyer artwork.

To all the **collaborators** who contributed their art to this project, thank you for your time, talent, and dedication. Special thanks to **Vice Principal Angela Jung, Joshua Yoon**, and the wonderful **students of the Korean School of Southern New Jersey** for their enthusiasm and participation. Thank you to **Kim, Joohee**, and **Kay** for your artistry, and to **Woosung Jung** for generously sharing your craft both here and around the world.

Thank you, **Dr. Minji Kim**, for your expertise and diction help.

To the **singers**, it has been a true joy celebrating Korean music with you. From the very beginning, you approached this project with open minds and hearts, and I am incredibly proud of all that we accomplished together. You have beautifully demonstrated that music transcends borders, and through your hard work, you have performed it authentically and with excellence.

Thank you to our **listeners**, whether joining us in person or online. Your presence and voices have played a vital role in making this project a success. We are deeply grateful for your support - thank you!

I would like to express my heartfelt gratitude to **my teachers**, both past and present. Thank you, **Dr. Paul Rardin**, for supervising my work toward the Presser Award, for your encouragement, and for your invaluable teaching. I have grown tremendously during my Master's studies, both through our academic work together and by observing your humanity and leadership. It has truly been an honor.

Thank you, **Dr. Mito Andaya Hart**, for your guidance on both of my recitals, your mentorship, and your teaching. You inspire me and make me so proud to be a woman in this field.

To my **family and friends**, thank you for your unwavering support. A special thank you to **my loving parents** for always supporting me, my musical education, and my path in life.

To my loving husband, **Jusang**, we're almost at the end of this two-and-a-half-year chapter of long-distance marriage. Thank you for being there for me through the challenges and uncertainties. Your constant support, including helping behind the scenes with this work, means the world to me. I love you and can't wait to be with you again.

The Presser Foundation

Theodore Presser, passionate about music, left his fortune to establish The Presser Foundation after his death in 1925. Initially focused on scholarships, building support for music organizations, and aiding retired teachers, the Foundation has expanded its focus to include diverse music genres, grants, and collaboration with other funders. From 1995 to 2021, it distributed over \$80 million to support music education and organizations, all while adhering to Presser's original intent.

Hamkke We Sing
A Celebration of Korean Music

Temple University Graduate Conductors Chorus

Elizabeth Beavers, conductor

Kim Barroso, pianist

Non Mea Sed Tua

Isong Lee (b. 1997)

Isong Lee, piano vocal solo

Milyang Arirang

Suyoung Jegal (b. 1981)

Adrianna Barnett, soprano

Julian Nguyễn, tenor

Love Song in Winter

Paul Shin (b. 1967)

Cheongseong-gok

Traditional

Woosung Jung, daegeum

Samulnori Percussion Ensemble

Traditional

Students of the Korean School of Southern New Jersey

Golden Grass

Hyeyoung Cho (b. 1969)

Woosung Jung, daegeum

Kay Meyer, oboe

Kim Barroso and Joohee Kim, piano

Evocation

Hyeyoung Cho

Jina Jang, soprano

Joohee Kim, piano

Alleluia

Hyowon Woo (b. 1974)

Roberto Guevara, tenor

Arirang

Hyowon Woo

Woosung Jung, daegeum

Students of the Korean School of Southern New Jersey

Program Notes and Texts

Non Mea Sed Tua

Isong Lee, a composer from South Korea, is currently studying at Temple University in Philadelphia. Coming from a family rooted in music and art, his path has been uniquely diverse, including experiences in geology, service in the Korean Army, and work in a tea business. Ultimately, Isong's passion for music led him to pursue composition abroad in the United States. He will graduate in December of 2024 and is eager to collaborate with individuals from diverse backgrounds, bringing his rich life experiences and cultural heritage to his work.



마음 깊은 곳의 참소함이 나를 밤마다 깨울 때
Every night an accuser from my heart wakes me up,

혼자 흘리는 눈물만으로 버티곤 해요
I get through it with tears shed alone.

이런 것일 줄은 몰랐죠 주의 뜻대로 살려는게
I didn't know how hard following my Lord's path is.

모든 존재 다 떠나가고 혼자 남았네요
I walk alone on this path.

내게 주어진 외로운 삶 속에 감당키 힘든 고통만 가득하네요
Pain is overwhelming in lonely days I have received.

아버지 이름 부르며 고꾸라지면
I call out your name falling on my face,

조용한 새벽만 내 몸을 덮네
Only the quiet dawn covers me.

Non mea voluntas, sed tua fiat.
Not my will, but yours be done.

내 뜻대로 마옵시고 주 뜻대로 하옵소서
Do not by my will, but by your will

나의 고통을 제발 알아주소서
My Lord, please know my pain.

주여 이 잔을 내게서 지나게 하소서
please let this cup pass me.

아버지 이름 부르며 원하는 것은 아버지의 뜻대로
But all I want by calling your name is only what you will.



Milyang Arirang

Suyoung Jegal is a graduate of the Master's Program at Hansei University's Graduate School of Performing Arts. As a representative of the Etsheim Orchestra, she has contributed to numerous performances, including the Christmas cantata *Carneus*. Her diverse musical achievements span creative popular songs, concert albums, and original compositions, including the acclaimed *Flower of Time*.

"Milyang Arirang" is the choir's opener for its bold lyrics, "Look at me!" - a fitting call for viewers to notice the cultural richness of Korea. This piece is a *pyeon-gok*, or arrangement, of a traditional *minyo*, folk song, from the city of Milyang. The original tune, celebrated for its *shikimsae*, melodic ornamentation, is a cherished part of Korean cultural identity.

Composer Suyoung Jegal reimagines "Milyang Arirang" by blending the traditional melody with global influences and adding modern lyrics, shown below in indentation. The arrangement transitions from a rhythm reminiscent of Korean patterns in compound meter, to expressive counterpoint reflective of longing, to a lively *bossa nova* rhythm, symbolizing joy and love. This vibrant fusion of styles evokes the feeling of a musical while honoring the authenticity of the original folk song. "Milyang Arirang" is a testament to the enduring power of Korea's musical heritage, reinterpreted for a contemporary audience.

날좀보소 날좀보소 날좀보소
Look at me, look at me, look at me

동지선달 꽃 본 듯이 날 좀 보소
As you look at a flower in the middle of winter, please look at me

아리아리랑 쓰리쓰리랑 아라리가 났네, 아리랑 고개로 넘어간다
Ari-ari-rang, suri-suri-rang, ara-ri-ga-nat-ne, going over the Arirang mountain pass

예쁜 나의 공주님 누구
Pretty, my princess who

사랑이 되어 주세요
please become my love

영원한 나의 반쪽
Is my forever half

정든 임 찾아서
Find my beloved

어디서 찾아 헤메나
Where am I going to find her

오 내 사랑 나의 정든 임
Oh my love, my beloved

멋진 나의 왕자님 누구
Cool my prince who

어이 계시나
Where are you

영원한 나의 반쪽
Is my forever half

오 내 사랑 나의 정든 임
Oh my love, my beloved

여기서 기다릴게요
I'll wait here

내 사랑 영원히 그대
My love forever you

그대 내 마음속에 영원히
You're in my heart forever

오시는데 인사를 못해
Although [my sweetheart] has arrived I cannot say hello

행주 치마 쪽 입에 물고 빙긋
Just put the flap of my apron in my mouth and grin

Love Song in Winter

Composer **Paul Shin**, also known by the pseudonym Appoggiatura, describes himself as a “modern classical composer.” He believes that avant-garde music evolves in tandem with shifts in the philosophy of fundamental science. Guided by this principle, Shin seeks to develop musical techniques that express his unique perspectives on nature, particularly focusing on concepts of time, dimension, and consciousness.

In “Winter Love Song,” Shin sets the poetry of **Jung-Hee Moon** (b. 1947), a trailblazer in the literary world. Moon is recognized as the first woman in Korea to publish poetry independently. Over her distinguished career, she has received prestigious honors, including the Modern Literature Award and the Sowol Poetry Award, Sowol being another poet we will meet later in the program. Shin handles Moon’s figurative and romantic text with unusual harmonies, sweeping piano figures, and conversational choral phrases.



눈 송이 처럼

Like a snowflake

너에게 가고 싶다

I want to go to you

머뭇거리지 말고

Not hesitate

서성 대지 말고

Not loiter around

숨기지 말고

Not hide

그냥, 네 하얀 생애 속에 뛰어 들어

Just jump into the white life

따스한 겨울이 되고 싶다

I want to become a warm winter

천년 백설이 되고 싶다

I want to become a thousand year old snow white

Cheongseong-gok

“Cheongseong-gok” for solo daegeum is a well-known piece that highlights the wide range and expressive capabilities of the daegeum. This composition has been passed down through generations of daegeum masters. The piece is also known as “Cheongseongjajinhannip” or “Yocheonsuniljigok,” translating as “sky and sun dating from the Yo-Sun period,” referencing one of the most peaceful eras in East Asian history in the

third millennium BCE. The music evokes a sense of tranquility and harmony, reflecting the serenity of this golden age.



Woosung Jung is a certified trainee of the Korean Intangible Cultural Asset Daegeum Jeongak, specializing in the large bamboo transverse flute, *daegeum*, and the classical Korean music genre, *jeongak*. He is also skilled in a variety of other wind instruments, including *sogeum*, *danso*, and *taepyeongso*, as well as percussion like *janggu* and *buk*. As Associate Director at the Korean Performing Arts Institute of Chicago, he has led the Danso Ensemble, Instrumental Music Ensemble, and Chicago

Chwitadae, a military marching band. Jung has performed at prestigious venues such as Carnegie Hall, the Kennedy Center, Lincoln Center, and Jordan Hall. He continues to teach and perform Korean traditional music worldwide.

Samulnori Percussion Ensemble



Samulnori is a dynamic form of traditional Korean percussion music rooted in folk music, *pungmul*. The name samulnori means "play of four objects," referring to the four instruments: *kkwaenggwari* (small gong), *jing* (large gong), *jangu* (hourglass drum), and *buk* (barrel drum). Each symbolizes a natural element - thunder, wind, rain, and clouds - creating a rhythmically intricate soundscape that reflects the vitality of nature. The energetic interplay of the instruments uplifts the spirit, fostering a sense of joy and unity.

Originally tied to agricultural rituals, Samulnori has evolved into a concert form that combines traditional rhythms with contemporary elements. Today, Samulnori is often performed at cultural festivals, community celebrations, and educational events, where it serves as both entertainment and a cultural expression of Korean heritage.

Golden Grass

Hyeyoung Cho is recognized as one of South Korea's leading composers, with her works featured in performances across the country and commissioned by many of its major professional choirs. Cho currently serves as the resident composer for the Incheon City Chorale, and has previously held the same role with the Ansan City Choir and the National Chorus of Korea. She is the former president of the Korean Choral Composition Association (KCCA) and has taught composition at several prestigious institutions, including Hanyang University, Konkuk University, and Kangwon National University. Cho earned both her bachelor's and master's degrees in composition at Hanyang University in Seoul.



Cho shared, "I will compose choral music pieces in Korean that people around the world can understand and sing." Her *Golden Grass* embodies this vision, capturing the essence of Korea through a modern lens while remaining universally accessible. The piece blends traditional instruments like the daegeum and *piri*, a double reed instrument, with contemporary choral elements, incorporating *shikimsae*, melodic ornamentation, in both instrumental and choral writing. The arrival of spring is depicted through the use of *jungmori*, a traditional 12-beat *jangdan*, rhythmic pattern, alongside Cho's signature style that combines modern harmony with a Romantic flavor. *Golden Grass* reflects Korea's cultural depth and innovation while evoking emotions that resonate universally.

The image shows a musical score for 'jungmori jangdan'. The top part is a Western musical notation on a treble clef staff with a key signature of one sharp (F#) and a 12/8 time signature. The melody consists of eighth and sixteenth notes. The bottom part is a traditional Korean notation (jangdan) table with two rows. The first row contains symbols: a circle with a vertical line, a vertical line, a circle, an exclamation mark, two vertical lines, a circle, a circle, a vertical line, a circle, an exclamation mark, and two vertical lines. The second row contains the corresponding Korean syllables: 덩, 덕, 쿵, 덕더, 덕덕, 쿵, 쿵, 덕, 쿵, 덕더, 덕덕.

⊙		○	!		○	○		○	!		
덩		덕	쿵	덕더	덕덕	쿵	쿵	덕	쿵	덕더	덕덕

jungmori jangdan in Western and traditional Korean notation

“Golden Grass” sets the text of **Sowol Kim** (1902-1934), born Jung-Sik Kim, one of Korea’s most beloved poets.

잔디
Grass

잔디
Grass

금잔디
Golden grass

심심 산천(深深山川)에 붙는 불은
The fire that sticks to the deep mountain stream

가신 임 무덤 가에 금잔디
Golden grass on the grave of a deceased beloved

봄이 왔네, 봄빛이 왔네,
Spring has come, spring light has come

버드나무 끝에도 실가지에
Even on the tip of the willow tree branch

봄빛이 왔네, 봄날이 왔네.
Spring light has come, spring day has come

심심 산천에도 금잔디에.
The fire that sticks to the deep mountain stream

Evocation

“Evocation” is one of **Hyeyoung Cho**’s best known works. Like “Golden Grass,” it also features the poetry of **Sowol Kim**. This poem is from Kim’s only published collection, *The Azaleas*, written as a teenager and published in 1925. The poem’s three stanzas express the enduring memory of a lost loved one, capturing the idea that while time may dull other memories, the remembrance of this individual remains steadfast. Cho repeats certain words and lines to enhance both the musical and poetic effects. The piano prelude reflects the act of recalling memories, and Cho uses a variety of techniques, including dynamic contrast and layered textures, to evoke a sense of awakening and transformation. In the final section, the composition revisits its opening theme, symbolizing the return of the memory, now expressed in a different key. Tonight, “Evocation” is performed by soprano Jina Jang and pianist Joohee Kim, but there is also a choral arrangement of this piece.

못잊어 생각이 나겠지요.
Unable to forget, you will miss them.

그러나 또한곳 이렇지요,
Yet, for all that, is it not also true,

그런대로 한 세상 지내시구려,
Let it be, that will be a life all its own.

‘그리워 살뜰히 못잊는데,’
With blood and bones yearning alike,

사노라면 잊힐날 있으리다.
There will come a day when you forget.

어쩌면 생각이 떠지나요.
How can the thought ever leave you.

못잊어 생각이 나겠지요.
Unable to forget, you will miss them.

그런대로 세월만 가라시구려,
So be it, just let the years pass on by.

못잊어도 더러는 잊히오리다.
You will one day forget some, if not all.

Alleluia

Renowned as one of Korea's leading composers, **Hyowon Woo** stands as a formidable force within the realm of choral music. Her innovative creations weave together traditional Korean musical elements and Western techniques, showcasing a distinctive use of language that elevates her works. Since 1996, Woo has held the esteemed position of composer-in-residence with the Seoul Ladies'



Singers. Additionally, she played a pivotal role with the Incheon City Chorale, led by the globally acclaimed Hak-won Yoon, from 1999 to 2014. A prolific composer, Woo has produced an impressive body of work, spanning hymn and spiritual arrangements, solos, cantatas, requiems, polyphonic motets, chamber music, and choral symphonic pieces.

A fresh interpretation of “Alleluia” emerges in this piece, characterized by strong rhythms and accents that contrast with the flowing 'chant' sections. The tenor solo incorporates elements of the Korean *chang* vocal style, prominent in genres like *pansori*, which features dynamic storytelling and powerful, expressive singing with a drum. The vocal technique used to produce *chang* is characterized by dynamic projection and what some may think of as “chest voice,” as well as ornamentation that reflects both *han*, sorrow, and *heung*, joy. The contrasting components of “Alleluia” - tension and relaxation, fast and slow tempos, and soft and loud dynamics - culminate in a powerful finish.

Arirang

"Arirang" is one of Korea's most cherished and enduring folk songs, celebrated for its simple yet profoundly expressive melody. While over 3,800 regional versions of "Arirang" exist, they all share a common theme of longing, resilience, and love. Beyond its cultural significance, "Arirang" has also served as an anthem for social justice. In 2012, it was inscribed on UNESCO's Intangible Cultural Heritage list, a testament to its vital role in preserving Korean tradition and fostering a strong sense of community.

Hyowon Woo's arrangement begins with lyrical vocal and instrumental lines, then opens up into an exciting rhythmic ending with Korean percussion. We will be joined on stage by our guests to close the program and warmly invite you to sing along with us!

아리랑, 아리랑, 아라리요
Arirang, arirang, arariyo...

아리랑 고개로 넘어간다
You are going over Arirang hill

나를 버리고 가시는님은
If you abandon me, my love

십리도 못가서 발병난다
*Your feet will be sore before you go ten **ri** (about three miles)*

Artists

Soprano **Jina Jang** graduated *summa cum laude* from Hanseo University in South Korea, where she received a full scholarship. She studied voice under soprano Jung Ae Lee in Korea and soprano Harolyn Blackwell in the United States. Jina won first place in both the prestigious Dong-a Nationwide Music Competition and the Seoul Philharmonic Orchestra Competition. Jina has appeared in numerous concerts with professional ensembles, including work as a core member of The Philadelphia Singers, The Mendelssohn Chorus of Philadelphia, the Philadelphia Symphonic Choir, and others. Jina performed with Opera Philadelphia in the world premiere of *10 Days in a Madhouse*. She currently serves as the Music Director for the Zion Choir and Boram Choir at First Methodist Church of Cherry Hill.



Joohee Kim is an accomplished pianist and collaborative artist, specializing in piano accompanying and opera coaching. She holds a Master's degree in Piano Accompanying and Opera Coaching and serves as a staff accompanist at Temple University, Temple Music Prep, and the PMAY Artists' Initiative, where she works closely with young musicians in their artistic development. Joohee's extensive experience includes work with Boheme Opera NJ, where she contributed to productions of beloved operatic repertoire, and with the Pennsylvania Girlchoir, providing expert accompaniment for performances and fostering musical excellence in choral settings. Her dedication to collaboration has made her a sought-after musician in both operatic and choral communities.



Kim Rojo Celestino Barroso is a highly sought-after collaborative pianist in the Delaware Valley region. Originally from the Philippines, he is an alumnus of the prestigious Philippine High School for the Arts. Kim completed his undergraduate studies at Winthrop University in South Carolina and earned his Master's degree in Piano Performance and Chamber Music Accompanying from Temple University. Kim serves as Director of Music at St. Augustine Church in Old City, Philadelphia, and is an Artist-in-Residence at Temple University.

His extensive engagements include collaborations with the Curtis Institute of Music, University of the Arts, Rutgers University (Camden), Rowan University, Jefferson University, and the University of Delaware.

Elizabeth Beavers is an international conductor and educator passionate about cultivating empowered, compassionate, and musical communities. She has returned to Philadelphia, PA after over eight years of choral directing in schools, the last six of which she spent in South Korea as a Fulbright Grantee and teacher at Asia Pacific International School and the International School of Busan. Elizabeth is currently pursuing her master's degree in Choral Conducting under the tutelage of Dr. Paul Rardin at Temple University, and has received degrees in Vocal Performance and Music Education (piano concentration) from the University of Maryland. Elizabeth has also served as the Senior Conducting Apprentice of the Mendelssohn Chorus of Philadelphia.



The **Korean School of Southern New Jersey (KSSNJ)** is a non-profit educational and cultural organization dedicated to preserving and promoting Korean heritage within local American communities. With over 160 students supported by a team of passionate teachers and administrators, KSSNJ has earned recognition and numerous awards for its excellence. Proudly embracing its Korean American identity, the school responds to modern cultural needs by showcasing its artistic talent through vibrant performances.

The Korean School of Southern New Jersey
Vice Principal Angela Jung and Music Teacher Joshua Yoon

Samulnori Team

Leon Choi
Julian Lee
Aiden Chon
Elias Kang
Matthew Lee
Sehyun Kim
Elliot Huang

Buk Drummers

Matthew Lee
Julian Lee
Aiden Chon

Temple University Graduate Conductor's Chorus

Soprano

Adrianna Barnett
Kayla Elliott
Jina Jang
Jimin Jun
Gyoyeon Lee
Ananya Ravi
Roslyn Rich
Victoria Smith

Tenor

Shawn Anderson
Roberto Guevara
Jamie Hatter
Isong Lee
Blake Levinson
Matt Lista
Charles McNeil
Julian Nguyen

Alto

Tayler Butenschoen
Carmelina Favacchia
Tatiyanna Hayward
Myoung Kyoung Kang
Sarah Petko
Macey Roberts
Sadie Roser
Sydney Spector
Angela Thornton

Bass

Zachary Alvarado
Michael Carson
Bryson Christopher
Gabe Kutz
Kylar Sprenger