

# The John F. Kennedy Center for the Performing Arts

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TERRACE THEATER

*Saturday Evening, October 31, 2009, at 7:30*

**korean concert society** 

*presents*

## Elizabeth Joy Roe, *Piano*

BACH/SILOTI Prelude in B minor

CORIGLIANO Etude Fantasy (1976)  
For the Left Hand Alone  
Legato  
Fifths to Thirds  
Ornaments  
Melody

CHOPIN Nocturne in C-sharp minor, Op. 27, No. 1

WAGNER/LISZT *Isoldens Liebestod*

RAVEL *La Valse*

*Intermission*

MUSSORGSKY *Pictures at an Exhibition*  
Promenade  
The Gnome  
Promenade  
The Old Castle  
Promenade  
Tuileries  
The Ox-Cart  
Promenade  
Ballet of the Unhatched Chicks  
Samuel Goldenberg and Schmuyle  
Promenade  
The Market at Limoges (The Great News)  
The Catacombs  
With the Dead in a Dead Language  
Baba-Yaga's Hut  
The Great Gate of Kiev

*Elizabeth Joy Roe is a Steinway Artist*

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The taking of photographs and the use of recording equipment are not allowed in this auditorium.

# Notes on the Program

By Elizabeth Joy Roe

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## Prelude in B minor

JOHANN SEBASTIAN BACH (1685–1750)  
trans. ALEXANDER SILOTI (1863–1945)

Alexander Siloti, the legendary Russian pianist, composer, conductor, teacher, and impresario, was the bearer of an impressive musical lineage. He studied with Franz Liszt and was the cousin and mentor of Sergei Rachmaninoff. His many contributions to the music world include more than 200 piano arrangements and transcriptions of orchestral music by the great masters. Of this prolific output, perhaps his most well-known transcription is of the Prelude in B minor from J. S. Bach's *Clavier Büchlein für Wilhelm Friedemann Bach*. Siloti dedicated this miniature to his daughter Kyriena. It has been played by many eminent pianists, most famously by the great Russian pianist Emil Gilels who recorded it and often performed it as a encore, leaving his audiences spellbound by the music's melancholy beauty.

On a more personal note, there is a connection between Siloti and my alma mater, The Juilliard School. Siloti served on the faculty of the Juilliard Graduate School from 1925 to 1942. A photo of him with his teacher Franz Liszt was featured in a Juilliard centennial exhibit at the New York Public Library for the Performing Arts in 2005. At the exhibit's unveiling, I was bestowed the unique honor to perform this Prelude for a distinguished audience that included a member of the Siloti family.

## Etude Fantasy

JOHN CORIGLIANO (b. 1938)

John Corigliano is assuredly one of the most dynamic composers of our time. His Etude Fantasy is full of the verve, incisiveness, and brilliance that characterize his prolific creative output. This striking fantasy is comprised of five etudes that directly segue into each other as follows:

- 1) For the Left Hand Alone
- 2) Legato
- 3) Fifths to Thirds
- 4) Ornaments
- 5) Melody

The formidable dimensions, inventive challenges, and brazen virtuosity of the piano writing evoke the definitive etudes of

Liszt and Debussy. Yet Corigliano's etudes are distinctive in their effective synthesis of stark dissonance and an expressive landscape grounded in Romanticism.

The interval of a second—and its inversion and expansion to sevenths and ninths—is the connective thread between the etudes; its permutations supply the foundation for the work's harmonic construction and melodic motives. In the preface to the composition, Corigliano offers an in-depth summary of each etude:

The first etude is for the left hand alone—a bold, often ferocious statement which introduces both an opening six-note row (the first six notes of the work) and a melodic germ which follows the initial outburst. This etude reaches a climax in which both the row and the thematic germ are heard together, and ends as the right hand enters playing a slow chromatic descent which introduces the next etude—a study of legato playing.

In the short second etude both hands slowly float downward as a constant crossing of contrapuntal lines provides melodic interest. The sustaining of sound as well as the clarity of the crossing voices is important here.

The third etude, a study on a two-note figure, follows—a fleet development on the simple pattern of a fifth contracting to a third. In this section there is much crossing of hands; during the process a melody emerges in the top voices. A buildup leads to a highly chromatic middle section (marked 'slithery'), with sudden virtuosic outbursts, after which the melody returns to end the etude as it began.

The fourth etude is a study of ornaments. Trills, grace notes, tremolos, glissandos, and roulades ornament the opening material (Etude I) and then develop the first four notes of the third etude into a frenetically charged scherzando where the four fingers of the left hand softly play a low cluster of notes (like a distant drum) as the thumb alternates with the right hand in rapid barbaric thrusts. This leads to a restatement of the opening six-note row of the fantasy in a highly ornamented fashion.

After a sonorous climax comes the final etude, a study of melody. In it, the player is required to isolate the melodic line,

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projecting it through the filigree which surrounds it; here the atmosphere is desolate and non-climactic, and the material is based entirely on the melodic implications on the left hand etude, with slight references to the second (legato) study. The work ends quietly with the opening motto heard in retrograde accompanying a mournful two-note ostinato.

Compositional details aside, the Etude Fantasy generates a staggering impact with its elemental ferocity, juxtapositions of the opaque and translucent, and ingenious exploration of the piano's sonic capabilities.

### Nocturne in C-sharp minor, Op. 27, No.1

FREDÉRIC CHOPIN (1810–49)

Chopin is arguably the paragon of piano composers. His immense oeuvre is dominated by music for the piano, and he himself was a pianist of the highest imagination and refinement. Although he composed works within traditional forms (i.e. three piano sonatas, two piano concertos, etc.), his specialty lay in shorter pieces, many of them dances of his native Poland. Of these shorter idiomatic works, the nocturnes (or “night pieces”) stand out as especially representative of Chopin's genius. He was inspired to write these pieces upon hearing the nocturnes of the Irish composer John Field (1782–1837). Field originated the nocturne, but Chopin brought it to its pinnacle, creating exquisite music that captures the complex essence of the night. In this particular nocturne, Chopin explores the interplay between desolation and hope, turbulence and calm, passion and resignation, foreboding and triumph, mystery and clarity, darkness and light (both literal and psychological). Within a relatively small scale, Chopin conjures an existential, epic emotional journey. Simply put, this is music of haunting, soulful beauty.

### *Isoldens Liebestod*

RICHARD WAGNER (1813–83)

trans. FRANZ LISZT (1811–86)

Franz Liszt—legendary pianist, composer, cultural icon—was also a brilliant transcriber for the piano. He possessed the uncanny ability to transfer the spirit of the original work (be it an opera, symphony, or *Lied*) to the piano

in a completely organic and persuasive fashion. The transcriptions are masterworks in their own right; they are pieces of unusual force and imagination.

Liszt's operatic transcriptions are particularly outstanding. He wrote several transcriptions of compositions by his contemporary (and another influential 19th-century figure) Richard Wagner. In a letter to Franz Liszt dating from December 1854, Wagner professed: “Never in my life having enjoyed the true happiness of love I shall erect a memorial to this loveliest of all dreams in which, from the first to the last, love shall, for once, find utter repletion. I have devised in my mind a *Tristan und Isolde*, the simplest, yet most full-blooded musical conception imaginable, and with the ‘black flag’ that waves at the end I shall cover myself over—to die.” Wagner would soon experience the passionate desire to which he had alluded; in 1856 he embarked on an illicit affair with Mathilde Wesendonk, the wife of his patron Otto Wesendonk, and it was during this liaison that Wagner composed *Tristan und Isolde* (1857–59). Although the affair dissolved shortly thereafter, his involvement with Mathilde must have inspired the heated eroticism of the music.

What is more verifiable is the impact of philosopher Arthur Schopenhauer's worldview—specifically the ideas in *The World as Will and Representation*—on Wagner in the creation of this opera. As Wagner revealed in his autobiography, “It was certainly, in part, the serious mood into which Schopenhauer had transposed me and which was now pressing for an ecstatic expression of its structuring ideas, that inspired in me the conception of *Tristan und Isolde*.” Wagner was stirred by Schopenhauer's concepts of *phenomenon* (the representation of the world) and *noumenon* (the will) as well as the philosopher's recognition of the driving stimulus of love: “The ultimate aim of all love affairs... is more important than all other aims in man's life; and therefore it is quite worthy of the profound seriousness with which everyone pursues it.”

Love as an overwhelming, all-consuming force is portrayed in *Tristan und Isolde*. Based on the tragic romance by the medieval German writer Gottfried von Strassburg (which was originally derived from the 12th-century legend *Tristan and Iseult*), the three-act, four-hour opera recounts the ill-fated love between the Irish princess Isolde and the Cornish knight Tristan. The desperation of

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their longing is embodied in the incessant harmonic suspensions, voluptuous orchestration, and prolonged sequences of unresolved cadences. This relentless tension illustrates the unyielding, unattainable nature of their desires; the long-anticipated harmonic resolution occurs only at the very end, in the *Liebestod* (literally meaning “love-death”).

The *Liebestod* is the final aria of the opera, wherein Isolde sings in a trancelike state over the wounded body of her lover. Her coexistent agony and rapture are encapsulated by the endless melody which soars over an unremitting series of cadences, eventually culminating in an ecstatic climax and finally expiring into a state of sublime transfiguration. Tristan and Isolde thus find ultimate consummation and release only in death.

Here is the English translation of Wagner’s libretto for the *Liebestod*:

How softly and gently he smiles,  
how sweetly his eyes open—  
can you see, my friends,  
do you not see it?  
How he glows ever brighter,  
raising himself high amidst the stars?  
Do you not see it?  
How his heart swells with courage,  
gushing full and majestic in his breast?  
How in tender bliss sweet breath  
gently wafts from his lips –  
Friends! Look!  
Do you not feel and see it?  
Do I alone hear this melody  
so wondrously and gently  
sounding from within him,  
in bliss lamenting, all-expressing,  
gently reconciling, piercing me,  
soaring aloft,  
its sweet echoes resounding about me?  
Are they gentle aerial waves  
ringing out clearly, surging around me?  
Are they billows of blissful fragrance?  
As they seethe and roar about me,  
shall I breathe, shall I give ear?  
Shall I drink of them, plunge  
beneath them?  
Breathe my life away in sweet scents?  
In the heaving swell,  
in the resounding echoes,  
in the universal stream  
of the world-breath—  
to drown, to founder—  
unconscious—  
utmost rapture!”

In our present age the mythic, full-throttle essence of Tristan and Isolde’s passion may seem unrealistic and melodramatic. Yet even cynics would be compelled to admit that the metaphysical power of their love—and this music—leaves an impact that is utterly hypnotic, devastating, and transcendental.

### *La Valse*

MAURICE RAVEL (1875–1937)

Still as shattering and relevant today as when it was composed nearly a century ago, *La Valse* is a work of fascinating duality. In Ravel’s rendering, the Viennese waltz is both glorified and deconstructed. Perhaps best known in its orchestral version, Ravel also transcribed it for two pianos and solo piano. In fact the first performance of *La Valse* was given as a two-piano work (with Ravel as one of the performers) at the home of Misia Sert, the dedicatee of the composition and legendary patron of the arts. This premiere of sorts occurred in 1920, and the audience included such seminal figures as Ballets Russes impresario Serge Diaghilev, composers Igor Stravinsky and Francis Poulenc, and choreographer Léonide Massine. The work was originally conceived as a ballet to be performed by the Ballets Russes, but Diaghilev’s criticism of the score led to an estrangement between him and Ravel. Today the work is rarely performed as a ballet, but the music is inseparably linked to dance in not only its rhythms but in its vivid imagery and sweep.

Composed in 1919–20, the work was conceptualized over an extended period of time. A letter Ravel wrote in 1906 reveals his desire to pay compositional tribute to Johann Strauss, Jr.: “You know of my deep sympathy for these wonderful rhythms, and that I value the *joie de vivre* expressed by the dance.” This nascent idea materialized by 1914 into a work entitled *Wien: Poème symphonique*, which Ravel described as “a sort of apotheosis of the Viennese waltz, mingled with, in my mind, the impression of a fantastic, fatal whirling.” In the preface to the published score of *La Valse*, Ravel offers the following evocative scenario:

Through breaks in the swirling crowds, waltzing couples may be glimpsed. Little by little they disperse: one makes out (A) an immense hall filled with a whirling crowd. The stage is illuminated

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gradually. The light of the chandeliers peaks at the *fortissimo* (B). An Imperial Court, about 1855.

The work is ostensibly a glittering homage to the Viennese waltz and to old-world elegance. The music is steeped in nostalgia and is redolent of a bygone society's seductive refinement, as illustrated by the charming melodic strains and suave rhythmic fluidity. A misty, surreal atmosphere prevails via the usage of whirling figurations, harmonic ambiguity, and various pianistic and pedaling effects. Kaleidoscopic outbursts of virtuosity punctuate this representation of the imagined past.

Yet beneath the surface an ominous irony undulates (as presaged by the murky opening with its rumbling, oscillating heartbeat). Written in the immediate aftermath of World War I, *La Valse* depicts the demise of a culture, specifically that of Austria and Germany, whose decadence and negligence were among the causes of the war. Ravel was horrified by the unprecedented carnage and mayhem of the war, and he channeled his bitterness into this composition. As the piece unfolds, the waltz becomes increasingly distorted and dissonant; Ravel seems to mordantly comment on the poisonous effects of sociopolitical corruption as well as the eventual chaos of warfare. The music inexorably, irrevocably escalates with hallucinatory frenzy to a cataclysmic climax, where one can virtually hear bombs going off. Motivic fragments collide until the music spins itself to an apocalyptic conclusion of darkly exultant finality. Death—both literal and symbolic—reigns.

*La Valse* continues to resonate in our complex times. The atrocities surrounding Ravel incited him to create music of farsighted modernity and urgent eloquence. This masterpiece is a reminder that artistic expression can unlock compelling revelations about the beauty and violence of humanity.

## *Pictures at an Exhibition*

MODEST MUSSORGSKY (1839–81)

Mussorgsky composed *Pictures* in the memory of his friend, the artist Viktor Hartmann, who tragically died in 1873 at the untimely age of 39. This towering composition is comprised of a series of colorful character pieces inspired by Hartmann's artwork. These pieces are linked by the recurring *Promenade*, which depicts Mussorgsky walking around the artist's

memorial exhibition. As the work progresses, the *Promenade* shifts in character, according to the composer's evolving reactions to the pictures. As you listen, imagine yourself in Mussorgsky's place, strolling through a gallery full of paintings, pausing to examine the stories and images before you, and reflecting on your impressions.

Here is a brief narrative overview of the *Pictures*:

***Promenade***: The viewer/listener enters the exhibition, scanning the vast array of tableaux ahead.

***Gnomus (The Gnome)***: Hartmann's original drawing, now lost, was a design of a gnome-shaped nutcracker. From this innocent image, Mussorgsky fashions a menacing portrait of a mythical creature.

## *Promenade*

***Il vecchio castello (The Old Castle)***: A haunting tune evokes an atmosphere steeped in nostalgia and mystery; perhaps a troubadour is singing of the abandoned castle's mournful past.

## *Promenade*

***Tuileries***: This movement depicts children playing and quarreling in the famed gardens of the Tuileries in Paris.

***Bydlo (The Ox-Cart)***: A Polish ox-cart grinds along at a lumbering pace.

## *Promenade*

***Ballet des poussins dans leurs coques (Ballet of the Unhatched Chicks)***: This picture still exists: it was originally a costume design sketch for a ballet, in which a group of children were to dance as chicks in their shells. The music is a mischievous romp.

***Samuel Goldenberg und Schmuyle***: This movement portrays two Jews: a wealthy man (Samuel) and a poor beggar (Schmuyle). The arrogant Samuel and pathetic Schmuyle spring to life in the music's sharp contrasts.

## *Promenade*

***Limoges, le marché (La grande nouvelle) (The Market at Limoges [The Great News])***: The crowded marketplace is filled with lively activity and the market women's gossipy conversations.

***Catacombes (The Catacombs)***: In the original painting, Hartmann and his companions stand in the murky darkness of the Paris catacombs, surrounded by heaps of skulls.

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*Cum mortuis in lingua mortua* (With the Dead in a Dead Language): This spellbound version of the “Promenade” reveals the composer’s state of mind after viewing symbols of the dead. Mussorgsky wrote in his score: “The creative spirit of the departed Hartmann leads me towards the skulls and addresses them—a pale light radiates from the interior of the skulls.”

*La Cabane sur des pattes de poule* (Baba-Yaga’s Hut): In Russian folklore, Baba-Yaga was a fearsome witch who ate children and lived in a hut that stood on fowl’s legs. Hartmann’s original drawing depicted a clock in the form of Baba Yaga’s dwelling.

*La Grande Porte de Kiev* (The Great Gate of Kiev): This majestic finale brings the suite to a triumphant conclusion, with cascades of tolling bells.

*Pictures at an Exhibition* is a tour de force that reveals the brilliance and might of Mussorgsky’s artistic vision. As the pianist Vladimir Ashkenazy stated, “[*Pictures*] is music that not only goes far beyond mere descriptive qualities but in fact gives us a penetrating insight into the dark and brooding spirit of Mussorgsky.” This monumental work remains one of the ultimate achievements of the piano repertoire, as well as a testament to the infinite power of art.

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## Meet the Artist

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Hailed “brilliant” (the *New York Times*), “an artist to be taken seriously” (the *Chicago Tribune*), “electrifying” (the *Dallas Morning News*), “magnificent” (*Piano and Keyboard Magazine*), “a mature and fascinating interpreter and an artist of intelligence, insight, and a genuine grace” (the *Southampton Press*), pianist **Elizabeth Joy Roe** was featured in *Symphony Magazine*’s cover story as one of the classical music world’s “Six on the Rise: Young Artists to Watch.” As the recipient of the prestigious William Petschek Piano Debut Recital Award, Ms. Roe made her New York solo recital debut at Lincoln Center’s Alice Tully Hall in April 2007. She made her New York concerto debut in 2005 under the baton of James Conlon, performing the Britten Piano Concerto at Alice Tully Hall. In 2003 she stepped in on short notice to replace the late John Browning for subscription performances of the Barber Piano Concerto—a work Browning had premiered in 1962 at the opening of Lincoln Center—with the Delaware Symphony Orchestra; the *Delaware News Journal* pronounced her pianism as

“astonishing” and “stunning.” Her 1997 debut with the Chicago Philharmonic elicited accolades from John von Rhein of the *Chicago Tribune*: “[Ms.] Roe supplied scintillation in the Grieg [Concerto]... a lot of pianists play the Grieg but not many adults twice the age of [Ms.] Roe could make this familiar score sing so poetically or with such spontaneity.”

Ms. Roe has performed at major venues around the world including Carnegie Hall, Lincoln Center, the 92nd Street Y, and Steinway Hall in New York; the Seoul Arts Center in Korea; Salle Cortot in Paris; the Ravinia Festival in Chicago; Salón Dorado and Teatro Argentino in Buenos Aires; the Banff Centre in Canada; the Portland International Piano Festival; and the Gina Bachauer International Piano Festival. She has also performed for members of the United Nations and for special events celebrating The Juilliard School’s centennial year at Carnegie Hall, Lincoln Center, and the New York Public Library for the Performing Arts. She has appeared as soloist with the Milwaukee Symphony and Chamber Orchestras, the Indianapolis Symphony and Chamber Orchestras, the Juilliard Orchestra, the Chicago Philharmonic, the Prime Philharmonic Orchestra, the Ars Viva Symphony, and the Lubbock Symphony Orchestra, among others. Recent performance highlights include a recital at

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the Hoam Art Hall in Seoul, a presentation at the 2008 Entertainment Gathering Conference in Monterey, the Carnegie Hall premiere of Messiaen's *Visions de l'Amen*, multiple chamber music performances with Ensemble ACJW at Carnegie Hall, and an artistic residency sponsored by the U.S. Embassy in Argentina. This season includes concerto, solo, and collaborative performances in North America, Europe, and Asia.

A Chicago native, Ms. Roe was only 13 years old when she won the grand prize at the IBLA International Piano Competition in Italy. She has been honored by the National Foundation for Advancement in the Arts, the National Association for Professional Asian Women, the Music for Youth Foundation, and the Samsung Foundation of Culture. She has attended the Steans Institute for Young Artists at the Ravinia Festival, the Banff International Keyboard Festival, Pianofest in the Hamptons, the Bowdoin Summer Music Festival, and Music Academy of the West (as a fellowship recipient). Ms. Roe earned her bachelor's and master's degrees from Juilliard as a full scholarship student of Yoheved Kaplinsky. She has additionally worked with a multitude of internationally renowned musicians including Emanuel Ax, Leon Fleisher, Claude Frank, Miriam Fried, Richard Goode, Joseph Kalichstein, Ralph Kirshbaum, and Robert Levin. An avid chamber musician, she has collaborated with numerous musicians and ensembles, most notably a groundbreaking

piano duo partnership with Greg Anderson.

Ms. Roe's wide-ranging career includes world premieres of new music, live performance broadcasts and interviews on television and radio (appearing on NPR, the BBC, and numerous stations nationwide and abroad), and a variety of artistic projects. Ms. Roe was an inaugural fellow of The Academy—A Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute. As part of this fellowship program, she was a teaching artist at a public school in Queens, and she co-founded the Children's Music Campaign NYC. In recognition of her contributions to arts advocacy, she was awarded the 2008 McGraw-Hill Companies' Robert Sherman Award for Music Education and Community Outreach. Engaged in a vast array of pursuits, she is a Soros Fellow, a five-time laureate of the National French Contest, a student delegate at the 2006 International Achievement Summit, and a recipient of Juilliard's Scholastic Distinction Award. She has also co-directed an interactive performance project featuring Juilliard pianists, given community service concerts, conducted master classes for young musicians, served as adviser to the PianoArts North American Competition, and participated in an educational residency program for the Van Cliburn Foundation. Ms. Roe is a Steinway Artist, and she now holds a fellowship post as visiting artist and professor in piano at Smith College. For more information please visit [www.elizabethjoyroe.com](http://www.elizabethjoyroe.com).

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# korean concert society

The **Korean Concert Society (KCS)** has been presenting young artists of Korean heritage for Washington, D.C., area debut recitals for 29 years. The Society celebrated the 25th anniversary in 2005 with the International Sejong Soloists and violinist Chee-Yun. The debut recital series is an annual event and we rotate violin, piano, and cello each fall at the Terrace Theater. The Society operates solely from the generous contributions of Washington metropolitan area classical music enthusiasts who respond to our annual fund raising drives.

## **Grassroots Cultural Organization**

The Korean Concert Society was founded in the spring of 1980 by nine families from a D.C. area suburb and incorporated as a non-profit volunteer organization in the State of Maryland. The Society's mission is to bring world-class musical talents to the Washington area audience and at the same time provide debut opportunities to gifted young musical artists of Korean heritage from all over the world who are still struggling to become recognized.

The Korean Concert Society is truly a grassroots cultural organization. In the beginning the Society selected the artists by recommendations of friends and families. The Society's members paid for the cost of hall rental, transportation for the artists, and advertisement out of their own pockets. The artists from out of town stayed in members' homes to minimize the cost. As the Korean-American community grew over the years, the community support for the Society also grew. It took about ten years before the Society could raise enough money from generous contributors to pay for the cost of presenting the artists at the Kennedy Center once a year. Then it took another few years before the Society could afford to pay a token amount to the artist for appearing in their debut recital. Now the Society holds an annual formal audition to select the artist and pays the artist \$5,000 for appearing at the Kennedy Center. We are hoping to increase the amount to attract a larger pool of applicants as the support grows. The Society's growth over the years has been an indicator of cultural maturity and sophistication of the Korean-American community in this area. Parents who have labored through years of children's music lessons will be able to see the level of artistry achieved by their children from this area.

## **Distinguished Alumni**

Nearly all the musicians presented by KCS were "unknown" at the time they performed at our debut recitals, but many have gone on to have distinguished careers. Chee-Yun ('88/violin) is a top-rated solo violinist in the United States, Europe, Japan, and Korea. David Kim ('82/violin) became the concertmaster of the Philadelphia Orchestra. Catherine Cho ('91/violin) teaches at Juilliard and is one of the top chamber music performers in the United States. Yong Hi Moon ('81/piano) is one of the top piano teachers in the world today and is serving as a professor at the Peabody Conservatory, and her husband Dae Wook Lee ('81/piano) is active as one of the most respected teachers and conductors in Korea. Sungwon Yang ('93/cello) is one of the most popular cello teachers and performers in Korea. Young Ho Kim ('83/piano) is a veteran piano teacher in Korea today and he also performs widely in Korea, Japan, and Southeast Asia. Soovin Kim ('95/violin) in 1996 was the first American to win the Paganini Competition after Eugene Fodor in 1972 and the youngest winner ever and became one of the favorite violinists among the discriminating listeners. Daniel Lee ('97/cello) was recently named principal cellist of the St. Louis Symphony Orchestra. Violinist Ju-Young Baek ('00/violin) was recently appointed as a professor at the Seoul National University and became the youngest professor ever in the university's history. She also is a laureate of the Paganini Competition. Lucille Chung ('94/piano) and her husband Alessio Bax, also a pianist, are performing widely all over the world and recognized for their unique styles. International Sejong Soloists ('98/ensemble) is the host ensemble of the Great Mountains Music Festival and School in Korea and considered as the top string orchestras without a conductor in the world today. After winning our audition in April 2008, Stephanie Jeong went on to Genoa, Italy, and captured the highest prize at the 2008 Paganini Competition. She became the third Paganini laureate among our artists. The Society is proud of all of its alumni and their achievements.



## **The Next 25 Years**

The Society plans to continue its successful role of discovering young talented performers and bridging the cultural experiences between Korean-American and mainstream American lives. It also plans to increase frequency of its presentations and to include additional venues to expand its reach. The Society plans to expand its activity to discover and support creative talents of Korean heritage in the coming years. The Korean Concert Society will continue to embrace the classical music art form but also plan to expand its support to jazz and mixed-media performing arts.

For more information about the KCS please visit [www.KoreanConcertSociety.org](http://www.KoreanConcertSociety.org).

## **Past Performers**

### **Violin:**

Hanwon Choi (1980), David Kim (1982), Jin Kyung Lee (1983), Sarah Kwak (1984), Sung-Won Yun (1987), Chee-Yun Kim (1988), Catherine Cho (1991), Mia Sohn (1991), Soovin Kim (1995), Ann Kim (1996), Ju-Young Baek (2000), Hyuk-Joo Kwun (2004), Stephanie Jeong (2008)

### **Viola:**

Richard “Yongjae” O’Neill (2009)

### **Cello:**

David Oh (1983), Ho Ahn (1983), Helen Kim (1986), Wha-Jin Hong (1987), Sang Min Park (1990), Sungwon Yang (1993), Daniel Lee (1997), Patrick Jee (2002), Hee-Young Lim (2007)

### **Piano:**

Dae Wook Lee (1981), Yong Hi Moon (1981), Young Ho Kim (1983), Henry Choi (1983), Sumi Kay (1983), Jin Yeo Choi (1983), Hae Kyung Lee (1985), Yun-Jung Chang (1987), Wonmi Kim (1989), Lucille Chung (1994), Yung Wook Yoo (2002), Soyeon Lee (2006), Elizabeth Joy Roc (2009)

### **Wind:**

Won-Jin Jo, Clarinet (2003)

### **Voice:**

Jung Ae Lee (1982), Byung-Soon Lee (1999)

### **Ensemble:**

Euterpe Piano Trio (1992)

Kyung-Ah Kim, Violin

Yun Jung Huh, Cello

Kyung Un Rhee, Piano

International Sejong Soloists (1998)

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# korean concert society

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The Korean Concert Society would also like to express its sincere gratitude to WKTV and KoreaONE TV and to the individual and corporate contributors who wish to remain anonymous.

# Korean Concert Society's Presentation History

No	Date	Featured Artists		Venue	Support Artist	
1	29-Nov-80	Hanwon Choi	Violin	JCC	Scott Faigen	Piano
2	17-Oct-81	Dae Wook Lee and Yong Hi Moon	Duo Piano	UM Auditorium	N/A	N/A
3	17-Apr-82	David Kim	Violin	JCC	Sandra Rivers	Piano
4	23-Sep-82	Jung Ae Lee	Soprano	Terrace Theater	William Huckaby	Piano
5	12-Mar-83	Henry Choi (Piano), David Oh (Cello), Sumi Kay (Piano), Ho Ahn (Cello), Jin Kyung Lee (Violin), and Jin Yeo Choi (Piano)	Mixed	JCC	N/A	N/A
6	21-Oct-83	Young Ho Kim	Piano	Terrace Theater	N/A	N/A
7	26-Oct-84	Sarah Kwak	Violin	Terrace Theater	Rita Sloan	Piano
8	12-Oct-85	Hae Kyung Lee	Piano	Terrace Theater	N/A	N/A
9	4-Oct-86	Helen Kim	Cello	Terrace Theater	David Oei	Piano
10	24-Oct-87	Sung-Won Yun (Violin), Wha-Jin Hong (Cello), and Yun-Jung Chang (Piano)	Piano Trio	Terrace Theater	Gail Niwa	Piano
11	29-Oct-88	Chee-Yun Kim	Violin	Terrace Theater	Stephen Lazarus	Piano
12	23-Sep-89	Wonmi Kim	Piano	Terrace Theater	N/A	N/A
13	10-Nov-90	Sang Min Park	Cello	Terrace Theater	Noreen Cassidy-Polera	Piano
14	3-Mar-91	Mia Sohn	Violin	Terrace Theater	Lisa Emenheiser-Logan	Piano
15	5-Oct-91	Catherine H. Cho	Violin	Terrace Theater	Rohan De Silva	Piano
16	14-Nov-92	Kyung-Ah Kim (Violin), Yun Jung Huh (Cello), and Kyung Un Rhee (Piano)	Piano Trio	Terrace Theater	N/A	N/A
17	25-Sep-93	Sungwon Yang	Cello	Terrace Theater	Denis Pascal	Piano
18	10-Sep-94	Lucille Chung	Piano	Terrace Theater	N/A	N/A
19	16-Sep-95	Soovin Kim	Violin	Terrace Theater	Anne Epperson	Piano
20	21-Sep-96	Ann Kim	Violin	Terrace Theater	Benjamin Loeb	Piano
21	20-Sep-97	Daniel Lee	Cello	Terrace Theater	Gordon Back	Piano
22	14-Nov-98	International Sejong Soloists	Ensemble	Terrace Theater	HaeSun Paik	Piano
23	9-Oct-99	Byung-Soon Lee	Soprano	Terrace Theater	Xak Bjorken	Piano
24	18-Mar-00	Chee-Yun, Sungwon Yang, Lucille Chung, and Byung-Soon Lee	Gala	Terrace Theater	N/A	N/A
25	23-Sep-00	Ju-Young Back	Violin	Terrace Theater	Robert Koenig	Piano
26	22-Sep-01	Yung Wook Yoo	Piano	Terrace Theater	N/A	N/A
27	21-Sep-02	Patrick Jee	Cello	Terrace Theater	Wei-Yi Yang	Piano
28	27-Sep-03	Won-Jin Jo	Clarinet	Terrace Theater	Noreen Cassidy-Polera	Piano
					Patrick Jee	Cello
29	2-Oct-04	Hyuk-Joo Kwun	Violin	Terrace Theater	Anna Balakerskaia	Piano
30	29-Oct-05	International Sejong Soloists and Chee-Yun	Gala	Terrace Theater	N/A	N/A
31	9-Sep-06	Soyeon Lee	Piano	Terrace Theater	N/A	N/A
32	3-Nov-07	Hee-Young Lim	Cello	Terrace Theater	Noreen Cassidy-Polera	Piano
33	9-Nov-08	Stephanie Jeong	Violin	Terrace Theater	Jie Chen	Piano
34	2-May-09	Richard "Yongjae" O'Neill	Viola	Terrace Theater	Warren Jones	Piano
35	31-Oct-09	Elizabeth Joy Roe	Piano	Terrace Theater	N/A	N/A