

TERRACE THEATER
Sunday Evening, November 9, 2008, at 7:30

korean concert society 

Presents

Stephanie Jeong, violin
Jie Chen, piano

Sonata No. 8 in G Major, Op. 30, No. 3

Ludwig Van Beethoven
(1770-1827)

Allegro assai
Tempo di menuetto
Allegro vivace

Sonata No. 2 for Solo Violin, Op. 27 No. 2

Eugene Ysaÿe
(1858-1931)

Obsession: Prelude (Poco vivace)
Malinconia (Poco lento)
Danse des Ombres: Sarabande (Lento)
Les Furies (Allegro furioso)

- INTERMISSION -

Rondo for Violin and Piano (*World Premiere*)

Sheridan Seyfried
(b1984)

Sonata No. 1 in A minor, Op. 105

Robert Schumann
(1810-1856)

Mit Leidenschaftlichem Ausdruck
Allegretto
Lebhaft

Introduction and Rondo Capriccioso, Op. 28

Camille Saint-Saëns
(1835-1921)

**Stephanie Jeong captured the highest award at the 2008 Paganini Competition.
She is the third KCS artist to become a laureate of the Paganini Competition
after Soovin Kim (KCS-1995) and Ju-Young Baek (KCS-2000), both in 1996.**

Notes on the Program

By Robert Battey

Sonata No. 8 in G Major, Op. 30, No. 3

Ludwig van Beethoven

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna

Though not a string player himself, Beethoven fully understood the expressive possibilities of the violin and clearly enjoyed writing for it. His rich output included not only ten sonatas with piano, but two Romances for violin and orchestra, the celebrated Violin Concerto, and the Triple Concerto (violin, cello, and piano).

In early 1802, when Beethoven wrote the three Op. 30 sonatas, he was doing well professionally and financially, but was struggling with the realization that he was going deaf. This led to a personal crisis and breakdown later that year (his poignant "Heiligenstädter Testament") but, like Mozart, the tone of his music betrayed no sign of the personal turmoil he was going through.

The G major sonata opens, like many of its predecessors, with a union statement between the instruments. It is a lively, graceful 6/8 movement, with musical characters clearly delineated, following rapidly and confidently one after the other. An offhand trill near the end of the exposition metastasizes ominously into the main motive of the short development section. The slow movement is a gentle, long-breathed song, varied on repetitions, with contrasting sections in the minor key. The finale is a sparkling romp, opening with a humorous, folk-like melody over a motoric accompaniment, which eventually turns into bustling passagework for both instruments.

Sonata No. 2 for Solo Violin, Op. 27 No. 2

Eugene Ysaÿe

Born July 16, 1858, Liège, Belgium

Died May 12, 1931, Brussels

Eugene Ysaÿe was a major musical figure of his time. He studied violin first with his father and then with Vieuxtemps and Wieniawski. He himself later taught at the Brussels Conservatoire, and among his pupils were Nathan Milstein, William Primrose, and Josef Gingold.

Hailed as a visionary performer with a prodigious tone, Ysaÿe inspired and premiered major works by Debussy, Franck, Chausson, and Saint-Saëns. Physical ailments eventually began limiting his concertizing, and he turned more to conducting and composition. He was offered music directorships of both the New York Philharmonic (which he declined) and the Cincinnati Symphony (which he conducted for four years starting in 1918).

In 1923, Ysaÿe attended a recital of Joseph Szigeti playing a solo Bach sonata. Although he was well acquainted with the Bach, this performance made a profound impression on him, and he spent the next 24 hours feverishly sketching out six similar pieces. He fleshed out the sonatas over several more weeks, and published them the following year. The *raison d'être* of the set was not homage to Bach, but homage to the artistry and personalities of six of Ysaÿe's violinist friends.

The second sonata was dedicated to the French virtuoso Jacques Thibaud, and is perhaps the most imaginative of the set. It is the only one to actually quote Bach, but does so in a deconstructive way; the familiar passagework from the *Preludio* of the Partita in E major is assaulted by interruptions of more dissonant material; the contrasting lines start to blend together and then the true theme of the entire work, the ancient *Dies Irae* chant, bubbles up through the frenetic activity. The three thematic threads tussle and tumble throughout the movement.

The second movement, played with mute, is a mournful lament, with the *Dies Irae* theme heard near the end. The third movement is a set of six variations on the *Dies Irae* theme, here set forth in pizzicato chords. The finale returns to the forceful, slightly unbalanced mood of the first movement, but again always circling around the *Dies Irae* theme, in spooky and bizarre settings.

Sonata No. 1 in A minor, Op. 105

Robert Schumann

Born June 8, 1810, Zwickau, Germany

Died July 29, 1856, Endenich, Germany

Robert Schumann's life was one of constant struggle: first, against his mother, who pushed him into law school despite his preference for whiling away the hours improvising on the piano; then against his piano teacher, Friedrich Wieck, whose daughter Clara he adored, but who waged an eight-year battle to keep the lovers apart; then as a dreamy artist who sought ever higher planes of expression while trying to support a large family; and finally against the demons of mental illness which led to an attempted suicide and commitment to an asylum for the remainder of his life.

Schumann lacked formal musical training outside the piano, and was always insecure about his abilities to write for orchestral instruments. But although his string writing often does not lie well in the fingers, it offers a rich sound-world of unique expression.

Tonight's sonata, the first of two Schumann wrote, was reportedly completed in a single week in 1851. The first movement, *Mit leidenschaftlichem Ausdruck* ("with passionate expression"), immediately conveys the restlessness affecting the composer's mind and soul. Theme fragments are constantly passed back and forth between the two instruments, adding to the complexity, and the constantly shifting moods reflect the composer's own instability.

The second movement is much gentler, but also ambiguous, combining elements of both slow movement and scherzo. The finale could be viewed as a sort of a nightmare recollection of the finale from the G major Beethoven sonata. It opens with an ominous moto-perpetuo theme in canon between the instruments. Contrasting episodes, alternately impetuous and lyrical, are always rounded off by recurrence of the moto-perpetuo theme. Near the end there is a sinister-sounding quote from the first movement, part of Schumann's constant quest for unity in disparate elements.

Introduction and Rondo Capriccioso, Op. 28

Camille Saint-Saëns

Born October 9, 1835, Paris

Died December 16, 1921, Algiers, Algeria

Camille Saint-Saëns lived a highly eventful life. A true child prodigy, he made his piano debut at age 10 in a varied program, offering, as an encore, to play any one of the 32 Beethoven piano sonatas (from memory). He was friends with Liszt and Berlioz, travelled widely, wrote articles on mathematics, philosophy, and acoustics, and was a playwright and poet as well. He was known as the greatest organist of his time.

A musical conservative all his life, he hated Debussy's music and walked out on the premiere of Stravinsky's *Le Sacre du Printemps*. He composed copiously -- some would say facilely -- in every genre, though many of his works are little-known outside France.

The *Introduction and Rondo Capriccioso*, however, is possibly his most popular single concert piece, in the repertoire of virtually every solo violinist, and equally successful in its original version with orchestra or on the recital stage in a piano reduction. Written for the celebrated Spanish artist Pablo de Sarasate in 1863, the main rondo theme swings with the syncopated flair of Spain. The introduction alternates between a soulful, yearning song and impetuous virtuoso interruptions.

The episodes in between restatements of the rondo theme are of contrasting lyricism, but always designed to show off the instrument. The work closes with a brief cadenza of triple-stops followed by a dazzling coda full of fireworks.

Rondo for Violin and Piano

Sheridan Seyfried

Written shortly after I moved to New York City in 2008, this rondo for violin and piano begins with a sound common to many New Yorkers: the sound of a subway breaking. Not all of the MTA's lines make the same sound when they come to a halt, but I got to know this particular breaking sound from hearing the "N" train for the first time coming through Queensboro Plaza when I was looking for apartments in the city. The rest of this rondo is motivated by the kinetic energy of not only the subway itself but also by the throngs of people moving about the stations during rush hour. The piece's frantic pace is an attempt to capture the feeling of New York itself. The Rondo form used in this piece is a typical classical rondo form wherein the primary theme alternates with contrasting episodes. Though the form itself is classical, the musical style of the piece is far from classical, recalling Bartok, Prokofiev, and even jazz.

Meet the Artists



STEPHANIE JEONG began her studies in Chicago at the age of three with Betty Haag Kuhnke at the Betty Haag Academy of Performing Arts. As a member of the Academy's Magical Strings of Youth, she performed as soloist at the White House, annual concerts at Chicago's Orchestra Hall and during the Academy's Asian tour. In 1997, at the age of nine, Stephanie was one of the youngest students ever to be accepted to Curtis Institute in Philadelphia to study with Aaron Rosand. She graduated from the Curtis Institute in the spring of 2007 and will continue her studies at the Juilliard School this fall with Cho-Liang Lin and Ronald Copes.

In 1998, the Charlotte Observer stated Stephanie is "undoubtedly destined to be a star of the 21st century". Since 1999, Stephanie performed with the Philadelphia Orchestra as winner of their Albert M. Greenfield Competition and the Chicago Symphony Orchestra as winner of their Feinburg Competition. She appeared as soloist with many other orchestras throughout the United States including the Binghamton Philharmonic, Charlotte Philharmonic Orchestra, Florida Philharmonic, Reading Symphony, and the Ridgefield Symphony. Stephanie won the Philadelphia Orchestra's Albert M. Greenfield Competition for the second time in 2002, and was invited to be the guest soloist for their New Year's Eve Gala concert. During the same year, she was a prize winner at the Fourth Tchaikovsky International Young Musicians' Competition. In 2004, Stephanie performed Bartok Violin Concerto No. 2 with conductor Gerard Schwarz at the Music Academy of the West in Santa Barbara, CA, after winning the concerto competition. Stephanie won the gold medal at the California International Young Artist Competition and was the string division winner of the National YAMAHA Young Performing Artists competition in 2005. Stephanie won the Philadelphia Orchestra's Albert M. Greenfield competition again for the third time in 2006, which led to an appearance in the orchestra's 2006-2007 regular season performing the Tchaikovsky Violin Concerto.

Highlights of the 2007-2008 season include performances with the Philadelphia Orchestra as featured soloist on their "Best of Tchaikovsky" series conducted by Rossen Milanov, a recital with pianist Hugh Sung at the Raymond F. Kravis Center in West Palm Beach, FL, chamber music performances with the Lenape Chamber Ensemble, and a performance with the Aspen Festival's Academy Orchestra as winner of their Concerto Competition. She was a top prize winner at the second Benjamin Britten International Violin Competition in which she performed the Elgar Violin Concerto with the Royal Philharmonic Orchestra and was also awarded for the best performance of Britten's "Reveille". She made her debut with the Norwalk Symphony performing Mozart Concerto No. 4, and the Aspen Concert Orchestra performing the Walton Violin Concerto as recipient of the Aspen Festival's Dorothy DeLay Fellowship with conductor James Gaffigan. In the summer of 2008 her performances included chamber music performance with members of the Philadelphia Orchestra at the Kingston Chamber Music Festival. Stephanie will make her debut with the Kansas City Symphony performing Paganini Concerto No. 1 under Music Director Michael Stern this season. In upcoming recitals, Stephanie will be performing in Chicago, San Francisco, Philadelphia, New York, and Washington, DC.

Stephanie performs on a violin by J.B. Vuillaume of Paris (1861).



At 22 years old, **Jie Chen** is one of the most exciting young artist in today's classical music scene. Winner of numerous prestigious prizes in US and Europe including the Arthur Rubinstein Piano Master Competition in Israel, the Santander Paloma O'Shea International Competition in Spain, the Van Cliburn International Competition in America, and the Piano-E-International Competition in America. Her performances have been broadcast by television, internet, and radio all over the world including the Italian National Television Network "*RAIUNO*", the German Radio "*MDR*", the Isreal National Television, the National Television of Spain, the Minnesota Public Radio, "Performance Today" of the National Public Radio. In addition, she has been featured in major newspapers, including the "Philadelphia Inquirer", "Star Tribune", "World Journal", "Harretz" of Isreal, "El Diario Montanes" of Spain, as well as many major musical Websites.

Since her debut with the Philadelphia Orchestra under Maestro Wolfgang Sawallisch at 16, she has performed in the Carnegie and Alice Tully Halls in New York, the Kravis Center of Florida, the Verizon Hall in the Kimmel Center of Philadelphia, the Bass Performing Arts Center in Texas, the Terrace Theater in the Kennedy Center, the Schubert Club in Minneapolis, Herkulesaal in Munich, the Auditorium of Louvre Museum, Salle Gaveau, Salle Cortot, and Invalides in Paris.

The New York Times wrote, "She has shown she is more than a virtuosic clone," and the Gilmore Rising Stars Series wrote, "Chen displayed almost frightening technical capabilities wedded to superior musicality." The Harretz of Israel wrote "A star is born!"

A frequent soloist with major orchestras, she has collaborated with many leading orchestras, including the Minnesota Orchestra with Osmo Vanska, the New Jersey Symphony with Neemi Jarvi, the Vienna Chamber Orchestra, and the Richmond Symphony. Internationally, she has played with the Sanremo Sifonica in Italy, the Israel Philharmonic, the Sinfonia Varsovia of Poland, the Orquesta Sinfonica de Madrid with Jesus Lopez-Cobos, Orchestre Philharmonique du Maroc, and the Asturias Symphony. In 2008, she premiered Tan Dun's Piano Concerto in China with the Guangzhou Symphony and the China Philharmonic. She is also an avid chamber music player and has collaborated with famous groups such as the Aviv Quartet of Israel, Takacs Quartet of Hungary and the Ysaye Quartet of France.

Jie's latest album with the NAXOS label, "Chinese Favorites", was a big hit in Asia and received rave reviews worldwide.

Ms. Chen studied at the Shanghai Conservatory of Music in China, the Curtis Institute of Music in Philadelphia, which awarded her their prestigious Pastorazzi Prize for the Best Pianist of the Year, and Mannes School of Music in New York.

Jie Chen is a Yamaha Artist.



Composer **Sheridan Seyfried**, a native of Philadelphia, studied at the Curtis Institute of Music with Richard Danielpour, Jennifer Higdon, and Ned Rorem. Upon graduating from Curtis he received both the Alfredo Casella Award in Composition and the Edward Aldwell Award for Excellence in Musical Studies. He has received performances of his music in major venues throughout North America, South America and Europe, including Philadelphia's Verizon Hall, Salzburg's Mozarteum, and Prague's Rudolfinum. He has written a substantial body of orchestral, chamber and solo works. His string quartet, *Pro and Contra*, was awarded a 2001 ASCAP Award. In 2002, he was

named a Presidential Scholar in the Arts and performed his own music at the Kennedy Center in Washington, DC. Sheridan has frequently been commissioned by orchestras and in 2004 his work, *Subtle Electric Fire*, was read by the Minnesota Orchestra as part of their Composer Institute and Reading Sessions. That same year the State College Choral Society (PA) premiered his concert-length arrangement for chorus and string quartet, *Voices of the Holocaust*. A 2006 Presser Music Award recipient, he was also a composer-in-residence at the 2006 Music From Angel Fire (NM) Festival. Sheridan was the Philadelphia Youth Orchestra's composer-in-residence for the 2007-2008 season. In June 2008, they premiered his *Concerto for Bass Trombone and Orchestra* with soloist Zachary Bond at Philadelphia's Verizon Hall. In July, Sheridan's *Piano Quartet* was premiered by the piano quartet OPUS ONE at the Chamber Music Northwest festival in Portland (OR).

korean concert society

The Korean Concert Society has been presenting young artists of Korean heritage for Washington area debut recitals for 28 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 generous contribution 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 DC 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 10 years before the Society could raise enough money from generous contributors to pay for the cost of presenting the artist 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 are "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 US, Europe, Japan and Korea. David Kim ('82/violin) became the concertmaster of the Philadelphia Orchestra. Catherine Cho ('91/violin) teaches at the Juilliard and is one of the top chamber music performers in the U.S. 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 conductor 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 most 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 professors 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 & School in Korea and considered as the top string orchestra without conductor in the world today. After winning our audition in April earlier this year, 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 Korean Concert Society, including information on the next talent search for 2009, visit 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)

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)

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)
Hyo Kang, Music Director

korean concert society

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The Korean Concert Society would also like to express its sincere gratitude 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 Baek	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