

# **korean concert society**

Presents

**Won-Jin Jo**, *clarinet*

with

**Noreen Cassidy-Polera**, *piano*, and **Patrick Jee**, *Cello*

7:30PM, Saturday, 27 September, 2003

at the Terrace Theater,

John F. Kennedy Center for the Performing Arts, Washington, DC

## Program

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|---------------------|--|
| George Gershwin     | Three Preludes<br>Allegro ben ritmato e deciso<br>Andante con moto e poco rubato<br>Allegro ben ritmato e deciso |
| Francis Poulenc     | Sonata for Clarinet and Piano<br>Allegro tristamente<br>Romanza<br>Allegro con fuoco                             |
| Paul Jean-Jean      | Carnival of Venice (Theme and Variations)  |
| <i>Intermission</i> |  |
| Jeeyoung Kim        | Wanderlust for solo clarinet (2003)<br><i>World Premiere</i>   |
| Johannes Brahms     | Trio for Clarinet, Cello and Piano, Op. 114<br>Allegro<br>Adagio<br>Andantino grazioso<br>Allegro                |

Before the start of the recital, as part of the Centennial Celebration of Korean Immigration to the United States, Ambassador Sung Joo Han will present the KCS Distinguished Service Award to Professor Hyo Kang of the Juilliard School of Music for his long and outstanding contribution to classical music in the United States.

## Profiles of Performers



Won-Jin Jo, born in Flushing, New York, was 16 when he was named a winner of the 2001 New York Philharmonic Young Artists' Competition. He subsequently made his New York Philharmonic debut at a Young People's Concert in 2001 under Kurt Masur. He was re-engaged for a five-concert tour with the New York Philharmonic in 2003 under Roberto Minczuk. In May, 2003, Mr. Jo was named a Presidential Scholar in the Arts, and in June, 2003, he performed at the "Salute to the 2003 Presidential Scholars" at the Kennedy Center Concert Hall. He was awarded the coveted Presidential Medallion at a White House ceremony in addition to being honored by the Korean Embassy.

Mr. Jo started playing piano at age 5 and clarinet at age 9. He made his orchestral debut at age 11 with the Queens Symphony Orchestra. He has since performed at Carnegie Hall, Avery Fisher Hall, Merkin Hall, and Alice Tully Hall. He has also been featured in the National Public Radio's "From the Top" and the "Today Show" on NBC.

Mr. Jo began his musical training at the Pre-College Division of the Juilliard School of Music where he studied with Alan R. Kay. At Juilliard, he won the Concerto Competition in 2001 and was honored with the Distinguished Achievement Award in 2000. He won the New Jersey Young Artists' Competition in 1999 and the Queens Symphony Orchestra / Newsday Young Soloists' Competition in 1997. Mr. Jo began his first year at Harvard College this fall.



"Jacqueline" Jeeyoung Kim, a Korean-born composer who was educated in Korea and the United States, was appointed as the first composer-in-residence of the Korean Concert Society for 2003 to 2005. She will be presenting her works in the annual recital series at the Kennedy Center and other concerts presented by the Society. *Wanderlust for unaccompanied clarinet* was composed for Won-Jin Jo and will be premiered by him at this recital.

Ms. Kim was trained at Yonsei University in Korea, Indiana University, and Yale University in the US. She won many prestigious awards and recognitions in the US. Her work has been performed frequently in the US as well as in Korea. She is considered one of the most talented Korean born composers in her generation and is one of the most active composers in the US today. Most recently, she was commissioned by the Yo-Yo Ma's Silk Road Ensemble. Her piece, *Tryst*, a trio for cello, oboe, and kayagum (Korean harp) was performed by the Ensemble in the United States and Europe.



Noreen Cassidy-Polera, winner of the accompanying prize at the Tchiakovsky International competition, has established a career as a collaborative pianist that has taken her throughout the United States as well as Canada, Europe and Korea. Among the artists with whom she has appeared are Leonard Rose, Yo-Yo Ma, Antonio Meneses and Carter Brey. She has performed in New York's Alice Tully Hall, Weill Hall and the 92nd Street Y as well as the Kennedy Center in Washington, D.C. She has recorded a CD of short pieces for cello and piano with William DeRosa for the Audiofon label. For the last two years Ms. Cassidy-Polera has both taught and performed at the University of South Florida in Tampa. During the 1999-2000 season, performances included those in Utah, California, New York and Washington, D.C. Last March she performed the complete Beethoven Sonatas for cello and piano at the St. Petersburg Museum of Fine Art in Florida. This season includes performances in North Carolina, La Jolla, as well as Philadelphia and New York. She has been invited by the Festival Casals Grand Prix in Puerto Rico and the Leonard Rose International Competition to serve as an official pianist for these competitions.



Cellist Patrick Jee is hailed as a "gifted virtuoso" with "...lustrous suavity and a satin-smooth bowing and singing line" (Harris Goldsmith/New York Concert Review). He has garnered top prizes in many competitions including the Andre Navarra Cello Competition, the Holland-America Music Society Cello Competition and the Irving Klein International String Competition.

As a soloist, Mr. Jee's performances include appearances with the Buffalo Philharmonic, the Rochester Philharmonic, the Chamber Orchestra of Toulouse, the National Orchestra of Toulouse and the Orchestra de Chambre Regional D'Ile-de-France. His recital and chamber music engagements have taken him across the country to venues such as the Banff Centre for the Arts, Carnegie Hall, the Norfolk Chamber Music Festival, and La Jolla's Summerfest. Mr. Jee gave his Washington debut recital at the Terrace Theater of the Kennedy Center in 2002 under the auspices of the Korean Concert Society. He has also participated in the Caramoor Music Festival's "Virtuosi" and "Rising Stars" series where he collaborated with Leon Fleisher, and Ani and Ida Kavafian.

Mr. Jee has worked with members of the Emerson, Orion, Tokyo, and Vermeer Quartets along with other distinguished artists such as Emanuel Ax, Claude Frank, Lynn Harrell, David Shifrin, Janos Starker, and Isaac Stern. His playing has been broadcast over WFMT Chicago and WXXI Rochester, and he can be heard on the Albany Records label premiering a work by Ezra Laderman.

## PROGRAM NOTES

### By Robert Massey

Francis Poulenc was, in a way, working backwards. As the leader of *Les Six*, he led the charge to rescue music from what he considered stuffy intellectualism. He loved to mix moments of lightness and wit with passages of sentiment and melancholy. Poulenc's *Sonata for Clarinet and Piano*, however, was one of his life's last works, and its elegiac tone is dedicated to the memory of his friend Arthur Honegger. The three movements demand intense concentration from players, yet they yield a sweet lyricism as well as a stately dignity. Alas, the composer passed away of a heart attack before he could see Benny Goodman and Leonard Bernstein premiere the work at Carnegie Hall.

Yet Francis Poulenc may never have come to the piece without the example set by George Gershwin. Even today the debate continues whether he was a classical or popular song composer. His appreciation for jazz paved the way for Benny Goodman, Leonard Bernstein, as well as jazz-inflected composers like Maurice Ravel. Ragtime, blues, gospel and jazz were not off limits to Gershwin. Nor were the European classics. "It seems to me beyond doubt that Gershwin was an innovator," proclaimed none other than Arnold Schoenberg, Gershwin's frequent tennis partner in Hollywood.

While Gershwin rarely wrestled with large-scale forms – one hallmark of the classical composer – his mastery of smaller forms, such as the *Three Preludes*, brought him a great deal of influence and attention in classically-conscious but jazz-hungry Europe. The two outer pieces are quick and last only a minute or so. The middle Prelude is three minutes of blues. Yet they all display the tight melodic logic of all great music, classical or popular.

Johannes Brahms was inspired enough by a clarinetist to write for him. In 1891, on a weeklong visit to Meiningen, Germany. Brahms heard Richard Mühlfeld. Eight months later, Brahms returned bearing two new works for clarinet, one of which was the *Trio for Clarinet, Cello and Piano*.

It's a gentle, lyrical piece full of delicate textures yet displaying possibly the widest emotional range of all Brahms' chamber works. The clarinet supports the cello almost as much as it takes the melodic lead. A simple arpeggio and descending scale opens the piece. The uncomplicated sonata form builds into a thicket of counterpoint. The adagio is gentle yet not without its darker moments. The third movement is a nostalgic waltz which gathers steam into the virtuosic gypsy-flavored rondo finale.

Paul Jean-Jean's variations on *Carnival of Venice* is no less virtuosic but a lot more fun. It's a variation on a tune everyone has heard many times – from a child's windup toy. Yet the demands on the clarinetist are anything but light: in certain passages two clarinet lines come from one instrument. The piece requires a sly sense of humor in addition to impeccable form. After all, playing a children's song in concert would seem a little backwards, until one encounters the technical fireworks demanded by Jean-Jean's tune.

*“Wanderlust”*

By Jeeyoung Kim

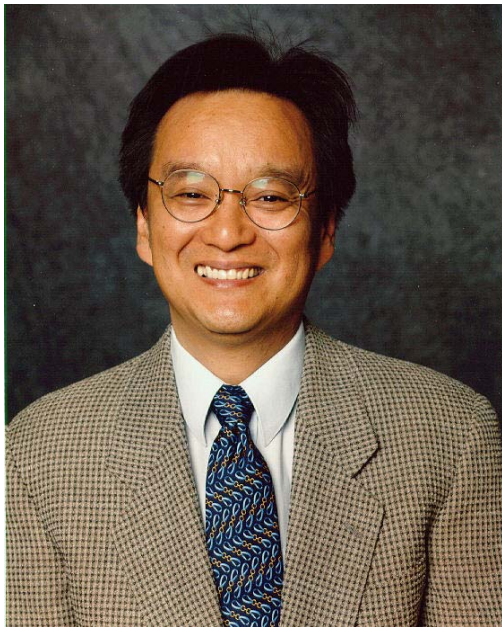
*“Wanderlust”* is a German word for enthusiasm for travel. Our lives are in some way "travel"; we do not know what to expect, and what we should do is to be patient, to do our best, and to enjoy whatever happens. When the Korean Concert Society invited me as its first composer-in-residence, I thought about the Korean Concert Society, Won-Jin Jo, and myself. The common things are youth, Korea, America, and dreams, and I wanted to celebrate them.

Musically I tried to inject the spirit of Korea. The main idea comes from how the Korean traditional music is constructed; the beauty of Nong-Hyun (fluctuation of one note for ornamentation). For example, I applied Nong-Hyun by having many flourishing fast notes around one note to exaggerate it. Sometimes there is no melody, but the whole section becomes one melody. The piece consists of four sections: first, flourishing ornaments with center tone and exploring the center pitch with neighboring ornamental notes as the idea of Nong-Hyun; the second, retrospective lyrical Korean style melody played by using Korean way of making vibrato and glissando; the third, the amalgam of these two as a metaphor of cultural synthesis; and the fourth, sublime triumph of music itself in Korean shamanistic rhythmic pattern.

Ironically, the more I live away from Korea, the better I understand Korea. In my experience, what I find is that in my composition, I am able to synthesize the diverse elements of my life.

## **Distinguished Service Award**

In recognition of his outstanding contribution to classical music, as a violinist and a teacher for the past three decades, developing innovative teaching methods at the Juilliard School Music, producing world-class violinists, and creating International Sejong Soloists, directing it to one of the best ensembles in the world, the Korean Concert Society proudly presents this Distinguished Service Award to Professor Hyo Kang, as part of the Centennial Celebration of Korean Immigration to the United States. His Excellency Ambassador Sung Joo Han will present the award to Professor Kang.



**Professor Hyo Kang**, the Recipient of KCS Distinguished Service Award, has led a flourishing and versatile career as a violinist and a teacher for the past three decades. He has made numerous concert tours in the United States, Europe, Asia, Canada, and Central America. As a member of the highly acclaimed Theatre Chamber Players of the Kennedy Center in Washington, DC, for over twenty years, he has given many works their American premieres, and has enjoyed musical collaborations with such artists as Leon Fleisher, Pina Carmirelli, Walter Trampler, and André Watts.

Prof. Kang, a world-renowned violin teacher, well known for his innovative teaching, has been on the faculty of the Juilliard School of Music since 1978, and has given master classes in the United States, Korea, and Japan. He has also been on the

faculty of the Aspen Music School in Colorado since 1978 and the Nagano Aspen Music Festival in Japan since 1994. He was a visiting professor at the Seoul National University in 1994 and served as a judge in several international competitions, including the Wieniawski-Lipinski in Poland. His students have distinguished themselves with top prizes at the world's most prestigious competitions and are performing with major orchestras worldwide. Prof. Kang's former students include Gil Shaham, Sarah Chang, and Chee-Yun, among many others. He was born in Seoul, Korea and graduated from the Juilliard School of Music where he studied with Dorothy DeLay. Last March, he was appointed as the Cultural Ambassador by the Governor of Gangwon Province in Korea and was asked to bring the first international music festival to Pyeong-Chang. Most recently, Prof. Kang was the subject of a Korean Broadcasting System documentary titled, "Teaching Genius – Juilliard Professor, Hyo Kang".

In 1995, Prof. Kang created a string ensemble, International Sejong Soloists (ISS), uniquely comprised of today's leading young soloists from 8 nations. Under his musical direction, the ISS has given critically acclaimed concerts at the Carnegie Hall, the Lincoln Center's Alice Tully Hall, the Kennedy Center, the 92nd Street Y, Suntory Hall in Japan, Seoul Arts Center in Korea, and the National Arts Theatre in Taiwan. In 1997 the ISS was appointed the ensemble-in-residence at the Aspen Music Festival, a post they still hold today. The ensemble has been featured regularly on National Public

Radio's Performance Today, New York's WQXR radio, and was broadcast live on WFMT in Chicago from the Aspen Music Festival.

As an immigrant from Korea, he started his life in America as a violin student nearly 40 years ago, and today it can be said that his contribution to the music world is unequalled.

# **korean concert society**

The mission of the Society is to provide debut opportunities for gifted young Korean-American musical artists while promoting the enjoyment and appreciation of classical music in the Washington metropolitan area. Formed in 1979 as a non-profit volunteer organization, the Society has sponsored at least one concert every year in the Washington area since. Concerts are supported by both ticket sales and tax-exempt contributions from generous donors and patrons of the arts. For further information about the Korean Concert Society, please call (703) 821-2852, write to P.O. Box 60344, Potomac, MD, 20859, or visit our website, [www.KoreanConcertSociety.org](http://www.KoreanConcertSociety.org).

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The Korean Concert Society would like to express its sincerest 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 Hee 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