

The John F. Kennedy Center for the Performing Arts

DAVID M. RUBENSTEIN, *Chairman*
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TERRACE THEATER

Sunday Afternoon, November 7, 2010, at 2:00

korean concert society 

presents

Jonah Kim, *Cello* Sean Kennard, *Piano*

CÉCILE CHAMINADE *Sérénade espagnole*, Op.150

CLAUDE DEBUSSY Sonata for Cello and Piano
Prologue: Lent, sostenuto e molto risoluto
Sérénade: Modérément animé
Final: Animé, léger et nerveux

EDVARD GRIEG Cello Sonata in A minor, Op. 36
Allegro agitato
Andante molto tranquillo
Allegro molto e marcato

Intermission

SAMUEL BARBER Cello Sonata, Op. 6
Allegro ma non troppo
Adagio
Allegro appassionato

ÁSTOR PIAZZOLLA *Le Grand Tango*

The Korean Concert Society is celebrating its 30th Anniversary during 2010–2011 season. The promotion for this concert was supported by Ktv+, affiliated with WKTV.

Patrons are requested to turn off pagers, cellular phones, and signal watches during performances. The taking of photographs and the use of recording equipment are not allowed in this auditorium.

Notes on the Program

By Robert Battey

Sérénade espagnole, Op.150

CÉCILE CHAMINADE

Born: August 8, 1857, Paris, France

Died: April 13, 1944, Monte Carlo

Cécile Chaminade was the first commercially successful female composer. While Clara Schumann is perhaps better remembered today, Chaminade enjoyed world-wide acclaim and popularity during her lifetime. She came to the attention of Georges Bizet at age eight, and the older master encouraged her talent. She began touring as a teenager, performing her music throughout Europe and even in the U.S. She made some of the earliest commercial recordings, in 1903, and her salon pieces could be found in virtually every music library of the era.

The *Sérénade espagnole*, a lovely song written in 1895, was later transcribed for violin and piano by Fritz Kreisler, in which form it has remained before the public to this day. Yo-Yo Ma presented a cello version in one of his very earliest recordings, and more and more cellists are sharing its charms with audiences around the world.

Sonata for Cello and Piano

CLAUDE DEBUSSY

Born: August 22, 1862, Saint-Germain-en-Laye, France

Died: March 25, 1918, Paris, France

In 1915, despondent over the unprecedented carnage of World War I and ill with cancer, Debussy began work on a set of six sonatas for various instruments; the cello sonata was the first of the set, and he was only able to complete two others before his death. These works show a marked departure from his most recent ones—the ballet *Jeux*, and the Preludes for Piano—in which the composer went to the extreme reaches of harmony and form. Here, Debussy returned to a cleaner, more classical style, hearkening back to ancient modes and Hellenic beauty.

The Sonata was first heard in London and Geneva, but Debussy was able to play its French premiere in 1917. There was a legend that Debussy had privately subtitled

the work “Pierrot Angry at the Moon,” suggesting any manner of *commedia dell'arte* scenarios for interpreters of the work, but this was an invention of a French cellist who falsely claimed to have received the idea from the composer. The work is in three short movements (the second and third proceeding without a break), and is, in its way, the first “modern” cello sonata. Although its harmonies are more conservative than in previous works of Debussy, the formal structure and range of characters and special effects have no antecedents in previous cello literature.

Cello Sonata in A minor, Op. 36

EDVARD GRIEG

Born: June 15, 1843, Bergen, Norway

Died: September 4, 1907, Bergen, Norway

Edvard Grieg, of Scottish ancestry, was born into a musical home, and first began piano lessons with his mother. When he was 15 he was sent to the Leipzig Conservatory, where he completed formal studies in piano with high marks. He then spent three years in Copenhagen, where he met and bonded with several of the top Scandinavian composers and began to compose himself. His music is not structurally or formally original, but into established templates he poured a strong nationalistic feeling; and like Dvořák, Chopin, and Bartók, he drew heavily on the folk music of his native country, both in atmosphere and actual quotations.

Grieg's brother was a good amateur cellist, and the Sonata was written for him in 1883. The work certainly had an illustrious beginning; the composer performed it with Grützmacher, Klengel, and the young Pablo Casals. It fell somewhat out of favor in the 20th century (there are no commercial recordings of the work by Starker, Rostropovich, Piatigorsky, Nelsova, Harrell, or Ma), but is slowly returning to the repertoire.

The Sonata is in the same key as Grieg's most popular work, his early Piano Concerto (1868), and the themes of all three movements are very similar, in shape and character, to the Concerto.

Notes on the Program

Cello Sonata, Op. 6

SAMUEL BARBER

Born: March 9, 1910, West Chester, PA

Died: January 23, 1981, New York, NY

Samuel Barber's musical interests and lyrical gifts were apparent at a very early age, and when he was nine he wrote to his mother: "Dear Mother: I have written to tell you my worrying secret. Now don't cry when you read it because it is neither yours nor my fault. I suppose I will have to tell it now, without any nonsense. To begin with I was not meant to be an athlete. I was meant to be a composer, and will be I'm sure." When he was 14, he enrolled at the Curtis Institute (which Jonah Kim later attended) and there eventually earned degrees in piano, voice, and composition.

The Cello Sonata, Barber's last work written during his Curtis years, was begun in the summer of 1932, and further developed that fall with the help of Orlando Cole (Jonah Kim's teacher). The Sonata bears a dedication to Barber's composition teacher Rosario Scalero, but on Cole's personal copy Barber inscribed "To Orlando ... physician at the birth of this Sonata." The work was heard for the first time over the radio, with Barber and Cole, in 1933. It is cast in a vigorous

post-Brahms idiom, stormy and dramatic. The second movement features slow elegaic sections framing a central scherzando passage of great rhythmic complexity.

Le Grand Tango

ÁSTOR PIAZZOLLA

Born: March 11, 1921, Mar del Plata, Argentina

Died: July 4, 1992, Bueno Aires, Argentina

Piazzolla, though born in Argentina, grew up in New York City, where he was exposed to J.S. Bach and to jazz. He took up the bandoneón—a type of concertina particularly popular in Argentina and Uruguay—and swiftly became a virtuoso. For most of his life he earned his living playing the bandoneón in night clubs, but his compositional talents were apparent to everyone. Artur Rubinstein recommended he study with Alberto Ginastera, who later sent him to Paris to study with Nadia Boulanger.

Virtually all of Piazzolla's music in or related to the tango, and *Le Grand Tango*, written for Rostropovich, and championed by Yo-Yo Ma, is a quintessential example of his style. Although the piano does much of the heavy lifting here, the cello sings and dances in the typical seductive way.

Meet the Artists



Born in Seoul, Korea, cellist **Jonah Kim** immigrated to the United States at the age of seven. His father, a pastor at a Korean Presbyterian Church in New York, introduced Jonah to the cello that same year. Despite having no formal musical training, Jonah's father possessed a keen ear for music, and he coached Jonah playing the cello. Jonah figured things out quickly by watching and imitating Pablo Casals from VHS tapes of his performance of Bach's Solo Cello Suites. Within a year, Jonah was accepted to The Juilliard School Pre-College Division with full scholarship where with Ardyth Alton, he began his first professional training, including how to read music.

During his first year at Juilliard, Jonah was unsure whether the cello and classical music were really for him. He was attending a New York City public school, learning to speak English, and adjusting to life in the United States. Jonah and his father wrote to Janos Starker at Indiana University for advice. Starker's invitations for Jonah to perform and study with him for a few months there were pivotal, and inspired the young cellist to continue his studies. Starker later remarked, "Jonah is an exceptional talent. He is at the top of his generation."

Two years later, just before his 10th birthday, Jonah was accepted to the Curtis Institute of Music in Philadelphia. During his six years there, he studied under Peter Wiley, Lynn Harrell, and Orlando Cole, who wrote, "[Jonah] is one of the most accomplished cellists I have taught in my 65 years on the Curtis faculty." He has also participated in master classes with cellists Joel Krosnick, Timothy Eddy, Stephen Isserlis, Gary Hoffman, Marcy Rosen, Andre Diaz, and Ron Leonard, among others.

Jonah made his debut with Wolfgang Sawallisch and the Philadelphia Orchestra in 2002 after winning the first prize at the Philadelphia Orchestra's Albert M. Greenfield Competition. He also performed with the National Symphony Orchestra at its pops

concert entitled *Stars of Tomorrow* in 2003, on which Joseph McLellan of the *Washington Post* wrote "[Jonah] sounded like the next Yo-Yo Ma." Since then, he has performed with Philadelphia Chamber Orchestra, New Philharmonia Orchestra, Atlantic Classical Orchestra, Redlands Symphony, Palm Beach Symphony, and the New Jersey Symphony Orchestra. Jonah gave recitals at the Kimmel Center (Philadelphia), the Kravis Center (West Palm Beach), and the Kennedy Center (Washington, DC). He has also appeared in radio and TV programs at WHYY, WITF, MPBN and WXEL, NBC, and CBS. During summers, Jonah performs and participates in the Atlantic (Maine), Encore (Ohio), Lancaster (Ohio), Killington (Vermont), Sarasota (Florida), and Kneisel Hall (Maine) music festivals.

Jonah's passion for chamber music began when he collaborated with his peers at Curtis. He has performed most of the standard piano trio literature with violinist Chen Xi and pianist Yuja Wang. His mentors at Curtis include Joseph Silverstein, Aaron Rosand, Ida Kavafian, Gary Graffman, and Seymour Lipkin, as well as the Guarneri, Emerson, Vermeer, and the Takacs string quartets.

Since his graduation from Curtis in spring of 2006, Jonah has been dividing his time between New York City, Prague, and Miami.



Sean Kennard was the first prize winner of the 2007 Dr. Luis Sigall International Music Competition in Viña del Mar, Chile, and has also won top prizes in the Vendome International Piano Competition, Hilton Head International Piano Competition, American Pianists Association, Sendai International Music Competition, National Chopin Competition, and Iowa Piano Competition.

Sean was born in 1984 and began playing at age 10. In 1995 he made his recital debut, and since then has appeared

Meet the Artists

as soloist with the Yomiuri Nippon Symphony Orchestra, Yamagata Symphony Orchestra, Sendai Philharmonic, Deutsches Kammerorchester Frankfurt am Main, Orchestre Philharmonique du Maroc, Orquesta Sinfonica de Chile, Orquesta Filarmónica de Montevideo, Orquesta Filarmónica Regional, Orquesta Sinfonica de Universidad de Concepción, Sinfonia Perugina, Indianapolis Chamber Orchestra, Charleston Symphony Orchestra, Honolulu Symphony Orchestra, Hilton Head Orchestra, Sioux City Symphony Orchestra, and Florida International University Orchestra. Sean has also performed at the Chopin Society in Warsaw and in Carnegie Hall as part of the Hawaii Music Awards. In 2009 he gave his debut performance in Japan's Tokyo Opera City Recital Hall.

He first began studying in Hawaii at age 10 with Ellen Masaki. At age 13 he gave a recital at the Academy of Arts in Honolulu performing the 24 Chopin Etudes. Three years after his first piano lesson he was accepted to the Curtis Institute of Music in Philadelphia. He studied with Eleanor Sokoloff at the Curtis Institute of Music and graduated in 2004 with a Bachelor of Music. In his final year at Curtis, he won the piano department's Sergei Rachmaninoff Award, given to one graduating pianist each year. He received an Artist Certificate from the College of Charleston in 2010, working with Enrique Graf. Currently he is enrolled at The Juilliard School in the studios of Jerome Lowenthal and Robert McDonald.

korean concert society

The **Korean Concert Society** has been presenting young artists of Korean heritage for Washington area debut recitals for 30 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 U.S., 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 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 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 Korean Concert Society 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 Back (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), Jonah Kim (2010)

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 Roe (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)

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 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 Balakeraikaia	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
36	7-Nov-10	Jonah Kim	Cello	Terrace Theater	Sean Kennard	Piano

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