

The John F. Kennedy Center for the Performing Arts

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TERRACE THEATER

Saturday Evening, November 3, 2007, at 7:30

korean concert society 

Presents

Hee-Young Lim, *Cello*
Noreen Cassidy-Polera, *Piano*

Program

- | | |
|---------------|---|
| L. Boccherini | Sonata in A major, No. 6
Adagio
Allegro |
| C. Debussy | Sonata for Cello and Piano in D minor
Prologue
Serenade
Finale |
| G. Crumb | Sonata for Solo Cello
Fantasia
Tema pastorale con variazioni
Toccata |

Intermission

- | | |
|-----------------|--|
| R. Schumann | Adagio and Allegro, Op. 70 |
| D. Shostakovich | Sonata for Cello and Piano in D minor, Op. 40
Allegro non troppo – Largo
Allegro
Largo
Allegro |

This concert is partly sponsored by HSBC Bank.

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

Luigi Boccherini 1743–1805

Boccherini was a remarkable musician, foreshadowing Liszt and Paganini, in that he was able to maintain a top-level playing career while producing a huge body of music. Italian-born and trained, he spent most of his career in the service of Don Luis, the younger brother of King Charles III of Spain. Boccherini wrote first and foremost for his own instrument, including nearly 30 cello concertos and over 100 string quintets (quartet with a second cello part). He also wrote many quartets and symphonies, which have fallen into obscurity. Of the works widely heard today, none come to us as he actually wrote them. One of the quintets includes the ubiquitous *Minuet*, which has been extracted and used in popular culture, radio ads, etc. to such an extent that few people even identify it with Boccherini. His second most well-known work is a Concerto in Bb, in a 19th-century arrangement that is almost unrecognizable from the original. His third most well-known work would have to be tonight's Sonata, also in a 19th-century arrangement (by Piatti) that omits the work's final movement, a charming (but anticlimactic) minuet. What remains, though, is a brilliant virtuoso work, requiring purity of expression in the upper register in the *Adagio*, and perfect coordination of the hands in the *Allegro* section.

Claude Debussy 1862–1918

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 work 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 *com-media 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 earlier works of Debussy, the formal structure and range of characters and special effects have no antecedents in previous cello literature.

George Crumb 1929-

George Crumb wrote the Solo Sonata (his only work for cello to date) while still a composition student in Berlin, in 1955. It is in three short movements; a free *Fantasia*, a set of variations, and an angry *moto perpetuo*. The first movement recalls Bartok somewhat; it requires extensive skill in pizzicato playing and features an obsessive falling-minor-third motif. The variation theme is a simple, tonal *siciliano* melody, and the variations span a wide range of expression. Some thematic material from the first movement returns in the finale, greatly sped-up. Yo-Yo Ma performed the Sonata's finale at the Kennedy Center Honors concert some years ago when Rostropovich was honored, but by and large, this work has remained on the fringes of the repertory.

Notes on the Program

Robert Schumann 1810–1856

Schumann's only instrumental experience was at the piano; a hand injury ended his performing career before it really began. He never played a string or wind instrument, and struggled throughout his career with writing idiomatically for orchestral instruments. In 1849, after rehearsals of his *Spring Symphony* went poorly due in part to awkward orchestration, he began a series of works for diverse instruments, partly in an effort to acquire a more sympathetic understanding of their capabilities. Works for oboe, clarinet, viola, and French horn were produced; for the latter he wrote the *Adagio und Allegro*, Op. 70. This wonderful work includes an introduction steeped in Schumann's most passionate romanticism, followed by a faster section that integrates a well-tailored horn-call theme (with repeated notes), with more lyrical chromatic passages. The composer understood from the outset that the expressive demands of the work would tax even the finest players, and he authorized its publication for cello as well. As Schumann wrote very little original cello music, this magical work has been gratefully taken on by most cellists. The great American cellist Leonard Rose often said that he could not begin the piece without getting tears in his eyes.

Dmitri Shostakovich 1906–1975

Sonata for Cello and Piano in D minor,
Op. 40

Shostakovich's lone cello sonata was written during a pivotal time in his early career. In 1934 he was riding a crest of success from his opera *The Lady Macbeth of Mtsensk* which was a sensation in Leningrad. He had begun an affair with a young student, and separated from his wife (they later reconciled and she bore him two children). In this turbulent period, he composed the Sonata rapidly over the summer. It contains all of the composer's trademark features—clear (if unconventional) formal structures for each movement and a range of expression from satirical characters to profound gloom, to intense lyricism, to colorful virtuosity, to grim folk-like material. The first movement also uses his trademark dactylic rhythm (short-short-long) in the development section.

Only two years later, while touring abroad with the cellist Victor Lubatsky in a recital program that included this Sonata, he learned of the official denunciation of his music *Pravda* (specifically the opera), that led to an almost complete ban of his music in the Soviet Union. However the Sonata gradually made its way into the larger repertoire; it is one of the very few works that the composer recorded (twice, actually) and today it is programmed by every major cellist.

Meet the Artists



Hee-Young Lim, Cellist: Born and educated in Korea, Hee-Young Lim won her first competition, the well-established Ewha-Kyunghyang Music Competition, in 1998 at the age of 11. Since then she has won many important competitions, including the Strad Magazine Competition, Kukmin Newspaper Competition, Joong-Ang Newspaper Awards and the Grand Prix in the Korean-American Youth Music Competition as well as the Busan Music Festival Competition.

Judges and critics have noted her solid technical facility, warm and musically commanding personality and the ability to draw out the best cello sound.

Since her debut with the Prime Philharmonic Orchestra at age eleven, Ms. Lim has performed as a soloist with many orchestras including the Seoul Symphony, Incheon Symphony Orchestra, Khabarovsk Chamber Orchestra and Korean-American Youth Orchestra. At 13 she performed in the “Kumho Prodigy Recital” series. She was also a featured performer at a special concert marking the ninth anniversary of the Korea-China diplomatic relations, and gave recitals in Korea and chamber music concerts in Japan with Japanese students.

In 2005 she was invited by “Jeunesse Musicale” to appear on its Debut Series, followed in 2006 with the appearance as a featured soloist for the Gala concert of the 2006 Adam International Cello Festival in Christchurch, New Zealand, where she performed the world premiere of *Games*, written by Robin Toan.

Over the years, she has participated in numerous music festivals, including the Music Alps Festival in France, the Orford Arts Centre Festival in Canada, the Encore Music Festival in Cleveland, Kronberg Academy, and Great Mountain Music Festival, studying with distinguished artists such as Richard Aaron, Steven Isserlis, David Geringas, Franz Helmerson, Aldo Parisot, Philip Muller, Lluís Claret, and Lawrence Lesser.

At age 16, she entered Korean National University of Arts as the youngest student ever where she studied with Myung-Wha Chung. She received her bachelor’s degree in 2007. She studies with Lawrence Lesser at the New England Conservatory starting the fall semester of 2007.



The pianist **Noreen Cassidy-Polera** ranks among the most highly admired and sought-after collaborative pianists of her generation. Winner of the Eighth International Tchaikovsky Competition Accompanying Prize in Moscow, she has established a career that takes her through every major American music center, to Canada, Europe, Russia, China, and Korea, and to important North American venues such as Alice Tully Hall, Weill Recital Hall, the 92nd Street Y, the Kennedy Center, the Kimmel Center, and Caramoor, Bowdoin, and Grand Teton festivals. In collaboration with such artists as Carter Brey, Matt Haimovitz, Antonio Meneses, Aurora-Natalia Ginastera, Yo-Yo Ma, and Leonard Rose, Noreen Cassidy-Polera has been heard on NPR’s *Performance Today*, *Voice of America*, and public television stations of China, Russia and Japan.

Her presentations at the New York Composers Guild, Music Under Construction, and Mannes Composers Forum, and Temple University, University of South Florida, and the Hartt School of Music, continue to endear her to contemporary music circles, most recently with critically-acclaimed premiere performances of Kenji Bunch and Pulitzer composer Richard Wernick. Noreen Cassidy-Polera’s upcoming Centaur CD release *Sound Vessels* (with cellist Scott Kluksdahl) features the recording premiere of Richard Wernick’s Duo, and works of Robert Helps, Augusta Read Thomas, and Elliott Carter.

Noreen Cassidy-Polera holds both Bachelor of Music and Master of Music degrees from The Juilliard School, where she studied with Martin Canin.

korean concert society

The Korean Concert Society has been presenting young artists of Korean heritage for Washington area debut recitals for over 25 years. The Society celebrated the 25th anniversary in 2005 with the International Sejong Soloists and violinist, Chee-Yun. This year, we are proud to present Hee-Young Lim, who is one of the youngest cellists we have auditioned. 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 \$2,500 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. This year, we have started an annual Music Scholarship Competition for college level students who attend colleges in Washington area or whose homes are 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 the musical director and conductor of Ulsan Philharmonic Orchestra 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 in 24 years 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. 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. The Society is proud of all of its alumni and their achievements.

The Next 25 Years

The Society plans to continue its 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 mixed media performing arts and Jazz.

For more information about the Korean Concert Society, including information on the next talent search for 2008, 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 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 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 Bae	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

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