

korean concert society

Presents

Hyuk-Joo Kwun, *violin*
Anna Balakerskaia, *piano*

7:30PM, Saturday, 2 October, 2004
at the Terrace Theater
The John F. Kennedy Center for the Performing Arts

PROGRAM

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| F. Mendelssohn | Rondo Capriccioso (arr. by A. Yampolsky) |
| S. Prokofiev | Sonata for Violin and Piano No.1
in F minor, Op.80
Andante assai
Allegro brusco
Andante
Allegrissimo |
| Intermission | |
| Jeeyoung Kim | "SO-RAE" for Solo Violin (2004)
World Premier |
| R. Schumann | Sonata for Violin and Piano No.1
in A minor, Op.105
Allegro appassionato
Allegretto
Allegro con brio |
| F. Waxman | Carmen Fantasy |

PROGRAM NOTES

By Bob Massey

Felix Mendelssohn's *Rondo Capriccioso* betrays the irrepressible joy and energy of a young man reveling in his great gifts. The composer was a mere fifteen years old at the time of the piece's inception. Just two years later he would produce his first masterpiece, *A Midsummer Night's Dream Overture*. But the *Rondo Capriccioso* prefigures much of the airy whimsy of the later work.

Mendelssohn revised the piece over the next several years, adding the introductory Andante section and tailoring certain elements to suit the abilities of Delphine von Schauroth, a favorite pianist. This final version was published in 1830.

The two parts, an Andante in 4/4 meter and a Presto in 6/8, move from E major to E minor and from slower movement to quicker finale. Aficionados will recognize these techniques from Mendelssohn's more mature later works. But the roots lie here. This was a breakthrough for the young composer.

The difference, here, is that the *Rondo Capriccioso* is pure electricity. Later works may explore more subtle colors, but this one is full of plunging octaves, fortissimo passages, flashy arpeggios and an ever-quickening pace. The fiery closing passage shows why the piece became a timeless favorite.

Sergey Prokofiev's *Sonata for Violin and Piano No. 1*, written a century later, very much reflects the hundred years' difference. Like its composer, the piece is tormented, even haunted. Prokofiev had spent the years following the Russian Revolution in America, cultivating a career as a pianist and composer. Then he moved to Paris, hoping to find a warmer reception in Europe. But Prokofiev's strong opinions and challenging music had not fared well in either scene. He was a man without a home, torn between two warring societies.

In this sonata, initially conceived during the Paris years but revised almost until the composer's death, the opening Andante establishes an ominous theme in the bass register of the piano. Soon, the violin enters, struggling to establish dominance, trying to steal control of the work with an anguished cry of a theme. Then the two voices deliver an eerie *pas de deux*. In the angry Allegro, the instruments seem to slash at each other with brutal dissonances and rough chords. Then, for a moment, a hopeful theme emerges. But it's no match for the fearful main motive. The third movement gradually turns bleaker. Then the final movement offers one last stab of optimism before the dark currents in the low piano ranges pull it under.

In 1936, Prokofiev answered promising overtures from his native country and moved with his wife and sons to Moscow. There he found a prodigal's welcome but also bitter constraints on his creativity. Along with the other leading Soviet composers of the day – Shostakovich, Khachaturian, Miaskovsky, Muradeli – Prokofiev was eventually censured for writing “bourgeois” music – ostensibly beyond the understanding of working people. It was a serious charge with life-threatening consequences. By necessity, Prokofiev turned to patriotic works and both his work and his health suffered. In a bitter twist, the composer died the same day as his oppressor, Joseph Stalin.

The kind of false division that haunted Prokofiev's professional and personal life has sent its echoes down even to our present day. Korean-born composer Jacqueline Jeeyoung Kim addressed just such notions in her work with Yo-Yo Ma's Silk Road Project, saying:

One of music's most powerful qualities is the ability to draw people, sometimes with radically different backgrounds, closer together to enjoy a more accessible language. Music should stand by itself objectively without cultural and geographic boundaries. Acceptance of the differences between musical traditions will further communication through a universal language. Music is not a servant of our history but is a true mediator between cultures.

Kim's own music draws from both East and West. Born in Korea and trained there and in the United States, her work has been performed around the world by the Silk Road Ensemble, garnering high praise.

She is the first composer-in-residence of the Korean Concert Society. Her work for solo violin, *So-Rae*, here receives its premiere.

The power of music to stand alone and open to anyone, as Kim stated, was a favorite idea of Robert Schumann. "As if all mental pictures must be shaped to fit one or two forms!" he said. "As if each idea did not come into existence with its form ready-made! As if each work of art had not its own meaning and consequently its own form!" More than anyone before him, Schumann believed music was to reflect the composer's inner state of mind. To him, the formal structure of a sonata, say, existed to serve the composer – not the other way around. In his *Sonata for Violin and Piano No. 1*, a listener can hear Schumann bend the form to suit his purpose.

At the time the piece was written, Schumann faced an impending mental collapse. The drama and complexity of his mental state seem to work themselves through the music. The work's first movement builds to the emotional heights tethered to an unbroken sixteenth-note figure in the piano's right hand. Then, the second movement offers a few moments of musical contemplation. In his critical writings, Schumann was known to take two different personas, one forceful and one thoughtful. They converse in these two movements. But the third is different. Its perpetual movement seems to choose subtle discourse over fiery statements. The feeling of the final crescendo and closing chords is one of an open question, unresolved and agitated. It can be seen as Schumann's honest exploration of his own uneasy mind with its unanswerable questions, and so it rejects an easy, pat resolution.

About the time Prokofiev was writing his sonata and pondering a return to his totalitarian homeland, Franz Waxman fled his own increasingly perilous home, Nazi Germany. Waxman, a Jew, was well established as a film composer in the thriving German film industry. He had conducted and arranged the score for Marlene Dietrich's breakout film, *The Blue Angel*. After his move to Hollywood, Waxman composed scores for classics such as *The Philadelphia Story*, and he won successive Academy Awards for *Sunset Boulevard* and *A Place in the Sun*.

In the film *Humoresque*, Joan Crawford plays a neurotic society woman who promotes, and falls for, a poor Jewish violin prodigy played by John Garfield. But when he will not be distracted from his first love, music, she refuses to play second fiddle and tragedy ensues. It was Waxman's job to provide music for the critical violin scene (and Isaac Stern provided the fiery off-screen performance) filled with the joy and energy of a young man reveling in his great gift. Waxman composed a fantasy based on the opera, *Carmen*. It impressed the great violinist Jascha Heifitz, who commissioned an expansion of the piece for himself. The result incorporates the opera's familiar melodies into a work suitable for a virtuoso.

SO-RAE for violin solo
by Jeeyoung Kim

For me, writing for a solo instrument is similar to calligraphy or to drawing a black and white Eastern painting (Su-Muk-Wha in Korean). Compared to Western paintings, certain traditional black and white Eastern paintings don't fill up the space with color. The subject is portrayed in a way that is deemed sufficient and the empty space adds depth and vitality to the subject, rather than becoming an obstacle to be overcome. In a similar manner, a basic brushstroke using black on a white background can appear simplistic, even boring. However, closer inspection reveals that being monochromatic does not necessarily diminish complexity. The black character has fine gradations that can only be appreciated when examined carefully. The painting doesn't need many colors to express its meaning. All we need are the mono-colored brushstrokes, the balanced empty space, and the spirit of the painter.

This piece seeks to capture subtle yet strong beauty that may be hidden at first glance -- like empty space in a painting, or fine gradations in the brushstroke. The point is to delve carefully into the depth and sonority of every note. By dividing time into strokes of sound and empty space (silence), the lone violin becomes an orchestral presence. SO-RAE means sound in old Korean.

Profiles of Performers



Born in Seoul, Korea, in 1985, **Hyuk-Joo Kwun** began violin studies at the age of 3. Three years later, he won a top prize at a local competition sponsored by a music journal. He entered the Korean National Institute of Arts (Seoul) as a student of Nam-Yun Kim at age 6.

Hyuk-Joo began concertizing at age 11 after moving to Moscow to study with Eduard Grach at the Tchaikovsky Central Music School. He was a second prize winner at the 3rd International Tchaikovsky Competition for young musicians in 1997, and performed with the Moscow National Orchestra, the Kremlin Chamber Orchestra, Eurasian Chamber Orchestra, Suwon Symphony Orchestra and in recitals across Russia and in Korea, Israel, Germany, Yalta (Ukraine) and Lithuania, where he was a laureate at the International Festival of Young Musicians from 1997-1999. He was also invited to appear at the International Youth Soloist Festival in Moscow from 1996-1999.

In 2001, Hyuk-Joo graduated from the Moscow Central Music School and entered the Moscow Conservatory, where he today continues his studies with Professor Grach. That October he won the Grand-prix in the Kloster-Schoental Competition in Germany. He was also awarded the EMCY (European Union of Music Competitions for

Youth) prize, and an additional prize for best performances of a virtuoso work. He was featured as one of the top violinists of Korea in the "Strad Korea" music journal, and the following year, won the Grand-prix in the 3rd Yampolsky Competition in Russia, winning special notice for his interpretation of Mendelssohn-Yampolsky's Rondo Capriccioso.

Recent appearances include a tour with the Moscow Chamber Orchestra throughout Italy and Russia performing the solo works of Paganini, and performing Mozart with the Korean Symphony in Austria, Slovakia, Italy, Denmark, Spain, Israel, and Moscow. Hyuk-Joo has appeared in the Keshet Eilon violin masterclasses, studying with Maestro Schlomo Mintz, Ida Haendel, Thomas Brandis, and Cihat Askin. In Jan 2004, he was invited by the Kumho Cultural Foundation to appear on their "Rising Star Series", proving himself as a promising young violinist more than a child prodigy.

Next year, Hyuk-Joo will perform recitals in Vienna and Italy, and will appear with the Murcia Symphony in Spain performing Brahms' Double Concerto, the Kiev Symphony performing the Vieuxtemps Concerto No. 5, the Moravian Philharmonic performing Tchaikovsky, and the Nuremberg Philharmonic performing Shostakovich's Concerto No. 1 in Nuremberg and Vienna. He will also record the Ravel and Schumann sonatas for the Universal Korea record label.

Recently Violinist Hyuk-Joo Kwon was the 1st prize winner at the 7th Carl Nielsen Violin Competition 2004 and received the special prizes as a best performer of Denmark Composition and a young popularity vote.

Hyuk-Joo plays an instrument made by Giuseppe Guadanini, a loan from the Kumho Cultural Foundation, which has also provided him with scholarships to study abroad since 1999.



Anna Balakerskaia received her Master of Music and Doctor of Musical Arts degrees from the St. Petersburg State Conservatory and was later appointed Faculty Member of the Moscow and the St. Petersburg State Conservatories. In St. Petersburg she studied piano with the renowned pianist and master teacher Nadeszda Golubovskaia and chamber music with Prof. Tamara Fidler. Ms. Balakerskaia has collaborated with such noted artists as Leonid Kogan, Kirill Kondrashin, Victor Tretyakov, Daniel Shafran, Dmitri Tziganov, and Vladimir Landsman among others.

Her concert tours have taken her to Germany, Switzerland, Holland, France, Belgium, Italy, Finland, United States, Canada, and Argentina, having performed in some of the great halls of the world such as Carnegie Hall, Salle Gaveau of Paris, The Great Hall of the Moscow Conservatory, Teatro Colon in Buenos-Aires, Palais des Arts in Montreal, the Palais des Beaux-Arts in Brussels, and The John F. Kennedy Center for the Performing Arts. She has performed and

recorded as a founding member of "Ensemble da Camera" of Washington, which is among the country's finest ensembles in its configuration. Ms. Balakerskaia has also made recordings with other local and international artists.

Ms. Balakerskaia has been awarded many prizes, among them three times the "Best Accompaniment Diploma" of the International Tchaikowsky Competition in Moscow.

Ms. Balakerskaia is on the faculty of the Levine School of Music in Washington, DC. She also is the Artist Professor of Piano at George Mason University. She is a sought-after teacher and gives private piano lessons in her home studio in Annandale, VA. Her students have been winners of multiple competitions, both in the USA and Europe.



"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 was premiered by him at the 2003 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.

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This is the 30th debut recital presented by the Korean Concert Society. The Society has introduced at least one extraordinary young musician each of the past 24 years.

The Korean Concert Society was established in 1979 as a non-profit volunteer organization. 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 60341, Potomac, MD, 20859, or visit our website, 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)

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)

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

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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