

The John F. Kennedy Center for the Performing Arts

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TERRACE THEATER

Saturday Evening, October 29, 2005, at 7:30

korean concert society 25th Anniversary Gala

with

International Sejong Soloists

Hyo Kang, *Music Director*

and

Chee-Yun, *Violin*

Program

David Diamond

Rounds for String Orchestra

Allegro, molto vivace

Adagio

Allegro vigoroso

Astor Piazzolla
(Arr. Leonid Desyatnikov)

Las Cuatro Estaciones Porteñas,
“The Four Seasons of Buenos Aires”
in F minor, Op. 80

Otoño porteño

Invierno porteño

Primavera porteño

Verano porteño

Chee-Yun, *Violin*

Intermission

Franz Schubert
(Arr. Gustav Mahler)

String Quartet in D minor, D.810,
“Death and the Maiden”

Allegro

Andante con moto

Scherzo

Presto

International Sejong Soloists performance is made possible in part by the support of the Republic of Korea's Ministry of Culture and Tourism, and Samsung Electronics America, Inc.

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 Bob Massey

David Diamond's *Rounds for String Orchestra* (1944) filled a special request. Dimitri Mitropoulos had been conducting a heavy slate of twelve-tone pieces with the Minneapolis Symphony. It was, the conductor wrote, distressing music for distressing times. And he was fighting deep depression. "Write me a happy work," he instructed Diamond.

In those days, a "happy" work might be the kiss of death for a composer. The Second Viennese school reigned, and tonal, post-Romantic music was dismissed as naïve, sentimental, even pandering. An astringent, medicinal sound was the vogue.

But an unhappy man doesn't care about theory. So Diamond approached this post-Romantic piece with especial rigor. A tightly composed work, it employs canon and fugue, as suggested by the title. But Diamond refrains from obvious melodic choices to ensure a bright, but never saccharine, melody.

The three-movement piece is bookended by two Allegro movements that pulse with infectious enthusiasm and energy. They support the poignant middle section like a pair of soldiers holding up a wounded comrade, bantering encouragement. The lovely, lyrical *Adagio* is an acknowledgement that hard times will come. But the third movement is a rousing, optimistic display that points the way forward.

Diamond's approach worked. After a Boston Symphony performance of the piece, *The New York Times* critic Olin Downes pronounced it "admirably fashioned, joyous and vernal...there is laughter in the music. And no waste notes!" *Rounds* has remained Diamond's most popular work ever since.

Astor Piazzolla, too, struggled with the tastemakers of his day. Feeling insecure as a composer of populist tango music, he immersed himself in Bartók, Stravinsky and American jazz. Like Aaron Copland, Elliott Carter, Virgil Thomson, and other budding modernists, he sought out the great French teacher Nadia Boulanger.

In her wisdom, she sent Piazzolla home. His contribution to music, she said, would be through his mastery of tango. In short order, he stirred the tango world into a frenzy by treating his modernist, jazz-inflected tango as chamber music, rather than accompaniment

for dancers. So hated was this idea that Piazzolla actually came to blows with a famous dancer of classic tango, Jorge Vidal.

Public success came slowly, but a fellow artist—playwright Alberto Rodriguez—commissioned music for a new play. Critical reception to the piece, *Verano Porteño*, ("Buenos Aires Summer") was so positive that Piazzolla eventually wrote three more, named for the seasons, and assembled them into a suite called *Cuatro estaciones porteñas* ("The Four Seasons of Buenos Aires").

Originally scored for violin, electric guitar, piano, bass, and *bandoneon* (a relative of the accordion), the pieces remain rooted in Argentinean dance. But their sly references to Vivaldi, their nods to Gershwin and Ellington, and their sparkling modernism give them a singular presence, wholly distinct from their influences. At once smoky, melancholy, and vibrant, they conjure visions of their namesake city.

The set is frequently programmed as an exotic companion to Vivaldi's *Four Seasons* violin concertos and has become a favorite work among Piazzolla's sizeable body of tangos. But their success was hard won.

Yet, in their time, Piazzolla's tangos have enjoyed far more recognition than Franz Schubert's string quartet received in his. Though he surrounded himself with friends and admirers of his talent, Schubert's work went largely overlooked outside his native Vienna. And in 1824 Schubert was suffering a daily battle with his failing health. The Romantic movement, with its view of death as one aspect of the cycle of life, was in full bloom. Death was fashionable, and it tempted Schubert with promise of relief.

For this string work, Schubert took the themes from his earlier song of the same name. The song's lyrics, which tell of a young woman soothed and reassured by the specter of death, are masterfully distilled and recast by the composer into like musical sentiments. A number of the composer's trademarks are audible across the work's four movements.

There's the aggressive opening, which employs the rhythmic device of a quarter note followed by triplet eighths—a Schubert favorite. Then the sweet, joyful theme of the maiden sweeps in. The second movement

Notes on the Program

establishes the “death” theme, which varies only slightly, as if to suggest death’s constancy. The third movement’s scherzo throws in abrupt cadences and accents, as in a heated negotiation. And the final movement builds to a driving, inevitable conclusion. Death wins the maiden’s hand.

But Schubert himself was too busy for death. He composed at a furious pace. In the same year as “Death and the Maiden,” he wrote his Octet in F, the *Divertissement a*

l’Hongroise, and the String Quartet in A minor, among many others. Clearly, he suspected that the maiden’s premature fate would be his own. He would not have time to compose according to popular taste or fashion, so he must compose for posterity. And his “Death and the Maiden” became not only one of his finest chamber works but a perennial favorite in the string repertoire. In our time, the work loses none of its power to shock and inspire.

Meet the Artists

International Sejong Soloists

Hyo Kang, *Artistic Director*

VIOLIN

Frank Huang leader
Aaron Boyd
Jaewon Choi
Amy Iwazumi
Judy Kang
Yu Jeong Lee
Ji In Yang

VIOLA

Beth Guterman
Richard O’Neill
Melissa Reardon

CELLO

Ole Akahoshi
Ani Aznavoorian
Patrick Jee

DOUBLE BASS

Rachel Calin
Stephen Sas



Praised as a “top notch conductor-less string orchestra” by the *Washington Post*, **International Sejong Soloists (ISS)** was founded in New York City in 1995 and met with immediate success. Since its inception ISS has given more than 200 concerts throughout the United States, Europe, and the Far East. Uniquely comprised of today’s leading young soloists, International Sejong Soloists is known for its cohesiveness, beautiful sound, and refreshing musical style in performing string orchestral works as well as

solo and chamber repertoire. Its 14 members hail from eight different nations: Australia, Canada, China, Germany, Singapore, Bulgaria, Korea, and the United States. Each has a distinguished reputation as a soloist and chamber musician, confirmed by prize-winning performances at prestigious international competitions (including the Indianapolis, Naumburg, Jacques Thibaud, Paganini, Hannover, and Nielsen competitions). The New York-based ensemble tours worldwide under the musical direction of Hyo Kang, a renowned professor of violin at The Juilliard School.

ISS has given critically-acclaimed concerts at venues such as Carnegie Hall, Lincoln Center’s Alice Tully Hall, the Kennedy Center, the 92nd Street Y, Suntory Hall in Japan, Bridgewater Hall in Manchester, England, Seoul Arts Center in Korea, the National Arts Theatre in Taiwan, and in the Rising Stars Series at Ravinia. ISS was appointed ensemble-in-residence at the Aspen Music Festival in 1997, a post it still holds today. It serves as host ensemble of the Great Mountains Music Festival and School in Korea.

Continually performing to capacity audiences, ISS has collaborated with artists such as Joshua Bell, Sarah Chang, Kyung Wha Chung, Vladimir Feltsman, Leon Fleisher,

Meet the Artists

Lynn Harrell, Sharon Isbin, Cho-Liang Lin, Carmen Pelton, Gil Shaham, Kyoko Takezawa, and Eugenia Zukerman. The ensemble has been featured regularly on National Public Radio's Performance Today and in November 2003 served as Young Artists-in-Residence for the program. ISS was broadcast live on WFMT in Chicago from the Aspen Music Festival, has been heard on New York's WQXR Radio and WGCU Public Broadcasting in Florida, and has been seen on the Discovery Channel. In December 2002 ISS gave a special holiday performance on CNN's American Morning with Paula Zahn, and on Thanksgiving 2003 the ensemble performed with Ms. Zahn as a special guest on the CNN primetime news program *Paula Zahn Now*.

ISS has been selected to perform in honor of some of the world's premier sporting events. At the invitation of World Cup 2002 committee, ISS performed for the FIFA Congress, which represented 204 nations in Seoul, Korea. In June 2004 the ensemble performed at the Olympic Torch Ceremony at the United Nations Headquarters, as part of the Athens 2004 Olympic Torch Relay.

International Sejong Soloists is known for its breadth of repertoire, which includes well-loved classics and contemporary works written by composers across the globe. The ensemble confirmed their commitment to new works by commissioning *Murmurs in the Mist of Memory*, a composition by Augusta Read Thomas. The work, for 11 solo strings, was premiered at the Aspen Music Festival in 2001 and ISS gave the piece its UK premiere during the ensemble's European debut at the Manchester International Cello Festival in England in May 2004. ISS has given several additional premieres, including the New York and Aspen premieres of Earl Kim's *Dear Linda* in 1999 and 2001, the New York premiere of José Bragato's *Graciela y Buenos Aires*—Concerto for Cello and String Orchestra in 2002, and the New York premiere of Krzysztof Penderecki's *Sinfonietta* for Strings. ISS recently recorded *Sejong Plays Ewazen*, works by Eric Ewazen, on the Albany Records label.

The ensemble is involved in a vast array of youth development programs designed to both introduce classical music to young audiences and to cultivate promising classical music students. ISS works to expose elementary students to classical music through lecture concerts and demonstrations, in hopes

of developing an appreciation for and interest in further study of the genre. In December 2003 at Zankel Hall at Carnegie, ISS performed a family concert of traditional dance music from around the world, hosted by storyteller and spoken word artist Charlotte Blake Alston. Members of the ensemble provide master classes for promising classical music students at high school and college levels while on tour.

International Sejong Soloists enjoys support from major corporations. The Samsung Foundation of Culture extends a generous loan of several instruments to the ensemble: the Guarnerius del Gesù violin "ex-Moeller," Cremona (1725); the Antonio Stradivarius violin "ex-Strauss," Cremona (1708); a Gasparo da Sáló viola, Brescia (ca. 1590); a Matteo Goffriller cello, Venice (ca. 1715); and a Luigi Mantovani bass (ca. 1810). The ensemble has made two recordings for the Samsung Classics label. ISS also performs on a J.B. Guadanini, Cremona, 1758, which is on loan to the ensemble from Mr. Higgin Kim, chairman of Byucksan Engineering. Korean Air is the official airline of ISS.

ISS Sponsors include the Republic of Korea's Ministry of Culture and Tourism, Samsung Electronics America, and Korean Air.



Hyo Kang, the artistic director of ISS, has led a flourishing and versatile career as violinist, teacher, and artistic director 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, D.C., for more than 20 years, he has given many works their American premieres and enjoyed musical collaborations with such artists as Leon Fleisher, Pina Carmirelli, Walter Trampler, and André Watts.

Mr. Kang, a world-renowned violin teacher, has been on the faculty of the Juilliard School since 1978 and has given master classes in the United States, Korea, and Japan. He has also been on the faculties of the Aspen Music School in Colorado since 1978 and the Japan-Aspen Music Festival in

Meet the Artists

Nagano, Japan, from 1994 to 1997. 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 perform with major orchestras worldwide. Mr. Kang's former students include Gil Shahan, Sarah Chang, and Chee-Yun, among many others.

Mr. Kang was born in Seoul, Korea, and graduated from The Juilliard School, where he studied with Dorothy DeLay. Recently he was the subject of a Korean Broadcasting System television documentary titled *Teaching Genius—Juilliard Professor, Hyo Kang*. In 2004 the Korean government awarded him the National Arts Medal, the highest honor of its kind.

In March 2003 he was appointed a cultural ambassador by the governor of Gangwon Province, Korea, and was asked to bring the first international music festival to Pyeong Chang; Mr. Kang launched the Great Mountains Music Festival and School last summer, serving as its artistic director.



Violinist **Chee-Yun's** combination of flawless technique, beautiful tone, and compelling musical temperament has quickly captured the attention of the music world.

An Avery Fisher Career Grant recipient and Young Concert Artists

International Auditions winner, Chee-Yun has performed with many of the world's foremost orchestras, including the Philadelphia Orchestra, the London Philharmonic, the Toronto Symphony, the Houston Symphony, and the National Symphony. Among her career highlights are performances at the Kennedy Center's gala farewell to Mstislav Rostropovich, the Mostly Mozart Festival's tour of Japan, a national tour with the San Francisco Symphony, performances across three continents of the Penderecki Concerto No. 2 with the composer at the podium, the premiere of Lou Harrison's Suite for Violin and String Orchestra, a performance with Michael Tilson Thomas in the

inaugural season of Carnegie Hall's Zankel Hall, and the U.S. premiere of the Penderecki Sonata No. 2 with pianist Barry Douglas at the Kennedy Center.

Highlights of her 2005–06 season include performances with leading orchestras and chamber ensembles throughout North America, Europe, and Asia, including the Buffalo Philharmonic, Colorado Symphony, Indianapolis Symphony, Honolulu Symphony, Symphony of Southeast Texas, Modesto Symphony, and California Symphony; a concert at the Kennedy Center with the International Sejong Soloists; and a West Coast tour with the Spoleto Festival. Her international appearances include performances with Orquesta Filharmonica de Buenos Aires at the Teatro Colon in Argentina and the Gulbenkian Orchestra in Portugal, recitals at the Beethoven Festival in Poland, concerts with Barry Douglas in Manchester, England, and two tours of Korea, including recitals at the Seoul Arts Center. This season will see the release of a new CD featuring works of Brahms and Strauss and the recording of an all Mozart disc.

Her most recent recording, of the Penderecki Violin Concerto No. 2, on Naxos was acclaimed as “an engrossing, masterly performance” by *The Strad* magazine and “a performance of staggering virtuosity and musicality” by *American Record Guide*. Her recent recordings on Denon Records include Lalo's *Symphonie Espagnole*, Saint-Saëns' Violin Concerto No. 3, and a compilation CD of *The Very Best of Chee-Yun*.

In 1993 Chee-Yun returned to Korea to receive the Nan Pa award, the country's highest musical honor. She was honored in a different manner in the United States, when she was invited to perform at the White House for President Bill Clinton and his guests in honor of the recipients of the National Medal of the Arts.

In addition to her active performance and recording schedule, Chee-Yun gives master classes around the world. She serves as the resident Starling Soloist and adjunct professor of violin at the University of Cincinnati College-Conservatory of Music, and visiting professor of music (violin) at Indiana University School of Music.

Chee-Yun's award-winning Web site can be viewed at www.chee-yun.net.

korean concert society

The **Korean Concert Society (KCS)** celebrates 25 years of presenting Washington-area recital debuts of international artists of Korean heritage—and the tenth anniversary of the founding of International Sejong Soloists (ISS)—in a gala concert with violinist Chee-Yun this evening.

Since 1980 KCS has introduced over 40 unknown extraordinary young musicians and ensembles to the Washington metropolitan area, including International Sejong Soloists (1998) and Chee-Yun (1988). Together ISS and Chee-Yun will perform David Diamond's *Rounds for String Orchestra* (1945), Astor Piazzolla's *Cuatro estaciones porteñas* (arranged by Desyatnikov in 1995 for Gidon Kremer), and Franz Schubert's "Death and the Maiden" String Quartet (arranged by Gustav Mahler).

A Truly Grassroots Cultural Organization

The Korean Concert Society was founded in the spring of 1980 by nine families from the Washington metropolitan area. As a volunteer non-profit organization, its mission is to provide D.C.-area debut opportunities to gifted young musical artists of Korean heritage from all over the world and to promote the enjoyment of Classical music.

In the beginning, the Society selected the artists by recommendations of friends. The members paid for the cost of hall rental, transportation for the artists, and advertisement. The artists from out of town stayed in members' home to minimize costs. As the Korean-American community grew over the years, the community support for the Society also grew. It took about ten years before the Society could raise enough money from generous contributors to pay for the cost of presenting an 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 his or her performance. Now KCS holds an annual formal audition to select the artist and pays the artist \$2,500 for appearing at the Kennedy Center. The Society's growth over the years has been an indicator of the cultural maturity and sophistication of the Korean-American community in Washington area. In this way, Korean Concert Society is truly a grass-roots cultural organization.

Distinguished Alumni

Many of these musicians, presented by KCS as unknowns, have gone on to distinguished careers. Chee-Yun ('88) is a top-rated solo violinist in the U.S., Europe, Japan, and Korea. David Kim ('82) became the concertmaster of the Philadelphia Orchestra, Catherine Cho ('91) is a respected teacher at Juilliard and one of the top chamber music performers in the U.S., and Sungwon Yang ('93) is one of the most respected cello teachers and performers in Korea. Soovin Kim ('95) was the first American to win the Paganini Competition in 24 years and the youngest winner ever (1996), and Daniel Lee ('97) was recently named principal cellist of the St. Louis Symphony Orchestra. International Sejong Soloists ('98) became the ensemble-in-residence at the Aspen Music Festival and is now also the host ensemble of the Great Mountains Music Festival and School in Korea.

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 the frequency of its presentations and to include additional venues to expand its reach. The Society appointed Jeeyoung Kim as the first Composer-in-Residence in 2003 and 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 will expand its support to mixed media performing arts.

For more information about the Korean Concert Society, including information on the next talent search for 2006, visit www.KoreanConcertSociety.org.

korean concert society

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korean concert society

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

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
29	2-Oct-04	Hyuk-Joo Kwun	Violin	Terrace Theater	Patrick Jee Anna Balakerskaia	Cello Piano