

# The John F. Kennedy Center for the Performing Arts

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TERRACE THEATER

*Saturday Evening, September 8, 2012, at 7:30*

**korean concert society** 

*presents*

Irene Kim, *Piano*

FRANZ SCHUBERT    Four Impromptus, Op. 142, D.935  
(1797–1828)        F minor: Allegro moderato  
                              A-flat major: Allegretto  
                              B-flat major: Andante, Theme and Variations  
                              F minor: Allegro scherzando

FRANZ LISZT        Mephisto Waltz No. 1, S.514  
(1811–1886)        “The Dance in the Village Inn”: Episode from  
                              Lenau’s poem *Faust*

*Intermission*

QUENTIN KIM        Ballad-Fantasy (World Premiere)  
(b. 1976)            Adagietto molto dolce (“In Love”)—  
                              Dolente semplice (“Loneness”)

SERGEI PROKOFIEV    Sonata No. 6 in A major, Op. 82  
(1891–1953)        Allegro moderato  
                              Allegretto  
                              Tempo di valzer lentissimo  
                              Vivace

The founding President of the Society, Mr. Charles Eun-Ho Pang, celebrated his 88th birthday earlier this year. Happy 88th, Mr. Pang! Looking forward to your 99th!

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 Irene Kim

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Four Impromptus Op. 142, D.935 (1827)  
FRANZ SCHUBERT

Written in the last year of Schubert's life, the four impromptus published posthumously as Op. 142 were originally numbered Nos. 5–8, suggesting a continuation of the Op. 90 set. Robert Schumann suggested that the Impromptus were once conceived as a sonata. This is evident when looking at the key and tempo relationships between the Impromptus.

The first, *Allegro moderato* in F minor, is brooding and full of alternating tumultuous and lyrical sections over a constant current, all within a sonata-rondo form. A quiet murmur of inner voices flow in between various conversations while the charming yodeling from Schubert's beloved Alps accompany dulcet melodies.

The second is a tripartite sarabande trio, *Allegretto* in A-flat major, contrasting with the more complex first impromptu. The beginning section assumes grace and poise in its chordal simplicity. The purling triplets of the middle section grow into a short-lived disquietude, which recedes back into the lilting peace of the first section.

The B-flat major impromptu is a set of five variations on a theme that appeared originally in the *Rosamunde* ballet as the Entr'acte No. 3 in B-flat major and also in the Andante second movement of the A minor *Rosamunde* string quartet. A simple but moving tune, Schubert used his favorite *Rosamunde* theme to draw on the lyrical, stormy, sparkling, and even the polonaise-like qualities for his variations.

The fourth returns to the key of F minor, rounding out the set. Reminiscent of the Hungarian style, this impromptu is distinctly more robust than the others. The syncopated duple and triple rhythms, together with

whirling scales and surprising developmental key changes, provide a brilliant end to the set.

Mephisto Waltz No. 1, S.514—  
“The Dance in the Village Inn” (ca. 1860)  
FRANZ LISZT

Inspired by Nikolaus Lenau's *Faust* poem, Mephisto Waltz No. 1 is the first of four devilish depictions for solo piano of Mephistopheles' and Faust's exploits. The work was dedicated to Liszt's favorite pupil, Carl Tausig. Also conceived as an orchestral work and later arranged for piano duet and piano duo, the Mephisto Waltz is a paragon of program music. Liszt included the following excerpt from Lenau in the printed score:

There is a wedding feast in progress in the village inn, with music, dancing, carousing. Mephistopheles and Faust pass by, and Mephistopheles induces Faust to enter and take part in the festivities. Mephistopheles snatches the fiddle from the hands of a lethargic fiddler and draws from it indescribably seductive and intoxicating strains. The amorous Faust whirls about with a full-blooded village beauty in a wild dance; they waltz in mad abandon out of the room, into the open, away into the woods. The sounds of the fiddle grow softer and softer, and the nightingale warbles his love-laden song.

The translation from poem to music is remarkably vivid. Life is breathed into Lenau's version of the Faust legend through Liszt's masterful portrayal of events and sounds, such as the celebrated opening of Mephistopheles tuning a violin, the chattering of the nightingale in the forest, as well as the audible transformation of the boisterous dancing and seduction into demonic terror.

## Notes on the Program

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The Ballad-Fantasy (2012)  
QUENTIN KIM—Composer's Note

The Ballad-Fantasy is a musical moment of narrative fancy, partly in remembrance of the sentiments past. Adolescent affection, being in love, is precious but often frustrated, its daydream haunted by the shadow of doubt, ever vulnerable. The lover's kind gesture, having once brightened the whole world and even brought the angelic hallucination—though always in strange sadness—now floats only in smoke. In desolation, even the glimpse of salvation is forsaken, betraying the praying heart in self-destruction.

Sonata No. 6 in A major, Op. 82 (1939–40)  
SERGEI PROKOFIEV

After nearly two decades of living abroad, Prokofiev returned to the Soviet Union on New Year's Eve of 1936 with hopes of reestablishing his connection with his homeland. However, his country was not as he remembered it when he had emigrated in 1918. The historical events that unfolded in Stalinist Russia affected the composer and pianist until his death on March 5, 1953, the very same day that Joseph Stalin's death was announced.

The Sixth Sonata is the first of the so-called "War Sonatas," together with the Seventh and the Eighth. Though Op. 82 was finished in 1940, before Germany invaded Russia, the political tensions felt at home under Stalin's ever-tightening grip and the war that had begun to ravage Western Europe undoubtedly influenced the belligerent nature of this Sonata. First heard on a radio broadcast performed by the composer himself, the Sixth Sonata was the last of Prokofiev's compositions that he would premiere publicly.

The terrifying bursts of the major and minor thirds open the Sonata, an intrusive motto that permeates the entire work. Sonorous bells, so closely associated with Russian classical music, resound in tritones,

concretizing the unsettling backdrop for the work. In contrast to the explosive opening, the second theme of the first movement is one of lyrical sentimentality; however, even the forlorn sweetness of this theme is transformed into a mechanical motor that drives the development that is strewn with the thirds from the opening, eventually fully metamorphosing by the end of the movement into the formidable nature of the opening motto.

A mocking irony, one of Prokofiev's key compositional elements, that permeates the second movement scherzo is one of the last examples of its kind—Soviet Russia's oppressive rule did not approve of such style. Lighthearted skips and chords along with boorish bass lines are fitted into a patchwork of sarcastic vignettes.

The third movement is a melancholy waltz built on small mottos from the first movement; the descending thirds of the opening are the same as that of the first movement. The lush harmonies and sonorous tolling bells of the waltz represent the nostalgia of the Russia Prokofiev once knew. The return of the waltz, after a fairytale middle section, is almost frightening; the realization that the memory of the past has no effect on what is current has set in.

The last movement is a frenzy of themes in sonata-rondo form. An episode in the middle calls back two prominent elements of the first movement: the terrifying thirds and the chromatic chordal bridge material. The development that ensues is a turbulent grinding of the movement's modulating and sequential melodies. A re-ordered recapitulation impels the final rush to the end, as the piercing short-short-short-long motif, alluding to Beethoven's Fifth Symphony and also representing the letter "V" in Morse code, is heard for the first time, indicating victory. In the cacophonous end, interjections by the ubiquitous third motif violently crush what it first began.

## Meet the Artists

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American pianist **Irene Kim** is an avid believer that the arts are a manifestation of humanity and its creativity and aspires to let music travel to where its resounding compassion is much needed. Ms. Kim's "dazzling" yet "stylistically pure" performances have been heard across North America and Europe in recitals and appearances with the Washington Youth Orchestra, Los Angeles Korean Chamber Orchestra, Rio Hondo Symphony, Southwestern Youth Music Festival Orchestra, and repeat performances with the Young Musicians Foundation Orchestra.

Having garnered the Franz Liszt First Prize in the Liszt-Garrison International Young Artist competition and top prizes in the Carmel Music Society, Yale Gordon Concerto, and Russell C. Wonderlic competitions amongst others, Ms. Kim gave subsequent performances at venues such as the Wilshire Ebell Theatre, Dorothy Chandler Pavilion, Centro Cultural del Antiguo Instituto, Luckman Theatre, and the Library of Congress. She has also made appearances at the Banff Centre for the Arts Festival, Gijón International Piano Festival, Piano Festival Northwest, Seminars at the Colburn School, Columbia Chalice Concert Series, An die Musik LIVE, American Liszt Society Conferences, and also as a member of the Young Artists Guild.

As a musician of curiosity, Ms. Kim has collaborated extensively, most notably with vocalists, cellists, violinists, and percussionists. She tours frequently with violinist Andréa Picard, appearing in recitals from Québec to the mid-Atlantic region to enthusiastic audiences. Ms. Kim's other interests have led her to train as a conductor and also as a piano technician assistant at the Peabody. Her love for cinematography has led to projects of setting mixed media to music. Taking after her architect father, Ms. Kim is thoroughly interested in the acoustical designs of theaters and music halls.

Ms. Kim was born and raised in Los Angeles and began musical studies at age three with her mother. By age five she was accepted into the distinguished and influential studio of Ick-Choo and Hae-Young Moon, where her

formative training was established. At age eight she made her orchestral debut with the Young Musicians Foundation Orchestra.

Ms. Kim's professional training has been centered at the Peabody Conservatory, where she received both bachelors and masters degrees in an accelerated program. She was awarded the Albert and Rosa Silverman Memorial Scholarship and the Lillian Gutman Memorial Piano Prize by the Conservatory for her musical endeavors during her studies there. Her mentors and teachers, Marian Hahn and Boris Slutsky, have been infinitely inspiring in the impartation of their passion for the art of musicianship.

In the course of her musical erudition she also has had the honor to work with and receive precious insight from various distinguished musicians, including Leon Fleisher, Anton Kuerti, Robert McDonald, Hamish Milne, Alexander Toradze, and Robert Van Sice, among others. She continues to study with Boris Slutsky as a candidate for the doctorate of musical arts at the Peabody Conservatory. Recognizing the importance and responsibility to nurture and serve the future generations and community in the arts, Ms. Kim brings music to the community throughout the continent via organizations such as the Creative Access and Artists Representation International.



Known for his aestheticism and emotional sincerity, composer **Quentin Kim** has been creating a vivid world of fantasy, drama, and intimacy through his "tireless pursuit of excellence and fascination with beauty" and conviction in the perpetual modernity of tonality. His music, heard worldwide at such venues as Carnegie Hall, Alice Tully Hall, New York Society for Ethical Culture, Salle Cortot in Paris, and Cajastur Cultural Center in Gijón, Spain, as well as at the Concerts at the Crossroads series in Cleveland, has been praised and favored by the public and professional musicians alike for its "refreshingly direct" (*New York Concert Review*) quality, and the *American Record Guide* called his compositions "worthy of repeated hearings."

# Meet the Artists

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Particularly acclaimed were the recent performances of his *Variations on an Ancient Korean Melody* given by pianist Hai-Kyung Suh in Jeju Island, Korea, and of his *Springtime Glances* by pianist Dong Hyeok Lim throughout Korea during the tenth anniversary tour of Lim’s debut. Mr. Kim received an honorable mention for his “At the Deathbed” for two violins, viola, and violoncello from the 2009 Washington International Competition for Composers.

Equally active as a pianist of “excellent imagination,” “stunning conception of sound... sensuous...as a controlled substance,” and hailed as a “memorable and inspiring... thoughtful musician” through whom music sounds “completely new, modern in the best sense of the word, as if freshly created...as if he himself had composed the work” (*New York Concert Review*), Mr. Kim

tours extensively in the Americas, Europe, and Asia. He is a grand-prize winner of the Grace Welsh International Prize for Piano, as well as a first-prize winner of the Joong Ang Music Concours of Korea, and has of late toured in Central and South America with members of International Sejong Soloists as a cultural ambassador of Korea.

Mr. Kim’s principal teachers have included Philip Lasser (composition), Claude Frank, Yoheved Kaplinsky, and Jerome Lowenthal (piano). He graduated with a bachelor’s degree from Michigan State University, a master’s degree from The Juilliard School, and was awarded an Artist Diploma from Yale University. In 2010 The Juilliard School named him a doctor of musical arts (in piano performance). Mr. Kim’s music is published by the New York Classical Press (ASCAP) and can be heard on Blue Griffin Recording.

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# korean concert society

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## How It All Started

The Korean Concert Society was founded as a nonprofit cultural organization in 1979 by several Korean-American families who immigrated to the United States in the 1950s and 1960s. They were all professionals and music lovers. The Society presented its first debut recitals in 1980 and 1981 at the Rockville Jewish Community Center. In 1982 the Society moved the concert venue to the recently opened Terrace Theater and has been continuously discovering and presenting at least one young musical talent at that venue every year since. The Society has by now presented more than 40 such recitals, and all the musicians are enjoying successful careers in the U.S., Europe, and Korea.

## How the Society Operates

The Society operates solely from tax-deductible donations, primarily coming from individuals living in the Washington-Baltimore metropolitan area. It is a grass-roots organization in the true sense of the word. Over the recent history of Korea, Western music has played an important role in connecting Koreans to other people throughout the world. Since the Korean War, the classical music world has been surprised by incredible musical talents from the formerly war-torn and poor country. People around the world now recognize Korea and Koreans through those extraordinarily talented musicians. During the past three decades, Korea has produced more highly talented musicians per capita than any other country in the world at the same time it engineered a miracle of economic growth. Those Korean musical talents are conducting important diplomacy by spreading appreciation of Korean culture and receiving respect and admiration from the Western Hemisphere. The Society is proud of its continuous contribution to both the Korean and American music community for the past 33 years. For more information about the Korean Concert Society, visit [KoreanConcertSociety.org](http://KoreanConcertSociety.org).

## How to Support the Society

Please contact the Society by phone at (703) 821-2852, email [info@KoreanConcertSociety.org](mailto:info@KoreanConcertSociety.org), or mail 1830 Battery Park Street, Vienna, VA

22182. We not only need money but also volunteers to help organize and conduct auditions, manage events, and handle patronage.

## Distinguished Alumni

To play at a Society recital, musicians must be of Korean heritage or descended from a veteran of the Korean War. The Society defines a person of Korean heritage as a person with at least one Korean great-grandparent. It is also open to direct descendants of Korean War veterans from the United States, the United Kingdom, Australia, Belgium, Canada, Colombia, Ethiopia, France, Greece, Luxembourg, Netherlands, New Zealand, Philippines, South Africa, Thailand, and Turkey. Without their sacrifices, it would have been impossible for Korea to become such a prolific producer of highly accomplished classical musicians in the world today.

Nearly all the musicians presented by the Society were unknown at the time of their debut recitals, but many have gone on to build distinguished careers. Among the many acclaimed musicians who debuted here is Chee-Yun Kim (1988, violin), a top-rated solo violinist in the U.S., Europe, Japan, and Korea. David Kim (1982, violin) became the concertmaster of the Philadelphia Orchestra. Catherine Cho (1991, violin) is on the violin faculty at The Juilliard School and is one of the top chamber-music performers in the United States.

Yong Hi Moon (1981, piano) is one of the top piano teachers in the world today and is a professor at the Peabody Conservatory. Her husband, Dae Wook Lee (1981, piano), is one of the most respected piano teachers and performers in Korea. Sungwon Yang (1993, cello) is one of the most popular cello teachers and performers in Korea. Young Ho Kim (1983, piano) is a veteran piano teacher in Korea today, and he also performs widely in Korea, Japan, and Southeast Asia.

In 1996 Soovin Kim (1995, violin) was the first American to win the Paganini Competition in 24 years, and was also the youngest winner ever. He now performs widely around the country while maintaining professorship at SUNY-Stony Brook. Daniel Lee (1997, cello) is the principal cellist of the

# korean concert society

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St. Louis Symphony. Violinist Ju-Young Back (2000) was appointed as the youngest professor ever at the Seoul National University. Lucille Chung (1994, piano) and her husband, Alessio Bax, perform widely all over the world and are recognized for their unique styles and interpretations.

The New York-based International Sejong Soloists (1998, ensemble) is considered the top string orchestra without a conductor in the world today, with a number of CDs and tours around the world. Elizabeth

Joy Roe (2009, piano) is creating hype around the country as part of a unique piano duo with Greg Anderson as “Anderson and Roe.” They are establishing a new genre of classical piano music and helping to revive interest in classical music in this country. And there are too many accomplishments to list them all here; a full list of recitalists appears at the end of this program. The Society is proud of all of its alumni and their achievements.

## Past Performers

### Violin:

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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)  
Ji-Yoon Park (2011)

### Viola:

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Richard “Yongjae” O’Neill (2009)

### Cello:

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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:

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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:

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Won-Jin Jo  
Clarinet (2003)

### Voice:

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Jung Ae Lee (1982)  
Byung-Soon Lee (1999)

### Ensemble:

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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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