

The John F. Kennedy Center for the Performing Arts

STEPHEN A. SCHWARZMAN, *Chairman*
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TERRACE THEATER

Saturday Evening, September 9, 2006, at 7:30

korean concert society 

Presents

SOYEON LEE, *Piano*

Program

Domenico Scarlatti

Sonata in A major, K.208

Sonata in A major, K.101

Huang Ruo

Tree Without Wind (2005)

Robert Schumann

Carnaval, Op. 9

- | | |
|-----------------------|-----------------------|
| 1. Prélude | 13. Estrella |
| 2. Pierrot | 14. Reconnaissance |
| 3. Arlequin | 15. Pantalon et |
| 4. Valse noble | Colombine |
| 5. Eusebius | 16. Valse Allemande |
| 6. Florestan | 17. Paganini |
| 7. Coquette | 18. Aveu |
| 8. Répique | 19. Promenade |
| 9. Papillons | 20. Pause |
| 10. A.S.C.H.-S.C.H.A. | 21. Marche des |
| (Lettres dansantes | "Davidsbündler" |
| 11. Chiarina | contre les Philistins |
| 12. Chopin | |

Intermission

Alexander Scriabin

Etude in C-sharp minor, Op. 2, No. 1

Fantasy in B minor, Op. 28

Gabriel Fauré

Nocturne in E-flat minor, Op. 33, No. 1

Maurice Ravel

La Valse

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

In 1706, Domenico Scarlatti faced his closest rival in a public duel. His antagonist: Frederic Handel. Their chosen instrument of combat: the keyboard. They met in Rome at the house of Cardinal Ottoboni where they attempted to play each other under the table. On organ, Handel was declared the victor. But on harpsichord, the two men fought to a draw. And no wonder—Scarlatti composed over 550 gemlike sonatas for keyboard, which he humbly called “exercises.” Three hundred years after his duel with Handel, those “exercises” are still staples of the keyboard repertory.

Each sonata explores a particular idea—some technique, or timbre, or surprising motif. Scarlatti’s *A major sonata*, K.208, the dominant idea is that of the anticipatory beat which creates a light skipping rhythm. One particularly effective technique is *acciaccatura* which adds a quick, stuttered grace note before the principal note.

A series of blazing arpeggios set the sunny tone of the *A major sonata*, K.101. But they are offset by surprising melodic shapes voiced in octave chords throughout, creating a sort of dialogue that resolves in a whirling *pas de deux*.

That same sense of vitality and humor known to Handel and Scarlatti was also familiar to Robert Schumann. He was a card-carrying Romantic who thought little of Classical forms if they didn’t suit his vision. His *Carnaval* took the unique form of 20 interlocking pieces on whimsical themes, but all directed toward a serious point: his struggle to push musical expression forward in defiance of the “Philistines” of his day.

All but one of the pieces were organized around a four-note group of pitches that, in German, spelled out A-S-C-H—the hometown of Schumann’s then-fiancé, Ernestine von Fricken. The letters also appear in the composer’s name. Each musically depicts a gallery of friends (von Fricken is cast as Estrella; Schumann’s future wife Clara Wieck is Chiarina) and allies (Chopin, Paganini). Pierrot, Arlequin, and Pantelon & Columbine are

clowns from the *commedia dell’arte*. Presiding over all were the two sides of Schumann’s own nature, dreamy Eusebius and incendiary Florestan. They comprise the composer’s imaginary society of musical progressives called the *Davidsbund*, or the band of David. After each is introduced, they march in the final section against the Philistines disguised behind their bombastic carnival masks.

If Alexander Scriabin is any indication, the band of David won out. The school-mate of Rachmaninoff was an unabashed mystic who dreamed of synthesizing all the arts into one glorious whole. A formidable pianist, at age 14 Scriabin composed his first masterpiece: the *Etude in C-sharp minor*. It betrays the composer’s passion for Chopin, but there are also hints of Russian Gypsy music. It is passionate and deeply romantic but tempered by an undercurrent of anxious melancholy.

Scriabin’s *Fantasy for piano in B minor* contains passages that may trick the listener into believing the piece is loosely constructed. Rather, it’s an intricately engineered showpiece of fiendish difficulty. This middle-period work shakes off the composer’s early debt to Chopin and Liszt. It is muscular, full of big colors and emotions, and capable of winning over even those doubtful of Scriabin’s mystical ideas.

Gabriel Fauré’s piano music is not for the fainthearted player, but it is expressive and refined. It is not flashy, but the hands must range wide over the entire keyboard. Like Scriabin, he was influenced by Chopin. Here it is noticeable in the structure and dark colors. But the main theme is tender and pensive. It is introduced in the opening section. Then the middle section begins with a sinister figure in the bass register, which gives way to a kinetic, grand theme that builds gradually. The main theme returns in the brief coda.

The darkness that is hinted at by Fauré finds full expression in *La valse*, composed by his student, Maurice Ravel. Ballet promoter Serge Diaghilev commissioned the piece. Ravel took it as an opportunity to create a tribute to waltz king Johann Strauss. But while the work references

Notes on the Program

Strauss, its main achievement is to paint a grand and disturbing portrait of Vienna in the years around World War I.

The piece opens with little more than a rumbling pulse, like hearing a dance through a thick wall. As the waltz itself comes into focus, it is overshadowed by sinister lines, dramatic changes in tempo, and disconcerting glissandi. One can picture revelers—survivors—dancing madly to shut out the horror of the war and the once-grand city's decay.

The solo piano version is a faithful reduction of the full orchestra score, and as such is extraordinarily difficult. Diaghilev, upon hearing it, declared it to be “a masterpiece... but it is not a ballet. It is the portrait of a ballet.” He refused to have it choreographed, and Ravel took the snub badly. It is some vindication that Glenn Gould greatly admired the piece. And in time *La valse* became one of Ravel's most popular orchestral concert works.

Tree Without Wind (2005)

Huang Ruo (b.1976)

The sixth grand master of Chan Buddhism Hui Neng was giving a lecture to his disciples one day. When a tree in the yard began making a noticeable noise due to the biting wind, some disciples turned their heads to check out where the sound was coming from. Master Hui Neng raised the question: “What is moving?” A monk answered, “The wind is moving?” The master shook his head. “It must be the tree that is moving,” another monk answered. The master shook again. “Our eyes are moving?” one monk asked. Master Hui Neng finally gave them his answer: “all wrong, it is your internal mind and focus that moves.”

Inspired by this story, *Tree Without Wind* was written as an echo of the highest level of deep meditation stage in Chan Buddhism where one achieves the ultimate stillness and calmness so that nothing in one's surroundings would be a distraction.

Tree Without Wind was written for Soyeon Lee and was commissioned by Concert Artists Guild with funds provided by the R.G. Niederhoffer Commissioning Prize.

Meet the Artists



Korean pianist **Soyeon Lee** has been hailed by critics and audiences alike for performances of rare passion and grace. Her rapturous playing has brought numerous accolades and successes including

top prizes at the Concert Artists Guild International Piano Competition, Cleveland International Piano Competition, and the Paloma O'Shea Santander International Piano Competition. At 26, having already worked with conductors such as Jahja Ling, Otto-Werner Mueller, and Rafael

Frübeck de Burgos, and orchestra such as the Cleveland Orchestra and London Symphony, Ms. Lee continues to bring her unique power and sensitivity to audiences around the world.

Recently described by the *New York Times* as a pianist with “a huge, richly varied sound, a lively imagination and a firm sense of style,” highlights of her 2006–07 season include recitals at the Ravinia Rising Stars Series, Dame Myra Hess Series, the Kennedy Center, and the Phillips Collection, as well as an appearance with the Columbus Symphony Orchestra (GA), performing Bartók's Third Piano Concerto.

Ms. Lee has performed recitals throughout the U.S. and abroad in recent seasons, appearing in notable venues such as Lincoln Center, Weill Hall at Carnegie

Meet the Artists

Hall, Severance Hall in Cleveland, Auditorio de Musica de Nacional in Madrid, Baek'Am Art Hall in Seoul, and Gewandhaus in Leipzig. Additionally, her 2003–04 season featured a 13-city recital tour of Spain. She has been heard with the San Diego Symphony, Orquesta Sinfonica Nacional of the Dominican Republic, Shreveport Symphony, Park Avenue Chamber Symphony, and Juilliard Orchestra, among others.

In the spring of 2004, Soyeon Lee made her Lincoln Center recital debut at Alice Tully Hall as the recipient of The Juilliard School's prestigious William Petschek Piano Debut Award. While at Juilliard, she won the Rachmaninoff Concerto Competition as well as two consecutive Gina Bachauer Scholarship Competitions, and was awarded the Helen Fay Prize, Arthur Rubinstein Prize, and the Susan Rose Career Grant.

An avid chamber musician, Ms. Lee has performed at the Montreal Chamber Music Festival, Laguna Beach Music Festival, and the Taos Chamber Music Festival. She actively performs as part of the Edgeeffect Ensemble, a piano trio, collaborating with Grammy-award winning violinist and composer Mark O'Connor. Most recent project includes joint concerts in Seoul with her pop-star sister, Soeun Lee.

Ms. Lee was recently featured on the cover of *Symphony Magazine's* 2006 emerging artists of the next generation. She has recorded the Scarlatti sonatas for the Naxos label, and can be seen in the NHK documentary "Classic Club" airing nationally in Japan.

Ms. Lee has been heard live on WQXR New York's *McGraw-Hill Young Artists Showcase* and WNYC's *John Schaffer's Soundbytes*, as well as recorded performances on Washington D.C.'s NPR, WGMS, and Cleveland's WCLV.

Soyeon Lee began studying piano at the age of five in Korea. She moved to the United States at the age of nine and attended the Interlochen Arts Academy in Michigan, graduating with the highest honors in music. Her early teachers included Victoria Mushkatkol and Marina

Schmidt. Ms. Lee earned her bachelor's and master's degrees from The Juilliard School, studying with Jerome Lowenthal and Robert McDonald. Most recently she earned Juilliard's Distinguished Artist diploma, and continues her studies in master classes with Lev Natochenny.



Chinese composer **Huang Ruo** was born on Hainan Island in 1976, the year the Chinese culture revolution ended. His father, who is a well-known composer in China, started teaching him com-

position and piano since he was six years old. Growing up in the '80s and the '90s, when China was steadily opening up its gate to the Western world, he received both traditional and western education in the Shanghai Conservatory of Music, where he was admitted into the composition program studying with Deng Erbo when he turned 12. Witnessing the dramatic cultural and economic changes in China, his education extended from Bach, Mozart, Stravinsky, and Lutoslawski, to the Beatles, rock n' roll, heavy metal, and jazz, all of which were allowed to enter the cultural life in China at approximately the same time after the culture revolution. All these 'new' western influences enabled him to absorb them without any hierarchy and limitation of styles. After winning the Henry Mancini Award at the 1995 International Film and Music Festival in Switzerland, he moved to the United States for further education. Since then, he has received a B.M. degree from the Oberlin Conservatory of Music and a M.M. degree from The Juilliard School, and is working with Samuel Adler at The Juilliard School toward a Doctor of Musical Art degree in composition. Huang is a permanent resident of the United States, and a member of the American Society of Composers, Authors, and Publishers (ASCAP).

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 Soyeon Lee, who is one of the most imaginative pianists 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 fundraising drives.

Grassroots Cultural Organization

The Korean Concert Society was founded in the spring of 1980 by nine families from D.C. suburbs 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) 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. Yong Hi Moon ('81) is one of the most respected piano teachers in the world today and is serving as a professor at the Peabody Conservatory, and her husband Dae Wook Lee ('81) is the musical director and conductor of Ulsan Philharmonic Orchestra in Korea. Sungwon Yang ('93) is one of the most respected and popular cello teachers and performers in Korea respectively. Soovin Kim ('95) in 1996 was the first American to win the Paganini Competition in 24 years and the youngest winner ever and became one of the favorite violinists among the discriminating listeners. Daniel Lee ('97) was recently named principal cellist of the Saint Louis Symphony Orchestra. Violinist Ju-Young Baek ('00) was recently appointed as a professor at the Seoul National University and became one of the youngest ever professors in the university history. Lucille Chung ('94) 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) became the ensemble-in-residence at the Aspen Music Festival and is the host ensemble of the Great Mountains Music Festival & School in Korea. 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 appointed James Ra as the composer-in-residence this year after Jeeyoung Kim finished her term last year. 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 2006, 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)

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

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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 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	Cello
30	29-Oct-05	International Sejong Soloists and Chee-Yun	Gala	Terrace Theater	Anna Balakerskaia	Piano
					N/A	N/A

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