



The
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THE KOREAN CULTURAL SOCIETY OF BOSTON

PRESENTS

SPRING CHAMBER CONCERT

WITH MUSICIANS OF THE BOSTON SYMPHONY ORCHESTRA



LISA JI EUN KIM
VIOLIN



SHEILA FIEKOWSKY
VIOLIN



DANIEL GETZ
VIOLA



OLIVER ALDORT
CELLO

SATURDAY, MARCH 26TH AT 7:30 PM

TUFTS UNIVERSITY GRANOFF MUSIC CENTER
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The Korean American Society of Massachusetts

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Spring Chamber Concert

with Musicians of the Boston Symphony Orchestra

Sung-Ki Kim

Gol Mok Gil, Hwaum Project, Op. 180

Lisa Ji Eun Kim, *violin*

Daniel Getz, *viola*

Oliver Aldort, *cello*

Bohuslav Martinů

Three Madrigals H 313

Poco allegro - Poco vivo

Poco andante - Andante moderato

Allegro - Moderato

Sheila Fiekowsky, *violin*

Daniel Getz, *viola*

Ludwig van Beethoven

String quartet in E flat Major Op. 127

Maestoso – Allegro

Adagio, ma non troppo, e molto cantabile

Scherzando vivace

Finale (Allegro)

Lisa Ji Eun Kim, *violin*

Sheila Fiekowsky, *violin*

Daniel Getz, *viola*

Oliver Aldort, *cello*

Please turn off your cellphone and other electronic devices.
Regardless of vaccination status, everyone is required to wear a face mask.

PROGRAM NOTES

Sung-Ki Kim (b.1954)

Gol Mok Gil

Sung-Ki Kim teaches composition at the Korean National University of Arts. He studied composition, harmony, counterpoint, and fugal writing at the École Normale de Musique de Paris, studying with Jacques Casterede. He received Premier Prix from the Conservatoire National Supérieur de Musique de Paris as a student of Marcel Bitsch focusing on fugal counterpoint. Kim earned his B.A. and M.M. at the Seoul National University under the guidance of Sung Jae Lee, and has taught at Ewha Woman's University, Hanyang University and other prestigious institutions in Korea over many years. He received the Yeum Award and the Korean National Composer Prize, among others.

Kim wrote Gol Mok Gil after seeing an artwork of Su-geun Park (1914-1965) with the same title. Kim wrote about this experience: "The first impression of the artwork of the Park is the unsophisticated familiarity. It is as if the part of the 1950-60's life is coming alive. In order to describe the color of Park's painting, Gol Mok Gil, I chose the String Trio. As a main subject, I used a simple traditional melody with the rhythm which is embedded in our traditional Korean children's song. These elements are spread in three instruments. I tried to lyricize longing for the past, the impression this painting has given to me. The overall form of the music is that of an arch."

— from hwaum.org

Bohuslav Martinů (1890-1959) Three Madrigals H 313

Throughout his life, Bohuslav Martinů was always considered somewhat odd by those around him: aloof, peculiar in his behaviors, concerningly clumsy, and both physically and verbally unresponsive to regular emotional stimulants – like music – though, he was obsessed with making it. His friends and family often found it difficult to communicate with Bohuslav. But this was only in conversation. When listening to the man's music, it is clear that he could express himself most articulately. So perhaps it is even helpful for us, who cannot speak with Martinů, to hear him exclusively through his compositions.

Had psychology and neuroscience been during Martinů's life what they are today, the world would have recognized him as an artist with high functioning autism spectrum disorder. The biographical evidence and personal testimony from Bohuslav's letters dispel quite clearly the disorder's characteristic traits. I find this illuminating when approaching his music. For many years I have listened to and played his compositions without knowing anything of his perspective on the world. When preparing to write this program note, I learned that he saw the world atypically.^[1] Suddenly, this music makes more sense, becomes more precious, more intimate. Autism primarily affects one's social skills. Traditional forms of linguistic and gestural communication can be highly impeded for those with this disorder. Yet, this by no means implies that autistic people do not communicate.

Martinů was famous for his long nighttime walks. Like so many composers, he found himself able to think best when accompanied by some bodily, rhythmic motion, but Martinů was not coordinated enough to dance and rarely even to tap his foot. In his own words: "I could not play sports or run like other boys because I had a sickness!" Martinů had a keen ear and tended to do most of his composing without an instrument – in his head. Walking was Martinů's lubricant for musical expression. And mind you, he wouldn't merely walk, he would *wander* – completely losing himself to the artistic outpouring that was surely happening in his mind... and becoming himself actually lost too. And, in 1946, he walked right off the edge of a balcony.

At this time, Martinů was living in New York City. The war was over, and it was possible for him to consider returning to Europe; however, social and professional factors caused him to hesitate. After falling, the decision to postpone such a journey was unalterably made. The accident resulted in a severe concussion along with other injuries. He would recover fully, but this would take time. Throughout the rest of the year and well into 1947, he remained bedridden or at least confined to his small Manhattan apartment. Both for lack of physical ability and due to an understandable fear: who could say when he might wander off with his music again.

[1] Rybka, *Bohuslav Martinu the Compulsion to Compose*.

Much of the following biographical information about Martinu and his personal quotation was found in this book. If you are interested in learning more about Martinu and his life with autism, I highly recommend it!

While recuperating, Martinu's compositional output was rather slowed, but not without yield. He limited himself to working on chamber music projects, his 6th and 7th string quartets and the Three Madrigals, which we will hear presently. It is clear from these works that, despite certain fears otherwise, his brain function was not at all damaged by the concussion. Though Three Madrigals small in magnitude and instrumentation, it is a complex work that delivers effective expressive gestures, and both then and now it has been received by audiences with relish.

Martinu was accustomed to the conventions of the concert stage in 1947, in America and Europe. To a degree, he satisfied these expectations in producing a duet in studied harmonic language and formal completeness, but he also incorporated elements of his childhood – dance music remembered from Czechoslovakia. This mixing of the worlds was a synthesis of the adult and child Martinu. He had not so exclusively devoted himself to composing chamber music since adolescence. There was something nostalgic about his recuperation period, reminiscent of childhood or of starting fresh, but there was the undeniable reality of his adult environment to confront as well. This duet marries the two emotional spaces perfectly.

Perhaps the most astounding aspect of the composition is its impression of joy and optimism. The Third movement seems pure fireworks, and even the slower middle movement is not depressive, but ominous, brooding, and eventually deeply soothing as it blossoms into a major mode with the full resonance of the players' open strings. I find this astounding because it seems not to reflect Martinu's corporeal conditions at the time. But maybe it is in this that we hear the ailing man's relief. With this composition he was proving to himself and the world that he was still mentally intact and on the road to recovery. Those of us here today can know Martinu surprisingly well by his music. We should appreciate this knowing for all that it's worth. His music is not only a fluent compositional voice, but a primary mode of communication. And beyond our appreciation, we can sense reality through his very special mind – and how magnificent it seems! At least for the duration of the performance, maybe we feel as he could feel on a nightly walk. We can listen to his unique thoughts and impressions of our many-minded world.

Ludwig van Beethoven (1770-1817)

String quartet in E flat Major Op. 127

In the months following the famous premiere of his 9th Symphony, Beethoven returned to string quartet composition for the first time in over a decade. The String Quartet No.12 in Eb Major is considered the first of Beethoven's late quartets, perhaps the most precious collection from his life's work. Though it may seem a return to chamber music was a retreat from the symphony, I find the quartet every bit as ambitious – it is just a matter of listening in the appropriate dimensions.

At the first rehearsal, just two weeks before the scheduled premiere, Beethoven summoned the players and demanded they sign a document, which read (only half in jest): “Best ones! Each one is herewith given his part and is bound by oath and indeed pledged on his honor to do his best, to distinguish himself and vie each with the other in excellence.” By this time, Beethoven had his reputation to uphold. Despite the pledge, the premiere was disastrous. Specifically, the first violinist struggled with what would have been unprecedented technical demands. Playing Op.127 would have been akin to learning a new language for a violinist of 1825... in two weeks. Regardless, by the subsequent performance, now with Joseph Böhm playing violin instead of Ignaz Schuppanzigh, the piece was warmly welcomed. Beethoven attended all the rehearsals – watching intently, as he could not hear.^[2]

By 1825 Beethoven was suffering from advanced liver disease. Deafness was only one associated symptom. He was also complaining of frequent abdominal pains and hemorrhages. He would die in just a few years, and he was probably quite aware of this. To complicate matters, he continued to struggle financially, and family issues concerning his nephew, Karl were becoming dramatic. We would suppose a man in such position to have nothing but angst to express. But this is not so. Actually, it seems a passion was even growing in his soul until the very end. He was not suffering death, but rather nearing transcendence. We might not have much evidence that he felt as much from his behavioral records or letter correspondences, but his music speaks clearly.

Phenomenologist, Don Ihde suggests in his study of existentialism *Listening and Voice*^[3] that our “inner voice” is the ultimate human language of being. Our knowing the world is exclusively conducted by this mother-tongue – the inner voice, the core of language: being as word. The very horizon of human existence becomes as “language” of this inner voice. Perhaps we hear, in the late string quartets, a bridge from what was becoming a rapidly hostile and inaccessible world of the outer realm into a warmer, more hopeful, and altogether transcendental interior. Along this bridge of music, we access an experience of Beethoven’s inner voice, his most fluent language of being.

As we listen even to just the opening chords, we know ourselves to be with a presence unbound from terrestrial noise. We hear a vital spirit, burning with hope at the edge of existence. Throughout the piece, there is a soul that burns with a consoled vitality. What at first is baffling – the dying man’s capacity to imagine such musical expression – is becoming clearer. We are now, arriving at it again after traversing the previous movements, attuned to Beethoven’s inner voice, the language of his knowing. Being in the presence of music can induce a sense of disembodiment. We feel able to become as the music is. It utters along the threshold of its own phenomenal horizon. It is an existential totality. For its duration, its being is not only in us, but we are in its being. And this music *is* so completely, that it may consume and become our own, common, inner voice.

Ultimately, the new listening inward presented by the late quartets was, for the ailing composer, a transition from “being” to death – to no longer being. This was a transition from word to silence. With this opus, the journey begins. And if we enter the horizontal limits of the inner voice, the vastness of Beethoven’s late quartets expands before us.

– Eric Hollander

[2] Swafford, Jan. *Beethoven: Anguish and Triumph*. Houghton Harcourt. Aug. 2014.

[3] Ihde, *Listening and Voice*.

ABOUT THE ARTISTS

Lisa Ji Eun Kim, violin

San Diego native Lisa Ji Eun Kim joins the Boston Symphony Orchestra violin section at the start of the 2017-18 subscription season. She received her bachelor's and master's degrees from the Juilliard School, where she studied with Hyo Kang and David Chan.

Ms. Kim has participated in various festivals such as Music Academy of the West, Schleswig-Holstein Music Festival, Norfolk Chamber Music Festival, and Verbier Festival, under such mentors as Paul Kantor, Robert McDuffie, Ruggiero Ricci, Robert Lipsett, and Abram Shtern. She was runner-up in the Juilliard School's annual concerto competition in 2013. For two consecutive years, 2011 and 2012, Ms. Kim won the grand prize of Musical Merit Competition, resulting in a full scholarship to the Aspen Music Festival and School in 2012. Ms. Kim was a member of the Houston Symphony in the 2016-17 season. Ms. Kim is also an active chamber musician and soloist. She has performed as soloist with the San Diego Symphony, Grossmont Symphony, Saratoga Symphony, San Diego Chamber Orchestra, San Diego Youth Symphony, and San Diego Youth Philharmonia.

Sheila Fiekowsky, violin

A member of the Boston Symphony Orchestra since 1975, Sheila Fiekowsky was born in Detroit and began studying the violin at the age of nine when she was offered a violin through a public school program. Her musical studies quickly progressed when her teacher, a bass player, insisted she begin lessons with Emily Mutter Austin, a violinist with the Detroit Symphony Orchestra. Her summers were spent at the Meadowmount School of Music, where she studied violin with Ivan Galamian and chamber music with Joseph Gingold. She appeared as a soloist with the Detroit Symphony at 16 and that same year won the National Federation of Music Clubs Biennial Award.

Ms. Fiekowsky attended the Curtis Institute of Music, where she studied with Ivan Galamian and Jaime Laredo. In chamber music classes, she worked with Felix Galimir and members of the Guarneri Quartet. She holds a master's degree from Yale University, where her teacher was

Joseph Silverstein. Her chamber music experience includes performances at the Marlboro, Norfolk, and Aspen music festivals.

Ms. Fiekowsky is a regular performer in Symphony Hall Supper Concerts and Tanglewood Prelude Concerts and has been heard in numerous chamber music and solo concerts in the Boston area. Her solo appearances include concerts with the Newton Symphony, North Shore Symphony, Mystic Valley Orchestra, and Boston Pops Orchestra. Ms. Fiekowsky lives in Newton with her husband and two children. She plays a Hieronymus Amati violin made circa 1670 in Cremona, Italy.

Daniel Getz, viola

Daniel Getz joined the viola section of the Boston Symphony Orchestra at the start of the 2013-14 season. Raised in Bethesda, Maryland, Mr. Getz began studying violin at age eight and switched to the viola at sixteen, studying with National Symphony violist Mahoko Eguchi. In 2011 he received his bachelor of music degree from the New England Conservatory, where he was a student of Kim Kashkashian. He earned his master of music degree at the Juilliard School in 2013 as a student of Heidi Castleman and Robert Vernon.

Daniel Getz has performed the Bartók, Walton, and Stamitz viola concertos as a soloist with various orchestras in his hometown. He also frequently performs chamber music concerts in the Greater Boston area and in the Berkshires with other members of the BSO.

Mr. Getz teaches viola and chamber music at the New England Conservatory Preparatory School. Prior to joining the BSO, he performed as a substitute with the orchestra as well as with the New York Philharmonic. An alumnus of the Tanglewood Music Center, he has also participated at the Aspen Music Festival, Kneisel Hall, and the Perlman Music Program.

Oliver Aldort, cello

Oliver Aldort joined the Boston Symphony Orchestra in September 2015. Raised on Orcas Island, in Washington State, Oliver Aldort began his musical studies on cello and piano at the age of six. He gave his debut recital at age seven, and has performed as a soloist with orchestras since

the age of ten. Among these were performances with the Victoria Symphony Orchestra, Newton Symphony Orchestra, and the Philharmonia Northwest Orchestra. Mr. Aldort was co-principal cellist of the Curtis Symphony Orchestra in the 2013/14 season, and has performed at the Verbier Festival Academy, the Tanglewood Music Center, and the Steans Music Institute at Ravinia.

Mr. Aldort has appeared on KOMO TV's Northwest Afternoon, NPR's From the Top, and CBC Radio. He was also featured in the 2008 British TV documentary The World's Greatest Musical Prodigies. He has been awarded top prizes in numerous competitions, including the 2007 MTNA Junior Competition, as well as the 2008 and 2010 Seattle Young Artists Music Festival.

Mr. Aldort received his Bachelor of Music degree from the Curtis Institute of Music in May, 2015. His major teachers have included Carter Brey, Peter Wiley, Lynn Harrell, Ron Leonard and Amos Yang.

KOREAN CULTURAL SOCIETY OF BOSTON

Korean Cultural Society of Boston (KCSB) was founded in 2012 in order to introduce and promote Korean arts and cultural forms to a broad spectrum of New England audiences, to promote and support professional Korean-American literary, visual, and musical artists, and to enhance education of Korean culture and arts.

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Korean Cultural Society of Boston Upcoming Events

- April – June **Korean Heritage Symposium**
Online
April 7, 7:30 pm Han-Ji (Korean Paper)/Joung Kuk Lee
May 5, 7:30 pm Minhwa (Korean Folk Painting)/Sunglim Kim
June 2, 7:30 pm Gugaki (Musical Instruments)/Soojung Shin
- May **Korean Family Month**
Concord Free Library, Concord, MA
May 1 – 31 Joomchi (Korean paper) Exhibition/Jiyoung Chung
May 7, 2:00 pm Joomchi Art Demonstration
May 14, 2:00 pm Korean Craft & Games
May 14, 2:30 pm Sijo (Korean Poetry) Workshop/David McCann
May 21, 7:30 pm Korean Music Performance
- June 25, 7:30 pm **Inmo Yang’s Violin Recital**
Williams Hall, New England Conservatory
First Prize winner of Paganini Int’l Competition in
2015 (the first First Prize winner since 2006)
- July 1 – 31 **Exhibition “Reflecting Afterimages”**
New Art Center in Newton
- Sept. 10, 7:30 pm **Rising Stars Concert**
Gugak Jazz – Samulnori Fantasy *Seasons*
Jordan Hall, New England Conservatory
- October **The 9th KCSB Exhibition**
LexArt, Lexington, MA



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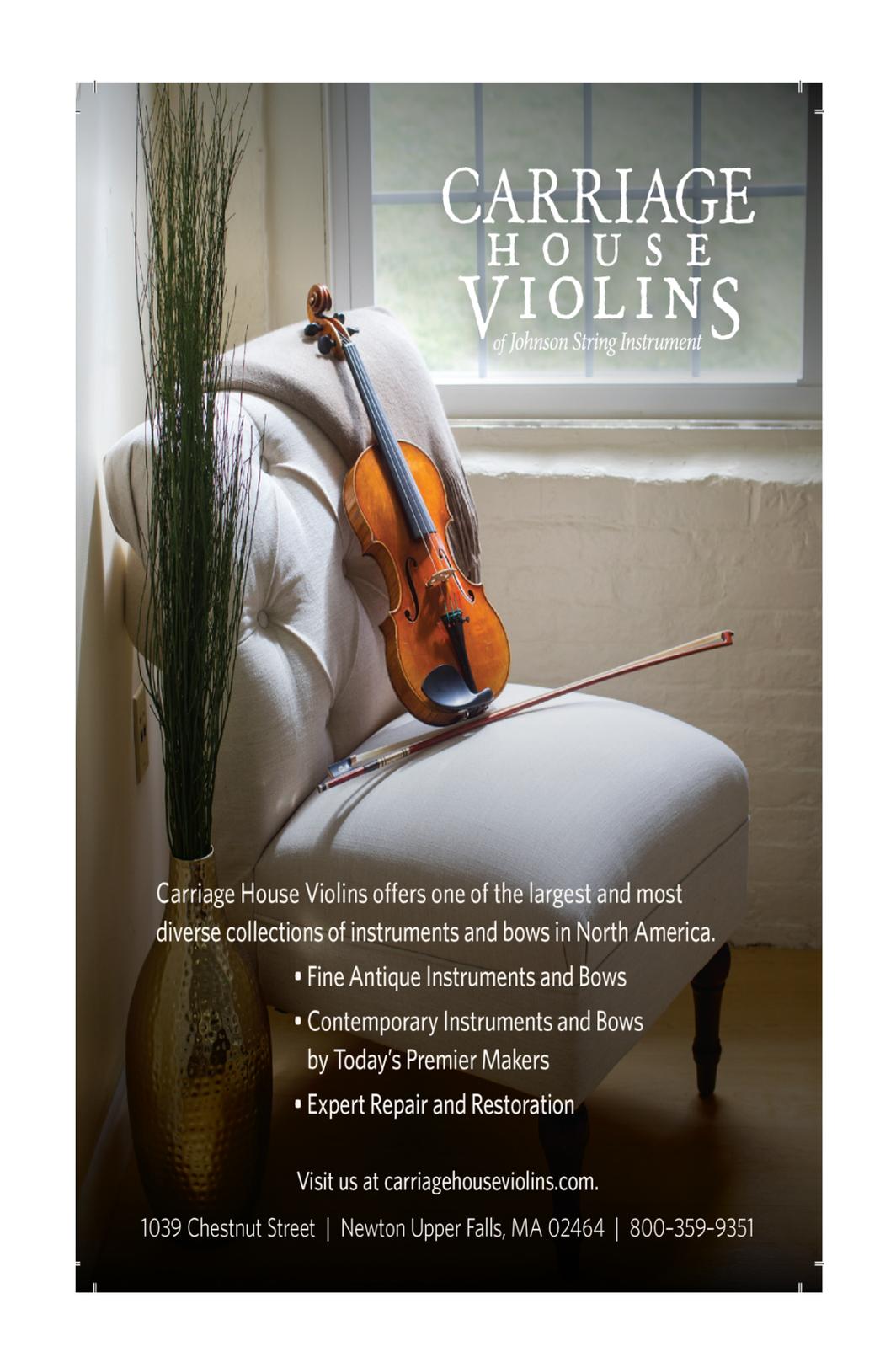


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