



Korean Cultural Society of Boston
presents
Rising Stars Concert 2021

Yoojin Jang violin
Brannon Cho cello
New York Classical Players
Dongmin Kim music director



Saturday, September 18, 7:30 PM

Jordan Hall
New England Conservatory
30 Gainsborough St. Boston, MA



Sponsored by
The Consulate General of the Republic of Korea in Boston



CONSULATE GENERAL OF THE REPUBLIC OF KOREA

ONE GATEWAY CENTER, 2ND FL., NEWTON, MA 02458

TEL: (617)641-2830 . FAX: (617)641-2831



Dear Friends,

Congratulations on the "Concert of Rising Musicians."

I would like to warmly thank the Korean Cultural Society of Boston for all their hard work in making the arrangements for this lovely event. And a warm welcome to you all to this wonderful performance.

New York Classical Players (NYCP) is embarking on its 12th season, embracing anew the lofty mission of the highest standards of artistry and virtuosity and indeed the art of collaboration. It is a great honor to attend the performance under the baton of Dongmin Kim, one of the most versatile and inspiring of conductors, with cellist Brannon Cho deeply respected for his polished and finely tuned tone, captivating techniques and probing musical mind, violinist YooJin Jang, applauded for her dynamic virtuosity and sublime performances and James Ra, an outstanding composer who imbues an energy and drive into his music, lifting our spirits.

With the Korean Wave, encapsulated by K-Pop, much loved by people all around the world, it is heartwarming to see the Korean artists and composers performing brilliantly in the field of classical music from the West. It is always moving to see how the artists' Korean identity can become intertwined with Western culture and how this can be felt also in their music.

I firmly believe that cultural exchanges of this kind do serve to deepen understanding and bonds between us all. And in this spirit I would once again like to sincerely thank the Korean Cultural Society of Boston for the invaluable part they play to this noble end.

I hope on this beautiful occasion you will enjoy the harmony here, not just in musical terms but indeed cultural.

Thank you.

A handwritten signature in cursive script that reads 'Ki-Jun You'.

Ki-Jun You
Consul General

Rising Stars Concert 2021

with

New York Classical Players

Dongmin Kim,
music director/conductor

G. Rossini Sonata for Strings No. 1 in G major
Moderato
Andantino
Allegro

James Ra Concerto for Three Violas & Strings (Boston premiere)

- I. Invocation
- II. troubling deaf heaven with my bootless cries
- III. singing hymns at Heaven's gate
- IV. Like to the lark at break of day arising

Jordan Bak, *viola 1*

Ramón Carrero-Martínez, *viola 2*

En-Chi Cheng, *viola 3*

J. Brahms Double Concerto in A minor, Op. 102
(Arr. Yoomi Paick)

Allegro

Andante

Vivace non troppo

YooJin Jang, *violin*

Brannon Cho, *cello*

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

PROGRAM NOTES

Gioachino Rossini: Sonata for Strings No. 1 in G Major

First violin, second violin, violoncello, and contrabass parts for six horrendous sonatas composed by me at the country house (near Ravenna) of my friend and patron, Agostino Triossi, at the most youthful age, having not even had a lesson in thorough-bass. They were all composed and copied in three days and performed in a doggish way by Triossi, contrabass; Morini (his cousin), first violin; the latter's brother, violoncello; and the second violin by myself, who was, to tell the truth, the least doggish.

—Gioachino Rossini

Such was Gioachino Rossini's self-deprecating reaction when coming across his six *Sonate a quattro* ("sonatas for four") later in life. The leading operatic composer of his lifetime, eclipsing even the older master Ludwig van Beethoven in fame, Rossini was most celebrated for his comic operas. He had a hectic and exhausting operatic career—in which he wrote almost forty operas—retired at the age of thirty-seven, and resumed his compositional activities only much later in life, after a long period of ill health.

Rossini composed the six *sonate a quattro* at the age of twelve in 1804, after having started composition lessons a mere two years earlier. He spent that summer at the country villa of Agostino Triossi, a young and wealthy entrepreneur and amateur double-bassist. Written for the unusual combination of two violins, cello, and double bass, Sonata No. 1 is delightfully Mozartean in aesthetic. Rossini famously remarked much later in life that Mozart was "the admiration of my youth, the desperation of my mature years, [and] the consolation of my old age." In his bedroom, he kept a bust of Mozart on his clock.

The work commences with a sparkling falling gesture from the first violins, ushering the listener into a lyrical and flowing theme. Lively triplets offer a foretaste of the rhythmic energy that would later be a hallmark of his operatic style. The middle movement begins with a mysterious chromatic descent in both violin parts, after which a tender ambiance ensues, belying Rossini's innocent age. In the cheerful final movement, Rossini gives full reign to his youth and enthusiasm. The two violin parts toss ebullient and dazzling sixteenths back and forth to one another. And even at the tender age of twelve, Rossini creates a cyclical

reference to the opening. As he brings the piece to a close, the sparkling, descending gesture of the violin sounds again—only this time, it is over before you know it.

—Dr. Jannie Burdetti

James Ra: Concerto for Three Violas & Strings

I hope to express longing in music. It is the most intrinsic quality at the heart of my work. This has taken various forms in the past, but for most of my life, I have avoided the expression of spiritual longing and beliefs in my concert music. It has always been something too close to my heart, too private, and too important to comment on in a way that might actually illuminate in a meaningful way to others. However, with every work that I write, I increasingly feel the urge and call to express those things which I hold dearest to my heart.

For this particular collaboration, I was asked to compose a concerto for three violas, an altogether exciting and terrifying proposition! I have done my best to create a dialogue between the soloists and ensemble that is a reflection of our spiritual dialogue with God. The genesis of the work began with my reharmonization of the hymn, *Great Is Thy Faithfulness* by Thomas Chisholm, who wrote the hymn based on Lamentations 3:22-23. Much of the work is based on harmonic progressions that emerge from this hymn.

I also used William Shakespeare's Sonnet 29 as a vehicle to express some of the isolation, loneliness, despair, and self-pity prayers are too often full of. The first movement, which was composed last and the only movement of the four to be composed post-pandemic, is a prayer, a request for God's presence. Each following movement expresses various aspects of dialogue with God and God's response, or in the case of the second movement, God's seemingly apparent lack of one to our prayers. Yet, we still yearn to connect with God and sing hymns at heaven's gate, as in the second movement, or as the lark sings in the last movement. Though we always feel chained to our mere circumstances, we long to transcend them through connecting with God's exalted love - He is faithful.

This work was originally scheduled to premiere before the pandemic changed the world and brought every other work and concert to a halt. The original meaning and intent behind the concerto takes on a greater and more poignant meaning for me as it now finally premieres. I feel

immensely grateful. The Concerto for Three Violas and Strings is dedicated with much affection and gratitude to Jordan Bak, Ramón Carrero-Martínez, En-Chi Cheng, and Dongmin Kim.

*When in disgrace with fortune and men's eyes
I all alone beweepe my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remembered such wealth brings
That then I scorn to change my state with kings.*

-William Shakespeare

—Dr. James Ra

Johannes Brahms: Concerto for Violin and Cello in A Minor, Op. 102

Brahms's Concerto for Violin and Cello in A Minor is an unusual work within the concerto repertoire. Its instrumentation, featuring two soloists, certainly breaks then-contemporary expectations about what a Romantic concerto meant (a soloist versus an orchestra), but it was not the first to feature multiple soloists (predecessors include Mozart's Sinfonia Concertante and Romberg's Concertino, both of which Brahms would most likely have known). Perhaps one can draw the line further and wonder if Brahms was hinting at the Baroque *concerto grosso*, where the soloist, called the *concertino*, is a group of instruments rather than a single musician. The conductor Daniel Barenboim has remarked that the work, in its essence, is not a concerto, but rather a symphony with two virtuoso soloists.

The piece's genesis stemmed from Brahms's desire to restore his friendship with the famed violinist Joseph Joachim. Joachim was a

longtime friend of the composer, and the one who introduced him to the Schumanns—in turn the Schumanns were instrumental in the blossoming of Brahms’s career. When Joachim, questioning his wife’s fidelity, went to file a divorce, Brahms wrote a letter to Amalie, siding with her—and both angering Joachim and damaging their friendship in the process. Seven years after the incident, Brahms wrote and dedicated this concerto to Joachim and Robert Hausmann (the young cellist in Joachim’s quartet) for them to perform—and with the hope of making peace.

Brahms uses a number of elements to pay his respects to his friend. Joachim had written a concerto “in the Hungarian manner” a few decades earlier, and Brahms incorporates a number of “gypsy” elements into this work. Moreover, musicologists have frequently noted that Brahms assimilates the motto *frei aber einsam* (symbolized by the notes F-A-E), meaning “free but lonely,” along with its various permutations and transpositions. The pair had collaborated on a work years before that was based on this motif. Lastly, the concerto draws inspiration from Viotti’s Concerto No. 22, in the same key—a work that both Joachim and Brahms admired.

The first movement begins with the tone of a tragic hero. Following a short orchestral introduction, the cello emerges as the soloist, in the first cadenza, unusually marked “in the style of a recitative, but always in tempo.” The orchestra emerges afterward with a reconciliatory, tender theme that gives way to the violin’s entrance. In the seamless runs between violin and cello, one sometimes hears the soloists, in the words of Max Kalbeck, as a “giant eight-string fiddle.”

After two horn calls, the radiant slow movement gives the opportunity for the soloists to be one with the orchestra and, at other times, to play intimately as if in a chamber music setting. The theme is noble in character, while the middle section is a dialogue between the tenderness of the violin and the rhetorical questioning of the cello.

While all the movements contain “gypsy” traits, the last movement lets loose all of its Hungarian flair. At one point, the cello soloist is even higher than the violin. The work is brought to a brilliant and refulgent close in the parallel key of A major.

ABOUT THE ARTISTS

Jordan Bak, viola

Jamaican-American violist Jordan Bak is an outstanding artist of passion, energy, and authenticity in the recital and chamber music arenas. A Sphinx MPower Artist Grant Recipient and a top laureate of the 2020 Sphinx Competition, Bak is also a winner of the Concert Artists Guild Competition, Samuel Sanders Tel Aviv Museum Prize, and Special Prize from the Tertis Viola Competition. Jordan Bak is a member of the celebrated New York Classical Players and is a featured artist for WQXR's inaugural Artist Propulsion Lab.

His recent recitals at Merkin Concert Hall, The National Arts Club, and the American Viola Society, as well as performances at WQXR/WNYC's The Greene Space, The Chamber Music Society of Detroit, Kaufman Music Center's Musical Storefronts, and Marlboro Music Festival. As a chamber musician, he concertized at Alice Tully Hall, Jordan Hall, Tobin Center, Verbier Festival, Conservatoire de Musique de Genève, the Centre de Musique Hindemith, Helsinki Musiikkitalo, among many others.

Only the third violist in history to earn the Artist Diploma from The Juilliard School, Jordan Bak holds a BM from New England Conservatory and a MM from The Juilliard School, where he won the 2017 Concerto Competition and was awarded the prestigious Kovner Fellowship. His primary teachers include Hsin-Yun Huang, Dimitri Murrath, Samuel Rhodes, and master classes for Atar Arad, Gerard Caussé, Nobuko Imai, and Tabea Zimmermann. A New York native, Bak is on the roster of the Concert Artists Guild.

Ramón Carrero-Martínez, viola

Venezuelan violist Ramón Carrero-Martínez is the winner of numerous competitions, including the First Prize in the Maria Paula Alonzo Chamber Music Competition 2014 in Caracas, First Prize in Ruth Widder String Quartet competition 2018 in NYC, and Lunigiana International Music Festival 2019 Concerto Competition in Italy. His recent engagements include performances with the American String Quartet as a guest violist, a US tour with the Mark Morris Dance Group

Music Ensemble, a South Korea tour with the New York Classical Players, and his Italian solo debut.

He was the principal violist of the Teresa Carreño Youth Orchestra of Venezuela and has performed with orchestras such as the Simón Bolívar Symphony and New York Classical Players. As a chamber musician, he has appeared at Carnegie Hall, Esterházy Palace, Meany Center, MET Museum, Music@Menlo, and Lunigiana Music Festival. Mr. Carrero-Martinez was a member of the celebrated National System of Youth Orchestras “El Sistema” and previously studied economics in Venezuela. He holds a BM and MM from Manhattan School of Music under the guidance of Daniel Avshalomov.

En-Chi Cheng, viola

Taiwanese violist En-Chi Cheng’s recent performance highlights include a solo appearance with the Taipei Symphony Orchestra playing the Walton Concerto. He also performed as part of the 30th-anniversary celebration concert series of the Taiwan National Concert Hall and chamber concert tours led by Nobuko Imai. He has been heard in such venues as Carnegie Hall, Metropolitan Opera House, and Dresdner Philharmonie. He garnered the Balmoral Prize and the Josef Weinberger Publisher Prize in the Lionel Tertis International Viola Competition.

He was a semifinalist in ARD International Music Competition and Tokyo International Viola Competition. He received the Chi-Mei Arts Award from the Chi-Mei Cultural Foundation. He has held the principal viola chair of the Curtis Symphony Orchestra, the Juilliard Orchestra, and the Moritzburg Academy Chamber Orchestra, among others. As a chamber musician, he has performed with renowned artists such as Nobuko Imai, Ilya Kaler, Joseph Lin, Meng-Chieh Liu, and Peter Wiley. He has participated in Marlboro Music Festival, Music from Angel Fire, and the Taos School of Music.

Mr. Cheng completed a master’s degree at The Juilliard School, studied with Samuel Rhodes, and received the Kovner Fellowship. He earned his bachelor’s degree at the Curtis Institute of Music under the study of Joseph de Pasquale and Hsin-Yun Huang.

James Ra, composer

James Ra's music has been described as "coursing with adrenaline-pumping energy." Of the New Jersey Symphony performance of Awakened Spirit, The Star Ledger wrote, "Once it caught sight of the end...it was a fast sprint to the tape." In Japan, when the Curtis Chamber Orchestra took his Concerto Grosso No. 1 on tour, they wrote: "the Concerto Grosso No. 1 had a tremendous impact on the audience. Its themes of love, life, and death were dramatically expressed." This work subsequently aired on National Public Radio. The Philadelphia Inquirer wrote, "This is a composer to watch."

He has received commissions and performances from many recognized artists. Soovin Kim, Quartet MIK, Chee-Yun, Princeton University, Arditti String Quartet, Patrick Jee among others. His music has been performed by members of the Philadelphia Orchestra, NY Philharmonic, Cleveland Orchestra, Boston Symphony, Baltimore Symphony, Seoul Philharmonic, Grant Park Festival Orchestra in venues such as Carnegie Hall, Weill Hall, Merkin Hall, New Jersey Performing Arts Center, Philadelphia Convention Center, Herbst Theatre, Seoul Arts Center, Daejeon Arts Hall, Tong Yeong International Music Festival, as well as in France, India and Turkey.

Ra was the Young Composer-in-Residence at Music from Angel Fire and has also served as Composer-in-Residence for the Korean Concert Society in Washington D.C. Recently, he has collaborated with the Vienna Boys Choir on a documentary film scheduled to air on PBS. He is the recipient of a MacDowell residency, the International NPSS Composition Concours Grand Prize, the Manhattan Prize, the Franklin & Marshall College Composition Prize, the Louisa Knapp Fellowship, the John Brenton Fellowship, a fellowship at the Academy of Villecroze, and was a winner of the New Jersey Symphony Composition & Conducting Institute Competition.

Born in Upper Darby, Pennsylvania, his teachers include Richard Danielpour, Ned Rorem, George Tsontakis, John Carbon, Simon Andrews and Seung Jae Chung. He holds degrees from Franklin and Marshall College, the Curtis Institute of Music and a DMA from the Manhattan School of Music.

YooJin Jang, violin

YooJin Jang is a winner of the 2017 Concert Artists Guild Competition and First Prize winner of the 2016 Sendai International Music Competition in Japan. Recent and forthcoming concerto performances include appearances with the Columbus Symphony and with the symphony orchestras of Chautauqua, Dubuque, DuPage, Roswell, and University of Chicago. In recital, highlights include YooJin's recent Carnegie Hall debut and concerts at Jordan Hall and the Isabella Stewart Gardner Museum, the Dame Myra Hess Memorial Concert series, and Rockefeller University. A passionate chamber musician, YooJin has performed with Caramoor's Rising Stars and toured with Musicians from Ravinia's Steans Music Institute and Musicians from Marlboro.

YooJin has performed with her native country's KBS Symphony and Seoul Philharmonic, as well as with the Budapest Festival Orchestra led by Ivan Fischer, Bulgaria National Radio Symphony, Sofia Philharmonia, Erato Ensemble, Tokyo Symphony, Osaka Symphony, and Spain's Extremadura Orchestra; and recitals in Japan in Sendai, Nagoya and in Tokyo.

YooJin released two albums: live performances of the Mendelssohn and Stravinsky Violin Concertos with the Sendai Philharmonic and Junichi Hirokami and a recital disc featuring music of Mendelssohn, Stravinsky, Grieg and Sibelius. Her first album, Korean Young Musicians, was released on the KBS label, in cooperation with Aulos media & KBS Classic FM.

In 2013, she won Japan's 4th International Munetsugu Violin Competition, which included the loan of the 1697 'Rainville' Stradivari violin. She was also a top prize winner at the International Violin Competition of Indianapolis, the Michael Hill International Violin Competition, and the Yehudi Menuhin Competition.

YooJin is also a co-founder of The Kallaci String Quartet, which made its international debut at the Kumho Art Hall in Seoul, Korea and the Seoul Spring Festival of Chamber Music. Recognized for her creative work in chamber music, she won the 2011 Borromeo String Quartet Guest Artist Award, and in 2009 she was awarded the Schloss Weikersheim Scholarship as part of the London String Quartet Competition. YooJin has also participated in the Marlboro and Ravinia

Festivals, where she worked with artists such as Menahem Pressler, Dénes Várjon, and Peter Wiley.

Currently she is an Assistant Professor of Violin at the Eastman School of Music.

Brannon Cho, cello

Praised for his “burnished tone, spellbinding technique, and probing musical mind” (Boston Classical Review), cellist Brannon Cho has emerged as an outstanding artist of his generation. He is the First Prize winner of the prestigious 6th International Paulo Cello Competition, and is also a prize winner of the Queen Elisabeth, Naumburg, and Cassadó International Cello Competitions.

Most recently, Brannon Cho is the recipient of the 2020 Janos Starker Foundation Award, the Landgraf von Hessen Prize from Kronberg Academy, the 2019 Ivan Galamian Award previously held by James Ehnes, and is a scholarship holder in the Anne-Sophie Mutter Foundation.

Brannon Cho has appeared as a soloist with many of the top orchestras around the world, including the Helsinki Philharmonic Orchestra, Minnesota Orchestra, Tokyo Philharmonic Orchestra, Brussels Philharmonic, and Orchestre Philharmonique Royale Liège, under world-renowned conductors such as Susanna Mälkki, Stéphane Denève, Christian Arming, and Hugh Wolff.

As a lover of chamber music, Brannon Cho has shared the stage with artists such as Anne-Sophie Mutter, Christian Tetzlaff, Gidon Kremer, and Joshua Bell. His recent festival appearances include Rheingau, Marlboro, Kronberg Academy, Music@Menlo, and Prussia Cove. Brannon Cho’s recent and upcoming solo performance highlights include debut recitals in Wigmore Hall, Weill Recital Hall at Carnegie Hall, the Cello Biënnale Amsterdam, Kumho Art Hall in Seoul, Rheingau Musik Festival with the Chamber Orchestra of Europe, Konzerthaus Berlin, Seoul Arts Center, and the Isabella Stewart Gardner Museum.

Born in New Jersey, Brannon Cho received his Bachelor’s degree from Northwestern University’s Bienen School of Music under Hans Jørgen Jensen. He was awarded the prestigious Artist Diploma from the New England Conservatory, where he studied with Laurence Lesser. Today,

he is in the Professional Studies program at the Kronberg Academy, under the tutelage of Frans Helmerson. Brannon Cho is sponsored by Thomastik-Infeld, and performs on a rare cello made by Antonio Casini in 1668 in Modena, Italy.

Dongmin Kim, music director/conductor

Dongmin Kim is quickly establishing himself as one the most inspiring and versatile conductors of today. He is the Music Director of the celebrated New York Classical Players, a chamber orchestra comprised of today's most gifted instrumentalists. His recent and upcoming engagements include Kennedy Center, Herbst Theatre, Lincoln Center, Carnegie Hall, Faulkner Performing Arts Center, Seoul Arts Center, and Lotte Concert Hall.

Since founding NYCP in 2010, Mr. Kim led over 150 concerts in the NYC metro area, two international tours in Asia and South America, a statewide residency with seven state universities in Arkansas, and a US national tour with Sumi Jo. Mr. Kim collaborates with some of the world's renowned artists, including Miriam Fried, Donald Weilerstein, Kim Kashkashian, Cho-Liang Lin, Pamela Frank, Charles Neidich, Peter Wiley, Carol Wincenc, HaeSun Paik, Chee-Yun, Jasmine Choi, and Richard O'Neill.

Highlights of Mr. Kim's career include a guest conductor of the National Symphony Orchestra at the Kennedy Center and sold-out performances of *The Magic Flute* with the Seoul Arts Center Festival Orchestra. He had been on the podium with the Philadelphia Orchestra, Minnesota Orchestra, Baltimore Symphony, Indianapolis Symphony, Jacksonville Symphony, San Antonio Symphony, Virginia Symphony, and Winnipeg Symphony, among others.

Mr. Kim was awarded the distinguished Herbert von Karajan Fellowship by members of the Vienna Philharmonic Orchestra, which resulted in a residency at the Salzburg Music Festival. He was a conducting staff at the Indianapolis Symphony Orchestra as the Schmidt Conducting Fellow. He worked with Andrew Litton, Raymond Leppard, Mario Venzago, Christoph Poppen, Lynn Harrell, André Watts, Garrick Ohlsson, and Lang Lang.

A keen advocate of contemporary music, Mr. Kim has premiered over 50 compositions and led various contemporary ensembles. He has

performed leading composers such as George Crumb, Harrison Birtwistle, Jennifer Higdon, David Dzubay, Dobrinka Tabakova, Vivian Fung, Eric Nathan, and Texu Kim.

A noted violinist, Mr. Kim has served as principal viola positions, including the Pacific Music Festival Orchestra under the baton of Michael Tilson-Thomas. As a recitalist and chamber musician, Mr. Kim has performed throughout the United States, South America, South Korea, Japan, Hong Kong, and Singapore.

A native of Seoul, Mr. Kim has dual studies in Orchestral Conducting and Viola at Indiana University Jacobs School of Music. His conducting mentors include Lorin Maazel, Kurt Masur, Christoph Eschenbach, Leonard Slatkin, Sergiu Comissiona, Imre Páló, Gustav Meier, and David Effron.

New York Classical Players (NYCP)

After eighteen months of livestreams, virtual performances, and empty concert halls - New York Classical Players is ready to resume live, free performances and reunite with audiences. For music lovers who've missed the thrill of live concerts to families and new friends just discovering classical music, New York Classical Player's twelfth season brings world class artists, beloved favorite pieces, and premieres by today's most innovative artists.

Founded in 2010, NYCP is an ensemble dedicated to the highest standards of artistry, collaboration, and virtuosity. Fueled by the belief that access to musical excellence is a fundamental human right, NYCP presents all of its concerts free of charge.

NYCP is comprised of dynamic young musicians who are launching their professional careers. Graduates of some of the world's leading conservatories come together as NYCP to share free performances of familiar masterpieces, bold new commissions, and unexpected musical treasures with the public. Each season, thousands of NYCP concertgoers experience both the dynamic power of the orchestral repertoire and the versatile intimacy of chamber performance – without charge. NYCP is under the direction of Founder and Music Director Dongmin Kim, and a committed board of directors guides and supports the organization.

A registered 501c3 organization, NYCP is supported, in part, by public funds from The New York City Department of Cultural Affairs in partnership with the City Council.

NYCP Musicians

VIOLIN

Harriet Langley
Rita Wang
Christine Wu
George Meyer
Emma Frucht
Brian Bak
Edson Scheid
Amelia Dietrich
Li-Mei Liang

VIOLA

Jordan Bak
Ramon Carrero
En-Chi Cheng

DOUBLE BASS

Alexander Bickard

CELLO

Jiyoung Lee
Madeline Fayette
Jared Blajian

NYCP Board of Directors

Charlene Wang CHAIR
Kevin Benson
Mina Hsu
Joel Horn
Robert Jacklosky
Dongmin Kim
Julie C. Kim
Meadou Kim
Ye Jin Kim
Sally S. Yang

NYCP Staff

Sarah Angello GENERAL MANAGER
Yo Han Yeom PRODUCTION MANAGER
Se Young Lee PRODUCTION MANAGER
Grace Howe PROGRAM ASSISTANT
Yoomi Paick MUSIC LIBRARIAN
Lian Kwon OPERATION COORDINATOR
Dream Avenue DESIGN & MULTIMEDIA

한인들과 함께 하는 좋은 신문

보스톤 코리아
BOSTONKOREA.com

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.

Board

Donghee Ahn	Gillam Ahn	Sonchu Gavell
Stefan Gavell	Sekyo Haines	Jhung W. Jhung*
Haillanne Kang	Byung Kim	Catherine Kim
Dina Kim	Kwang-Soo Kim	Manok Kim
Ok Kyung Kim	Yoo-Kyung Kim	Young Hwan Kim
Annie Lee	Choong Lee	Jaeok Lee
Kilza Lee	Kang Pil Lee	Kyunghae Lee
Kyungae Lim	Chungpu Park	Douglas Roth
Young Kim Shin	Leah Tung	

Staff

Byung Kim <i>President</i>	Mun H. Yi <i>Treasurer</i>	Mooje Sung <i>General Secretary</i>
Jesung Kim <i>Clerk</i>	Liat Shapiro <i>Outreach</i>	Christina Torrijos <i>Marketing</i>
AD Herzel <i>Development</i>		

Arts Committee

Catherine Byun	Insun Cho	Sunhee Hur
Heejung Kim	Amy Lee	J. Gina Lee
Jaeok Lee*	Young K. Shin	Leah Tung

Music Committee

Haesook Han	Catherine Kim	Yoo-Kyung Kim
Yoo Sun Na*	Minkyung Oh	Lauren Woo
Mun H. Yi	Jung Sun Yoon	

Literature Committee

Seung Hee Jeon	Sun-Hee Lee	Sandra Lim
----------------	-------------	------------

Advisory Board

Wha Kyung Byun	Judith Eissenberg	Bo Youp Hwang
Jung-Ja Kim	Soovin Kim	Sunglim Kim
Texu Kim	YeeSun Kim	David McCann
HaeSun Paik	Soo Rye Yoo	

*Board and committee chairperson

KCSB Supporters (since Oct. 2020)

Gillam Ahn	Jean Ahn	Edward Baker	Wha Kyung Byun
Jungja Cha	Cathy Chan	Yeonil Choe	Hongkyun Choi
Jaewon Choi	Insuk Chong	Stefan Gavell	Steve S. Hahn
Peter Haines	Sekyo Haines	Soon Yong Han	Yoahn Han
Hoon Heo	Sunhee Hur	Ji Hwang	Jewel Hyun
Sheila Jaung	Seung Hee Jeon	Jung W Jhung	Dallae Kang
Hallanne Kang	Byung Kim	Dina Kim	Eunhan Kim
Kwang-Soo Kim	Manok Kim	Jungsun Kim	Kyong-Il Kim
Suhung Kim	Young Hwan Kim	M. Kloczewiak	Jongsung Koh
Annie Lee	Chong (John) Lee	Choong S. Lee	Eui In Lee
Jaek Lee	Sangme Lee	Yong Suk Lee	Kyunghae Lee
Kyungae Lim	Urso Myung	Sekyung Oh	Wanda Paik
Chungpu Park	Hyungtae Park	Myoung S Park	Sunwoo Park
Youngchul Park	Young K Shin	Leah Tung	Thien Vo
Lauren Woo	Mia Yeung	Samuel Yoon	

Donation to KCSB is tax-deductible under IRS Section 501(c)(3), and can be made at www.kcsBoston.org.

2021 Korean *Kimchi* Festival



Oct 9, 11:00-15:00 (Rain day Oct. 16)
Hastings Park, Lexington, MA
Open to Public (Food for Purchase)

- Introduction to Kimchi
Variety of Kimchi
Kimchi Recipe & Demo
- Sharing Korean Culture
Fan Dance
Tae Kwon Do
K-POP

매사추세츠한인회



Inquiry: 978.807.1622
masskorean2021@gmail.com



Korean Cultural Society of Boston Upcoming Events

October 7, 7:30 pm	Online Korean Heritage Symposium Han-ok (Korean Architecture) Dr. Yongchan Kwon
October 9-30	The 7th Annual KCSB Art Exhibition Lexington Arts & Crafts Society 130 Waltham St. Lexington, MA
October 17, 2-5 pm	The 10th Annual Benefit Gala Concord Ballroom, Westin Hotel 70 Third Ave. Waltham, MA
November 4, 7:30 pm	Online Korean Heritage Symposium Han-bok (Korean Dress) Dr. Minjee Kim

Survey of KCSB Rising Stars 2021 Concert

The Korean Ministry of Foreign Affairs invites you to participate in a short survey to evaluate your experience of tonight's concert. You can fill out the survey by completing the program book insert or by visiting the QR code. Your participation is much appreciated - thank you!



Rosca Therapeutic Massage

781-398-0756

WWW.ROSCA.MASSAGETHERAPY.COM

186 CAMBRIDGE RD. #11B, WOBURN, MA



中華表演藝術基金會

Foundation for Chinese Performing Arts

The 33rd Season 2021-2022 at NEC's Jordan Hall

Saturday, October 2, 2021

Huang-Kuan Chen *piano*



Saturday, November 6, 2021

Stella Chen *violin*

Henry Kramer *piano*



Saturday, January 29, 2022

Ya-Fei Chuang *piano*



Saturday, March 12, 2022

Haochen Zhang *piano*



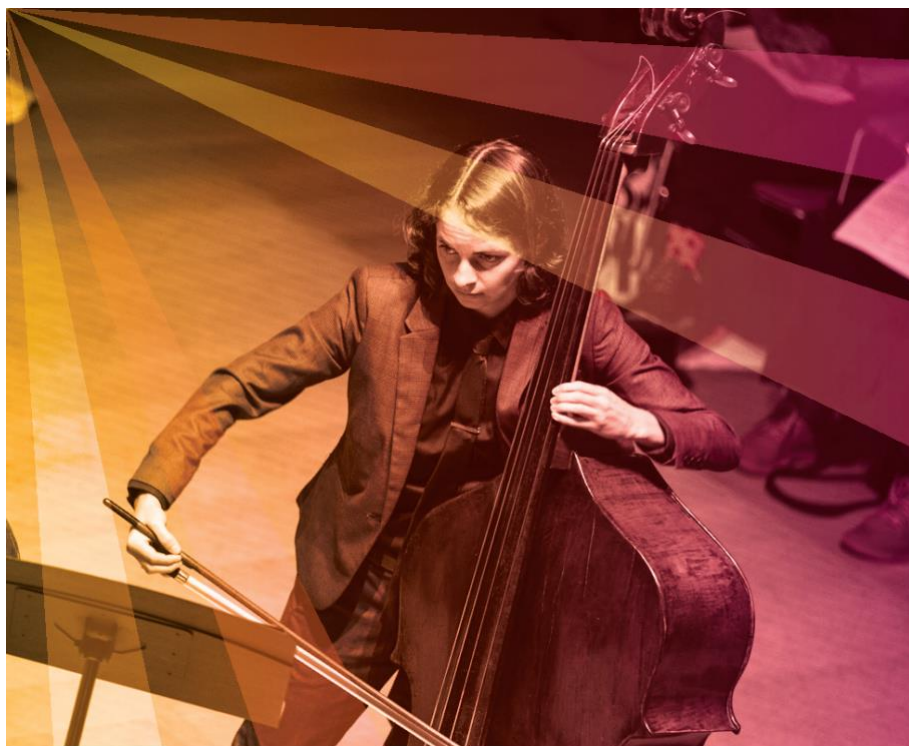
Saturday, May 7, 2022

Cho-Liang Lin *violin*

TBA *cello and piano*



For details and tickets, visit
www.ChinesePerformingArts.net



A FAR CRY 2021-2022 SEASON

PASSION AND SOUL

SATURDAY, OCTOBER 9, 2021 AT 4PM | ST. JOHN'S
SUNDAY, OCTOBER 10, 2021 AT 3PM | LONGY

In Person Only

RAIMUNDO PENAFORTE: Tango for Seven

SHULAMIT RAN: *Lyre of Orpheus* for String Sextet

JOHANNES BRAHMS: String Sextet No. 1 in B-flat Major, Op. 18

EMERGENCE

FRIDAY, NOVEMBER 5, 2021 AT 8PM | JORDAN HALL

In Person & Virtual

LEI LIANG: *Verge* for 18 Solo Strings

BENJAMIN BRITTEN: String Quartet No. 1 in D Major, Op. 25

LEOŠ JANÁČEK: Suite for String Orchestra, JW 6/2

FLAMES TO ASHES

SATURDAY, DECEMBER 18, 2021 AT 4PM | ST. JOHN'S

In Person & Virtual

YAZ LANCASTER: Commission for AFC (World Premiere)

KEVIN PUTS: *Credo* for String Quartet

JUNGYOON WIE: *Han* for String Quartet*

**Han String Quartet* is sponsored by Korean Cultural Society of Boston



INFO AND TICKETS AT
www.afarcry.org