

# CLASSICAL AFTERNOON CONCERT

**New York Classical Players**

**Dongmin Kim**  
Music Director/Conductor

**Yekwon Sunwoo**  
Piano

Sunday  
**OCTOBER 6**  
3 PM

**New England Conservatory**  
Jordan Hall

Presented by  
Consulate General of Republic of Korea  
Korean Cultural Society of Boston

[www.kcsboston.org](http://www.kcsboston.org)





Consulate General of  
the Republic of Korea  
in Boston



매사주세즈한인회  
THE KOREAN AMERICAN SOCIETY OF MASSACHUSETTS





## **PROGRAM NOTES**

### ***Jupiter* by Gustav Holst arranged for String Orchestra**

A couple of years ago, Dongmin Kim asked me to arrange the movement “Jupiter” for string orchestra for the New York Classical Players to open a concert. I had conducted the full orchestral version many times, and when I looked at the score again, I felt that this was a real challenge. However, because I have always loved the work and wanted the NYCP to be able to play it, I took on the challenge, which I did. Of course, if you know the original, you may miss some of the wind and brass effects that Holst does so successfully, but everyone who has heard my arrangement has complimented me and said that, especially as it is so beautifully realized by the NYCP, one really does not miss the full orchestra. I only hope that Mr. Holst would agree. I do think it serves to present the movement from “The Planets” well.

— Samuel Adler

### ***Prelude, Chorale, and Fugue* by J.S. Bach for String Orchestra arranged for String Orchestra**

In 1966, I was living in Dallas, TX, and early that year, the great cellist Gregor Piatigorsky called me out of the blue and told me that he was having masterclasses sponsored by the Dallas Symphony Orchestra for all the cello sections of the eight major orchestras of Texas in two weeks and asked if I would write a piece that he could use for the classes and the concert that would follow. I was, of course, flattered to be asked, but I felt it was a super challenge to do something like that in such a short time. However, I have always been happy to be challenged that way and accepted his commission. So I thought it might be great to take a Prelude from the 1st Book of the Well-Tempered Clavier and one of the big organ fugues and arrange them for eight cellos. I have always loved the Prelude in D-flat minor, which is harmonically so overwhelming, and felt that in a less challenging key (D minor) it would be more feasible for cellos. Then I picked one of my favorite and most complicated organ fugues to be a companion piece. However, after completing the arrangement of the two works, I thought it needed something in between. So I restudied the fugue again very carefully and found that I could invent a chorale that could work as a counterpoint in places during the fugue performance. That became the chorale between the two original Bach movements. I tried to make the chorale as close to one that Bach would have written and hope that it will be accepted that way. The fugue is one of the most intricate that Bach ever wrote, and with the addition of the chorale, it becomes even more complex. I was happy to redo this work from the original 8-cello version for string

orchestra at the urging of Dongmin Kim and hope it will have an even greater audience that way.

— Samuel Adler

Samuel Adler (b. 1928) is an American composer and conductor, and composed over 400 works, including symphonies, chamber music, choral pieces, and operas. He taught at the Eastman School of Music and the Juilliard School, influencing generations of musicians, and has received numerous awards, including a Guggenheim Fellowship and membership in the American Academy of Arts and Letters.

### **Benjamin Britten - *Three Divertimenti* for string quartet (1936)**

Originally intended to be part of a five-movement suite titled *Go play, boy, play*, Britten's *Three Divertimenti* is a set of character pieces portraying the composer's friends from his private school years. The work, which is a precursor to the string quartets written later in Britten's life, was met with tepid responses during its 1936 Wigmore Hall premiere, leading Britten to withdraw its publication until after his death. Though written before the string quartets, *Three Divertimenti* gestures toward the stylistic and compositional language present in Britten's later works, from its modern (but accessibly tonal) harmonies to its rhythms and experimentation with non-traditional techniques.

*March* begins with a sharp, recurring rhythmic motif that is juxtaposed with glissandi interspersed throughout each of the instruments. The piece is centered around these contrasting elements, with moments of unison and a brief lilting melody halfway through, but the rhythmic drive ultimately prevails. *Waltz* features a simple but lyrical melody that is interchanged among the four instruments, and here, especially, we can hear faint echoes of the English pastoral. Finally, *Burlesque* is the most texturally diverse of the three pieces, with pizzicato, bursts of trills, and glissandi scattered throughout fast rhythms that build in intensity and virtuosity to end with a flourish.

— Annie Kim

### **Ludwig van Beethoven - Piano Concerto No. 4 in G Major, Op. 58 (1808)**

Beethoven's Fourth Piano Concerto was composed during an especially prolific period, which included the Fourth Symphony, the Violin Concerto, the Triple Concerto for Violin, Cello, and Piano, and the three Razumovsky String Quartets. The concerto premiered with Beethoven at the piano in 1808, and this would be the composer's final public performance due to his increasing hearing loss.

*Allegro moderato* begins with the piano introducing the theme through a series of introspective and intimate chords—a striking opening that marked a departure from typical conventions of the time. The orchestra responds to this subdued introduction by building upon the main theme and modulating it through several keys. The orchestra and solo piano then dialogue throughout the movement, with the introspective piano gradually opening up and becoming more exuberant and virtuosic.

*Andante con moto* opens with an intense, rhythmically sharp orchestral statement that is in stark contrast to the piano, which, like the beginning of the first movement, is gentle and intimate, reminiscent of a melancholy chorale. This dialogue repeats, with the two forces continuing to exchange themes back and forth as the orchestra eventually becomes more subdued to match the piano's character. Given the gradual calming of the orchestra, several writers and critics—following writer Adolf Bernhard Marx's description—believe this movement represents the legend of Orpheus taming the Furies with his lyre. Finally, in an inversion of the opening of the first movement, *Rondo* begins with the orchestra playing a quiet but lively and playful theme that is echoed by the piano. The theme is exchanged back and forth along with other smaller themes, and as the dialogue between the orchestra and piano gains momentum, the two race towards an exhilarating finale.

— Annie Kim

Annie Kim is a Ph.D. candidate in the Musicology & Ethnomusicology program at Brown University. Her dissertation focuses on musical utopias and politics, and she is interested in questions of race, gender, sexuality, technological mediation, and timbre.

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## ABOUT THE ARTISTS



### **New York Classical Players** [www.nycpmusic.org](http://www.nycpmusic.org)

New York City's innovative young chamber orchestra, New York Classical Players (NYCP), is dedicated to the highest standards of artistry, collaboration, and virtuosity. Under the leadership of music director Dongmin Kim, NYCP performs across the United States, South America, and Asia.

Since its founding in 2010, NYCP has performed around 250 concerts. Prominent artists who have appeared with the orchestra include Miriam Fried, Donald Weilerstein, Kim Kashkashian, Pamela Frank, Charles Neidich, Sami Jo, Yeol Eun Son, Yekwon Sunwoo, Chee-Yun, Stefan Jackiw, Jasmine Choi, and Richard O'Neill.

NYCP is committed to presenting free performances of familiar masterpieces, bold new commissions, and unexpected musical treasures to the public. Each season, thousands of NYCP concertgoers experience both the dynamic power of the orchestral repertoire and the versatile intimacy of chamber performance. NYCP is under the direction of Founder and Music Director Dongmin Kim, with guidance and support from a dedicated board of directors.

### **Dongmin Kim, *music director/conductor***

Dongmin Kim is rapidly gaining recognition as an inspiring and versatile conductor. He serves as the Music Director of the innovative New York Classical Players (NYCP), a chamber orchestra composed of some of the most exciting musicians. Since founding NYCP in 2010, Mr. Kim has conducted approximately 250 concerts in the NYC metro area, undertaken three international tours



across Asia and South America, and performed throughout the United States. He has collaborated with renowned artists such as Kim Kashkashian, Miriam Fried, Cho-Liang Lin, Pamela Frank, Charles Neidich, Carol Wincenc, HaeSun Paik, Sumi Jo, Jasmine Choi, and Richard O'Neill.

Mr. Kim led a series of concerts with NYCP, stepping in at the last minute to fill in for the canceled English Chamber Orchestra's US tour. His career highlights include guest appearances with the National Symphony Orchestra at the Kennedy Center, the Seoul Arts Center Festival Orchestra, the Texas Festival Orchestra at the Round Top Music Festival Institute, and a residency at Brown University. He has also conducted the Philadelphia Orchestra, Minnesota Orchestra, Baltimore Symphony, Indianapolis Symphony, Jacksonville Symphony, and Winnipeg Symphony, among others.

A proud recipient of the prestigious Herbert von Karajan Fellowship, selected by the members of the Vienna Philharmonic Orchestra, which resulted in a residency at the Salzburg Music Festival. He served as the Schmidt Conducting Fellow with the Indianapolis Symphony Orchestra, working with notable figures like Raymond Leppard, Mario Venzago, Lynn Harrell, André Watts, and Lang Lang. A passionate advocate of contemporary music, Mr. Kim has performed with leading composers and recently recorded a series of chamber orchestra pieces by Samuel Adler for Toccata Classics, praised by *Pizzicato Magazine Luxembourg*.

Mr. Kim has held principal viola positions, including with the Pacific Music Festival Orchestra under Michael Tilson-Thomas. As a recitalist and chamber musician, he has performed extensively throughout the United States, South America, South Korea, Japan, Hong Kong, and Singapore.

Born in Seoul, Korea, Mr. Kim studied Orchestral Conducting and Viola at Indiana University Jacobs School of Music, mentored by Kurt Masur, Janos Starker, Alan de Veritch, Leonard Slatkin, Imre Pállo, Thomas Baldner, and David Effron.



### **Yekwon Sunwoo, *piano***

Yekwon Sunwoo has been hailed for his “unfailingly consistent excellence” (*International Piano*) and celebrated as “a pianist who commands a comprehensive technical arsenal that allows him to thunder without breaking a sweat” (*Chicago Tribune*). A powerful and virtuosic performer, he also, in his own words, “strives to reach for the truth and pure beauty in music.”



The first Korean Gold medalist of the Van Cliburn International Piano Competition, Yekwon's 24/25 season includes appearances with Ann Arbor Symphony, New York Classical Players, Colorado Springs Philharmonic, Armenian Symphony as well as recitals at the University of Michigan, Bechstein Hall and Carnegie Hall.

Recent highlights include concertos with the Macao, Kalamazoo & Victoria Symphonies, Slovak Philharmonic, Orchestre de Chambre de Paris as well as a US tour with the Esme String Quartet.

In previous seasons, he has performed as soloist with the Munich Philharmonic and Valery Gergiev, Royal Danish Orchestra with Thomas Søndergård, Fort Worth and Tucson Symphonies, Washington Chamber Orchestra, Baltimore Symphony Orchestra, Houston Symphony, National Orchestra of Belgium, Sendai Philharmonic and Royal Scottish National Orchestra amongst others. Recital appearances include Carnegie Hall, Wigmore Hall, Elbphilharmonie, Salle Cortot, Hong Kong Arts Festival and a tour of Japan.

An avid chamber musician, Yekwon's collaborators include Clara Jumi Kang, Sebastian Bohren, Benjamin Beilman, Linus Roth, Andrei Ionita, Sebastian Bohren, Isang Enders, Tobias Feldmann, Gary Hoffman, Anne-Marie McDermott and the Jerusalem and Brentano Quartets. He has also toured Costa Rica, Guatemala and Panama with the Kumho Asiana Cultural Foundation and performed at Chamber Music of Lincoln Center's Inside Chamber Music Lectures.

In addition to the Cliburn Gold Medal, Yekwon won first prizes at the 2015 International German Piano Award, the 2014 Vendome Prize held at the Verbier Festival, the 2013 Sendai International Music Competition and the 2012 William Kapell International Piano Competition.

Born in Anyang, South Korea, Yekwon began learning the piano at the age of 8 and made his recital and orchestral debuts in Seoul at 15. His teachers include Seymour Lipkin, Robert McDonald, Richard Goode and Bernd Goetzke.

In September 2023, Yekwon released his second album for Decca Universal Music Korea featuring works by Rachmaninov following his first album in 2020 of works by Mozart. In 2017, Decca Gold released Cliburn Gold 2017 two weeks after Yekwon was awarded the Gold Medal and includes his award-winning performances of Ravel's La Valse and Rachmaninov's Second Piano Sonata.

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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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