



**Jonathan Koh, violoncello**

Native of Chicago, Illinois, Jonathan began his cello studies at the age of five. His teachers include Hans Jorgen Jensen of Northwestern University and Johann Lee of Seoul National Symphony Orchestra. Jonathan made his debut at the Kennedy Center for the Performing Arts in Washington D.C. at the tender age of fifteen playing the Elgar Cello Concerto. Soon after, he soloed with numerous orchestras, including the Evanston Symphony, Springfield Symphony, San Jose Symphony, Harper Symphony and Korean-American Youth Orchestras. He has been a featured soloist in Tchaikovsky's Rococo Variations, Kabalevsky Concerto, Lab Concerto, Saint-Saëns Concerto, and Shostakovich Concerto.

In 2001, Jonathan was invited to participate in the prestigious Leonard Rose International Competition as well as other international competitions. His achievements include receiving top prizes at the Hellam International Competition, Society of American Musicians, Midwest Young Artists, AACNS National String Competition, Donna Reed Foundation, National ARTS Foundation, Yonsei University Young Artists, and others. He also had success at the Julius Stulberg International Competition, Irving Klein International Competition, Johansen International Competition, and the Kingsville International Competition.

He has performed under Lorin Mazel of the New York Philharmonic, Leonard Slatkin of the National Symphony, Apo Hsu of the Springfield Symphony and among others. He also served as the principal cellist of the Texas Music Festival Orchestra. In November 2002, Jonathan performed with the Chicago Symphony Orchestra, premiering Krzysztof Penderecki's fourth symphony (*Adagio*) as well as playing Richard Strauss' *Also Sprach Zarathustra*.

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## 2004 Sejong Cultural Festival

### Spring Family Concert

#### *Sejong Piano Trio*

**Myunghee Chung, piano**

**Kyung Sun Lee, violin**

**Jonathan Koh, cello**

**7:30 - 9:30 p.m.**

**April 18, 2004 (Sunday)**

**Recital Hall**

**The Fine Arts Center**

**Northeastern Illinois University**

**Chicago, Illinois, USA**



## PROGRAM

**Sonata for Violoncello and Piano in G Major “Il Milanese” Giovanni Battista Sammartini**

1. *Allegro non troppo* (1701-1775)
2. *Grave con espressione*
3. *Vivace*

**Sonata for Violin and Piano in A major, K. 305**

**Wolfgang Amadeus Mozart**

1. *Allegro di molto* (1756-1791)
2. *Theme and Variations; Andante grazioso*

**Concert Etude No. 3 “Un Sospiro”**

**Franz Liszt**

*(from Three Concert Etudes)* (1811-1886)

**Prelude No. 3 in B-flat major, Op. 23, No. 2**

**Sergei Rachmaninoff**

(1873-1943)

— *Intermission (15 minutes)* —

**Trio No. 1 for Violin, Violoncello and Piano in D minor, Op. 49**

**Felix Mendelssohn**

1. *Molto allegro ed agitato* (1809-1847)

**“Songs my mother taught me”**

**Antonín Dvořák**

(1841-1904)

**“Ave Maria”**

**Johann Sebastian Bach - Charles Gounod**

(1685-1750)-(1818-1893)

**“Liebesleid”**

**Fritz Kreisler**

(1875-1962)

**Méditation from “Thaïs”**

**Jules Massenet**

(1842-1912)

**Zigeunerweisen (Gypsy’s Air), Op. 20, No. 1**

**Pablo de Sarasate**

(1844-1908)

***Sejong Piano Trio***

**Myunghee Chung, piano**

**Kyung Sun Lee, violin**

**Jonathan Koh, violoncello**



**Myunghee Chung, piano**

Born in Korea, Myunghee Chung was a child prodigy who started piano at seven with late Jung-Ju Oh. Pianist Artur Rubinstein visiting Korea in July 1966 hearing her encouraged her to become a concert pianist. Ms. Chung started to gain public recognition when she won the first prize at the prestigious 516 National Competition in Korea in 1973. Since then, she was awarded with many international awards, including the first prizes at the 1976 Chicago Symphony Young Performers’ Competition and at the 1977 William Kapell International Piano Competition. She also received prizes at the 1980 Gina Bachauer International Piano Competition and the 1981 Busoni International Piano Competition, Bolzano, Italy.

She studied at the Juilliard School with Martin Canin, and earned her Bachelor and Masters degrees in music. Dr. Chung continued her study with Gary Graffman and Andre Watts at the Manhattan School of Music and received her Doctor of Musical Arts degree.

Dr. Chung has been performing widely as a soloist and a chamber musician throughout the United States, Mexico, Europe, and the Far East. She performed with such orchestras as Chicago Symphony, Baltimore Symphony, Portland Symphony, Concertante di Chicago, and New Philharmonic Orchestra. In addition to her active solo performances, she has been performing as a member of the Seraphin Trio and collaborating with violinist David Kim and Eugenia Alikanova. Dr. Chung is on a faculty of University of Wisconsin, Whitewater in charge of the Keyboard Program. Dr. Chung’s recordings are available from the Fontana Classics.

**Kyung Sun Lee, violin**

Since winning numerous international violin competitions in the early 90s, Ms. Lee has been enjoying ever-increasing popularity as a violinist in great demand.

Ms. Lee has been a guest artist with the Montreal Symphony, the Erie Philharmonic, the Baltimore and the Gainesville Chamber Orchestras, the Jupiter Symphony in New York City, the Munich Radio Orchestra and the Seoul Philharmonic.

Lee received degrees from Seoul National University and the Peabody Conservatory. She also attended the Juilliard School in the professional studies program. Her teachers include Sylvia Rosenberg, Robert Mann, Dorothy DeLay and Hyo Kang. Ms. Lee is an Assistant Professor at the Oberlin Conservatory, Oberlin, Ohio.

Her CD releases include: *Salut d’Amour* with pianist HaeSun Paik on EMI and *Spanish Heart* with German pianist Peter Schindler and guitarist Sung-Ho Chang on Good International. Lee also recorded the sonatas of Bartok, Debussy, and Prokofiev; and *Points Unknown* including show pieces and shorter works. In July of 2002 she recorded with cellist Tilmann Wick in Germany, and taught at the Aria Music Festival in Ontario, Canada.

Ms. Lee plays *Joseph Guarnerius*, circa 1723, a masterpiece from Cremona, Italy.



### **J. S. Bach - Charles Gounod: Ave Maria**

When French composer Charles Gounod set a lovely *cantabile* melody above the C major Prelude from Book 1 of Johann Sebastian Bach's *Well-Tempered Clavier*, he created one of the best-loved sacred songs of all time. The text of *Ave Maria*, drawn from the Annunciation story in the Gospel of Luke, is one of the most familiar prayers of the Catholic Church:

*Ave Maria, gratia plena,  
Dominus tecum;  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui.*

[Hail Mary, full of grace,  
the Lord is with you;  
you are blessed among women,  
and blessed is the fruit of your womb.]

This grandiose melody is sung in many voices and played in many different instruments.

### **Pablo de Sarasate: Zigeunerweisen (Gypsy's Air), Op. 20, No. 1**

Pablo de Sarasate was the most phenomenal violinist of the 19th century. His playing was distinguished by a tone of unsurpassed sweetness and purity, colored by a unique vibrato. His technique was superb, his intonations perfect, especially in high notes, and his whole manner of playing were so effortless as to appear casual. Deeply inspired by his performances, a number of distinguished composers, including Camille Saint-Saëns and Edouard Lalo, dedicated an astonishing number of violin music to him that include Bruch's Second Concerto and Scottish Fantasy, Saint-Saëns's First and Third Concertos, Lalo's *Symphonie Espagnole*, and Wieniawski's Second Concerto.

Sarasate also achieved fame as a composer of virtuoso violin music. Best known among his 54 compositions is *Zigeunerweisen*, a veritable jewel of violin virtuosity and an indispensable virtuoso repertoire. It reveals luminous overall musical effect on gypsy melodies and showing off the violinist in various guises through the changes of mood and tempo. "Gypsy" and the violin are intimately connected, though the connection is really limited to the Middle European gypsies—those from Hungary in particular—gypsy music having different characteristics in different countries. Gypsy violin (Hungarian) music is what we have here and not the Spanish gypsy music that has so great an influence on what we call Spanish music today.

*Zigeunerweisen* has three parts: the first part, *Moderato*, carries music with great diversity—beautiful melodies and extreme dynamics in a romantic atmosphere; the second part, *Un poco piu lento*, is a lament of melancholy; and the final *Allegro molto vivace* signifies a gypsy dance with all vibrant energies and enthusiasms in rapid rhythms.

(Prepared by H. H. Chung)

## Program Notes

### **Giovanni Battista Sammartini: Sonata for Violoncello and Piano in G Major "Il Milanese"**

The son of a French oboist who had settled in Italy, Sammartini was born in Milan, where he won an early reputation, serving as maestro di cappella to the Congregation of the Ss Entierro from 1728 for many years. He occupies an important place in the genesis of the symphony and won a considerable reputation abroad, with works published in London and Paris. In Milan he was highly respected and led an active career to the very end as a composer and conductor. Gluck studied with him. Sammartini's brother Giuseppe was also a composer.

Chamber music by Sammartini consists of quintets, quartets and trio sonatas, of the last some two hundred. There are thirty or so keyboard sonatas, for harpsichord or organ, with eleven violin sonatas and six sonatas for harpsichord with violin. Cello Sonata in G major is one of most popular Baroque cello sonata.

### **Wolfgang Amadeus Mozart: Sonata for Violin and Piano in A major, K. 305**

Mozart was a marvelous pianist and also mastered the violin quite early. He played the keyboard part in these sonatas, and he was never one to want to dominate the proceedings. He relished, as a kind of social intimacy or meeting of kindred minds, the kind of piano collaboration in which his fingers could sing and also help the companion instrument to sing its best. And as a composer, he welcomed the violin-piano medium, unlike Beethoven, whose instrumental imagination was quite different, and who far preferred the keyboard alone to the keyboard with another instrument. Sonata in A major, K. 305 is truly a "one of its kind" work of Mozart. How closely the two instruments (violin and piano) integrated can be heard from the opening bar of the first movement *Allegro* in which the violin harmonizes the thematic line of the keyboard part in compelling triplet rhythms that become a significant motive element of the movement.

An interesting aspect of the second movement, *Andante (Theme and Variations)* in D minor with six variations, is the way in which Mozart builds intensity by careful management of the interplay between the two parts. In the second and third variations the instruments alternate in providing a virtuositic counterpoint to the main melody; in the fourth variation they present distinctive motives in imitation. The fifth variation makes use of similar rhythms and closer imitation, and in the final variation, in *Siciliano* rhythms, the parts play in unison much of the time, truly as equals.

The sonata closes with a graceful *Tempo di Minuetto* whose main theme is remarkable for the gentle silences between each phrase. The work ends not with fireworks but with a quiet passage permeated by these small silences.

### **Franz Liszt: Concert Etude No. 3, "Un Sospiro"**

Liszt composed *Three Concert Etudes* that show certain influence of Chopin. No. 3 "Un Sospiro (a sigh)" is expressed in cross-hand effects within ascending and

descending arpeggiation, but with beautiful melody written so that there are hardly two notes in succession played by the same hand. Thus, the work's main technical requirement is an ability to cross hands in a way that will not be apparent to the listener who should hear a smoothly flowing line. It's a fine example of Liszt's utilization of famous pianist Thalberg's three-handed effects!

**Sergei Rachmaninoff: Prelude in B-flat major, Op. 23, No. 2**

Rachmaninoff was one of the greatest pianists of his age and his piano music is written with great technical insight. The cellular construction of his 24 Preludes (also written by Frederick Chopin, Claude Debussy, and Dmitri Shostakovich) mark a monumental accomplishment in piano literature. Incredibly enough, given their wealth of invention, emotional and musical variety, and fabulous melodic richness, Rachmaninoff tune can be maddeningly impossible to forget as with Chopin melody. The technical range of the Preludes is enormous and yet, carry beguiling melodic appeal and lush keyboard texture and dynamics.

In this Prelude, storms beset the lake whose surging and tossing waters reflect the agitation of the proud spirit which gazes them. The calmer middle section possesses a noble sadness. This Prelude bears a resemblance to Chopin's "Revolutionary" Etude.

**Felix Mendelssohn: Trio No. 1 in D minor for Violin, Violoncello and Piano, Op. 49**

Mendelssohn wrote two trios for piano, violin and cello. The Trio No. 1 in D minor, Op. 49, of 1839 is still the more popular owing to its melodious character, unencumbered by learned, *i.e.*, contrapuntal texture. In fact, it is somewhat looked down upon by learned musicians as "too light?" It would seem, however, that healthy, spontaneous melodic character and brilliant, effective part-writing are not to be disdained, and that scholarly counterpoint and a more ascetic style do not necessarily make a better composition.

The main theme, a broad elegiac melody of a long arch—surpassed only by the long melodies of Brahms, and destined to die out completely after him—carries the movement irresistibly forward, and drives it, together with the second theme in A major, hardly permitting the taking of breath, through the fine development section and the recapitulation to its end. Its scoring is exceedingly brilliant, and it won the enthusiastic acclaim of Schumann.

The *Andante con moto tranquillo* is also rather sad, but contrasts well with the first movement. While the first is in three-time, and rushing on, the *Andante* is in common time and takes a breath after each period. There is a charming wistfulness and resignation in its tone which becomes impassioned in the middle part, to return and die away. The *Scherzo* takes us into the fairy world of the *Midsummer Night's Dream*. Mendelssohn frequently returned to that world for the musical expression of which he had a special talent, and predilection, but it can be said that this scherzo stands on the top of the list of this species, along with the scherzo of the *Midsummer Night's Dream* and that of the Octet.

The finale has the tempo marking *Allegro assai appassionato*. But the first

movement, *Molto allegro ed agitato*, is really more *appassionato*, this movement being based on a dance theme, twice interrupted by a yearning melody. While it is a brilliant movement, the dance theme is perhaps somewhat overstated. As the time is limited in tonight's concert, only the first movement will be performed.

**Antonín Dvorák: Songs My Mother Taught Me**

Dvorák was a master of haunting melodies, of which this music is a much loved example; revealing his longing for his mother and love for his children. The original song with piano is the fourth of the set of "Gipsy Melodies" composed in 1880 on poems by A. Heyduk;

*Songs my mother taught me,  
In the days long vanished,  
seldom from her eyelids,  
where the tear drops finished.  
Now, I teach my children;  
Each melodious measure oft the tears are flowing,  
Oft they flow from my memory's treasure.*

It was already popular in Dvorák's day when the composer, while in London, urged the American tenor to sing it at a Dvorák's concert. This lovely music is sung in various voices and often played in violin, violoncello, or other musical instrument.

**Fritz Kreisler: Liebesleid**

Kreisler was incomparable violinist and prolific composer. His playing was so memorable that people who heard him 30 or more years ago, or who have heard his recordings, still speak of his performances as though they had heard him last night. Kreisler also composed many violin short pieces and played them in his recitals with great successes.

Perhaps the most popular of Kreisler's shorter works are those in his Austrian (specifically Viennese) style. Characteristic of these pieces is an almost Straussian use of cross-rhythm and distinct accents and modulations. *Liebesfreud* (Love's happiness) and *Liebesleid* (Love's sorrow) were, according to the composer, written in the style of Lanner (a contemporary of Johann Strauss the elder), and were first listed on programs as posthumous works. There is not only a delicious use of cross-rhythms, but the piano part frequently contains imitative writing derived from the violin part, all occurring within a flowing waltz rhythm. *Liebesleid* is a very lyrical piece is often played in violoncello as well as in other instruments such as flute.

**Jules Massenet: Méditation from "Thaïs"**

Jules Massenet's opera *Thaïs* was first performed in Paris in 1894. The opera, an ancient Egyptian affair concerning a courtesan who renounces carnal love for the spiritual variety, has not worn well, but this "symphonic intermezzo" from Act II—in essence an extended violin solo over lapping harps—has become one of the best-loved tunes from French opera. Much enjoyed by many as it has beautiful melodies and lyrical sweetness.