



**KALLOS  
CHAMBER  
MUSIC  
SERIES**

New Haven Lawn Club  
Preservation Trust presents  
Kallos Chamber Music Series

**PASSIONS  
AND  
PATHOS**

**Wednesday, May 25, 2022 at 7:30 pm  
New Haven Lawn Club**



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# PASSIONS AND PATHOS

Music has the tremendous capacity to provoke our most intuitive emotions. Kallos's final program of the season features four great composers, displaying elements of vulnerability, devotion, wonder, tenderness, and heroism.

Similar to life, their music embarks on a pilgrimage through the mountains and valleys of passions and pathos.

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# PROGRAM

## FLORENCE PRICE (1887-1953)

Adoration for violin and  
piano (arr. Elaine Fine)

Soo Yeon Kim, violin  
Min Young Kang, piano

## ROBERT SCHUMANN (1810-56)

Piano Quartet No. 1  
in E-Flat Major, op. 47

I. Sostenuto assai – Allegro ma non troppo  
II. Scherzo: Molto vivace – Trio I – Trio II  
III. Andante cantabile  
IV. Finale: Vivace

Lun Li, violin  
Tanner Menees, viola  
Josh Halpern, cello  
Min Young Kang, piano

## HUGO WOLF (1860-1903)

Italian Serenade  
for String Quartet (1887)

Lun Li, violin  
Soo Yeon Kim, violin  
Tanner Menees, viola  
Josh Halpern, cello

## ERICH WOLFGANG KORNGOLD (1909-1957)

Piano Quintet  
in E major. Op. 15

I. Mäßiges Zeitmaß, mit schwungvoll  
blühendem Ausdruck  
II. Adagio. Mit größter Ruhe, stets äußerst  
gebunden und aus drucksvoll  
III. Finale. Gemessen beinahe pathetisch

Lun Li, violin  
Soo Yeon Kim, violin  
Tanner Menees, viola  
Josh Halpern, cello  
Min Young Kang, piano

# PROGRAM NOTE

BY JOHN MATTHEWS

0525  
2022



## PASSIONS AND PATHOS

FLORENCE PRICE

HUGO WOLF

ROBERT SCHUMANN

ERICH WOLFGANG KORNGOLD



**Florence Price  
(1887-1953)**

## FLORENCE PRICE

### ADORATION

It has been a delight and an instruction to see a growing awareness of the music of the African American composer Florence Price (she does not appear in the 2002 edition of the Oxford Companion to Music, where it would fit in very nicely just two short entries below one of her champions, André Previn). Born of mixed race in Little Rock, Arkansas, she showed early gifts as a pianist and was able to attend the New England Conservatory of Music, graduating in 1910 in organ and piano, and studying

composition with George Chadwick. She then taught briefly in Atlanta before returning to Little Rock to live with her first husband, with whom she left the Jim Crow South in 1927 to live in Chicago, a multi-cultured environment where her music was better appreciated. Contained within the framework of its Classical training are the African-American forms of dance, spirituals and music for church services, and Price attached the greatest importance to the integration of these in her composition. It is true though a bit patronising to describe her as “the first African American woman to have her music performed by a major symphony orchestra” (her First Symphony, of 1932, with its charming echoes of the New World Symphony of Dvorak). Price is a major figure in American, and in twentieth-century music in general. The short piece “Adoration” is performed this evening in an arrangement of an original composition for organ, published in 1951. There is an unusual addendum to Price’s story, which has much to do with the revival of her reputation. In renovations conducted in 2009 of a house in Illinois that she had used as a vacation home were found lost and forgotten scores of many compositions, including symphonies and concertos and, thinking of this evening’s program, a very effective piano quintet.

## HUGO WOLF ITALIAN SERENADE

Hugo Wolf suffered from what would now be called bipolar disorder, in which episodes of depression in which he found it impossible to work alternated with periods of frantic activity. He had the musical support of his father, who was also concerned that his son enter a more reliable career



**Hugo Wolf**  
(1860-1903)

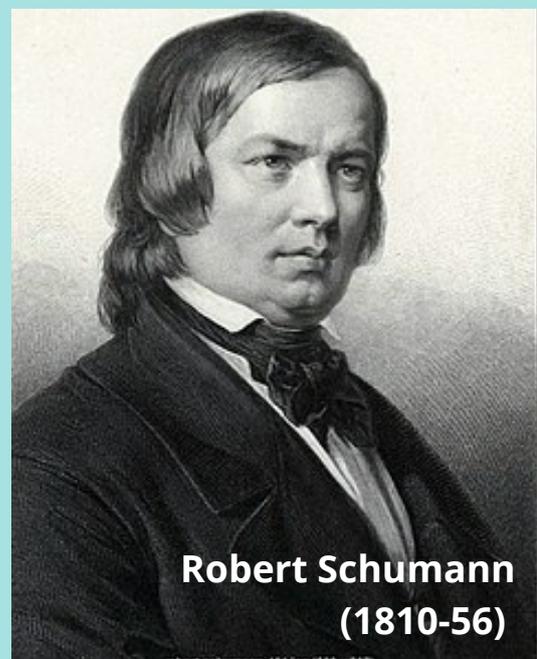
than music seemed likely to offer. On the other hand studying and writing music was all that he wanted to do. His secondary education was disruptive, his attendance at the Vienna Conservatory ended prematurely, and a steady living eluded him. . He was also a reviewer, whose fascination with the music of Wagner led him to attack Brahms as a traditionalist; more surprisingly and clearly not minding whom he offended, he also took a dim view of Liszt and Bruckner, not to mention lesser luminaries like Anton Rubinstein. He was susceptible to love affairs, and at some

point contracted syphilis, which led to mental decline and to his early death in an asylum, less than a month before his 43rd birthday – an unhappy and unwanted point of contact with Robert Schumann. After attempts at large-scale composition, Wolf found his métier as a composer art songs or lieder, based on German poets whom he loved and translations from other languages (Spanish and Italian), organized under collections reflecting their origin. The Italian Serenade of 1887, heard this evening in its original version for string quartet, stands at the beginning of Wolf's career as a composer of lieder, and in a sense marks an instrumental transition to this form. It was originally called simply "Serenade", the "Italian" being added in 1890, no doubt in the context of the publication of *Italienisches Liederbuch* of that and the following year. The music itself requires little comment; it is a lyrical piece of great charm, showing no trace of its composer's unhappy personality.

## **ROBERT SCHUMANN**

### **PIANO QUARTET NO. 1 IN E-FLAT MAJOR, OP. 47**

The combination of piano and stringed instruments evolves naturally from the use of the keyboard in traditional music-making to provide a fuller harmonic context for a solo performer. It is interesting to observe the process by which this everyday convention emerged into a fully-fledged concert repertoire, in which composers found ways of combining



**Robert Schumann**  
(1810-56)

the different sound-worlds of the piano and stringed instruments. In this and in other ways, Robert Schumann is one of the most distinctive voices to appear in the Romantic, literary tradition of music-making that followed the death of Beethoven. A young man of diverse gifts, his legal studies at Leipzig and Heidelberg were distracted by his passion for music and literature, and by his piano studies under the well-known teacher Friedrich Wieck. Having developed a serious affection (commemorated in early piano compositions like *Carnaval* and the formidable *Etudes Symphoniques*) for one of Wieck's pupils, he then fell for Wieck's own daughter the brilliant pianist Clara, whom he married, after sustained opposition from her father, in 1840. The *Piano Quartet*, of 1842, is one of the accomplishments of these early years of personal happiness. It was a time of great productivity, including the *First Symphony*, song-cycles, the first movement of what later became the *Piano Concerto*, the *Piano Quintet*, also of 1842, and three string quartets. This creative outburst was unhappily followed by early symptoms of the mental disorder that led in the end to his complete breakdown, attempted suicide and death in an asylum, at the age of 46. Schumann was to the end of his life, and indeed of her own, supported by Clara, whose own musical achievements, somewhat overshadowed by her husband's, are coming to be better appreciated. The *Piano Quartet* is composed in the usual four movements, the scherzo standing second, followed by a set of variations introduced by a lovely melody on the cello. The finale, more contrapuntal in nature and worked out more formally with references to the earlier movements, is in a way the most Classical of them.

## **ERICH WOLFGANG KORNGOLD** **PIANO QUINTET IN E MAJOR, OP.15**

Erich Korngold, born in Brno in Moravia but brought up in Vienna, displayed precocious musical gifts, both as a performer on the piano, and, already in his teenage years, as a composer. He enjoyed a privileged upbringing; his father was a well-known music critic, the family lived as next-door neighbor to Bruno Walter, and young Korngold won both the recommendation of Mahler and the counsel of Richard Strauss. Having noted that the *Piano Quintet*, op. 15, was an early work, one has to add that what would have been called Korngold's middle



**Erich Wolfgang Korngold  
(1909-57)**

period was taken up, not by formal composition in the Classical manner but by very fine music for the movies, beginning with arrangements of Mendelssohn for a film of *A Midsummer Night's Dream* of 1934, and leading to long-term residence in Hollywood during which he wrote scores for sixteen movies, among them the classic Errol Flynn vehicle of 1938, *The Adventures of Robin Hood*, which won Korngold an Oscar. Korngold brought to film music his theatrical experience, regarding film scores like opera libretti, the music being designed not only to accompany action, but to establish mood and define character. The Piano Quintet, written immediately after his successful opera *Die Tote Stadt* (*The Dead City*) and preceding two string quartets, fully deserves to be in the standard repertoire. It is a powerful, eventful and expressive (and very difficult) piece in the late Romantic tradition, with adventurous harmonies and disconcerting touches of modernism. The second of its three movements is a set of variations based on a theme from one of Korngold's own songs.

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# ABOUT MUSICIANS

**"Lun Li has admirable command of all the possibilities of the bow, and uses it with delightful musical sense."**

**- LUDWIG VAN MONTRÉAL**

A portrait of violinist Lun Li, a young man with short dark hair, smiling warmly. He is wearing a dark grey suit jacket, a light blue dress shirt, and a dark tie. He is holding a violin and bow, with the instrument positioned diagonally across his body. The background is a solid dark grey.

**LUN LI**

**VIOLIN**



A native of Shanghai, China, violinist Lun Li won First Prize in the 2021 Young Concert Artists Susan Wadsworth International Auditions, as well as The Paul A. Fish Memorial Prize and The Buffalo Chamber Music Society Prize, and was named John French Violin Chair at YCA.

He is also the recent joint winner of First Prize at the Lillian and Maurice Barbash J.S. Bach Competition. Traveling between Shanghai and Philadelphia has brought him experience and honor; in 2012, as a result of winning the second place of the 2nd Haydn Chamber Competition in Shanghai, his quartet was invited to perform in Helsinki Music Centre Festival. He has participated in masterclasses with Arnold Steinhardt, Midori Goto and Pierre Amoyal. In 2017, he served as the concertmaster of the Pacific Festival Orchestra under the conductor Valery Gergiev. His festival appearances include Marlboro Music Festival, Music@Menlo, Music from Angel Fire, and Verbier Festival Academy. He recently graduated from the Curtis Institute of Music with a bachelor's degree under the tutelage of Ida Kavafian, and was a recipient of the Jean J. Sterne fellowship. Lun is now pursuing a master's degree at the Juilliard School with Catherine Cho and Joseph Lin.



**“musical maturity and masterful technique”**  
**— Leipziger Volkszeitung**

**SOO YEON KIM**

VIOLIN

Praised for her “musical maturity and masterful technique” (Leipziger Volkszeitung), Korean-born violinist Soo Yeon Kim is a recitalist, teaching artist, and a speaker -- she is regularly invited on concert stages throughout the U.S., Europe, and Asia. As a soloist, chamber musician, and an orchestral player, she has appeared in renown venues such as Alice Tully Hall, David Geffen Hall and Peter Jay Sharp Theater at Lincoln Center, Stern Auditorium and Weill Recital Hall at Carnegie, Kodak Hall at Eastman Theatre, St. Cecilia Music Center in Grand Rapids, MI, as well as in Germany, France, the Netherlands, Japan, and South Korea. As a passionate educator, she frequently gives masterclasses and workshops across the country encouraging mindful practicing and performing.

Starting with her first solo appearance with the Korean Sinfonietta at the age of 7 and then making her New York debut with the Juilliard Pre-College Orchestra at the age of 12 in Lincoln Center, she has been featured as a young artist and a violin fellow in major music festivals including the Starling-Delay Symposium on Violin Studies at Juilliard, Aspen Music Festival-Conducting Academy, Kronberg Academy Festival and Leipzig Internationale Sommer-Musikakademie in Germany, and Holland Music Sessions in the Netherlands. She is the winner of the Eastman School of Music Concerto Competition, the Juilliard School Pre-College Concerto Competition, Mae and

Fletcher Fish Young Artist Competition, among others, and was named as a finalist at the Johansen International String Competition.

As an avid chamber musician, Soo Yeon has collaborated with and performed for the leading composers of her generation and eminent artists, namely the late Peter Serkin, Joseph Kalichstein, Timothy Eddy, and the members of American String Quartet, Emerson String Quartet and Juilliard Quartet. Her collaboration with the New Juilliard Ensemble at Lincoln Center's Focus! Festival led to premiering works by world-renown living composers including Andrew Ford and Aleksander Lasoń, which were live-streamed on New York's Classical Radio Station, WQXR. She has also premiered and recorded the American composer Samuel Adler's A Euphonious Quartet, which is now available on major digital platforms, including Spotify and iTunes.



Having gone through an unusual musical journey (read more), which involved overcoming a hand injury that had lasted more than a decade, Soo Yeon takes a great interest in mental practice, which led her to extensively researching the topic of mindfulness in instrumental teaching. A D.M.A. graduate of Eastman School of Music -- majoring in Violin Performance and Literature and minoring in Music History and String Pedagogy -- her research culminated in a doctoral independent study and lecture recital entitled, "Mindfulness in Instrumental Teaching and Learning: J.S. Bach's B-minor Partita as Case Study." She is frequently invited as a guest artist in string masterclasses and workshops, as well as medical conferences to share the findings of her healing journey, involving mindfulness.

She is a current Assistant Professor of Violin and Viola, as well as the Director of String Chamber Ensemble at Houghton College. Previously, she has served on violin faculty and instructor positions at University of Rochester-Eastman, Carnegie's Weill Institute, Thurnauer School of Music of Kaplen JCC on the Palisades, Luzerne Music Center, Bay View Music Festival in Michigan, and InterHarmony Music Festival and School in Italy.

A former student of Stephen Clapp and Sylvia Rosenberg, Soo Yeon has bachelor's (B.M.) and master's (M.M.) degrees from The Juilliard School on a full scholarship. While her residency at Juilliard, she was a teaching assistant and a teaching fellow in Music History and Music Theory Departments. She also fulfilled her Teaching Artist appointments at PS 11, George Jackson Academy and City College Academy of the Arts as the recipient of Arts Enrichment Fellowship, Concert Fellowship and Morse Teaching Artist Fellowship.



# TANNER MENEES

VIOLA

Born in Orange (United States) in 1993, Violist Tanner Menees is forging an enviable career as a chamber musician. Mr. Menees has collaborated in chamber music performances with a range of notable artists, including Martin Beaver, Miriam Fried, Clive Greensmith, Lynn Harrell, Frans Helmerson, Gary Hoffman, Kim Kashkashian, Laurence Lesser, Danny Phillips, Marcy Rosen, Mitsuko Uchida, and Donald Weilerstein.



Tanner Menees has performed internationally at festivals such as the Marlboro Music Festival, Ravinia's Steans Music Institute, Chamberfest Cleveland, Menuhin Festival String Academy, Edinburgh Music Festival, Juilliard String Quartet Seminar, and McGill International String Quartet Academy and with NEXUS Chamber Music Chicago. Menees has performed as a soloist with the Colburn Orchestra under maestro Thierry Fischer and the Symphony New Hampshire. Menees is featured in Mike Grittani's video, *Dreaming of Boccherini*, shot in Guarneri Hall as part of the NEXUS Chamber Music Festival in 2019. Mr. Menees received his Bachelor of Music degree and Artist Diploma from the Colburn School, where he studied with Paul Coletti. Later he studied with Kim Kashkashian at the New England Conservatory where he earned a Master of Music degree. Mr. Menees plays on a viola of the Tarasconi school made in Milan, Italy c. 1880 courtesy of Guarneri Hall NFP and Darnton & Hersh Fine Violins.



**“Joshua Halpern approached difficult passages masterfully, with a natural, easy technique and a powerful, projecting tone that left nothing to be desired.”**

**— Westdeutsche Zeitung**

# JOSHUA HALPERN

CELLO

Joshua Halpern has appeared on stages around the world as a soloist, chamber musician, and orchestral principal cellist. As a chamber musician, he has collaborated with artists including Jonathan Biss, Anthony Roth Costanzo, Roberto Díaz, Viviane Hagner, Gary Hoffman, Kim Kashkashian, Patricia Kopatchinskaja, Anthony McGill, Olli Mustonen, and Itzhak Perlman, and appeared at music festivals including the Ravinia Steans Institute, the Perlman Chamber Music Workshop, the New York String Orchestra Seminar, the Taos School of Music, La Jolla Summerfest, Musikiwest, and Krzyzowa-Music. During the 2019 season he served as guest principal cello of the Rotterdam Philharmonic Orchestra, including on tours to Germany, Taiwan, and China, and in 2020 served as cellist with the Rolston Quartet.

Josh completed his Artist Diploma at The Curtis Institute in Philadelphia, where he performed throughout the United States, Europe and Latin America with Curtis On Tour, and served as principal cello of the Curtis Symphony Orchestra during the 2016/17 season. At Curtis he studied with Carter Brey and Peter Wiley. As an undergraduate at the Shepherd School of Music at Rice University, he studied with Desmond Hoebig and won the school's concerto competition. He is currently a member of the Karajan Akademie of the Berliner Philharmoniker, in which he plays as a member of the Berlin Philharmonic and is mentored by Ludwig Quandt.



In 2018, Josh curated a solo tour across Colorado to bring classical music to unexpected places, including the state penitentiary, small-town saloons, bicycle shops, and more. Since then, he has continued bringing music to unique spaces, fostering connection and conversation with all types of people along the way. In 2021, Josh founded the Cultural Caravan in Boulder, CO, a nonprofit bringing together artists and local businesses to revitalize the community in the wake of the pandemic. In its inaugural spring/summer season, the Caravan presented 25 concerts through which Josh collaborated with over 20 local businesses and more than 30 artists, including not only his fellow classical artists, but also world-class folk musicians, Venezuelan jazz performers, Zimbabwean Afrofusion bands, and more.

As a teacher, Josh has presented master classes throughout the United States and South America and has taught at Curtis Summerfest and the Green Mountain Chamber Music Festival, and he's on faculty at the Brooklyn School of Music. He lives in Berlin.

**“an Absolute Gem”**  
— **Montecito Journal**



# MIN YOUNG KANG

PIANO

Praised as “an absolute gem” by Montecito Journal, Korean-born pianist Min Young Kang enjoys a versatile career as a chamber musician, collaborative pianist, and music director. For the past ten years, Min Young has performed in concerts and recitals throughout the United States, France and South Korea, at venues that include Weill Recital Hall, Merkin Concert Hall, Château de Fontainebleau, and the Sejong Center M Theater. She has shared the stage with prominent artists including Ani Kavafian, Ettore Causa, Ole Akahoshi, David Geber, Linda Chesis, Nicholas Mann, Alan Kay, and Stephen Taylor.

Her concerts this season include an appearance with the renowned flutist Robert Langevin (New York Philharmonic Principal Flutist) at the Lyric Chamber Music in NYC, as well as an Astral Artist recital with flutist Boemjae Kim at the American Philosophical Society in Philadelphia.

In October of 2021, she released her first album on PENTATONE with Spanish Violist Jesus Rodolfo, entitled “Remembering Russia,” to positive reviews.

A prize winner at both the J.C. Arriaga Chamber Music Competition and Artur Balsam Duo Competition, Kang has also been recognized with numerous awards and scholarships, including the Talisman Energy Emerging Artist Award, Kraeuter Musical Foundation Award, Prix special du Directeur and Prix de Musique de chambre from Ecoles D'Art Americaines de Fontainebleau, the Renee and Richard Hawley Scholarship and the Manhattan School of Music's President's Award Scholarship.

In summers past, Min Young served as a Collaborative Piano Fellow at the Music Academy of the West, and as a Vocal Piano Fellow at both SongFest and Aspen Music Festival and School, having studied closely with Graham Johnson, Alan Smith,

Jonathan Feldman and Andrew Harley. She has also worked as a collaborative pianist at several other summer music festivals, such as Ecoles D'Art Americaines de Fontainebleau, Banff International Music Festival. As a vocal pianist, she has worked with the Center of Contemporary Opera and Manhattan Summer Voice Festival.

In addition to her performances, she is an advocate for charitable and philanthropic cause. She served as a music director of Innovative Bridge (EnoB), a non-profit organization that specializes in providing outreach concerts for disenfranchised populations for many years, producing concerts for children's hospitals, and nursing homes.

Kang received a Master of Music (MM) as a full scholarship student from Eastman School of Music, where she studied collaborative piano and chamber music with Dr. Jean Barr. She completed a Doctor of Musical Arts (DMA) in collaborative piano with a full scholarship and Kraeuter Musical Foundation Award from Manhattan School of Music under the tutelage of Dr. Heasook Rhee.

Min Young completed a Collaborative Piano Fellowship at the Yale School of Music, where she worked with instrumental students in recitals, lessons, and master classes, while also providing rehearsal coaching. She is a Founder/Artistic Director of Kallos Chamber Music Series.





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IT IS OUR 5TH  
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# New Haven Lawn Club Preservation Trust

The **New Haven Lawn Club Preservation Trust** was founded in 2017 by the New Haven Lawn Club Association Board of Governors.

The Trust was awarded 501 (C) (3) nonprofit designation in 2017, with the focus of historic preservation of the building at 193 Whitney Avenue, a National Historic Landmark. In addition, the Trust may provide educational and historic programming open to the public and efforts to promote urban revitalization and combat urban decline.

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**KALLOS  
CHAMBER  
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# ABOUT KALLOS

Founded in January 2019, the Kallos Chamber Music Series aims to cultivate a welcoming community of classical music lovers around an intimate, salon-style concert experience. Inspired by the salon gatherings in pursuit of knowledge and fellowship that flourished in 17th- and 18th century Europe, Kallos' mission is to bridge the gap between audiences and performers by creating a conversational chamber music setting, bringing audiences face-to-face with the communicative power of music.

## BOARD OF DIRECTORS

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# WAYS TO HELP KALLOS



As a small nonprofit organization, we have no staff and need the help of interested volunteers for concerts, marketing, and promotions. Do you have a passion for live music? Are you looking for a way to give back to the New Haven community? Are you looking for a flexible, fun and engaging volunteer opportunity? Kallos has many opportunities for you to get involved! Whether you have just a few hours to spare, or are looking for a rewarding new endeavor, there is a place for you with KALLOS. Visit our website ([www.kalloscms.org](http://www.kalloscms.org)) if you can give us a hand!



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# OTHER WAYS TO HELP KALLOS



Word-of-mouth is one of the best ways to help us get the word out to the community about our events. Here are few ways you can help!

- Become 'Friends of Kallos'!

Tell others about our organization. Bring them to concerts as your guest.

- Newsletter

Sign up for our monthly email newsletters and forward them onto your friends.

- Like us on Facebook!

Like us on Facebook and share our Facebook posts!

- Tell your friends!

Pick up extra brochures from our table in the lobby (on concert nights), and pass them out to friends, contacts, or even complete strangers!

- Share the gift of music!

Share the gift of music by giving tickets to performances to friends and family for holidays and birthdays.

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