

KAMSA CHRONICLE

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A. Yangwon Jackson, Editor

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PRESIDENT'S MESSAGE

Kee H. Kim, M.D.

Greetings to all fellow music lovers and our many long-time friends. Incredibly, we are celebrating our 12th season!

This year marks a turning point for KAMSA. Under new direction, that of Maestro James Song, Professor of Music at Moorpark College, KAMSA Youth Orchestra has reached a new level. Working with the youngest group of musicians ever, Maestro Song was still able to make them sound like consummate professionals. Both orchestra members and the parents now excitedly anticipate even greater achievements next year. There is growing recognition of the value of the unique and important work that KAMSA is going. Yes, we have indeed entered into a new Millennium. Again, we thank those who are helping this "honorable" organization as Maestro Song describes us.



With heaviness of heart I write this President's Message. A still palpable pall cast over the whole country influenced an unprecedented decision by the KAMSA Board to postpone JuYoung Baek's Debut Violin Recital until fall of next year.

Wishing to honor the many victims of terrorism, the Board will sponsor a special Korean Musical Ceremony at Herbst Theatre in San Francisco on Monday, April 22, 2002. Two unique Intangible National Treasures and six other world-class artists will be featured. An original composition, Rituel II, by Professor Hikyung Kim is to be premiered.

Thank you for your continued support of our organization and its noble mission.

12TH KAMSA YOUTH ORCHESTRA PERFORMANCE, September 8, 2001

"As good as any adult professional orchestra" was the words used by the Korea Times to describe the KAMSA Youth Orchestra performance on September 8, 2001, at Spangenberg Theatre under the direction of Professor James Song.

This year's featured soloist, Anna Oh, performed

Marcello's Concerto in D minor for oboe. The beautiful tone, the sincere and flowing expressiveness captured the audience's heart. If readers turn to "The Taming of the Crew," they will appreciate the power of teachers/leaders on their followers. A true transformation took place for orchestra members, their attitude and the music they played.

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from 12th KAMSA Youth....

Indeed it was hard to believe the sound was coming from a youth orchestra. After three curtain calls, Maestro Song conducted the orchestra in a rousing medley of Korean melodies. Then for a special treat the conductor faced the audience and conducted them as a choir singing "Arirang."

Prior to conclusion of the concert seven recipients of the KAMSA Senior Scholarship were recognized. Those named were as follows: Jayne Kim, Duke Kim, Michael Park, Anna Kang, Andrew Baik, Jeff Song, and Anna Oh.

This marks a new beginning of the KAMSA Youth Orchestra. We at KAMSA are very proud of the young Korean-American musicians. We are grateful for all the parents who try to do what's best for their children, now and in the future.



Anna Oh, oboe

NOVEMBER HERBST THEATRE RECITAL POSTPONED

Due to the recent loss of life in the East Coast and reverberations across the nation, KAMSA has decided to postpone JuYoung Baek's violin recital until next fall.

KAMSA TO PRESENT "KOREAN MUSICAL CEREMONY" FOR VICTIMS OF ERRORISM

Out of respect for the many fallen and injured a special memorial will be presented on Monday, April 22, 2002 at Herbst Theatre in San Francisco. KAMSA is honored to present "Korean Musical Ceremony." To be featured will be world-class Korean dancer, drummer, Eun-ha Park, chanting buddhist monk, In-Muk (National Intangible Treasure), bamboo oboist (piri), Chan-sup Kim (National Intangible Treasure #50), and virtuoso Eun-a Kwak on kayakeum. Also, American artists to take part will be percussionist, William Winant, violinist, William Barbini, and cellist, Jean-Michel

THIRD ANNUAL BENEFIT DINNER CONCERT

Stanford University's elegant Faculty Club was again the scene of our Benefit Dinner Concert on April 20, 2001. The evening's festivities commenced

with cocktails and hors d'oeuvres. Next came the featured performance of kayageum master, Jiyoung Yi.



Ms. Yi performed a kayageum sanjo from the Byung-Ho Kim School. The audience was entranced by the strangely beautiful sound of the kayageum, a traditional Korean instrument. They were carried nostalgically back to warm memories of home.

What followed proved to be a truly exceptional dining experience. As one of the donors, Mrs. Judy Hong commented, "It was so nice to recall childhood in Korea. This is great fun to dress up, listen to wonderful music, dine like royalty and help such a worthy cause as KAMSA."

Thanks to all those who attended and helped us further the careers of young Korean-American musicians.

REHEARSAL MAGIC - THE TAMING OF THE CREW

by Annette Yangwon Jackson

Children, the youngest in years, one by one, strolled into the first rehearsal. Truth being known, many had not yet looked at the music. They just wanted to be with friends, to eat a tasty snack prepared by mothers, and to ultimately qualify for KAMSA Senior Scholarships. Perhaps farthest from their minds at that point was the thought of making great music. In a short while they would be in for a pleasant surprise. The young musicians would soon learn that their new conductor was of a rare sort.

Maestro Song probably didn't expect orchestra members attending the first rehearsal to be so ill prepared. With the concert date just seven rehearsals away, he needed to focus all his energy on "The Taming of the Crew." First priority was to instruct children and parents alike to come to rehearsals on time. Next came the task of teaching each member to follow his baton. He proved incredibly patient, remaining both gentle and firm.

Professor Song knew our young people had not come mentally prepared for the task. He explained, "An orchestra is only as good as the worst player. You do not want to be the worst player who brings down the orchestra. If you do not do your best to contribute, you do not belong in this orchestra or in any other..." The members sat in silence and shame. Still there was something angelic in their faces and no further scolding was necessary. The children now paid closer attention. As their music sounded better Maestro Song responded with praise. To this the children reacted happily. The professor conducted and taught with every tool at his disposal - energetic movement of the body to show dynamics, singing voice to demonstrate expressiveness and missing parts, as well as baton to cue the instruments. He taught how each instrument should be played. When words were not enough, he walked down to the sections and showed them how the sound should be produced.

One cannot remain unmoved in the presence of a leader who works to the point of breaking a sweat. Intermittently he lowered his baton to provide briefs on the historical background of each piece. The young musicians gained greater appreciation for the music they were playing. Maestro Song frequently uses analogies to communicate the type of

sound he wanted. This helped the children immensely.

Young people who had strolled in with low expectations were transformed. They became excited by the production of quality music and by the Maestro's high expectations of them. They were eager to come up to the level desired and demanded by their leader.

As the last notes of the rehearsal rang as one, triumphantly the baton stopped in mid-air. The Maestro smiled, an infectious smile that spread throughout the hall. While the children were packing their bags, Maestro Song tried to shake hands with as many members as possible, thanking them, encouraging them, and forging stronger relationships.

Mrs. Mela Hwang and I watched the Professor rehearse with wonder, amazement and relief. We found ourselves in the presence of a conductor who could draw out the full potential of the group, who would motivate the children and provide a positive role-model for these precious gifts from heaven. As a committed teacher of 50 piano students, I found myself overjoyed to have encountered what should be considered the ideal teacher/conductor for our young Korean-American musicians.

What constitutes the ideal teacher? Such an individual puts the interests of students above all else. Knowledge and skill are also key requirements. A truly effective instructor needs to know what, when and how much to teach at each moment of the educational process. He or she must perfectly balance discipline and love. These are the two absolutely essential ingredients in bringing out the best in pupils. The ideal teacher is able to motivate children through personal character. The children respect and want to please the teacher. These traits are a gift from heaven.

According to an old Korean saying, "You cannot fool the eyes of the children." The orchestra members knew at the first rehearsal, maybe after the first note, that they were fortunate to have Maestro Song. All of us on the KAMSA Board are very grateful for the Maestro's willingness to help these wonderful children, the most precious gifts from God. We would like to thank God for answering our prayers.

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KAMSA

P.O. Box 2063

Cupertino, CA 95015-2063

www.kamsa.org

