

Kyung Sun Lee, *violin*

Reviews

Distinction abounded in violinist Kyung Sun Lee's masterly account of Vieuxtemps' *Concerto no. 5*, performed with the Jupiter Symphony and conductor Jens Nygaard (20 Sept. 1999). Lee's performance of Godard's *Concerto Romantique* op. 35 with the same forces two years ago had been impressive in its technical assurance and stylistic awareness, but in the Vieuxtemps, a concerto that is often performed more dutifully than brilliantly, she gave evidence of significant artistic growth. Beyond superb execution, she conveyed the work's particular Romanticism expertly. Hearing her rendition of the Fifth made me want to hear her play the Fourth.

The Strad

Kyung Sun Lee pursued a more-than-extraordinary formative tone, not only a fine line, but also able to attain a bright exuberant coloring.

Die Rheinpfalz

(Kyung Sun Lee) played (the Ives *Second Violin Sonata*) with a penetrating clarity, a strong sense of style and a technical supremacy that conquered all difficulties with unruffled ease.

The Miami Herald

Lee's violin work spoke for her. The opening piece, Pablo de Sarasate's *Introduction and Tarantella*, highlighted the resonant warmth of her violin, her fluidity and her grace. Lee also brought pathos and emotion to a stunning performance of the Ravel piece.

The Palm Beach Post

Godard's *Concerto Romantique* could not have had a more outstanding soloist than Kyung Sun Lee. She drew out big, vibrant, richly nuanced sounds and also, in addition to her complete technical brilliance, commanded the musical material with stylish elegance. I found her distinguished championship of this long-buried work worthy of comparison to what the late Nathan Milstein made of the *Goldmark Concerto*-it was that good!

New York Concert Review

Lee handled her beautifully resonant instrument with a finely honed expertise, and appealing mellow tonality and wonderful spirit.

The Stuart News

Violinist Kyung Sun Lee made Prokofiev's *Sonata in F minor* the highlight of her recital in Merkin Hall (4 March 2000) with pianist Brian Suits. Their sensitive account had exceptional tonal suavity and expressive intensity in equal measure. The incisiveness and technical security that I have admired before in Lee's playing were also on display in Ravel's *Tzigane*, Schumann's *Sonata in A minor* and Hindemith's *Solo Sonata* op. 31 no. 1.

The Strad

