



## **DASOL KIM, pianist**



**HUFFINGTON POST:**

*“Showing true artistry and incredible range, Dasol Kim’s delightful program was beautifully selected, and demonstrated his impressive technique and nuanced sensitivity. He showed virtuosic command throughout the concert. It was truly a rare experience to hear all 24 Chopin Preludes in a single performance. They are each beautiful and complex, and Kim conveyed their full range of emotional depth.”*

**DER NORDDEUTSCHE BERICHT (Germany):**

*“Dasol Kim is a sound painter who displayed artistry of incredible maturity.”*

**FRIEDRICHSHAFEN HERALD (Germany):**

*“This young man proved in possession of an impressive palette of moods. He surely have been celebrated as a pop star back in the 19th century, as a magician of the keyboard. Merely watching him was breathtaking, and the music one heard was just as fascinating.”*

First Prize, 2015 Young Concert Artists International Auditions  
Korean Concert Society Prize  
Second Prize, 2012 Géza Anda Competition (Zurich)  
First Prize, 2011 Epinal International Piano Competition (France)  
First Prize, 2010 Young Concert Artists European Auditions  
Mortimer Levitt Piano Chair of YCA

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*Photo: Christian Steiner*



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### DASOL KIM, pianist

**Dasol Kim** is a sought-after soloist who has appeared with the New York Philharmonic in Seoul, the Tonhalle Orchestra Zurich, the Berlin Konzerthaus Orchestra, the Bavarian Radio Symphony Orchestra, the Orchestre de la Suisse Romande, the Berlin Chamber Orchestra, the MDR Leipzig Radio Symphony, Concerto Budapest, and the Belgium National Orchestra among others.

Among his many noteworthy engagements, Mr. Kim is currently performing the complete cycle of the 32 Beethoven Piano Sonatas in Switzerland and Korea over a four year period. In the United States, he made his recital debuts in the Young Concert Artists Series in The Peter Jay Sharp Concert at New York's at Merkin Concert Hall and in Washington, DC at the Kennedy Center as recipient of the Korean Concert Prize. He was also featured in the PyeongChang Festival Chamber Music concerts in the YCA Series in New York's Alice Tully Hall and at the Kennedy Center. This season, he returns to the Young Concert Artists Series for an encore recital at New York's Morgan Library and Museum. Additional recent U.S. recital dates include appearances at the Salk Institute in La Jolla, CA, the Jewish Community Alliance in Jacksonville, FL, and Mary Baldwin University in Staunton, VA.

Mr. Kim performs the Mozart Piano Concerto No. 25 at the 2018 Brevard Music Festival in North Carolina, and appears at the Usedom Music Festival in Germany. He has also performed at the Kuhmo Music Festival in Finland, La Roque d'Anthéron in France, Kissinger Sommer in Germany, and PyeongChang Music Festival (formerly the Great Mountain Music Festival) in Korea.

Dasol Kim won First Prizes in the 2015 Young Concert Artists International Auditions in New York, 2011 Epinal International Piano Competition in France and 2010 YCA International Auditions in Leipzig, as well as Second Prize in the 2012 Géza Anda Competition in Zurich and Third Prize at the 2011 ARD International Music Competition in Munich. Mr. Kim graduated from the Hannover Music School in Germany, where he studied with Arie Vardi and Gerald Fauth. The Universal Music Korea label issued his debut CD, "Dasol Kim Plays Schumann."

[Name is pronounced: *Dah-sol*]

NOTE: When editing, please do not delete references to Young Concert Artists nor special YCA prizes.  
Please do not use previously dated biographies.

06/2018



# NEWS *from Young Concert Artists, Inc.*

## **DASOL KIM, pianist**



### Next-generation pianist Dasol Kim in recital

Jin Minjai reporter chin.minjai@koreadaily.com

April 6, 2018



Up-and-coming young pianist Dasol Kim, winner of the 2015 Young Concert Artists International Auditions, will debut at the Kennedy Center's Terrace Theater on Monday, April 9. The recital is presented jointly by the Korean Concert Society (KCS) and Young Concert Artists. The pianist will play Beethoven, Schumann and Kapustin.

"Dasol Kim plans to complete all 32 Beethoven piano sonatas during the concert season in Korea and Switzerland by 2020," said KCS's coordinator. "He is acclaimed as a great pianist. He is a new performer who has already received acclaim for concerts including a performance with the New York Philharmonic in Seoul."

Dasol Kim graduated from Busan National University of Fine Arts and Music in Leipzig, Germany and won the 2008 Schumann International Music Competition and the 2010 Queen Elizabeth Competition. In 2015, he released his first recording on the Deutsche Grammophon label.

Tickets are available for \$45, online ([www.yca.org/dc-series/tickets/single-tickets](http://www.yca.org/dc-series/tickets/single-tickets)), or through the Kennedy Center Box Office (202-467-4600).

[http://www.koreadaily.com/news/read.asp?art\\_id=6102786](http://www.koreadaily.com/news/read.asp?art_id=6102786)



## ***DASOL KIM, pianist***

### **The Korea Herald**

#### **Kim sets out on four-year journey of Beethoven's 32 piano sonatas**

[By Kim Hoo-ran](#) Published : Dec 22, 2017 - 16:50

When a publicist called to say that Kim Da-sol would be performing the complete Beethoven piano sonatas, my first reaction was, "Isn't he a bit too young?"

Alas, I was mistaken. In Korea earlier this month for a number of engagements, including two Beethoven piano sonata recitals at the Kumho Art Hall, Kim says he finally feels youthful, not young.



Pianist Kim Da-sol poses at the Kumho Art Hall in Seoul on Dec. 6. (Park Hyun-koo/The Korea Herald)

"I think I am at that age when one needs to have a sense of responsibility," he said at a bustling cafe in Seoul over a quick lunch on Dec. 6. He showed no signs of jetlag although he had only arrived the previous evening. The Berlin-based pianist is on a plane about four times a month, traveling to major cities around the world for concerts and recitals. "I don't enjoy it," he said.

"Now, I feel that I have to do well, no matter what. I feel wistful when I don't do well," he said about going onstage. "Before, I used to whine. Now, I only blame myself."

As we waited for the food to arrive, Kim talked about his life in Berlin. There are three great restaurants near his home -- Turkish, Vietnamese and Italian -- where he takes turns eating. When the food arrived, the din of the after-lunch crowd was too much and we decided to continue the interview the following week.

When we met again, he was at the Kumho Art Hall practicing for the next day's performance -- the second in the Beethoven

piano sonata cycle recitals spread over a four-year period. Kim is slated to give two recitals a year to cover the 32 Beethoven piano sonatas.

Several well-known Koreans have performed the complete Beethoven piano sonatas, most recently the Paris-based 71-year-old Paik Kun-woo, who completed the series in eight consecutive days at the Seoul Arts Center earlier this year.

“I wanted it to be an annual program,” Kim said about the decision to give two recitals a year. “I will have a year to shine and polish eight sonatas.”

Kim has arranged the program for each concert with a view to offer a different mix of Beethoven at each. “I want to show the diverseness of Beethoven’s work,” he said. Each concert will feature four Beethoven piano sonatas from the three different periods. “Take, for example, the piano sonatas no. 1 and no. 13. There is a great change between the two,” he explained, adding, “I hope it will be an opportunity to be surprised by Beethoven.”

“Beethoven experienced great difficulties in his life. But if you look at his manuscripts, you can see great efforts. He continued to correct. His pieces are a result of great efforts,” Kim said.

Describing Beethoven as a composer who dedicated his entire life to music, Kim says there is no reason for a performer in his 20s to add his own life to the composer’s work. “I have such great respect for the music that I can’t get comfortable with it.”



Kim Da-sol performs with the New York Philharmonic led by conductor Alan Gilbert at Seoul Arts

“Beethoven Sonatas are compact and rich, offering great possibilities for interpretation,” he added. He has not been listening to other pianists lately. “I have my own picture firmly engraved in my mind. I no longer need the help of other interpretations.”

Is there a possibility that his thoughts about the Beethoven piano sonatas might change in the course of completing the cycle?

“I don’t think there will be change. Perhaps there might be more details,” Kim replied, adding that he might want to do the complete cycle every 10 years.

One might say Kim had a rather late start -- he was 11 when he started playing the piano. But the child prodigy more than caught up, winning an international competition at 15. In 2006, he won the Nagoya International Music Competition and came in second place at the Isang Yun Competition. In 2011, he won the Epinal International Piano Competition. In 2013, Kim was named the Kumho Art Hall artist-in-residence, a new position that was launched with Kim in mind, and debuted with the New York Philharmonic led by Alan Gilbert the following year. His debut CD, "Dasol Kim Plays Schumann," was released by Deutsche Grammophon in 2015.

Next year, Kim is slated to perform chamber music at the Leipzig Gewandhaus in Germany, tour the US starting in March and perform at the Kuhmo Chamber Music Festival in Finland in July before returning to Seoul in October for the third and fourth Beethoven piano sonata recitals.

"When I was young, I liked the feeling of running toward a deadline. But things changed in my 20s. Now, my foremost thought is to perform well. The goal is not to finish but to be more relaxed, to be inspired, to enjoy the silence," he said.

Kim does not think he could have been anything else but a pianist. "Probably not studying!" he said. He paused briefly before blurting out "Makeup artist, hair artist?" Indeed, in the two interviews, Kim turned up stylishly hip with his hair ever so slightly tousled for that nonchalant, I-didn't-do-anything look.

At a time when many young artists have taken to social media, directly communicating with their fans, Kim is an aberration. "I would rather focus on music. It means giving up on the public's attention but I would rather give that energy in making music," he said.

By Kim Hoo-ran (khooran@heraldcorp.com)



# NEWS *from Young Concert Artists, Inc.*

## Dasol Kim, *pianist*

### *The Dallas Morning News*

*Scott Cantrell | The Dallas Morning News | June 4, 2017*

## Mozart piano concertos begin at the Cliburn competition

FORT WORTH — Starting Saturday, the semifinal round of the Van Cliburn International Piano Competition switched to a half-and-half format each day: two solo recitals each afternoon, four performances of Mozart piano concertos each evening, with Nicholas McGegan conducting the Fort Worth Symphony Orchestra. Given a choice of nine concertos, the 12 semifinalists have chosen just four, Nos. 20, 21, 23 and 25.

One of the happiest developments over the 20 years I've covered the Cliburn has been the FWSO's vast improvement under Miguel Harth-Bedoya, music director for the last 16 years. But, given the orchestra's relatively little experience in 18th-century style, it was a great idea to book a specialist, Nicholas McGegan, to conduct this round.



Pianist Dasol Kim took a bow with conductor Nicholas McGegan after performing with the Fort Worth Symphony Orchestra in the Semifinal Round of the Van Cliburn International Piano Competition on Saturday. (Ralph Lauer/Van Cliburn)

**Dasol Kim, South Korea, 28.** Kim's solo recital on Thursday was one of the most musically sophisticated so far in the Semifinal Round, and in Saturday evening's second performance of the 20th Concerto he really showed how it's done. From the first phrases, which he built one on another, it was clear that suave musicianship was at work. Always clear, passagework was always going somewhere, but never rushing. Even quite brisk tempos in the middle of the slow movement and the finale never lost control.



## Dasol Kim, *pianist*

### THE HUFFINGTON POST

#### Dasol Kim Makes New York Premiere on Stage at Merkin Concert Hall

*Jim Luce | The Huffington Post | April 5, 2017*



I have been writing about the Young Concert Artists (YCA) since my profile of its inspired and legendary founder Susan Wadsworth in 2010 (Wikipedia). Although I have written about the gifted performers of YCA for almost a decade, covering the debut New York performances of such talent as Hahn-Bin, Caroline Goulding, Raphaël Sévère, Aleksandr Haskin, Jeanine de Bique, and Yun-Chin Zhou, nothing prepared me for the premier of pianist Dasol Kim last week.

Showing true artistry and incredible range, Dasol performed in the 56th Young Concert Artists Series at Merkin Concert Hall in The Peter Jay Sharp Concert. The delightful program was beautifully selected – and demonstrated the pianist’s impressive technique and nuanced sensitivity. The sold-out concert was particularly thoughtful and performed in memory of Norman Peck.

Dasol’s intense style was particularly appropriate for the sounds of New York-based composer Samuel Barber. He also played brilliantly Beethoven’s Piano Sonata 8 in C minor, Op. 13, Pathétique, as well as an astounding 24 preludes by Frédéric Chopin. His performance brought an extremely enthusiastic audience to a standing ovation.

Dasol showed virtuosic command of the entire keyboard throughout the concert. His deft handling of the Barber, however, was met with a

most raucous ovation by the entire hall – even by would-be skeptics of more contemporary pieces. I overheard one gentleman seated behind me who noted to his companion: “When he first started the piece, I was thinking ‘I might hate this... But I really loved it! That was spectacular!’”

It was impressive to hear all 24 Chopin Preludes in a single performance. These masterful pieces are each beautiful and complex. For an artist to be able to convey the full range of emotional depth of each while performing all 24 preludes in succession – almost 40 minutes of skillful, varying technique – was truly a rare experience.





## Dasol Kim, *pianist*

### THE HUFFINGTON POST

#### **Dasol Kim Makes New York Premiere on Stage at Merkin Concert Hall**

*Jim Luce | The Huffington Post | April 5, 2017*

Dasol graduated from the Hannover Music School in Germany and today lives in Berlin. He will make his Washington D.C. debut next year, sponsored by the Korean Concert Society Prize. Chatting with him at the after-party, I was struck by how incredibly humble this outstanding young pianist is.

I remember so clearly writing about the leadership and legacy of Susan Wadsworth, founder of Young Concert Artists (YCA) at the time of YCA's fiftieth anniversary. This year marks the institutions 56th year.

I enjoy following notes in the program. I chuckled when I read the lines nine year-old Samuel Barber penned to his mother, stating "I have written to tell you of a worrying secret. Now don't cry when you read it because it is neither your fault or mine. I suppose I will have to tell it now without any nonsense. To begin with, I was not meant to be an athlete. I was meant to be a composer and will be, I'm sure." I wonder how many of the YCA artists I have covered felt similarly?

As the head of a foundation supporting young global leadership in the arts and education, I firmly believe that Young Concert Artists is critically important to the future of music here and abroad. YCA founder Susan Wadsworth never ceases to amaze me with her tireless efforts to support young talent. Since 1961, Susan has been identifying and mentoring among the best musical minds in the world, each one a thought leaders and global citizen in their own right. May she never retire!



**DASOL KIM, *piano***

**REPERTOIRE WITH ORCHESTRA**

<b>BACH</b>	Concerto No. 1 in D minor, BWV 1052
	Concerto No. 5 in F minor, BWV 1056
<b>BEETHOVEN</b>	Concerto No. 1 in C major, Op. 15
	Concerto No. 2 in B-flat major, Op. 19
	Concerto No. 3 in c minor, Op. 37
	Concerto No. 4 in G major, Op. 58
	Concerto No. 5 in E-flat major, Op. 73
	Choral Fantasy, Op. 80
	Triple Concerto in C major, Op. 56
<b>BRAHMS</b>	Concerto No. 1 in D minor, Op. 15
<b>CHOPIN</b>	Concerto No. 1 in E minor, Op. 11
	Concerto No. 2 in F minor, Op. 21
	Andante spianato et grande polonaise brillante, Op. 22
<b>GERSHWIN</b>	Concerto in F Major
	<i>Rhapsody in Blue</i>
<b>GRIEG</b>	Concerto in A minor, Op. 16
<b>HAYDN</b>	Concerto in D Major, HOB XVIII:11
<b>LISZT</b>	Concerto No. 1 in E-flat major
	Concerto No. 2 in A Major
<b>MENDELSSOHN</b>	Concerto No. 1 in G minor, Op. 25
	Concerto No. 2 in D minor, Op. 40
<b>MOZART</b>	Concerto No. 9 in C Major K 271
	Concerto No. 12 in A Major K 414
	Concerto No. 13 in C Major K 415
	Concerto No. 17 in G Major K 453
	Concerto No. 19 in F Major K 459
	Concerto No. 20 in D minor K 466
	Concerto No. 21 in C Major K 467
	Concerto No. 23 in A Major K 488
	Concerto No. 24 in C minor K 491
	Concerto No. 25 in C Major K 503
<b>PROKOFIEV</b>	Concerto No. 1 in D-flat Major, Op. 10
	Concerto No. 2 in G minor, Op. 16
	Concerto No. 3 in C Major, Op. 26
<b>RACHMANINOFF</b>	Concerto No. 2 in C minor, Op. 18
	Concerto No. 3 in D minor, Op. 30
	Rhapsody on a Theme of Paganini, Op. 43
<b>RAVEL</b>	Concerto in G Major
<b>SAINT-SAËNS</b>	Concerto No. 1 in D major, Op. 17
	Concerto No. 2 in G minor, Op. 22
	Concerto No. 3 in E-flat major, Op. 29
<b>SCHUMANN</b>	Concerto in A minor, Op. 54
<b>TCHAIKOVSKY</b>	Concerto No. 1 in B-flat minor, Op. 23