

Creative STATE



EVENTS • PERFORMANCES • EXHIBITIONS
AT SAN FRANCISCO STATE UNIVERSITY

IRVING M. KLEIN INTERNATIONAL STRING COMPETITION

SILVER ANNIVERSARY
1986-2010

ANNIVERSARY CONCERT
JUNE 10, 8PM

SEMIFINALS
JUNE 12, 10AM-4PM

FINALS
JUNE 13, 4PM

COLLEGE OF CREATIVE ARTS
SAN FRANCISCO STATE UNIVERSITY

CREATIVEARTS.SFSU.EDU

25 YEARS STRONG



Twenty-five years ago, colleagues, friends, and family of Irving M. Klein gathered to create a memorial to him that would serve the young musicians of high school, college and conservatory age who had been the focus of my father's dedicated teaching after he retired from the Claremont String Quartet. We agreed to present a world-class string competition for young artists, ages 15 to 23, conducted in a manner that would afford the players the most supportive and respectful opportunity to perform at their best and to enhance their careers.

Now, a quarter century later, we are thrilled to present a 25th anniversary celebration, including a special concert with eminent artists (and long-time supporters of the Competition): the Alexander String Quartet, the Cypress String Quartet, Jon Nakamatsu and two recent first prize winners who are already achieving superb musical careers, Tessa Lark and David Requiro. Then, for

the 25th time, we will hear eight magnificent and very individual young string players in the two scintillating days of the competition.

For 24 years, the Irving M. Klein International String Competition has had a wonderful home at San Francisco State University. This year we are embarking on a new phase, in which the competition is more completely joined with the College of Creative Arts' other presentations, greatly enhancing our close relationship. We want to express our profound thanks to Dean Kurt Daw, and administrators Susan Hall, Michelle Rashleger and Mary Ford. Great thanks, too, to our tireless and generous supporters who have made all of this possible. And, last but not least, our sincere thanks to Lawrence Chung, our indefatigable executive director.

We hope that you enjoy the 25th anniversary concert and the 25th annual competition, and that you will continue to support these remarkable young musicians who inspire us all.

Welcome!

*Mitchell Sardou Klein
President/Director
Irving M. Klein International String Competition*

SAN FRANCISCO STATE UNIVERSITY
COLLEGE OF CREATIVE ARTS
AND THE CALIFORNIA MUSIC CENTER
PRESENT THE 25TH ANNUAL

IRVING M. KLEIN INTERNATIONAL STRING COMPETITION

WITH OUR DISTINGUISHED JUDGES

MICHAEL GELFAND
PETER GELFAND
MARC GOTTLIEB
ALAN GRISHMAN
DICK HYMAN
BYUNG-WOO KIM
JENNIFER KLOETZEL
JOSHUA KOSMAN
PATRICIA TAYLOR LEE
MELVIN MARGOLIS
DONNA MUDGE
DAVID PARK
ALICE SCHOENFELD
TOM STONE

ALL OF US AT THE KLEIN COMPETITION

EXPRESS OUR SPECIAL THANKS TO A GREAT FRIEND

~ ELIZABETH CHAMBERLAIN ~

HER DEEP APPRECIATION OF MUSIC AND YOUNG ARTISTS

IS AN INSPIRATION TO ALL OF US.

IRVING M. KLEIN (1917–1984)



Virtuoso chamber musician, master cello teacher and passionate friend, Irving M. Klein served as the primary exemplar of his own convictions about musical education. He spent a lifetime in pursuit of excellence in musical performance, and he possessed a rare gift for discerning and supporting the highest motivations in others, so that wherever he lived he was continually at the growing center of a flourishing musical community. For 18 years he performed in this country and abroad with the Claremont String Quartet, a group he co-founded.

Acclaimed as one of the finest ensembles of that era, they represented the United States Department of State in cultural exchange programs in Europe, Africa and South America. Klein was chairman of the String Department of the North Carolina School of the Arts and taught at Pennsylvania State University, Peabody Conservatory, University of Delaware, Goucher College and College of Notre Dame. He performed with the CBS Symphony, Pittsburgh Symphony, Leopold Stokowski's All American Youth Orchestra and the Musica Aeterna Orchestra. He founded the California Music Center in 1971 and was its director for 13 years.

Irving Klein dedicated his life to music and to humanity. It was his talent to create that very special atmosphere of inquiry, respect and love that served to activate the creative efforts of his musical colleagues, students and friends. He touched many lives gently and yet so profoundly that his spirit and example will shine on through them for generations to come.

–Anne Hershey

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IRVING M. KLEIN INTERNATIONAL STRING COMPETITION
25TH ANNIVERSARY CONCERT

Jon Nakamatsu, piano
Cypress String Quartet
Alexander String Quartet
Tessa Lark, violin (Klein Competition first prize, 2008)
David Requiro, cello (Klein Competition first prize, 2006)
Michi Aceret, viola

Program

Eugène Ysaÿe Sonata No. 4 in E minor (1924)
 (1858–1931) Allemande: Lento maestoso
 Sarabande: Quasi lento
 Finale: Presto ma non troppo

Fritz Kreisler Recitativo and Scherzo-Caprice, Op. 6 (1911)
 (1875–1962)
Tessa Lark, violin

Johannes Brahms Quintet for Piano and Strings in F minor, Op. 34 (1862)
 (1833–1897) Allegro non troppo
 Andante, un poco adagio
 Scherzo: Allegro
 Finale: Poco sostenuto–Allegro non troppo

Jon Nakamatsu, piano
Cypress String Quartet

Intermission

Johannes Brahms Sextet for Strings No. 1 in B-flat major, Op. 18 (1859)
 Allegro ma non troppo
 Andante, ma moderato
 Scherzo: Allegro molto
 Rondo: Poco allegretto e grazioso

Alexander String Quartet
Michi Aceret, viola
David Requiro, cello

JON NAKAMATSU

Since winning the Gold Medal at the 1997 Van Cliburn International Piano Competition, American pianist Jon Nakamatsu continues to draw unanimous praise as a true aristocrat of the keyboard, whose playing combines deep musical insight with elegance, clarity and electrifying power. Nakamatsu maintains a nearly incessant touring schedule, performing throughout the U.S. and abroad. He has worked with many of today's leading conductors and has appeared in recital and chamber collaborations in festivals and in music centers worldwide. Together with the renowned clarinetist Jon Manasse, Nakamatsu regularly tours as a member of the Manasse/Nakamatsu Duo. The duo also serves as artistic directors of the esteemed Cape Cod Chamber Music Festival, founded by pianist Samuel Sanders in 1979.

Named Debut Artist of the Year by NPR's *Performance Today*, Nakamatsu has been profiled by *CBS Sunday Morning*, Reader's Digest and is featured in *Playing with Fire*, a documentary about the tenth Van Cliburn International Piano Competition. He records exclusively for Harmonia Mundi USA, which has released nine CDs to great critical acclaim. His recent recording of Gershwin's Concerto in F and Rhapsody in Blue with the Rochester Philharmonic remained on Billboard's classical charts for nearly six months, topping out at No. 3. Most recently, Nakamatsu's CD of the Brahms Clarinet Sonatas with clarinetist Jon Manasse was selected by The New York Times as one of its top classical recordings for 2008. A former high-school German teacher, Nakamatsu is a graduate of Stanford University and holds a B.A. in German studies and a M.A. in education.

ALEXANDER STRING QUARTET

Zakarias Grafilo, violin
Frederick Lifszitz, violin
Paul Yarbrough, viola
Sandy Wilson, cello

Having celebrated its 25th anniversary in 2006, the Alexander String Quartet has performed in the major music capitals of four continents, securing its standing among the world's premier ensembles. Widely admired for its interpretations of Beethoven, Mozart and Shostakovich, the quartet has also established itself as an important advocate of new music through more than 25 commissions and numerous premiere performances. In 1999 BMG Classics released the Quartet's nine-CD set of the Beethoven cycle on its Arte Nova label to tremendous critical acclaim. The Foghorn Classics label released a three-CD set (Homage) of the Mozart quartets dedicated to Haydn in 2004. Foghorn Classics also recently released a six-CD album (Fragments) of the complete Shostakovich quartets in 2006 and 2007, and a recording of the complete quartets of Pulitzer Prize-winning San Francisco composer, Wayne Peterson, was released in the spring of 2008. In addition, a new recording of the Beethoven cycle was released in June 2009. The Alexander String Quartet is a major artistic presence in its home base of San Francisco, serving as directors of the Morrison Chamber Music Center in the College of Creative Arts at San Francisco State University, and as Ensemble in Residence of San Francisco Performances.

CYPRESS STRING QUARTET

Cecily Ward, violin
Tom Stone, violin
Ethan Filner, viola
Jennifer Kloetzel, cello

Widely celebrated for the power of its performances and its passionate dedication to the genre, the Cypress String Quartet combines technical precision with imaginative programming to create unforgettable concert experiences. On top of a busy schedule of more than 90 concerts each year at venues across America and internationally, including the Kennedy Center, Library of Congress, Stanford Lively Arts, Krannert Center and Ravinia Festival, the Cypress String Quartet is a vibrant member of the San Francisco arts community.

The Cypress String Quartet represents the voice of the new generation of American culture and brings passion, inspiration and enjoyment to every audience. The members of the Cypress Quartet play on exceptional instruments, including violins by Antonio Stradivari (1681) and Carlos Bergonzi (1733), a viola by Vittorio Bellarosa (1947) and a cello by Hieronymus Amati II (1701). The Cypress takes its name from the set of 12 love songs for string quartet, *The Cypresses*, by Antonín Dvořák.

**DAVID REQUIRO**

David Requiro has emerged as one of today's most promising young cellists. Only 25, Requiro added first prize in the 2008 Naumburg International Violoncello Competition to his growing string of awards, which also includes first prize in both the Washington International and Irving M. Klein International string competitions. He also captured a top prize at the Gaspar Cassadó International Violoncello Competition in Hachioji, Japan, coupled with the prize for the best performances of works by Cassadó.

Requiro has made concerto appearances with the Tokyo Philharmonic, National Symphony Orchestra and with several orchestras from California including the Marin, Peninsula, Santa Cruz, Fremont, Diablo and Santa Rosa symphonies. He has been featured as soloist with the Santa Fe, Pine Bluff and Quincy Symphony orchestras as well as with Symphony

ProMusica in Boston. Requiro's Carnegie Hall debut recital at Weill Hall was followed by a critically acclaimed San Francisco Performances recital at the Herbst Theatre. Soon after making his Kennedy Center debut, he completed the cycle of Beethoven's Sonatas for Piano and Cello at the Phillips Collection in Washington, D.C.

A native of Oakland, Requiro began cello studies at age 6, and his teachers have included Milly Rosner, Bonnie Hampton, Mark Churchill and Richard Aaron. He resides in New York City where he is a member of the Jupiter Symphony Chamber Players.

TESSA LARK



Tessa Lark, 20, has performed worldwide as a violin soloist. Through June 2006, Lark was concertmaster of the Starling Chamber Orchestra at the Cincinnati Conservatory of Music (CCM), touring southern China with them in 2001, performing in Aspen in 2002 and 2004, and performing in Germany, Austria and Russia in 2003 and in London in 2004. Since September 2006, she has been studying with Miriam Fried at the New England Conservatory, Boston, majoring in violin

performance, where she is the recipient of Paul C. and Gladys W. Richards Foundation Scholarship.

She was a featured soloist at the Forbidden City Concert Hall with the Beijing Symphony and was a featured soloist at Music Hall with the Cincinnati Symphony Orchestra in November 2005. Lark performed the Beethoven Violin Concerto with the Gettysburg Chamber Orchestra in 2006 and the Bruch Violin Concerto with the Peninsula Symphony in 2009. During the summers of 2007 and 2008, Lark was performer-in-residence at the Steans Institute for Young Artists at the Ravinia Music Festival, Chicago. In the summer of 2009, Tessa was in residence at the Yellow Barn Music Festival in Vermont, as well as the final week of Music in the Vineyards in California.

In March 2006, Lark won first place in the Johansen International Strings Competition in Washington, D.C., and in June 2008, she won first prize at the Irving M. Klein International String Competition. She was the top American prize winner at the 2009 Michael Hill International Violin Competition in New Zealand.

MICHİ ACERET



Michi Aceret, of San Francisco, received her B.M. and M.M. at the San Francisco Conservatory of Music, where she studied with Camilla Wicks and Jodi Levitz. She has played alongside Gil Shaham, Jorja Fleezanis, Paul Hersh and Ian Swenson. She is very interested in new music and is a member of Quartet Rouge. She teaches beginning violin classes in San Rafael through New Century Chamber Orchestra's outreach program.

ANNIVERSARY CONCERT PROGRAM NOTES

A program of "Mostly Brahms" is entirely appropriate for this event. Brahms' works had a profound appeal to Irving Klein, and, with the Claremont String Quartet and as a recitalist, Mr. Klein performed all of Brahms' chamber music many times. Here are the works on tonight's program:

EUGÈNE YSAÏE

SONATA FOR SOLO VIOLIN IN E MINOR, OP. 27 NO. 4

Ysaÿe, though not a household name to non-musicians on the order of Kreisler or Heifetz, was one of the most celebrated violinists of his generation. Among his teachers were both Henryk Wieniawski and Henri Vieuxtemps; among his pupils were Nathan Milstein, Josef Gingold, and William Primrose. He had a significant career not only as a violinist and composer, but as a conductor as well, including a term as music director of the Cincinnati Symphony from 1918 to 1922.

As a violinist, Ysaÿe was both technically brilliant and a highly emotionally expressive performer. He once said, "A violin master must be a violinist, a thinker, a poet, a human being; he must have known hope, love, passion and despair; he must have run the gamut of human emotions in order to express them all in his playing." As a composer, he makes liberal use of virtuoso techniques for both right and left hands, and his music is often flavored with sounds characteristic of early 20th century music, such as whole-tone scales, dissonance and quarter tones.

His six sonatas for solo violin were composed in a single burst of creativity in summer 1923, after he heard Joseph Szigeti give a recital including some of the unaccompanied violin works of J. S. Bach. The Sonata No. 4, dedicated to Fritz Kreisler, is particularly neo-Baroque in style. The opening Allemande, following a florid introduction, is stately and dignified. The subsequent Sarabande is notable for its use of lute-like pizzicato and a mournful, flowing melody. The concluding Finale: Presto ma non troppo opens with a brilliant perpetual-motion survey of double-stopping and trill technique, pauses for a moment to revisit and reflect on the opening Allemande's melody, and then reverts to its opening style and finishes in a blaze of glory.

RECITATIVO AND SCHERZO-CAPRICE, OP. 6

After his New York debut in 1888, followed by a successful U.S. recital tour, Friedrich "Fritz" Kreisler returned to his native Austria and sought a position in the Vienna Philharmonic, without success. Discouraged, he left music to study medicine, followed by a brief stint in the army, returning to music in 1899 in a highly successful concert with the Berlin Philharmonic under the baton of Arthur Nikisch. This concert and a subsequent series of American tours finally brought him well-deserved acclaim. Among many career highlights, he gave the premiere of the Elgar Violin Concerto in 1910. He came to the United States in the early 1930s, becoming a citizen in 1934, and lived here until his death.

Some have said that, while Heifetz was the most perfect violinist, Kreisler was the most beloved, perhaps in part due to his very expressive and melodic style of playing. As a composer, though he wrote large-scale works including a string quartet and several operettas, he is known to general audiences primarily for his shorter salon/encore pieces for violin. He is additionally famous among musicians for the cadenzas he wrote to many of the most significant violin concertos, including those of Beethoven, Brahms, Mozart and Paganini.

The Recitativo of this work shows Kreisler in an uncharacteristically dark and ruminating mood. The Scherzo-Caprice which follows is the Kreisler audiences have come to know and love: cheerful, effervescent, hinting at Orientalia through the occasional appearance of the pentatonic scale, surveying the most demanding technical challenges for the player, all to be tossed off without noticeable effort.

JOHANNES BRAHMS

QUINTET FOR PIANO AND STRINGS IN F MINOR, OP. 34

SEXTET FOR STRINGS NO. 1 IN B-FLAT MAJOR, OP. 18

There is perhaps no better thumbnail sketch of Brahms than this, from Frank Howes' incisive article on the composer in Grove's dictionary: "The most striking trait in Brahms' personality was the very marked contrast between his dour and forbidding exterior and the great kindness of heart that lay beneath it. He had a caustic tongue, was singularly lacking in tact and social graces, and sometimes curiously clumsy when attempting to clear up the frequent misunderstandings that arose between him and his friends. But he was capable of great generosity and very deep affection, which, like the more romantic emotions in his music, seemed sometimes to find difficulty in rising fully to the surface."

This duality of nature is everywhere evident in the two selections on this evening's program. Brahms had at first sketched the Piano Quintet as a string quintet with two cellos, then arranged it as a sonata for two pianos, before arriving at this version. This is music which is dark, massive, dramatic and powerful. The first movement is full of ideas, expansive and broad in design; the second is flowing and song-like, despite waiting until near the end to allow the strings a shot at the tender melody; the third, the Scherzo, is filled with driving rhythms and unexpected thematic transformations; finally, the fourth movement opens with a solemn, brooding introduction, unfolding into a rather gentle theme with faint traces of the gypsy character found in some of his other chamber works. This later blossoms into delightfully complex syncopations and concludes with a brilliant and energetic coda.

The Op. 18 Sextet, in contrast, shows Brahms in his sunniest vein. A youthful work, it was only his second published piece of chamber music and is the earliest known work written for this combination of instruments. The first and last movements abound in unhurried, expansive, flowing melody. The Andante is a remarkable set of variations on an emotionally urgent, minor-keyed theme first announced by the viola. The third movement is a tongue-in-cheek Scherzo which gives way to a rollicking trio, the trio making what seems to be an "extra" appearance in the manner of Beethoven before revealing itself as in fact a coda, and is among Brahms' most light-hearted creations.

–Patricia L. Whaley

THE SEMI-FINAL COMPETITION

JUNE 12, 10AM-4PM

For the semi-final round, each musician plays three pieces for the panel of judges, including a Bach unaccompanied work, the commissioned work by Dick Hyman, and a major portion of the semifinalist's chosen concerto. There will be a 90 minute lunch break. Once all the semifinalists have performed their programs, the judges will determine who will compete in the final program on Sunday. Finalists' names will be announced before we adjourn on Saturday. As this is an all-day performance program, guests are free to come and go, but please refrain from doing so while the artists are performing.

INDIVIDUAL PROGRAMS

Luke Hsu, violin

J.S. Bach Sonata No. 2 in A minor, BWV 1003
(1865–1750) Fuga

Dick Hyman *Decree*
(1927–)

Peter Ilich Tchaikovsky Concerto in D, Op. 35
(1840–1894) Allegro vivacissimo

Philip Kramp, viola

J.S. Bach Suite No. 5
(1865–1750) Prelude

Dick Hyman *Descant*
(1927–)

Paul Hindemith Der Schwanendreher
(1895–1963) *Zwischen Berg und tiefen Tal*

Francesca de Pasquale, violin

J.S. Bach (1865–1750)	Partita No. 2 in D minor, BWV 1004 Sarabanda Giga
Jean Sibelius (1865–1957)	Concerto in D minor, Op. 47 Allegro moderato
Dick Hyman (1927–)	<i>Decree</i>

Taeguk Mun, cello

Dick Hyman (1927–)	<i>Descent</i>
Sergei Prokofiev (1891–1953)	Sinfonia Concertante, Op. 125 Andante
J.S. Bach (1865–1750)	Suite No. 6 in D major, BWV 1012 Prelude Sarabande

Fabiola Kim, violin

J.S. Bach (1865–1750)	Sonata No. 3 in C major Fuga
Dick Hyman (1927–)	<i>Decree</i>
Jean Sibelius (1865–1957)	Concerto in D minor, Op. 47 Allegro, ma non troppo

Hannah Sloane, cello

Robert Schumann (1810–1856)	Concerto in A minor Nicht zu schnell
Dick Hyman (1927–)	<i>Descent</i>
J.S. Bach (1865–1750)	Suite No. 3 In C major, BWV 1009 Prelude Sarabande Gigue

Angelo Xiang Yu, violin

J.S. Bach (1865–1750)	Sonata No. 2, in A minor, BWV 1003 Andante and Allegro
Dick Hyman (1927–)	<i>Decree</i>
Sergei Prokofiev (1891–1953)	Concerto No. 2 in G minor Allegro ben marcato

Michael Katz, cello

J.S. Bach (1865–1750)	Suite No. 3 In C major, BWV 1009 Prelude Allemande Gigue
Dick Hyman (1927–)	<i>Descent</i>
Antonín Dvořák (1841–1904)	Concerto in B minor, Op. 10 Allegro

THE AWARDS

First prize (\$14,000, including performances with the Peninsula and Santa Cruz Symphonies, Chamber Music Tulsa, Music in the Vineyards and other performances) is given in memory of Marvin T. Tepperman, (1925–1989), who discovered his passion for classical music as a young man in the US Navy, stationed in Colorado during World War II. His roommate had an impressive collection of concertos, operas and symphonies on old 78s, and it was from this experience that he became a lifelong music lover and supporter of young musical talent. Katherine (his daughter) and Roy Bukstein, and Katherine's mother, Jane Schueler, are honored to support this prize in his memory.

Second prize (\$3,000) is given in honor of Elaine H. Klein, wife of Irving M. Klein, and for the past 25 years, an active board member and supporter of the Klein Competition and California Music Center.

Third prize (\$2,500) is given in memory of Alice Anne Roberts, who was a dedicated patron of the arts. She was a cello student of Irving Klein, with whom she particularly enjoyed playing cello quartets. Among her many musical activities, she was a major supporter of the Ives Quartet, founder of the Friends of the Stanford Quartet, president of the Stanford Music Guild, president of Council for the Arts for the City of Palo Alto and president and co-founder of the California Music Center.

Fourth prizes (\$1,250) are given in memory of Lena and Jules P. Flock, patrons and lovers of the arts, who greatly admired Irving Klein for his many talents, especially for his devotion to the development of young musicians, and on behalf of Thomas and Lavilla Barry, who have served as leading members of the competition board for much of our history.

The prize for the **Best Performance of the Commissioned Work** (\$200) is named in memory of Allen R. Weiss and Susan E. Weiss, who were often seen ushering together at the competition, typically wearing a dress and bowtie made from the same fabric. They were tireless volunteers for musical and theatrical organizations, and they spent their lives encouraging children (especially their own) to express themselves through the arts.

Semifinalist Awards

Each semifinalist not awarded a named prize will receive \$600.

PANEL OF JUDGES

Michael Gelfand is professor of cello at the Dana School of Music at Youngstown State University and a former member of the Cleveland Orchestra.

Peter Gelfand, principal cellist of Symphony Silicon Valley (formerly San Jose Symphony), has performed regularly with the St. Louis Symphony and San Francisco Symphony.

Marc Gottlieb, violinist and conductor, was concertmaster of the Tulsa Philharmonic and the founding first violinist of the Claremont Quartet.

Alan Grishman was first violinist of New York's Contemporary String Quartet and the Windsor String Quartet. He participated in the Casals Festivals in France and Puerto Rico and taught at Duquesne University.

Dick Hyman is a pianist, organist, arranger, music director and composer.

Byung-Woo Kim, former Concertmaster of the San José Symphony, is the founder and Music Director of the California Philharmonic Youth Orchestra.

Jennifer Kloetzel is the cellist of the Cypress Quartet.

Joshua Kosman is the classical music critic for the San Francisco Chronicle.

Patricia Taylor Lee, pianist, is professor emerita and former chair of the Music Department of San Francisco State University.

Melvin Margolis, violist and conductor, is the music director of the Fine Arts Chamber Orchestra in the Netherlands.

Donna Mudge, violinist, was a member of the Netherlands Philharmonic.

David Park, violinist, is assistant concertmaster of the Utah Symphony and a member of the faculty University of Utah.

Alice Schoenfeld, violinist, is professor emerita of violin at University of Southern California.

Tom Stone is the second violinist of the Cypress Quartet.

THE PIANISTS

Pianist/harpsichordist **Timothy Bach** is professor of piano/accompanying at the San Francisco Conservatory of Music, where he designed and directs a graduate program for the training of keyboard-accompanists. He has appeared in performances in the United States and internationally with mezzo-soprano Elena Obratsova, soprano Jane Marsh, tenor David Gordon, violinists Hanwon Choi, Chee Yun and Jennifer Koh, cellists Hai-Ye Ni and Wendy Warner, and others. Bach is a founding member of the board of directors of California Summer Music, a chamber music festival and school held in Pebble Beach. Bach completed his Doctor of Musical Arts degree with highest honors at University of Southern California, after studies with Gwendolyn Koldofsky, Brooks Smith and Adolph Baller.

Pianist **Dmitriy Cogan** studied with Vladimir Pleshakov and Maria Cysic at San Francisco Conservatory of Music after immigrating with his family from Russia in 1974. He received both an undergraduate and graduate degree in music from The Juilliard School, where he studied with Martin Canin. Cogan has performed in Russia and throughout the northwestern United States, California, France and Asia. He has received numerous awards including the Robert Casadesus International Piano Competition and the Jose Iturbi International Piano Competition.

THE JUDGING PROCEDURES

Milton Preves (1909–2000) was a violist, conductor, teacher, soloist and a member of the Chicago Symphony Orchestra for 52 years starting in 1934. He was principal violist of the Chicago Symphony Orchestra for 47 years from 1939 to 1986. He played under the batons of all the Chicago Symphony's conductors from Fritz Reiner through Sir Georg Solti, except for the Chicago Symphony's founder, Theodore Thomas. Preves was a founding member of the Chicago Symphony String Quartet.

He first attended the Klein Competition in 1987 as a judge and subsequently was instrumental in developing the basis for the current judging procedures, which have been further refined over the years. Judges are asked to refrain from discussion until the first secret ballot in each round is tallied, after which there may be discussion and re-votes only in the event of ties. In the semi-final round, the judges vote in no particular order for the three semifinalists who will typically be advanced to the final round. In the final round the judges vote for first place, which is determined, then proceed to vote for each remaining award, one at a time, starting with second up to the number of prizes being awarded.

THE COMMISSIONED WORKS



Dick Hyman (1927–), composer Throughout a busy musical career that began in the early '50s, Dick Hyman has functioned as pianist, organist, arranger, music director and composer. His versatility in all of these areas has resulted in film scores, orchestral compositions, concert appearances and more than 100 albums recorded under

his own name. While developing a masterful facility for improvisation in his own piano style, Hyman has also investigated ragtime and the earliest periods of jazz.

Hyman's concert compositions for orchestra include his Piano Concerto, Ragtime Fantasy, *The Longest Blues in the World*, and *From Chama to Cumbres by Steam*, a work for orchestra, jazz combo and prerecorded railroad sounds. A cantata based on the autobiography of Mark Twain premiered with the choral group, Gloria Musicae, in Sarasota. In a growing catalog of chamber music compositions, his most recent pieces are *Dances and Diversions* for the Kinor String Quartet and a second string quartet that has been played by the Shanghai Quartet. He served as artistic director for the acclaimed Jazz in July series at New York's 92nd Street Y for 20 years, as well as for the annual Oregon Festival of American Music. He continues to perform in the United States, Canada and Europe.

In years past, Hyman was music director for Arthur Godfrey and orchestrator of the hit musical *Sugar Babies*. He has served as composer/arranger/conductor/pianist for the Woody Allen films *Zelig*, *The Purple Rose of Cairo*, *Broadway Danny Rose*, *Stardust Memories*, *Hannah and Her Sisters*, *Radio Days*, *Bullets Over Broadway*, *Mighty Aphrodite*, *Everyone Says 'I Love You'*, *Sweet and Lowdown*, *The Curse Of The Jade Scorpion* and *Melinda and Melinda*. Other film scores have included *Moonstruck*, *Scott Joplin*, *King of Ragtime*, *The Lemon Sisters* and *Alan and Naomi*. His music has also been heard in *The Mask*, *Billy Bathgate*, *Two Weeks Notice* and other films.

Dick Hyman's Century Of Jazz Piano, an encyclopedic series of solo performances, has been released on Arbors Records. Other new recordings include *Thinking About Bix* and *E Pluribus Duo* with Ken Peplowski.

HONORARY COMMITTEE

Michael and Daria Adams, artistic directors,
Music in the Vineyards

Cyrus Forough, professor of violin,
Carnegie Mellon University

John Larry Granger, music director,
Santa Cruz County Symphony

Gary Hoffman, concert cellist

Joel Hoffman, professor of composition,
Cincinnati College-Conservatory of Music

Han-Jorgen Jensen, professor of cello,
Northwestern University

Joel Krosnick, cellist, Juilliard Quartet

Jaime Laredo and Sharon Robinson,
violinist/cellist

Robert Lipsett, professor of violin,
Colburn School of Music

David Liptak, professor of composition,
Eastman School of Music

Donald McInnes, professor of viola,
USC Thornton School

Alasdair Neale, music director,
Marin Symphony and Principal Guest Conductor,
New World Symphony

Samuel Rhodes, violist, Juilliard Quartet

Joel Smirnoff, president,
Cleveland Institute of Music

Janos Starker, cellist and professor,
Indiana University

Margaret Tait, cellist, San Francisco Symphony

Laszlo Varga, concert cellist

Roland and Almita Vamos, professors of violin,
Northwestern University

Geraldine Walther, violist, Takacs Quartet

Donald Weilerstein, professor of violin,
New England Conservatory

Tessa Lark, concert violinist

Robert de Maine, principal cellist,
Detroit Symphony

Mihai Marica, concert cellist

Eileen Moon, associate principal cello,
New York Philharmonic

Hai-Ye Ni, principal cellist,
Philadelphia Orchestra

Eric Nowlin, concert violist

Nurit Pacht, concert violinist

Alyssa Park, member of the Lyris Quartet and
concert violinist (Cincinnati Symphony, Czech
and Hamburg philharmonics, Bavarian Radio
and Leipzig Gewandhaus Orchestra)

David Park, assistant concertmaster,
Utah Symphony

Amy Schwartz-Moretti, director of the
Robert McDuffie Center for Strings,
former Concertmaster, Oregon Symphony

Jing Wang, concertmaster, Dallas Opera

Wendy Warner, concert cellist (New York
Philharmonic, Philadelphia, Boston, San
Francisco, Berlin, Paris symphonies)

Ayako Yoshida, concert violinist

ALUMNI COMMITTEE

Mark Kosower, chair, principal cellist,
Cleveland Orchestra

Jenny Oaks Baker, concert violinist

Denise Djokic, concert cellist (Toronto,
Vancouver, Omaha, Montreal and North Carolina
symphonies, National Arts Centre Orchestra)

Molly Fung-Dumm, violinist, faculty,
Cleveland State University

Jennifer Frautschi, concert violinist

Alban Gerhardt, concert cellist (Berlin
Philharmonic, Cleveland and Philadelphia
orchestras, San Francisco Symphony
and Los Angeles Philharmonic)

Vadim Gluzman, concert violinist (London
Philharmonic, Chicago Symphony, Israel
Philharmonic, San Francisco, Cincinnati,
Detroit, Houston, Vancouver and Seattle
symphony orchestras)

Frank Huang, concertmaster,
Houston Symphony

Vivek Kamath, violist, New York Philharmonic

Misha Keylin, concert violinist (St. Petersburg
Philharmonic, Leipzig Chamber Orchestra,
Marseille Philharmonic, NDR Philharmonic
of Hannover, Israel Sinfonietta, Bologna
Philharmonic, Amadeus Chamber Orchestra)

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THOUGHTS ON THE COMPETITION

From Honorary Committee members:

Janos Starker, cellist and professor, Indiana University: “I have watched the competition since its inception and found it among the best. Some of my students won it as well. I wish you the best for the continued success of the competition, which honors the memory of an outstanding musician.”

Jaime Laredo and Sharon Robinson, violinist/cellist: “For 25 years, the memory of Irving M. Klein, my (Sharon’s) esteemed teacher, has been honored through the Irving M. Klein International String Competition. We salute the competition on 25 years of remarkable service to exceptional young musical artists.”

Joel Smirnoff, president, Cleveland Institute of Music: “Congratulations! Having had numerous students who have competed (some winners) over the course of many years in the Irving Klein, I’m extremely aware of the encouragement and benefit it has given to a long list of prominent young performers. And as the pool of talent seems only to be increasing, the Klein prize can look forward with confidence to carrying its mission forward into this century with ever more success.”

Samuel Rhodes, violist, Juilliard Quartet: “I would be very honored to see my name listed as evidence for my approval of the Klein Competition, which has helped to further the careers of so many of the most talented young artists.”

Donald McInnes, professor of viola, University of Southern California Thornton School: “I have long admired the competition and how it is run.”

Hans-Jorgen Jensen, professor of cello, Northwestern University: “The Irving M. Klein International String Competition is one of the most important string competitions in the U.S. and is a wonderful inspiration for so many young string players.”

Roland and Almita Vamos, professors of violin at Northwestern University: “Roland and I would love to be included as staunch supporters of the competition. In our opinion the Klein Competition has been a wonderful support for aspiring young musicians enabling them to realize their potential and have a head start in launching a career. We have and will continue to send our students!”

Cyrus Forough, professor of violin, Carnegie Mellon University: “The Irving M. Klein Competition is one of the very prestigious competitions of its kind in the United States. The vision of its founder has given the young generation the opportunity to look forward to participate in a competition where the highest level of performance both instrumental and musical are expected and can be heard. I support the competition fully and always recommend young aspiring musicians to participate in this superb annual event. With much gratitude to today’s organizers who are keeping the vision of the competition alive.”

David Liptak, professor of composition, Eastman School of Music: “Having been commissioned by the California Music Center to write solo string works for use by the Klein Competition, and having heard multiple performances of the same music by the talented young performers, I can only be encouraged by the creative, imaginative and intellectual variety and musical vitality represented by the contestants. There is much hope for the future of music, and it is genuinely fostered by the Klein Competition.”

Joel Hoffman, professor of composition, Cincinnati College-Conservatory of Music: “It is a great honor to be asked to be a member of the Klein Competition Honorary Committee. Ever since I was asked to participate as composer for the commissioned pieces a few years ago, I have been impressed by the way the competition looks holistically at the development of young musical talent. I look forward to participating in any way I can in the continuing success of this wonderful musical institution.”

Alasdair Neale, music director, Marin Symphony, and principal guest conductor, New World Symphony: “In my professional life I find myself working frequently with past prize winners of the Klein Competition; indeed I count a couple of them as my closest friends and colleagues. I’m constantly impressed by not only the tremendous musical accomplishment they all share, but also a unique sense of collegiality and generosity of spirit. I don’t think this is an accident: I believe the driving philosophy of the competition encourages and fosters this tremendously positive way of sharing the joys of music. I salute the Klein Competition on the occasion of its 25th anniversary and wish it continued and much-deserved success in the next 25 years!”

John Larry Granger, music director, Santa Cruz County Symphony: “The Santa Cruz County Symphony has had the privilege of presenting winners of the Irving M. Klein String Competition for more than two decades. As the years have progressed, the quality of artistry and musicianship demonstrated by these amazing young people has gotten better and better. Any orchestra would be proud to feature these gifted and talented performers who are embarking on often stellar careers. Our audiences are amazed by the virtuosity of these soloists, and our community looks forward to hearing the latest winner. Our orchestra is always excited to collaborate with these young artists, and we are fully committed to

providing outstanding accompaniment for each. As music director, I’ve had the pleasure of following the winners’ development and on occasion invited several back to perform with us again. It has been wonderful to share in their accomplishments over the years.”

Geraldine Walther, violist, Takacs Quartet: “The Klein Competition is a fabulous organization that supports the dreams and hard work of so many young talented string players—may it continue for many, many years!”

Michael and Daria Adams, artistic directors, Music in the Vineyards: “The importance of the Klein competition in launching the careers of young artists can’t be overstated. It presents such wonderful performance opportunities for the winners. Music in the Vineyards Festival is very fortunate to be affiliated with the Klein Competition by featuring the annual winner in our summer chamber music series.”

From Alumni Committee members:

Mark Kosower, Principal Cellist, Cleveland Orchestra: “For me, the Klein Competition was a memorable and significant step in my professional and personal development. A few years ago I had the great pleasure of adjudicating at the Klein Competition, and I was delighted to see that the friendly, cordial atmosphere and many of the personal touches that I remember so fondly, are still in play at the competition.”

Vadim Gluzman, concert violinist: “Twenty-five years is an impressive and important date in the life of any cultural organization. I wish the Klein Competition many more years of success discovering and supporting young string players! I am happy to be a part of its history!”

Alyssa Park, member of the Lyris quartet and concert violinist: “The Irving Klein Competition holds a very special place in my career. It was a great experience and stepping stone for the future. And the people surrounding the competition were so lovely and supportive. Congratulations on so many years of success! Thank you for continuing to support classical music and its future stars.”

Robert de Maine, principal cellist, Detroit Symphony: “I would like to express my immense gratitude to the Irving M. Klein International String Competition, for winning it was the single most important event in my youth that opened up doors to so many great opportunities for me. Additionally, I want to congratulate you on your silver anniversary! The competition has proven its durability and importance through consistent excellence in every way over the past quarter century. May you have many, many more magnificent years of music-making and discovery/promotion of wonderful talents worldwide.”

Misha Keylin, concert violinist: “There is no question that the Irving M. Klein Competition has been and will continue to be one of the leading competitions in the United States. I strongly believe in the importance of participating in competitions as it helps the development of a young artist and seeing so many of the past prize winners go on to succeed in the professional music world supports the significance of this. Good luck for the next 25!”

Jennifer Frautschi, concert violinist: “I still have very fond memories of my time at the competition, and the concerts that resulted from my win were very important in my development, since they were really my first professional engagements.”

Mihai Marica, concert cellist: “I first heard about the Irving M. Klein International String Competition from a very good friend, and looking at the list of past winners, I was stunned by the number of musicians I recognized instantly, musicians who had already developed international careers. It became evident to me that the IMK Competition was an important stepping-stone in the development of such careers and I was extremely thrilled to be selected as a participant. The opportunity to perform with reputable conductors and ensembles in prestigious venues is a priceless experience. My journey at the IMK Competition was far beyond what I had hoped for. From the very first ‘welcome’ that Mr. Mitchell Klein extended to each participant personally to the last concert appearance organized by the competition, I really felt that this competition was truly dedicated to the cause of helping young musicians, and its recognition across the world is testimony to the outstanding effort and care that goes into organizing it. I am deeply honored and humbled to be counted amongst the winners of the IMK Competition and on the occasion of its 25th anniversary, I send my sincere gratitude and all my best wishes for the bright future of the competition.”

Eric Nowlin, concert violist: “The Irving M. Klein International String Competition was an incredible experience for me, and I was so impressed by the professionalism and warmth of the staff and jury. From the select number of competitors to the gracious hosts during my home-stay, the competition made me feel as if I could enjoy the experience of performing in a competition setting, and do so at the highest artistic level possible. The concerts that resulted from my winning the competition were important to my career in the way that they gave me valuable experiences of performing recitals and concertos on wonderful series, and helped me expand my performing repertoire. All of this in gorgeous San Francisco. How could a competitor ask for anything more!”

Denise Djokic, concert cellist: “I feel that the Klein Competition was the one event that jump-started my career and really gave me my first opportunities!”

Amy Schwartz-Moretti, director of the Robert McDuffie Center for Strings, former Concertmaster, Oregon Symphony: “I have fond memories of the Klein Competition. I remember the great warmth from the audiences and judges, the supportive atmosphere, even under the competition pressure, and the extraordinary prize of getting to see Mexico for the first time and having the opportunity to give a full length recital internationally! Thank you to the Klein competition for being one of the first steps towards making my musical dreams a reality.”

Hai-Ye Ni, principal cellist, Philadelphia Orchestra: “The Klein has given me a lot of encouragement as a young artist, it has given great experience. Thank you.”

PAST JUDGES 1986–2010

(WITH YEARS SERVED)

Howard Aibel	Donna Mudge (6)
Adolph Baller	Alasdair Neale (2)
Vasile Beluska	Zara Nelsova (2)
Carlo Bussotti	Eric Nowlin
Ronald Caltabiano (3)	Detlev Olshausen
Stuart Canin (2)	Michael Ouzounian
George Cleve (2)	David Park (2)
Robert Commanday (3)	Milton Preves (6)
Denis De Coteau (11)	Stefan Reuss (2)
Theodore Dollarhide (3)	Channing Robbins
Ethan Filner (3)	Margaret Rowell
Jane Galante (2)	William Schoen (2)
Michael Gelfand (2)	Alice Schoenfeld (9)
Peter Gelfand (5)	Eleonore Schoenfeld (5)
Marc Gottlieb (25)	Stephen Shipps (2)
Alan Grishman (4)	Benjamin Simon
Saul Gropman (2)	Frank Stemper
Paul Hertelendy	Tom Stone (2)
Joel Hoffman (2)	Margaret Tait (16)
Dick Hyman	Reynold Tharp
Andrew Imbrie	Jassen Todorov
Byung-Woo Kim (12)	Laszlo Varga (6)
Jennifer Kloetzel (4)	Mark Volkert
Daniel Kobialka (6)	Geraldine Walther (5)
Joshua Kosman (9)	Richard Webb
Mark Kosower (2)	Camilla Wicks (5)
Fredell Lack (2)	Sandy Wilson (4)
Patricia Taylor Lee (14)	Ge-Fang Yang (3)
J. Karla Lemon	Paul Yarbrough (3)
Frederick Lifszitz (4)	Bernard Zaslav (6)
David Liptak (4)	Howard Zhang
Melvin Margolis (9)	
Jeffrey Miller (4)	

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OUR LEGACY OF EXTRAORDINARY WINNERS

2009	2001	1993
1 Nikki Chooi, violin	1 Howard Zhang, violin	1 Jennifer Koh, violin
2 So Jin Kim, violin	2 Teng Li, viola	2 Vadim Gluzman, violin
3 Meta Weiss, cello	3 Eunice Keem, violin	3 Julia Tom, cello
4 Jacquelin Choi, cello	4 Yvonne Lam, violin	4 Lara St. John, violin
4 Sujin Lee, cello	5 Adam Barnett-Hart, violin	5 Joanna Kurkovicz, violin
2008	2000	1992
1 Tessa Lark, violin	1 Angela Fuller, violin	1 Mark Kosower, cello
2 Robin Scott, violin	2 Yoon-Jung Cho, violin	2 Qi-Xin Pu, violin
3 Ying Xue, violin	3 Jun Jensen, cello	3 Lisa Lee, violin
4 Emily Deans, viola	4 Yang Xu, violin	4 Owen Lee, double bass
4 Char Prescott, cello	5 Hannah Jin, violin	5 Annie Chang, violin
2007	1999	1991
1 Jing Wang, violin	1 Frank Huang, violin	1 Jennifer Frautschi, violin
2 David McCarroll, violin	2 Madeline Adkins, violin	2 Alexis Gerlach, cello
3 Madeleine Kabat, cello	3 Lucia Micarelli, violin	3 Brent Samuel, cello
4 Lydia Hong, violin	4 Cecelia Sang-Kyung Lee, cello	4 Carol Oh, cello
4 Alice Yoo, cello	5 Jon Keigwin, double bass	5 David Park, violin
2006	1998	1990
1 David Requiro, cello	1 Denise Djokic, cello	1 Robert deMaine, cello
2 Yu Jin, violin	2 Patrick Jee, cello	2 Jian-Wen Tong, cello
3 Celeste Golden, violin	3 Christina Castelli, violin	3 Joan Kwuon, violin
4 Song-le Do, cello	4 Amir Eldan, cello	4 Misha Keylin, violin
5 Natalia Szadkowski, violin	5 Hee-Guen Song, violin	1989
2005	1997	1 Alyssa Park, violin
1 Mihai Marica, cello	1 Kirsten Johnson, viola	2 Wendy Warner, cello
2 Tee-Khoon Tang, violin	2 Amy Schwartz, violin	3 Alban Gerhardt, cello
3 Ilana Setapen, violin	3 Vivek Kamath, viola	1988
4 Katherine Eberle, violin	4 Amir Eldan, cello	1 Sang Mee Lee, violin
5 Rachel Harding, violin	5 Boris Tonkov, violin	2 Gianna Abondolo, cello
2004	1996	3 Richard Hirschl, cello
1 Jung-Min Amy Lee, violin	1 Lisa Kim, violin	4 Eileen Moon, cello
2 David Kim, viola	2 Lucasz Szyrner, cello	4 Anne Chalex, violin
3 D. Joshua Roman, cello	3 Alberto Parrini, cello	1987
3 Yves Dharamraj, cello	4 Jenny Oaks, violin	1 Molly Mo-Lin Fung, violin
5 Clara Lyon, violin	5 Margo Tatgenhorst, cello	1 Gloria Justen, violin
2003	1995	3 Hai-Ye Ni, cello
1 Eric Nowlin, viola	1 Cathy Basrak, viola	4 Robin Sharp, violin
2 Tao Ni, cello	2 Pavel Sporcl, violin	1986
3 D. Joshua Roman, cello	3 Ani Aznavoorian, cello	1 Stephanie Arado, violin
4 Katie Hyun, violin	4 Kirsten Johnson, viola	2 Sandra Park, violin
5 Ayane Kozasa, violin	5 Esther Noh, violin	3 Sara Parkins, violin
2002	1994	4 Charles Chandler, double bass
1 Min-Ji Kim, cello	1 François Salque, cello	4 Timothy Landauer, cello
2 Teng Li, viola	2 Nurit Pacht, violin	
3 Caroline Campbell, violin	3 Serge Oskotsky, cello	
4 Kathryn Eberle, violin	3 Ayako Yoshida, violin	
5 Adam Barnett-Hart, violin		

FRANCESCA DE PASQUALE



Philadelphia native Francesca de Pasquale, 20, began playing violin at age 3 as a Suzuki student, moving on to study privately with Charles Parker and Hirono Oka. She studies with Robert Lipsett as a sophomore in the Bachelor of Music program at The Colburn School Conservatory of Music. De Pasquale made her solo orchestral debut at age 9 when she toured Spain with The Main Line Chamber Orchestra. Performing throughout the United States, South America and Europe, De Pasquale has made solo concerto appearances with The Colburn Orchestra, Philharmonic of Southern New Jersey, Delaware County Symphony, Kennett Symphony, Bach Festival of Philadelphia, Ocean City Pops, Batey Relief Alliance Symphony, Old York Road Symphony, Vermont Youth Orchestra, Montgomery County Youth Orchestra, Philadelphia Young Artists Orchestra and Philadelphia Youth Orchestra. As recitalist, De Pasquale has

collaborated with artists such as Natalie Zhu and Meng-Chieh Liu on the Academy of Music Morning Musicales in Philadelphia and the Classic Chamber Concerts Rising Star recital series in Naples, Fla. An avid chamber musician and violinist of the Aniela Piano Trio at The Colburn School, De Pasquale began appearing professionally with her family at age 7 and has since collaborated with artists such as Paul Coletti, Guillaume Sutre and Ronald Leonard. She has appeared in master classes led by Gil Shaham, Nicholas Kitchen, Scott St. John, Chicago String Quartet, Cavani String Quartet, Miro String Quartet, and Emerson String Quartet. A mentor for Youth Orchestra Los Angeles, De Pasquale is associate concertmaster of the American Youth Symphony, former Concertmaster of The Philadelphia Youth Orchestra, a past participant of the New York String Orchestra Seminar, and the National Arts Centre Institute for Orchestral Studies. Previous summer festivals include ENCORE School for Strings, The National Arts Centre Young Artists Programme, Yellow Barn Music Festival and School Young Artists Program and the Aspen Music School and Festival where she will return this summer as a New Horizon Fellowship recipient.

LUKE HSU



Violinist Luke Hsu, 19, a native of Katy, Texas, started his music studies at age 3 on the piano. At 4, he began studying the violin with his mother, Yueming Hsu. He holds numerous awards and prizes, some of which include solo performances with several symphony orchestras. He has performed recitals in the United States, Mexico and the Czech Republic. Since 2002, he has given annual solo and chamber music performances at the Houston Young Artist gala concerts and has served for several years as concert master of the Texas All-State Symphony Orchestra, made up of students chosen from high schools in Texas. In 2004, Hsu was invited to perform the Paganini Violin Concerto No. 1 as a special guest soloist with the Ludwig Symphony

Orchestra of Atlanta. In 2006, he won the gold medal in the annual Houston Symphony's Concerto Competition and solo performed with the Houston Symphony the following year.

In 2007, he won the first place in the Lynn Harrell Concerto Competition, and appeared as a soloist with the Dallas Symphony in 2008. In 2008, Hsu was the grand prize winner of the Kingsville International Violin Competition, and in 2010, performed the Vaughan-Williams' Fantasia on a Theme by Thomas Tallis in Carnegie Hall. A sophomore this year at Rice University, Shepherd School of Music in Houston, Texas, Hsu studies with Cho-Liang Lin. Recently the winner of the Young Texas Artists Competition, Hsu is scheduled to perform with the Shepherd School Symphony Orchestra in the 2010–2011 season and has been invited to participate in the triennial Montreal International Music Competition this summer.

MICHAEL KATZ

Israeli cellist Michael Katz, 22, has appeared as a soloist and a chamber musician in various concerts and festivals in North America, Europe and Israel.



He has performed at the Orford, Kfar Bloom, Sarasota and Gustav Mahler festivals. He also presented recitals in Bergen, Netherlands at the Ruinerkerk, in Tel Aviv at the Felicia Blumenthal Hall, in Boston at New England Conservatory and at The Juilliard School in New York. Winner of 2010 Juilliard concerto competition, Katz has performed the Dvořák cello concerto with the Juilliard Orchestra conducted by James DePriest. In 2005 he performed the Shostakovich first cello concerto with the Orchestra du Conservatoire Supérieur de Paris, conducted by David Stern. That same year he performed the Haydn D-major Concerto with the Thelma Yellin Symphony Orchestra. A recipient of the Israel America Cultural Foundation scholarships, Katz also won first prizes in the Israeli Conservatory Scholarship Competition and the Turjeman Competition. As a chamber

musician Katz has performed string quartet, piano trio and clarinet trio repertoire at Jordan Hall, Monaco Theatre Hall and in Israel at the Jerusalem Music Center. Katz was a founding member of the Meitar Ensemble for Contemporary Jewish Music, a group he played with for three years. He is now a member of the Mimesis Ensemble, a New York based contemporary music ensemble. Formerly a member of the award winning Béla String Quartet, Katz has collaborated and performed with musicians such as Itzhak Perlman, Laurence Lesser, Donald Weilerstein, Paul Biss and Zvi Plessner. He has participated in chamber music festivals such as the Steans Institute for Young Artists and the Perlman Music Program. In summer 2009, as a participant of the Sarasota Music Festival, Katz performed the American premiere of Mozart's newly discovered Rondo for Clarinet and String Quartet, K.581a, in a group that included renowned clarinetist Charles Neidich. Katz has a great passion for expanding the cello repertoire with lesser-known and contemporary works and has premiered works by Malcolm Payton, Sergio Natra, Ofer Ben-Amots, Mohammed Fairouz and others.

Having begun his studies at age 7, Katz received his Bachelor of Music degree from the New England Conservatory where he studied with Laurence Lesser. He is a student of Joel Krosnick at The Juilliard School, pursuing a Master of Music degree.

FABIOLA KIM



Violinist Fabiola Kim, 19, has appeared as a soloist throughout Korea and the United States. She was the youngest competitor in the history of the Seoul Philharmonic Orchestra to win its Concerto Competition. After beginning her studies at age 5, she made her concerto debut with the Seoul Philharmonic Orchestra just three years later. She has appeared as soloist with the Suwon, Kangnam and Korean symphonies, as well as the Prime Symphony Orchestra, Livingston Symphony, Broward Symphony Orchestra and Köln Chamber Orchestra. She has received numerous awards including the Kumho Prodigy Music Award, given to the most promising young musicians in Korea. Kim has been accepted as a merit scholarship student in the Ishikawa Music Festival in Japan, Courchevel Music Festival in France, and the Aspen Music Festival and School in Colorado.

In 2005, Kim won the Concerto Competition of the Aspen Music Festival and performed with the American Academy of Conducting Orchestra at Aspen. She also won the 2005–2006

Livingston Symphony Orchestra Young Artists Concerto Competition. In addition, Kim was broadcast on NPR's *From the Top*, taped at Kimmel Center in Philadelphia. In 2007, Kim was invited to participate in New York String Orchestra Seminar at Carnegie Hall, and in 2008 she was awarded second prize at Corpus Christi International Competition. Most recently, Ms. Kim was invited to play at Smetana Hall in Prague with the North Czech Philharmonic and to give a recital at Kumho Arts Hall in Seoul. She studied at the Korean National University of Arts with Nam Yun Kim before moving to the United States, and she is now a freshman at The Juilliard School, where she studies with Kyung Wha Chung.

PHILIP KRAMP



Originally from Bloomington, Ill., violist Philip Kramp, 23, is a graduate student at the New England Conservatory, where he is a student of Roger Tapping, former violist of the Takacs Quartet. Philip graduated in 2009 from the Curtis Institute of Music in Philadelphia, where he studied with Joseph DePasquale and Michael Tree. At Curtis, Kramp's chamber music mentors were Steve Tenenbom, Peter Wiley and Pam Frank. While at Curtis, Kramp joined the Chamber Orchestra of Philadelphia under the direction of Ignat Solzenitsyn, and he continues to perform with this group. He is also a substitute violist with the Philadelphia Orchestra and the New York Philharmonic. Kramp has been a guest violist with the East Coast Chamber Orchestra (ECCO). In spring 2011 Kramp will appear on a *Musicians from Marlboro* national tour. He has performed chamber music with Philip Setzer, Gil Kalish, Peter Wiley, Ida Kavafian, Soovin Kim, Michael

Tree and more. Kramp has participated in many chamber music festivals, including Marlboro, Yellow Barn, Kneisel Hall, Music From Angel Fire and Sarasota.

TAEGUK MUN



Taeguk Mun, 16, was born in South Korea, where he started studying the cello at age 4. He has won first prize in the Queens Symphony Competition (2010) and the Juilliard School Pre-College Division Cello Concerto Competition (2009), third prize in the Sixth International Tchaikovsky Competition for Young Musicians (2009), first prize in the New York Competition (2008), first prize in the International Competition for Young People in Oldenberg, Germany (2007), and the grand prize in the National SungJung Music Competition in Korea (2006). He has participated in master classes with Bernard Greenhouse, Aldo Parisot, Laurence Lesser, Ronald Leonard, Paul Katz and Sungwon Yang, and has received full scholarships to attend the Perlman Music Program in 2008 and 2009, as well as participating in the Great Mountains Music Festival in Korea and Festival Music Alp in Courchevel, France. Mun has played solo performances throughout Korea, France, and Germany,

and in Carnegie Hall, Merkin Concert Hall, The Juilliard School, and Port Washington Public Library music series in New York. He has been featured on *From the Top* as a member of the Maggiore Trio from Juilliard, which is nationally televised and broadcast on radio. Having moved to New York in 2007, Mun attends the Juilliard School Pre-College Division as a scholarship student of Minhye Clara Kim. He is a sophomore at W. T. Clarke High School in Westbury, N.Y.

HANNAH SLOANE



Cellist Hannah Sloane, 20, is a third-year undergraduate at The Juilliard School, where she studies with Darrett Adkins. Born in London, Hannah previously attended the Junior Royal Academy of Music under the tutelage of Robert Max. She has also taken master classes with Ralph Kirshbaum, Michael Sanderling, Gregor Horsch and Colin Carr at festivals such as the London Master classes and the *Weimar Meisterkurse*. Sloane has played concertos with the Haydon chamber orchestra, Blackheath string orchestra and Junior Academy symphony orchestra, most recently performing Elgar's cello concerto in June 2009. At Juilliard, Sloane is a regular member of the New Juilliard and Axiom contemporary ensembles and has had the opportunity to work with many living composers including Mario Davidovsky, Tan Dun and John Adams. Recently, Sloane has performed as

part of the Elliott Carter centenary concerts and collaborated with Tan Dun, performing the cello part of his concerto for six at Alice Tully Hall. With the Axiom ensemble, she has given concerts at Le Poisson Rouge, a nightclub on Bleecker Street, as well as at more traditional venues. In January 2010, she was selected to play in an all-Beethoven master class for David Finckel and Wu Han at Chamber Music Society of Lincoln Center. A keen chamber musician, Sloane has taken part in festivals in Europe and the United States, most recently attending Taos school of music in New Mexico. She plays a Piattilini cello dating from 1750, on loan from the Stark family.

ANGELO XIANG YU



Born in China, violinist Angelo Xiang Yu, 21, received his early training from Qing Zheng in Shanghai. He entered the Shanghai Conservatory in 2007 with the highest score. The following year, he was accepted into both The Juilliard School and New England Conservatory on full scholarship and is now studying at New England Conservatory with Donald Weilerstein in the Bachelor of Music program. Yu won first prize in the 2010 Yehudi Menuhin International Violin Competition, as well as the Bach prize and the Audience prize. In 2006, he was the youngest prize winner in the Wieniawski International Violin Competition in Poland, taking second prize. In addition, he has performed more than 10 solo recitals in venues throughout the world, including China, Poland, Germany, Canada, Singapore, Norway and the United States, and appeared as a soloist with many orchestras such as the Calgary Philharmonic Orchestra, Norwegian Broadcasting Orchestra, Shanghai Symphony Orchestra, Young Euro Classic Orchestra and Oslo Philharmonic

Orchestra. Yu is also an active chamber musician and since age 14, presented chamber music concerts regularly with repertoire ranging from J.S Bach to Alfred Schnittke. His Xiang Quartet not only won the first prize in the Bode Cup Chamber Music Competition of China, but also premiered many contemporary chamber music masterpieces in China, including Ullmann's String Quartet No. 3 and Hartmann's String Quartet No. 1. He has also been invited to participate in numerous renowned summer festivals such as Kronberg Academy, Steans Institute for Young Artists at the Ravinia Festival, Verbier Academy, Yellow Barn Festival, and the Morningside Music Bridge. He has worked and performed with such artists as Walter Levin, Zakhar Bron, Christian Tetzlaff, Nicolas/Ana Chumachenko, Pamela Frank, Kim Kashkashian, Miriam Fried, Frans Helmerson, Hagen Quartet, Tokyo Quartet and the Weilerstein Trio.

WINNERS PERFORMANCE SCHEDULE

August 4–8, 2010 Violinist Nikki Chooi, 2009 Klein Competition First Prize Winner, Music in the Vineyards, Napa	March 15, 2011 2010 Klein Competition First Prize Winner, Noontime Concerts, San Francisco
2011 (Date TBA) Violinist Nikki Chooi, 2009 Klein Competition First Prize Winner, Santa Cruz Symphony, Santa Cruz	March 18–19, 2011 2010 Klein Competition First Prize Winner, Peninsula Symphony, San Mateo and Cupertino
Spring 2011 (Date TBA): 2010 Klein Competition First Prize Winner, Chamber Music Tulsa, Tulsa, Ok	August 2011 2010 Klein Competition Winner, Music in the Vineyards, Napa



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SEPT 17, 8PM, MCKENNA THEATRE

ONE-ACT FRINGE
Three plays written, directed and designed by SF State students.
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Morrison Artists Series
CZECH NONET
This wind and string ensemble—one of the world's oldest continuous chamber ensembles—performs classical, Romantic, and commissioned works.
OCT 10, 3PM, MCKENNA THEATRE, FREE

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PEABODY TRIO
Since winning the Naumurg Chamber Music Award in 1989, this chamber ensemble has become one of the most sought-after in the country.
NOV 7, 3PM, MCKENNA THEATRE, FREE

Morrison Artists Series
ALEXANDER STRING QUARTET
Sf State's celebrated Quartet-in-Residence performs with its trademark style, virtuosity and and elegance.
DEC 10, 8PM, MCKENNA THEATRE, FREE

ENGAGED
By William Gilbert, directed by Bill Peters
DECEMBER, LITTLE THEATRE



Morrison Artists Series
ISRAELI CHAMBER PROJECT
This new ensemble brings together some of the finest young Israeli musicians—performing classic and contemporary chamber music.
FEB 11, 8PM, MCKENNA THEATRE, FREE

FOOL FOR LOVE
By Sam Shepard, directed by Rhonnie Washington
MARCH, LITTLE THEATRE

Morrison Artists Series
SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS
Celebrate this illustrious ensemble's 40th anniversary with its first performance at the Morrison Artists Series.
MARCH 6, 3PM, MCKENNA THEATRE, FREE

CANDIDE
Opera by Leonard Bernstein, directed by Kurt Daw
APRIL, MCKENNA THEATRE

Morrison Artists Series
JUILLIARD STRING QUARTET
The quintessential chamber music ensemble plays classical and contemporary masterworks.
APRIL 3, 3PM, MCKENNA THEATRE, FREE

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