

THE KLEIN COMPETITION

2025 JUNE 7 & 8

The 40th Annual Irving M. Klein
International String Competition





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On the cover:
violinist Pearl de la Motte,
2024 first prize winner

On this page:
cellist Amelia Zitoun,
2024 second prize winner

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WELCOME



We are thrilled to welcome you to the 40th Annual Irving M. Klein International String Competition in person at the San Francisco Conservatory of Music and online, via the Violin Channel and other platforms. Looking back on 40 years of presenting some of the world's most exciting young musical artists is a gratifying and humbling moment. When the first Klein Competition was announced, we couldn't have anticipated the exhilarating experiences of discovery that we have enjoyed over these decades.

From the beginning, there has always been a profusion of exceptionally accomplished string players who have applied. The amazing depth of their talent and artistry has

continually renewed our faith in the future of our art form, as they have performed in succession on the weekends of the Competition. Following their careers and continuing to present and assist them over these years has been deeply rewarding. We look back on laureates who have established major careers in classical music – as soloists (including Jennifer Koh, Zlatomir Fung, Vadim Gluzman, Tessa Lark, Joshua Roman and Jennifer Frautschi); concertmasters of major orchestra (New York Philharmonic, Pittsburgh Symphony, Houston Symphony, Metropolitan Opera, Buffalo Philharmonic, Danish National Opera), principal players (Philadelphia Orchestra, Boston Symphony, Los Angeles Philharmonic, Cleveland Orchestra, Toronto Symphony); members of esteemed chamber ensembles; and members of virtually every major orchestra in the U.S. and Canada.

This weekend, our audience will once again see and hear extraordinary new musical voices performing new and established masterworks of the string repertoire. They were selected from over 130 applicants from major schools of music in America and Europe. Each performer will play unaccompanied Bach, a major concerto and sonata, and this year's newly commissioned works for the Klein Competition. We are especially honored that the great American composer John Harbison has

written these new pieces for us in this celebratory year. Mr. Harbison is a Pulitzer Prize winner, MacArthur Fellow, and composer of new works for many great musical ensembles, including the Metropolitan Opera. Our dedicated jury this year includes Glenn Dicterow, Harold Robinson, Eileen Moon, John Wineglass, Barbara Day Turner, Karen Dreyfus, and Jonathan Koh. The jury is the soul of this competition, demonstrating their fervent commitment to the development of gifted string musicians and upholding the highest musical standards. You can read more about them elsewhere in this program book. It is a pleasure to collaborate with the San Francisco Conservatory once again, and to greet our engaged and enthusiastic audience at SFCM. We hope you enjoy discovering the next generation of brilliant string players this weekend. Thanks for being with us!

Sincerely,

Mitchell Sardou Klein

A handwritten signature in dark ink, reading "Mitchell Sardou Klein".

Klein Competition
Artistic Director

Semifinals – Saturday, June 7, 10AM PDT

Caroline H. Hume Concert Hall
San Francisco Conservatory of Music

Livestream:
www.theviolinchannel.com

For the Semifinal Round, each contestant plays an uninterrupted 20–25 minute program, which must include a Bach unaccompanied work, the commissioned work by John Harbison, and a major portion of the semifinalist's chosen concerto. Once all the semi-finalists have performed their programs, the judges will determine who will compete in the Final Round on Sunday. Finalists' names will be announced before we adjourn Saturday.

Finals – Sunday, June 8, 3PM PDT

Caroline H. Hume Concert Hall
San Francisco Conservatory of Music

Livestream:
www.theviolinchannel.com

The finalists (announced at the end of the day Saturday) will each play a 25–35 minute program containing the repertoire as described in the programs that follow. Final Round programs are required to present a portion of a major sonata, and additional movements of the performer's concerto. If time allows, finalists may also include additional Bach movements or the Harbison commissioned work. At the conclusion of all performances, the judges will convene and determine the prizewinners. The Awards will be announced immediately afterward.

Thanks to our Media Partner The Violin Channel

THE VIOLIN CHANNEL

Classical Music's Most Trusted Platform

Irving M. Klein (1917–1984)

Virtuoso chamber musician, master cello teacher and compassionate 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 in 1954. Acclaimed as one of the finest ensembles of that era, the Claremont represented the U.S. 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

First prize - Total value of \$15,000 includes \$5,000 cash and performance contracts with the Peninsula and Santa Cruz Symphonies, the San Francisco Chamber Orchestra, the Gualala Arts Chamber Music Series, Music in the Vineyards, and more. It is given this year by the MOCA Foundation.

Second prize - Total value of \$5,500 includes \$3,500 cash and a performance contract with the San Jose Chamber Orchestra, among others. It is given by Ruth Short in memory of Elaine H. Klein, wife of Irving M. Klein, and for 35 years, an active board member and supporter of the Klein Competition and California Music Center.

Third prize (\$2,500) is given by David and Judy Anderson, in memory of Judy's father, Milton Preves, Principal violist with the Chicago Symphony Orchestra for nearly fifty years and instrumental in developing the judging procedures for the Klein Competition.

Two Fourth prizes (\$1,500) are awarded. One of the Fourth prizes is presented in memory of Jerry Lee Klein, Irving M. Klein's younger son, by Maria Klein. The other Fourth prize is presented in memory of Ron Goldman by the Tarka Quartet.

The prize for the **Best Performance of the Commissioned Work** (\$500) is named in memory of Allen R. Weiss and Susan E. Weiss. It is given this year by the Weiss family. The couple was often seen ushering together at the competition, typically wearing a dress and bowtie made from the same fabric. Tireless volunteers for musical and theatrical organizations, they spent their lives encouraging children (especially their own) to express themselves through the arts.

The Pablo Casals Prize (\$500) is for the best performance of the solo Bach work, in honor of the musical tradition of the great master.

All performance contracts are subject to presenter cancellation or postponement due to forces beyond their control. The Klein cannot guarantee fulfillment of these performances, but makes every effort to.

If you are interested in underwriting a Klein Competition prize, please contact the Executive Director, Zoe Lin, at zoe@californiamusiccenter.org.

Submission Review

The review process is conducted by a panel of screeners. All identifying information is removed from the audio submissions so the anonymity of the applicants is guaranteed.

Once applications are closed, a remote team of 7-8 screeners begin independently listening to the submissions in three rounds. Screeners are selected for their expertise as players, conductors, or educators. We strive for a balance of instruments among them. Each submission is listened to by multiple judges.

All screening is blind. Each submission is assigned a number, and at no time does a screener know who they are listening to. This is to ensure complete anonymity of the applicants and eliminate any bias or favoritism.

2025 Klein Competition Judging Procedures

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 semifinal round the judges vote in no particular order for the three semifinalists who will typically be advanced to the final round, and then for the special prizes.

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.

Conflict of Interest Policy

Judges whose students are competing in the Competition may not vote for their own students. If a judge would otherwise have voted for his/her own student, that judge should abstain from voting for that particular prize level, to keep remaining votes properly weighted.

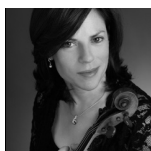
It is Competition policy that the judges make their decisions without regard to the age or career history of the performers: therefore, we give judges special programs without this information, and we ask panelists not to seek such information from any source either before or during the Competition.

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

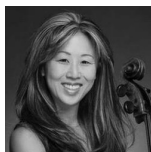
THE JUDGES



Barbara Day Turner is the founder and Music Director of the San Jose Chamber Orchestra. She conducted for Opera San José for 19 years, and has served as Music Administrator and Conductor for the Utah Festival Opera and Musical Theater.



Karen Dreyfus, violist, has received Emerita status at the Manhattan School of Music, currently serving on the faculties of the USC Thornton School of Music and the Music Academy of the West, while maintaining an active performing career. Her students have gone on to win positions in orchestras, universities and chamber music ensembles.



Eileen Moon, a Bay Area native and prizewinner of the Geneva and the Tchaikovsky international cello competitions, has played in the Los Angeles Philharmonic and the San Francisco Symphony. She joined the New York Philharmonic in 1998 and was named Associate Principal Cello in 2007. She now resides in the North Bay.



John Wineglass, composer, is a recipient of three [®]EMMY awards, three ASCAP awards, and seven [®]EMMY nominations. He has received commissions from the Cabrillo Festival of Contemporary Music with Maestra Marin Alsop, Kennedy Center Concert Hall, and The National Endowment for the Arts. He is Composer-in-Residence with the Monterey Symphony.



Glenn Dicterow, violinist, was concertmaster of the New York Philharmonic for 34 years, and since 2013, holds the Jascha Heifetz Chair in Violin at the USC Thornton School of Music, while pursuing an active career as an orchestral soloist, a recitalist and chamber musician.



Cellist **Jonathan Koh** has established himself as one of the most exciting musical entrepreneurs and teachers of this generation. His students have won countless major competitions and have performed all across the globe. Jonathan currently teaches at the University of California, Berkeley and San Francisco Conservatory of Music.



From 1995-2022 **Harold Robinson** served as principal bass of the Philadelphia Orchestra and since 1995, as faculty member at the Curtis Institute of Music. He has performed with the Philadelphia Orchestra, Houston Symphony, New York Philharmonic, and American Chamber Orchestra.

THE MENTOR + PRODUCTION TEAM

The Mentor



Described by critics as “scintillating” and celebrated for her “rich, expressive playing” (MusicalAmerica), violinist Francesca dePasquale is the First Prize winner of the 2010 Irving M. Klein International String Competition and recipient of the prestigious 2014-2016 career grant from the Leonore Annenberg Fellowship Fund for the Performing and Visual Arts. Earning her the 2015 Classical Recording Foundation Young Artist Award, her debut album and recital tour was praised for “sincerity, intensity” and “individual voice” (Philadelphia Inquirer) and “immaculate and discreet phrasing” (Strad Magazine).

Ms. dePasquale is a member of the violin faculty at Oberlin Conservatory of Music. Additionally, she is a member of the violin faculty and Artistic Advisor at the Heifetz International Music Institute, and has taught for the Perlman Music Program, Kneisel Hall, and Domaine Forget. Ms. dePasquale is the violinist of the Aletheia Piano Trio, as well as a member of the artist roster for Manhattan Chamber Players and Chameleon Arts Ensemble of Boston. As soloist, recitalist, and chamber musician, she appears for festivals and series internationally.

Ms. dePasquale is the creator of Hypermobile Musician, an online resource for musicians with hypermobility and educators who wish to learn more about teaching hypermobile musicians. Hypermobile Musician provides information on the impact of hypermobility specifically for musicians, as well as guidance for successful and mindful management. For more information, visit <http://hypermobilemusician.com>.

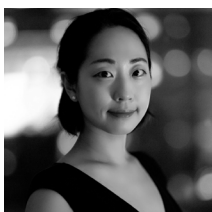
Thanks to the 2025 Production Team

Mitchell Sardou Klein, co-host
Francesca dePasquale, co-host
Zoe Lin, producer
Yu-Ting Wang, stage manager
Marco Rozzano, page turner
Met Metcalfe III, video editor; StormRyder Productions
Violin Channel, livestream; media partner
Erica Rigney, graphic designer
Our Volunteers



Tamami Honma

Tamami Honma's first chamber music experience was at age three on the violin with other string players and she has loved collaborating ever since. After switching to piano, she won many awards including the first and grand prizes at the MTNA -Yamaha National, Isabel Scionti, Junior Gina Bachauer, and Stravinsky Awards international competitions. She has presented solo and chamber music at Warsaw Autumn and Aldeburgh Festivals, and at prestigious venues including Queen Elizabeth and Wigmore Halls and Stern Auditorium at Carnegie Hall to critical acclaim. She was on the academic faculty at the Royal Academy of Music, is now a lecturer in piano at Stanford and serves as collaborative pianist and instructor at Santa Clara University. She also teaches award winning students privately at her studio in Saratoga and was Master Piano Teacher at Community School of Music & Arts. She holds a Bachelor's degree from Manhattan School of Music and a Master's and honorary degree (ARAM) from the Royal Academy of Music. Her recordings have garnered five star reviews from BBC Music Magazine and Gramophone and this year saw the release by Divine Art of her recordings of the complete 35 Beethoven Piano Sonatas, which have received glowing reviews: "The strengths of Honma's interpretations of the earlier works persist to the end, whether in the lyrical warmth of Op 90's finale or the stratospheric heights of the final three." (International Piano)



Jung-Eun Kim

Jung-Eun Kim has been praised for her musical sensitivity and technical abilities that both excite and move her audiences. She has performed extensively throughout North America and abroad as a soloist, chamber musician and collaborative artist. A native of South Korea, Jung-Eun made her solo debut with the Changwon Philharmonic Orchestra at age 11 performing Tchaikovsky Concerto No. 1. Since she moved to the States, she has been featured on numerous national radio engagements including WUSF National Public Radio, From the Top with composer Alistair Coleman and Hawaii Public Radio with violinist Patrick Galvin. Equally captivating as a chamber musician, Jung-Eun was co-founder and pianist of the Larc Trio, a piano trio that formed in the Chamber Music Program at San Francisco Conservatory of Music. During the trio's tenure, they received an InterMusic SF grant, which allowed them to commission a brand-new work titled "Ominous Machine" by JUNO Award-winning composer Vivian Fung. The trio reunited and gave its world premiere in November 2023. Jung-Eun also has collaborated with renowned artists such as Tessa Lark, David McCarroll, Ian Swensen, Matthew Zalkind, Brian Manker, Jean-Michel Fonteneau and Norman Fischer. As an Osher Foundation Scholar, Jung-Eun completed her Artist Diploma in piano performance at the San Francisco Conservatory of Music, where she also received double Master's degrees in solo piano and chamber music with Yoshikazu Nagai and Jon Nakamatsu.



Elizabeth Dorman

Praised by Joshua Kosman of the San Francisco Chronicle for her "elegance and verve," pianist Elizabeth Dorman enjoys performing music both new and old as a soloist and chamber musician. A finalist of the 2018 Leipzig International Bach Competition, Elizabeth has been widely recognized as a leading performer for her inquisitive interpretations of Bach's music on the modern piano. Elizabeth has appeared as soloist with orchestras including the Louisville Orchestra, the Leipzig Mendelssohn Chamber Orchestra, the Santa Rosa Symphony, the California Symphony, the Vallejo Symphony, the San Francisco Symphony Youth Orchestra, the Folsom Lake Symphony, the Stanford Summer Symphony, Symphony Parnassus, as a soloist for interdisciplinary projects at New World Symphony, and as a keyboardist at the San Francisco Symphony. She can be heard on Delos records as a concerto soloist with Santa Rosa Symphony's new album celebrating the music of Ellen Taaffe Zwilich, and has also recorded for Navona. She has been presented as a soloist and chamber musician at venues including the Kennedy Center, Davies Symphony Hall, Herbst Theater, Merkin Hall, Carnegie's Weill Hall, Leipzig's Hochschule für Musik, and her live solo performances have been nationally broadcast on NPR and public radio. Elizabeth is Artistic Director of the San Francisco Chamber Players and also serves as Assistant Artistic Director for Archipelago Collective, a chamber music festival in the San Juan Islands. She has appeared at other festivals including Tanglewood, Britt, Sarasota, Aspen, Toronto Summer Music, Icicle Creek, and the Banff Centre. Working with the Bridge Arts Ensemble, Stony Brook University, and as a board member of the Ross McKee Foundation, Elizabeth has produced concerts, lectures, and workshops for music students and was honored with the Father Merlet Award from Pro Musicis for her work training high school music students in community engagement. Elizabeth was awarded a Doctor of Musical Arts from Stony Brook University in 2019 where she studied with Gilbert Kalish and lives in the San Francisco Bay Area. She is currently on faculty at the San Francisco Conservatory of Music Pre-College.



John Harbison

Composer John Harbison's concert music catalog of almost 300 works is anchored by three operas, seven symphonies, twelve concerti, a ballet, six string quartets, numerous song cycles and chamber works, and a large body of sacred music that includes cantatas, motets, and the orchestral-choral works *Four Psalms*, *Requiem*, and *Abraham*. He has also penned a substantial body of jazz compositions and arrangements, and cadenzas for major violin and piano concertos. Harbison has received commissions from most of America's premiere musical institutions, including the Metropolitan Opera, Chicago Symphony, Boston Symphony, New York Philharmonic, and the Chamber Music Society of Lincoln Center. As one of America's most

distinguished artistic figures, he is recipient of numerous awards and honors, among them a MacArthur Fellowship and a Pulitzer Prize. Harbison has been composer-in-residence with the Pittsburgh Symphony, Los Angeles Philharmonic, American Academy in Rome, and numerous festivals. He received degrees from Harvard and Princeton before joining the Massachusetts Institute of Technology, where he is currently Institute Professor, the highest honor accorded resident faculty. For many summers since 1984 he taught composition at Tanglewood, serving as head of its composition program from 2005 to 2015, often directing its Festival of Contemporary Music. With Rose Mary Harbison, the inspiration for many of his violin works (*Violin Concerto*, *Four Songs of Solitude*, *Crane Sightings*, *Violin Sonata No. 2*), he has been co-Artistic Director of the annual Token Creek Chamber Music Festival since its founding in 1989. He continues as principal guest conductor at Emmanuel Music (where for three years he served as Acting Artistic Director), and he is a past music director of Cantata Singers. An accomplished jazz pianist, Harbison founded MIT's Vocal Jazz Ensemble in 2010, for which he served as coach and arranger, and he is pianist with the faculty jazz group *Strength in Numbers (SIN)*. Mr. Harbison has been President of the Copland Fund and a trustee of the American Academy in Rome. He is a member of the American Academy of Arts and Letters and is a Trustee of the Bogliasco Foundation. His music is published exclusively by Associated Music Publishers. A complete works list can be found at WiseMusicClassical.com.

Why include Commissioned Works?

Music continues to evolve and progress by absorbing the history, culture, and sensibilities of the world around the composers and performers. Music exists, in part, to express the experiences of the present moment.

For these reasons, the Klein Competition requires applicants to perform 20th/21st century works, to demonstrate facility in performing music of the present. In addition, we commission excellent composers to create new works to challenge the imagination and technique of our performers at the Competition and make this new piece their own expressive vehicle. Hearing how each individual interprets this new music enables the listeners to learn a great deal about the contestant's abilities and expressive inclinations.

Solos for Strings (2021 / 2025)

Solo for Violin

Solo for Viola

Solo for Violoncello

Solo for Contrabass

"I was pleased to be invited by the Klein Competition to write unaccompanied works for young string players—present, past, and future. It has been my goal to offer music that is both challenging and engaging for each of the four instruments.

Solo string music offers a kind of agency to the performer, so familiar to keyboard players but a rare and special privilege to other instrumentalists. Ideally each performance is responsive to the room-player-listener dynamic of the moment; ideally each performance resembles a launch without a test of the water. The pieces offer a range of interpretive choices, and I encourage the players to freely vary the pacing in each performance, entering the sphere of authorship so central to the solo string tradition.

Offering a freedom of statement and a variety of technical demands, the pieces embody my respect and admiration for the Klein Competition's high standards, its visionary role in encouraging young chamber music players. Having witnessed at first hand iterations of the Klein Competition, I retain a confidence in its steady flow of adventurous and insightful players, expanding the reach of concert music. My solos attest to a belief in today's string players solving the technical and rhetorical challenges we continue to conceive with them. (It also reflects many occasions at home listening to the violinist Rose Mary Harbison finding a natural home in the *Violin Concerto* of Arnold Schoenberg!)

The double dates given for each piece reflect that I eagerly wrote the solos immediately upon receiving the commission, then revisited them two years later, revising and expanding each one as the due date drew near."

- John Harbison

"Solo for Violin is a soliloquy of about three-and-a-half minutes of seemingly improvised music. The type of "development" displayed in the piece seeks to represent what the player might play if he or she expands, on the spot, upon early moments of the piece that seem most influential in what transpires. The piece proposes to invent additional long phrases, similar to the opening phrase. Since that phrase is very long, twenty measures, this development is not motivic, it is more like a recasting and reconsideration of that first gambit, another similar yarn-spinning kind of music, a retelling."

"Perhaps because it is the instrument I most often play in public, perhaps because it is the only instrument with which I had 'formal training' and orchestral experience, Solo for Viola is expansive: three movements (slow – fast – slow), performable separately or as a concert Suite. As a young viola student, I noticed the relative sparseness of both study and concert pieces for my instrument, and I resolved to add to that literature. I also was privileged to hear (from players far beyond my own level) performances that confirmed my belief that the viola can be as convincing a protagonist as any of our other concert instruments."

"Always in writing for cello I remember my sister Helen (Harbison) Abrahamian, witnessed so often in practice and performance (often in our family string trio with Rose Mary Harbison). Helen was a longtime member of the DaCapo Chamber Players, and she developed a distinctive lyric, fluent style of playing which prevailed even in the phenomenally complex new pieces tackled by her "home" ensemble. As a cliff-hanging player myself, I admired, at both distance and close range, Helen's deep composure, a seraphic calm that infused even the most hysterical lick demanded by the many wild new pieces she introduced."

"The string bass has had few solo pieces written for it: nevertheless, it is an eloquent voice, one that rewards the composer's imagination. Writing the piece, I thought about the player's deliberate, patient poise, the result of long negotiation with the bulk, dignity, and eventual persuasiveness of the contrabass as protagonist."

For over 40 years, we have nurtured exceptional young string musicians from around the world by fostering the development of their performance and professional skills and providing them with performance opportunities and monetary support.

California Music Center (CMC), the sponsoring organization of the Klein, was founded in 1974 by Irving M. Klein, a virtuoso chamber musician and master cello teacher, as the home for a summer music institute and chamber music series for young artists. Following Mr. Klein's passing in 1985, CMC inaugurated the Irving M. Klein International String Competition (The Klein) in the summer of 1986 in his memory.

The Klein has enjoyed international acclaim as one of the most prestigious classical music competitions. It is recognized for the high caliber of the contestants, its unique, nurturing environment, and its commitment to commissioning new works.

Now in its 40th year, the Klein has helped to develop the careers of hundreds of players who have gone on to become renowned soloists, chamber musicians, teachers, and members of the world's finest orchestras. They include notable soloists Jennifer Koh (1993), Vadim Gluzman (1993), Tessa Lark (2008), Francesca dePasquale (2010), Nikki Chooi (2009); principals and members of U.S. orchestras (Cleveland, Philadelphia, Boston, Buffalo, Chicago, New York, Los Angeles, Seattle); and members of the San Francisco Symphony: Wyatt Underhill (2013), David Kim (2004), Melissa Kleinbart (1999), Charles Chandler (1986), Davis You (2018; 2020), and Jeremy Tai (2017). Competition prizewinners perform with our presenting partners, Santa Cruz Symphony, Gualala Arts, Peninsula Symphony, San Francisco Chamber Orchestra, San Jose Chamber Orchestra, and Music in the Vineyards. Laureates also perform at intimate concerts in Northern California.

We are proud to support these exceptional players early in their careers through the gateway of the Klein, sustaining a long and warm relationship. Laureates return as mentors, clinicians, jury panelists and board directors, coming full circle in service of the next generation of classical string players.

Shengyu Meng, cello

Semifinal Round

Antonín Dvořák (1841-1904)	Cello Concerto in B minor, Op. 104 <i>I. Allegro</i>
Johann Sebastian Bach (1685-1750)	Cello Suite No. 3 in C Major, BWV 1009 <i>I. Prélude</i> <i>II. Allemande</i>
John Harbison (1938-)	Solos for Strings <i>Solo for Violoncello</i>

Final Round

Antonín Dvořák (1841-1904)	Cello Concerto in B minor, Op. 104 <i>II. Adagio ma non troppo</i> <i>III. Finale: Allegro moderato</i>
Dmitri Shostakovich (1906-1975)	Cello Sonata in D minor, Op. 40 <i>I. Moderato</i> <i>II. Moderato con moto</i>

Yunji Jang, viola

Semifinal Round

Johann Sebastian Bach (1685-1750)	Cello Suite No. 6 in D Major, BWV 1012 <i>I. Prelude</i>
Béla Bartók (1881-1945)	Viola Concerto Sz. 120, BB 128 <i>I. Moderato</i>
John Harbison (1938-)	Solos for Strings <i>Solo for Viola</i>

Final Round

Henri Vieuxtemps (1820-1881)	Viola Sonata in B-flat Major, Op. 36 <i>I. Maestoso - Allegro</i> <i>II. Barcarolla: Andante con moto</i>
Béla Bartók (1881-1945)	Viola Concerto Sz. 120, BB 128 <i>II. Adagio Religioso</i> <i>III. Allegro Vivace</i>
Johann Sebastian Bach (1685-1750)	Cello Suite No. 6 in D Major, BWV 1012 <i>VI. Gigue</i>

Eiline Tai, cello

Semifinal Round

Dmitri Shostakovich (1906-1975)	Cello Concerto No. 1, in E-flat major, Op. 107 <i>I. Allegretto</i> <i>II. Moderato</i>
John Harbison (1938-)	Solos for Strings <i>Solo for Violoncello</i>
Johann Sebastian Bach (1685-1750)	Cello Suite No. 6 in D Major, BWV 1012 <i>I. Prelude</i>

Final Round

Ludwig van Beethoven (1770-1827)	Cello Sonata No. 5 in D major, Op. 102, No. 2 <i>I. Allegro con brio</i> <i>II. Adagio con molto sentiment d'affetto - Attacca</i> <i>II. Allegro - Allegro fugato</i>
Dmitri Shostakovich (1906-1975)	Cello Concerto No. 1, in E-flat major, Op. 107 <i>III. Cadenza</i> <i>IV. Allegro con moto</i>

Julia Xiaozhuo Wang, violin

Semifinal Round

Johann Sebastian Bach (1685-1750)	Violin Sonata No. 2 in A Minor, BWV 1003 <i>I. Grave</i>
John Harbison (1938-)	Solos for Strings <i>Solo for Violin</i>
Jean Sibelius (1865-1957)	Violin Concerto in D Minor, Op. 47 <i>I. Allegro moderato</i>

Final Round

Claude Debussy (1862-1918)	Violin Sonata in G Minor, L. 140 <i>I. Allegro vivo</i> <i>II. Intermède. Fantastique et léger</i> <i>III. Finale. Très animé</i>
John Harbison (1938-)	Solos for Strings <i>Solo for Violin</i>
Jean Sibelius (1865-1957)	Violin Concerto in D Minor, Op. 47 <i>II. Adagio di molto</i> <i>III. Allegro, ma non tanto</i>

Miles Reed, cello

Semifinal Round

Henri Dutilleux (1916-2013)	Cello Concerto "Tout un Monde Lointain..." <i>I. Enigme</i> <i>II. Regard</i>
Johann Sebastian Bach (1685-1750)	Cello Suite No. 2 in D Minor, BWV 1008 <i>I. Prelude</i>
John Harbison (1938-)	Solos for Strings <i>Solo for Violoncello</i>

Final Round

Henri Dutilleux (1916-2013)	Cello Concerto "Tout un Monde Lointain..." <i>III. Houles</i> <i>IV. Miroirs</i> <i>V. Hymne</i>
Johann Sebastian Bach (1685-1750)	Cello Suite No. 2 in D Minor, BWV 1008 <i>II. Allemande</i>
John Harbison (1938-)	Solos for Strings <i>Solo for Violoncello</i>
Johannes Brahms (1833-1897)	Cello Sonata No. 2 in F Major, Op. 99 <i>I. Allegro vivace</i>

Elizabeth Poppy Song, violin

Semifinal Round

Johann Sebastian Bach (1685-1750)	Violin Sonata No. 2 in A Minor, BWV 1003 <i>II. Fuga</i>
John Harbison (1938-)	Solos for Strings <i>Solo for Violin</i>
Pyotr Ilyich Tchaikovsky (1840-1893)	Violin Concerto in D Major, Op. 35 <i>I. Allegro Moderato</i>

Final Round

Johann Sebastian Bach (1685-1750)	Violin Sonata No. 2 in A Minor, BWV 1003 <i>I. Grave</i>
Ludwig van Beethoven (1770-1827)	Violin Sonata No. 7 in C Minor, Op. 30 No. 2 <i>I. Allegro Con Brio</i>
Pyotr Ilyich Tchaikovsky (1840-1893)	Violin Concerto in D Major, Op. 35 <i>II. Canzonetta</i> <i>III. Allegro Vivacissimo</i>

Noam Ginsparg, cello

Semifinal Round

Johann Sebastian Bach (1685-1750)	Cello Suite No. 4 in E-flat Major, BWV 1010 <i>I. Prelude</i> <i>V. Bourrees 1 & 2</i>
John Harbison (1938-)	Solos for Strings <i>Solo for Violoncello</i>
Sergei Prokofiev (1891-1953)	Sinfonia Concertante in E Minor, Op. 125 <i>III. Andante con moto</i>

Final Round

Johann Sebastian Bach (1685-1750)	Cello Suite No. 4 in E-flat Major, BWV 1010 <i>IV. Sarabande</i>
Alfred Schnittke (1934-1998)	Sonata for Cello and Piano No. 1 <i>I. Largo</i> <i>II. Presto</i>
Sergei Prokofiev (1891-1953)	Sinfonia Concertante in E Minor, Op. 125 <i>II. Allegro Giusto</i>

Julia Schilz, violin

Semifinal Round

Dmitri Shostakovich (1906-1975)	Violin Concerto No. 1 in A Minor, Op. 77 <i>III. Passacaglia: Andante-Cadenza (attacca)</i> <i>IV. Burlesca: Allegro con brio-Presto</i>
Johann Sebastian Bach (1685-1750)	Violin Sonata No. 2 in A Minor, BWV 1003 <i>I. Grave</i>
John Harbison (1938-)	Solos for Strings <i>Solo for Violin</i>

Final Round

Dmitri Shostakovich (1906-1975)	Violin Concerto No. 1 in A Minor, Op. 77 <i>I. Nocturne: Moderato</i> <i>II. Scherzo: Allegro</i>
Richard Strauss (1864-1949)	Violin Sonata in E-flat Major, Op. 18 <i>I. Allegro, ma non troppo</i>

Joshua Kováč, cello

Semifinal Round

Johann Sebastian Bach
(1685-1750)
Sergei Prokofiev
(1891-1953)
John Harbison
(1938-)

Suite No. 5 in C minor, BWV 1011
I. Prelude
Sinfonia Concertante in E Minor, Op. 125
I. Andante
Solos for Strings
Solo for Violoncello

Final Round

Claude Debussy
(1862-1918)

Sergei Prokofiev
(1891-1953)
Johann Sebastian Bach
(1685-1750)

Sonata for Cello and Piano in D minor, L. 135
I. Prologue: Lent
II. Sérénade: Modérément Animé
III. Final: Animé, léger et nerveux
Sinfonia Concertante in E Minor, Op. 125
II. Allegro Giusto
Suite No. 5 in C minor, BWV 1011
IV. Sarabande

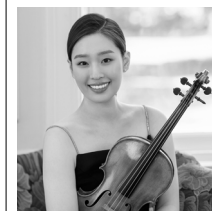
Shengyu Meng

Shengyu Meng is a Shanghai-born cellist and educator, recognized for her performances with the Colburn Orchestra, Burbank Philharmonic, Topanga Symphony, and Württembergische Philharmonie Reutlingen. A top prizewinner in competitions such as the Burbank Philharmonic Young Artist Competition and the Music Academy of the West Duo Competition, Shengyu also participated in the prestigious Walter W. Naumburg Competition. A passionate advocate for diverse musical expressions, Shengyu is involved in the Recovered Voices Project, performing works by composers lost to the Nazi regime. She also transcribes and performs traditional Chinese folk music, preserving these nearly forgotten melodies. Shengyu's community engagement includes teaching young children from low-income families and performing for residents at retirement homes and elementary schools. She gained national recognition when she performed on NPR's From The Top and was honored with the Jack Kent Cooke Young Artist Award. Currently studying at the Colburn Conservatory of Music, Shengyu has collaborated with renowned musicians like Ray Chen, Jennifer Koh, and Chao-Liang Lin. She has also performed at summer festivals including the Music Academy of the West and Aspen Music Festival. Shengyu plays a modern cello by Mario Miralles, generously loaned by the Colburn School.



Yunji Jang

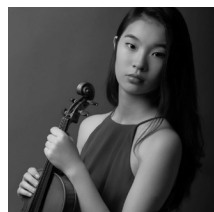
Yunji Jang, based in South Korea, was a prizewinner at the 28th Johannes Brahms International Competition. In 2024, she graduated from Seoul National University as the Valedictorian in the string department, performing at the 87th Chosunilbo Debut Concert hosted by a representative broadcasting company of Korea. At age 11, she made her debut with Cheongju and Chungbuk Philharmonic Orchestras. Subsequently, she has won the first prizes at 'The Music Association of Korea Competition', 'The Segye Times Competition', and 'The Strad Competition', 'Korean Chamber Orchestra Competition'. In addition, she was selected from Kumho Cultural Foundation and had a solo recital '2022 Kumho Young Artist Concert'. Furthermore, since 2017, she has had extensive experience in chamber music, particularly focusing on String Quartet. These have included a performance at Spirit of SNU Strings X (Seoul Arts Center) in 2022, an invitation to 'Samsung' as String Sextet in 2018, and the first prize at String Quartet Competition of Seoul Arts High School in 2019. To expand musical perspectives, she participated in diverse masterclasses with Toby Appel, Diyang Mei, Yura Lee, Choong-jin Chang, Sheila Browne, Sejeun Kim, Marvin Moon, and Paul Neubauer. Currently, she studies with Hsin-Yun Huang and Misha Amory at the Curtis Institute of Music.





Eilene Tai

Eilene, 17, made her solo debut at the age of 10 with the Southern California Philharmonic after winning the Young Artist Competition. Since then, she has performed with numerous symphonies, including the SoCal Philharmonic, Metropolitan Symphony Orchestra, and Southwest Chamber Orchestra Pforzheim, among others. Recognized for her outstanding artistry, Eilene was named the 2025 YoungArts Award Winner with Distinction, the highest honor from the National Foundation. She recently won 2nd Prize in the 2025 Johansen International Competition, as well as the award for Best Performance of Commissioned Work. She has also been the winner in competitions such as Burbank Philharmonic Hennings-Fischer Award, Virtuoso & Belcanto International Concerto Competition, Gustav Mahler Prize Cello Competition, and Walgreens National Concerto Competition. Currently, Eilene is a Kohl Scholar studying under Clive Greensmith at the Colburn School. She has also received scholarships from renowned institutions, including the International Academy of Music in Liechtenstein, Gstaad Academy, and Morningside Music Bridge.



Julia Xiaozhuo Wang

Born in China in 2007, 17-year-old Julia-Xiaozhuo Wang has already gained international recognition as a violinist. She became the youngest major prizewinner at the 2nd Stuttgart International Violin Competition and recently received 2nd prize at the Cooper International Violin Competition. Her accolades also include 1st prize at the Grumiaux Competition, the top award at the Zhuhai Mozart Competition, 3rd prize at the Wieniawski-Lipinski Competition, and recognition from the Classical Strings and Szymanowski & Ernst Competitions. She has performed as a soloist with the Stuttgart Philharmonic, Armenian State Symphony, Salzburg Chamber Soloists, ProMusica Orchestra, and the Orchestra dell'Accademia d'Arte Arrigoni. Her collaborators include Ariel Zuckermann, Sergey Smbatyan, Paul Rivinius, and the Lotus Quartet. Festival appearances include the Armenian International Music Festival, ISA Festival, Austria's "Licht ins Dunkel" TV program, Holzhauser Musiktage in Germany, and festivals in Cervo, Chieti, and Spain's Keshet Eilon. She began playing the violin at the age of 3 and moved to Vienna at 12 to pursue her studies, receiving artistic guidance from Johannes Meissl, Dora Schwarzberg, and Boris Kuschner.

Miles Reed

A first prize winner of the Tennessee Cello Workshop Young Professional Cello Competition, Oberlin Bach Competition, and the Cleveland Cello Society Scholarship Competition, Miles Reed is a cellist of remarkable creativity and passion. Particularly invested in representing living composers, Miles has premiered new works in various ensembles including the Oberlin Orchestra, Oberlin Contemporary Music Ensemble, Reed Trio, and many others. In the fall of 2024, he premiered Katya Mueller's Cello Concerto with the Oberlin Sinfonietta. Other highlights in Miles' performance career include the American premier of two works by Alex Paxton at the Bang on a Can Long Play Festival in Brooklyn and his performance as soloist in Shulamit Ran's Lyre of Orpheus with the Oberlin Sinfonietta. Miles has accepted a three-year fellowship with the Aspen Contemporary Ensemble in Aspen, Colorado under the direction of Tim Weiss. He has participated in masterclasses with Steven Isserlis, Joel Krosnick, Astrid Schween, Gwen Krosnick, Bruce Coppock, and many other legendary pedagogues of our time. Miles is currently pursuing a double degree in Cello Performance and Economics at Oberlin College and Conservatory of Music with an Oberlin Conservatory Dean's Scholarship. He studies cello with Dmitry Kouzov.



Elizabeth Poppy Song

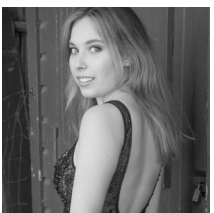
Elizabeth "Poppy" Song of Haworth, New Jersey studies with Dr. Masao Kawasaki at the Juilliard Pre-College. Previously, she studied with Dr. Hao Lee. Poppy recently received third prize at the 2025 Johansen International Competition and was named a 2025 National YoungArts Winner with Distinction. She made her orchestral debut in 2023 at the age of 13 with the celebrated Michael Repper and the Mid-Atlantic Symphony Orchestra as the first prize winner of the 2023 Elizabeth Loker Concerto Competition. Additionally, Poppy is the first prize winner of the Suburban Music Study Club Scholarship Competition (2025); the Riverside Symphonia Caprio Young Artists Competition (2024); the NJ Capital Philharmonic Youth Concerto Competition (2024); the NJ Intergenerational Orchestra Young Artist Competition (2024); the Juilliard Pre-College String Orchestra Concerto Competition (2023); and a third prizewinner of the 2023 Il Piccolo Violino Magico Competition. Poppy attended Morningside Music Bridge in 2023, and looks forward to attending again this year. In her spare time, she loves to make more music as a member of the New York Youth Symphony and the concertmaster of the Good Neighbor Ensemble, a community outreach group dedicated to performing in senior homes and hospitals.





Noam Ginsparg

Noam Ginsparg, 21, studies with Hans Jørgen Jensen at the Bienen School of Music, Northwestern University. While a high school student at the Hotchkiss School in Lakeville, Connecticut, Noam attended the Juilliard Pre-College Program and studied with Richard Aaron and Sieun Lin. Noam is an alumnus of the Perlman Music Program (2019-2022), the Meadowmount School of Music, and the Bowdoin International Music Festival. He is the 2017 winner of the Spectrum Symphony of New York Young Artist Concerto Competition and a second place winner of the Chappaqua Concerto Competition in 2018. He is a 2019 First Place Winner of the Soloists of New England competition, a 2019-20 Music Teachers National Association state level first place winner for string performance, a 2020 and 2022 YoungArts Winner for classical performance, and the 2025 winner of the American Opera Society of Chicago Award in honor of Mary Jane Peterson.

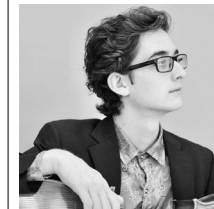


Julia Schilz

Julia Schilz began violin studies with Kimberly Meier-Sims and Stephen Sims at The Cleveland Institute of Music. She recently received her undergraduate degree from The Juilliard School, studying with Catherine Cho and Donald Weilerstein. She is passionate about the symphonic repertoire, as evidenced by her engagement in a breadth of orchestral experiences. She most recently served as Concertmaster for the 2025 Kyoto Festival. This past spring, Julia appeared with the Mahler Chamber Orchestra and Mitsuko Uchida on their USA tour. Julia spent the 2022-2023 year under full-time contract with the Houston Symphony. She frequently serves as concertmaster of the Juilliard Orchestra, and has appeared with the ensemble at Carnegie Hall, David Geffen Hall, and Alice Tully Hall. She enjoys mentoring middle and high school students as a Teaching Assistant for the Juilliard Pre-College Symphony. Julia is also an avid chamber musician. Her quartet at Juilliard recently performed Meredith Monk's Stringsongs in Carnegie's Zankel Hall. She participated in Cleveland Institute of Music pre-college chamber performances for ten years under the tutelage of Peter Salaff and the Cavani Quartet. She attended Yellow Barn last summer, and previously spent summers at the Perlman Music Program, Taos, Heifetz, and Kneisel Hall chamber music festivals.

Joshua Kováč

Seventeen-year-old Joshua Kováč first began cello lessons at the age of four as a student of Jean Dexter and currently studies under the tutelage of renowned cellist, professor Daniel Veis. Joshua is a top prizewinner at numerous national and international competitions, including the Johansen International String Competition, the Gustav Mahler International Cello Competition, YoungArts, the Stulberg International String Competition, the International Young Artist Concerto Competition, the Nashville Symphony Curb Concerto Competition, and MTNA. He has performed as a soloist with the Nashville Symphony, the Western Michigan University Orchestra, the Symphony of the Mountains, the Oak Ridge Symphony Orchestra, and the ETSU Orchestra. In July 2024, Joshua was invited to present a solo recital with pianist Angie Zhang at the Ravinia Festival in Chicago. He has taken part in various music festivals, including the Kronberg Cello Masterclasses, the ENCORE Chamber Music Institute, the Meadowmount School of Music, Music@Menlo, and Chamber Music Northwest's Young Artist Institute. Joshua has worked in lessons and masterclasses with distinguished artists such as Frans Helmerson, Hans Jørgen Jensen, Clive Greensmith, Johannes Moser, Zlatomir Fung, Brannon Cho, Nicholas Canellakis, Max Geissler, Sean Hawthorne, Thomas Landschoot, Gilbert Kalish, Dmitri Atapine, Matt Haimovitz, Steven Doane, and Keith Robinson.





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Santa Cruz Symphony
santacruzsymphony.org

TBD 2026
2025 First Prize Winner
San Francisco Chamber Orchestra
thesfco.org

January 11, 2026
TBD Laureate
Maybeck Studio
maybeckstudio.org

February 2026
Pearl de la Motte, viola - 1st prize 2024
Gualala Chamber Series
gualalaarts.org

May 16 & 17, 2026
Pearl de la Motte, viola - 1st prize 2024
Peninsula Symphony
peninsulasymphony.org

May 2026
2025 Second Prize Winner
San Jose Chamber Orchestra
sjco.org

June 6-7, 2026
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2024

1 Pearl de la Motte, viola
2 Amelia Zitoun, cello
3 Francis Tsai, violin
4 Yeji Lim, violin
4 Hannah Jeong, cello

2023

1 Emad Zolfaghari, viola
2 Audrey Goodner, violin
3 Ray Ushikubo, violin
4 Blaire Kim, violin
4 Vincent Garcia-Hettinger, cello

2022

1 Gaeun Kim, cello
2 Jaewon Wee, violin
3 Andromeda Kepecs, violin
4 Hayoung Choi, violin
4 Jacques Forestier, violin

2021

1 Yuchen Lu, viola
2 Grace Huh, violin
3 William Tan, cello
4 Ria Honda, violin
4 Serin Park, violin

2020

1 Gabrielle Després, violin
2 Jiaxun Yao, cello
3 Masha Lakisova, violin
4 Dongyoung Shim, violin
4 Caroline Durham, violin

2019

1 James Baik, cello
2 Dakota Cotugno, cello
3 Julia Mirzoev, violin
4 Gabriel Polinsky, bass
5 James Hettinga, cello

2018

1 Alex Zhou, violin
2 Julian Rhee, violin
3 Isabelle Ai Durrenberger, violin
4 Sophia Su, violin
4 Jean Kim, cello

2017

1 Jeremy Tai, cello
2 Zhanbo Zheng, viola
3 Kyumin Park, violin
4 Peter Eom, cello
4 Karisa Chiu, violin

2016

1 William Langlie-Miletich, bass
2 Coleman Itzkoff, cello
3 Alina Kobialka, violin
4 Evin Blomberg, violin
5 Sarah Hall, violin

2015

1 Oliver Herbert, cello
2 Isabella Perron, violin
3 Emily Shehi, violin
4 Erika Gray, viola
4 Ariel Horowitz, violin

2014

1 Zlatomir Fung, cello
2 Charles Seo, cello
3 Angela Wee, violin
4 Luke Hsu, violin
4 Kyumin Park, violin

2013

1 Youjin Lee, violin
2 Wyatt Underhill, violin
3 Dana Kelley, viola
4 Brannon Cho, cello
4 Kevin Lin, violin

2012

1 Austin Huntington, cello
2 Emma Steele, violin
3 Alexandra Switala, violin
4 Jean Kim, cello
4 Natalie Lin, violin

2011

1 Mayumi Kanagawa, violin
2 Matthew Allen, cello
3 Ji-Won Song, violin
4 Daniel Cho, violin
4 Mindy Park, cello

2010

1 Francesca dePasquale, violin
2 Angelo Xiang Yu, violin
3 Taeguk Mun, cello
4 Fabiola Kim, violin
4 Philip Kramp, viola

2009

1 Nikki Chooi, violin
2 So Jin Kim, violin
3 Meta Weiss, cello
4 Cecelia Sang-Kyung Lee, cello
4 Sujin Lee, cello

2008

1 Tessa Lark, violin
2 Robin Scott, violin
3 Ying Xue, violin
4 Emily Deans, viola
4 Char Prescott, cello

2007

1 Jing Wang, violin
2 David McCarroll, violin
3 Madeleine Kabat, cello
4 Lydia Hong, violin
4 Alice Yoo, cello

2006

1 David Requiro, cello
2 Yu Jin, violin
3 Celeste Golden, violin
4 Song-le Do, cello
5 Natalia Szadkowski, violin

2005

1 Mihai Marica, cello
2 Tee-Khoon Tang, violin
3 Ilana Setapen, violin
4 Kathryn Eberle, violin
5 Rachel Harding, violin

2004

1 Jung-Min Amy Lee, violin
2 David Kim, viola
3 D. Joshua Roman, cello
3 Yves Dharamraj, cello
5 Clara Lyon, violin

2003

1 Eric Nowlin, viola
2 Tao Ni, cello
3 D. Joshua Roman, cello
4 Katie Hyun, violin
5 Ayane Kozasa, violin

2002

1 Min-Ji Kim, cello
2 Teng Li, viola
3 Caroline Campbell, violin
4 Kathryn Eberle, violin
5 Adam Barnett-Hart, violin

2001

1 Howard Zhang, violin
2 Teng Li, viola
3 Eunice Keem, violin
4 Yvonne Lam, violin
5 Adam Barnett-Hart, violin

2000

1 Angela Fuller, violin
2 Yoon-Jung Cho, violin
3 Jun Jensen, cello
4 Yang Xu, violin
5 Hannah Jin, violin

1999

1 Frank Huang, violin
2 Madeline Adkins, violin
3 Lucia Micarelli, violin
4 Cecelia Sang-Kyung Lee, cello
5 Jon Keigwin, bass

1998

1 Denise Djokic, cello
2 Patrick Jee, cello
3 Christina Castelli, violin
4 Yon Joo Lee, violin
5 Hee-Guen Song, violin

1997

1 Kirsten Johnson, viola
2 Amy Schwartz, violin
3 Vivek Kamath, viola
4 Amir Eldan, cello
5 Boris Tonkov, viola

1996

1 Lisa Kim, violin
2 Lukasz Szyrner, cello
3 Alberto Parrini, cello
4 Jenny Oaks, violin
5 Margo Tatgenhorst, cello

1995

1 Cathy Basrak, viola
2 Pavel Spordl, violin
3 Ani Aznavoorian, cello
4 Kirsten Johnson, viola
5 Esther Noh, violin

1994

1 François Salque, cello
2 Nurit Pacht, violin
3 Serge Oskotsky, cello
3 Ayako Yoshida, violin

1993

1 Jennifer Koh, violin
2 Vadim Gluzman, violin
3 Julia Tom, cello
4 Lara St. John, violin
5 Joanna Kurkiewicz, violin

1992

1 Mark Kosower, cello
2 Qi-Xin Pu, violin
3 Lisa Lee, violin
4 Owen Lee, bass
5 Annie Chang, viola

1991

1 Jennifer Frautschi, violin
2 Alexis Gerlach, cello
3 Brent Samuel, cello
4 Carol Ou, cello
5 David Park, violin

1990

1 Robert deMaine, cello
2 Jian-Wen Tong, cello
3 Joan Kwuon, violin
4 Misha Keylin, violin

1989

1 Alyssa Park, violin
2 Wendy Warner, cello
3 Alban Gerhardt, cello
4 Cornelius Chiu, violin

1988

1 Sang Mee Lee, violin
2 Gianna Abondolo, cello
3 Richard Hirschl, cello
4 Eileen Moon, cello
4 Annie Chalex, violin

1987

1 Molly Mo-Lin Fung, violin
1 Gloria Justen, violin
3 Hai-Ye Ni, cello
4 Robin Sharp, violin

1986

1 Stephanie Arado, violin
2 Sandra Park, violin
3 Sara Parkins, violin
4 Charles Chandler, bass
4 Timothy Landauer, cello

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