



**CURTIS**  
INSTITUTE OF MUSIC

# **CURTIS SYMPHONY ORCHESTRA**

JANUARY 2023



2022  
2023  
SEASON  
MADE WITH LOVE

## CONTENTS

- 1 FROM THE PRESIDENT
- 2 ABOUT THE CURTIS INSTITUTE OF MUSIC
- 3 CURTIS SYMPHONY ORCHESTRA  
Alumnae Hall, Immaculata University  
January 28, 2023  
  
Verizon Hall, Kimmel Center  
January 29, 2023
- 11 STUDENTS
- 14 FACULTY
- 16 STAFF
- 18 VOLUNTEER BOARDS
- 19 DONORS

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**INTERIOR PHOTOGRAPHS**  
David DeBalko  
Charles Grove  
Jeff Reeder

# WELCOME

Dear Friends,

It is my pleasure to welcome you to our second Curtis Symphony Orchestra concert of the 2022–23 school year. These incredibly talented musicians are some of the most promising young artists from across the globe. But while their talent is unmistakable, what perhaps truly sets them apart is their unparalleled enthusiasm and excitement for playing music together, and we can't wait to share that joy with you this afternoon.

Today's concert is an excellent example of what makes the Curtis experience so special for our students and our audiences. This afternoon you will hear the world premiere of a spectacular viola concerto (*Of Time and Love*) by Bright Sheng, the energetic *Study for Orchestra* by trailblazing composer Julia Perry, and Tchaikovsky's powerful romantic classic Symphony No. 4. Under the baton of Emmy Award-winning, GRAMMY-nominated conductor Miguel Harth-Bedoya ('91), our young musicians have gained invaluable experience preparing and performing repertoire of such diverse styles.

By commissioning new music and highlighting that of long-neglected composers, this program demonstrates Curtis's commitment to the future of our art form. And we have so much more new work to share with you—we hope you will join us often for this exciting musical array.

Of course, all of these performances are made possible thanks to the generous support of friends like you. We are immensely grateful for the time and resources that you invest in our students and our school. Thank you for all you do for Curtis.

All my very best,



**Roberto Díaz ('84)**

PRESIDENT

*Nina von Maltzahn President's Chair*

*James and Betty Matarese Chair in Viola Studies*



# ABOUT CURTIS

The **Curtis Institute of Music** educates and trains exceptionally gifted young musicians to engage a local and global community through the highest level of artistry. For nearly a century Curtis has provided each member of its small student body with an unparalleled education alongside musical peers, distinguished by a “learn by doing” philosophy and personalized attention from a faculty that includes a high proportion of actively performing musicians.

With admissions based solely on artistic promise, no student is turned away due to financial need. Curtis makes an investment in the artistic potential of its students, providing them with

full-tuition scholarships and need-based grants for living expenses to ensure that each student can enter the profession without educational debt.

In a typical year, Curtis students hone their craft through more than 200 orchestra, opera, and solo and chamber music offerings and programs that bring arts access and education to the community. This real-world training allows these extraordinary young musicians to join the front rank of performers, composers, conductors, and musical leaders, making a profound impact on music onstage and in their communities.

To learn more, visit **Curtis.edu**.

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## ABOUT THE CURTIS SYMPHONY ORCHESTRA

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Acclaimed for its “otherworldly ensemble and professional level of sophistication” (*New York Times*), the **Curtis Symphony Orchestra** offers a dynamic showcase of tomorrow’s exceptional young talent. Each year the 100 extraordinary musicians of the orchestra work with internationally renowned conductors, including Osmo Vänskä, Vladimir Jurowski, Marin Alsop, Simon Rattle,

Robert Spano, and Yannick Nézet-Séguin, who also mentors the early-career conductors who hold Rita E. Hauser Conducting Fellowships. This professional training has enabled Curtis alumni to assume prominent positions in America’s leading orchestras, as well as esteemed orchestral, opera, and chamber ensembles around the world.

# Curtis Symphony Orchestra

PRESENTS

## PERRY, TCHAIKOVSKY, AND SHENG

Miguel Harth-Bedoya ('91), *conductor*

Micah Gleason, *Rita E. Hauser Conducting Fellow*

Roberto Díaz ('84), *viola*

**Saturday, January 28**

at 2 p.m.

Alumnae Hall, Immaculata University

**Sunday, January 29**

at 2 p.m.

Verizon Hall, Kimmel Center

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The concert runs approximately 1 hour and 40 minutes, including one intermission.

Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

Guest conductor appearances for each Curtis Symphony Orchestra performance are made possible by the Rita E. and Gustave M. Hauser Chair in Conducting Studies.

Photographic and recording equipment may not be used in Alumnae and Verizon halls.

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## PROGRAM

### **JULIA PERRY**

*Study for Orchestra*

Micah Gleason, *conductor*

### **BRIGHT SHENG**

*Of Time and Love*

Concerto for Viola and Orchestra

World Premiere

Roberto Díaz, *viola*

Miguel Harth-Bedoya, *conductor*

### **Intermission**

### **PYOTR ILYICH TCHAIKOVSKY**

Symphony No. 4 in F minor, Op. 36

Andante sostenuto — Moderato con anima —

Moderato assai, quasi Andante — Allegro vivo

Andantino in modo di canzona

Scherzo: Pizzicato ostinato — Allegro

Finale: Allegro con fuoco

Miguel Harth-Bedoya, *conductor*

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*Study for Orchestra* by Julia Perry, published by Peermusic Classical, is used by arrangement with Subito Music Corporation.

*Of Time and Love* by Bright Sheng was commissioned by the Curtis Institute of Music for the Curtis Symphony Orchestra and Roberto Díaz, with support from Bridget Baird, Brenda Baird Senturia, Robert B. Downing and the Downing Family Foundation in cooperation with the Apollo Orchestra, and Allen R. and Judy Brick Freedman. Co-commissioned with the Suzhou Symphony Orchestra of China. Published by G. Schirmer.

# PROGRAM NOTES

## *Study for Orchestra*

**Julia Perry** (1924-79)

Julia Perry's life was an American marvel and an American tragedy. That the Kentucky-born composer was one of the most significant classical musicians of her generation is obvious, not just from the handful of scores that are extant, but from the esteem with which her contemporaries regarded her—and this within an establishment that had, up to that time, barely acknowledged the contributions of Black composers, much less those by women. Her death by stroke at age 55 stands as a great loss for our nation's music: The neglect of her music, and of that by other Black Americans, remains a national stain that has only recently begun to be addressed.

Perry's father was a physician and her mother a schoolteacher: Both were gifted pianists and encouraged vigorous musical education among their five daughters. Julia, the fourth, was raised mostly in Akron, Ohio, where early on she proved herself a bit of wunderkind, especially as a singer, violinist, and composer. From 1943 to 1948 she attended Westminster Choir College, where she completed Bachelor's and Master's Degrees, completing the latter course with a secular cantata *Chicago*, on Carl Sandburg texts.

During the early 1950s, Perry lived in New York, took courses at the Juilliard School, and studied voice at the Curtis Institute of Music. A conductor friend introduced her to Luigi Dallapiccola, with whom she studied composition in 1951 at the Tanglewood Music Center and later in Italy. Among her many prizes were two Guggenheim Fellowships, which she used for study in Europe. After spending several years overseas, she returned to the United States to teach at Florida A&M University and Atlanta University.

Just as important as the serialist techniques that Perry absorbed from Dallapiccola were her studies, during the mid-

1950s, with Nadia Boulanger at the American Academy in Fontainebleau. (There she was awarded the Prix Fontainebleau for a Viola Sonata.) The style that emerged demonstrates a dramatically conceived melodic style, clarity of counterpoint and texture, and a harmonic language that deftly fuses diatonic and serial principles.

Perry's *Stabat Mater* appeared in 1951 and was performed widely, and her opera *The Cask of Amontillado* was presented at Columbia University in 1954. Other works including a *Requiem for Orchestra*, large-scale operas based on the Salem witchcraft trials and on Oscar Wilde's *The Selfish Giant*, concertos for violin and piano, *Homunculus C.F.* (for percussion, harp, and piano, inspired by Goethe's *Faust*), and *Three Spirituals for Orchestra*.

Perry suffered the first of two strokes in 1971. Gradually learning to write with her left hand, she composed prolifically for her few remaining years. In all, she produced 12 symphonies, three operas, and a wide range of vocal music including works inspired by spirituals. Sadly, only a handful of her works were published or recorded: A large portion of her output remains lost or inaccessible—a ripe area for enterprising musicologists.

*Study for Orchestra* from 1965 (also known as *Short Piece for Orchestra*) was originally performed and recorded by the New York Philharmonic and conductor William Steinberg. It is a vigorous miniature “symphonic poem,” with arching gestures, rich orchestral textures, and broad dramatic scope that all reveal a composer in full command.

—Paul Horsley

8 minutes ♦ 1 movement

Of Time and Love  
Concerto for Viola and Orchestra  
《不朽之爱》中提琴协奏曲

Bright Sheng (b. 1955)

盛宗亮

*Of Time and Love, completed in 2022, is orchestrated for 2 flutes (second doubles piccolo), two oboes (second doubles English horn), two clarinets in Bb (second doubles bass clarinet), two bassoons (second doubles contra bassoon), four French horns, two trumpets, two tenor trombones, one bass trombone, harp, timpani, three percussionists (playing slapsticks, a set of 4 wood blocks, small suspended cymbal, small triangle, guiro, large tam-tam, large bass drum, glockenspiel, vibraphone), and strings.*

A preview performance was given on October 30, 2022, by the Apollo Orchestra conducted by David Neely in Washington D.C.; world premiere performance was given on January 29, 2023, conducted by Miguel Harth-Bedoya, at Verizon Hall of Kimmel Center in Philadelphia. Roberto Díaz, to whom the work is dedicated, is the soloist for both performances.

I have always had a soft spot in my heart for the viola, particularly for its variety of characters, from the sweet, lyrical to the rough and dramatic. The work is also inspired by the fine musicianship of Roberto Díaz, an artist who is both a virtuosic and exceptionally musical. I was happy to have the opportunity to write a viola concerto—I made sure the instrument would express the range of traits and, the solo part would sing mostly throughout the composition.

The work was written during the thick of the pandemic, which reset everyone's complacency. When human life becomes fragile, only love is timeless.

—Bright Sheng

25 minutes ♦ 1 movement

Symphony No. 4 in F minor, Op. 36

Pyotr Il'yich Tchaikovsky (1840-93)

In December of 1876, Pyotr Il'yich Tchaikovsky stood at the vanguard of his generation's most gifted young composers and at the precipice of a permanent financial crisis. With the dawn of a new year approaching, the 36-year-old received a letter from Nadezhda Filaretovna von Meck, patron of the arts, affluent businesswoman, collector of musicians, and widow of a recently deceased wealthy railroad magnate. By the time a second letter arrived in February, an unorthodox new friendship and an emotional affair blossomed between the two, one that reversed his fortunes and funded his compositional endeavors over the next thirteen years with an odd caveat that they never meet. It was one of two fateful paths that would forever alter his life's destiny and, in turn, influence his Fourth Symphony, secretly dedicated to von Meck with the inscription "to my best friend."

In late spring of 1877, another letter arrived. Antonina Ivanovna Milyukova, a former seamstress and pupil of Tchaikovsky, declared her undying love for him, even threatening suicide unless they met in person. On June 1, he agreed to meet but made it implicitly clear they could never be together. In May, he had begun composing *Eugene Onegin* (alongside Symphony No. 4) and was so swept away by Onegin's rejection of Tatyana in the opera that he succumbed to a bout of guilt, repressed his homosexuality, and proposed to Antonina a week after he had initially rejected her. There was one stipulation—this hastily arranged marriage would never be consummated. Their disastrous physical union was a short-lived affair. In July, he fled in panic to Kyiv to stay at his sister's estate, then returned to Moscow in September to reconcile the situation before falling ill. After a nervous breakdown in St. Petersburg that almost destroyed his creative core, Tchaikovsky remained unconscious for two weeks and awoke to a life without his bride, whom he ultimately never divorced.

During this period of time, his explosive



Symphony No. 4 continued to evolve. This dark, powerful work masterfully depicts an epic battle between unbridled joy and fate, a sinister, inescapable force that threatens the fragile beauty of life itself. Over four intensely dramatic movements, the audience is drawn into Tchaikovsky's turbulent mind as he grapples with the torment of his inner demons and triumphs in a finale of musical fireworks, proclaiming that we should all "rejoice in the happiness of others."

Declamatory brass and winds dominate the central theme of Fate in the sprawling first movement, with the tonic of F minor articulated in the introduction. A sonata allegro-like A-B-A form arises, and the strings play an anxious, tipsy waltz before the honeyed sounds of the clarinet arrive to deliver the secondary motif. Each tranquil section is interrupted by the Fate motif's sharp, menacing stab. In the second movement, a gorgeous eighth-note oboe melody unfolds, giving way to a bittersweet tug-of-war between pleasure and pain in the strings and woodwinds.

The balletic third Scherzo movement features a woozy oboe solo, which Tchaikovsky described as "drunken peasants and a street song," offset by the sound of a military procession marching in the distance. The final movement, *Allegro con Fuoco*, immediately erupts in a volcanic fury from the full orchestra—the fortissimo bravura of the major key shifts to the minor, and the traditional Russian folk song, "The Little Birch Tree," dominates the second theme. Fate returns in the brass section to upend the ongoing celebration, but happiness prevails, even if, for Tchaikovsky, this vicarious bliss is all but fleeting.

—Ryan Lathan

45 minutes ♦ 4 movements



# BIOGRAPHIES

## Miguel Harth-Bedoya

Conductor

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Celebrating more than 30 years of professional conducting, Miguel Harth-Bedoya ('91) has recently concluded tenures as chief conductor of the Norwegian Radio Orchestra (seven seasons) and as music director of the Fort Worth Symphony Orchestra (20 seasons), where he now holds the title of music director laureate. With a deep commitment to passing his experience on to the next generation of musicians, he is currently the Mary Franks Thompson Director of Orchestral Studies at Baylor University, where in addition to conducting the orchestras, he teaches orchestral conducting at the undergraduate and graduate level. He has also established the Conducting Institute to teach the fundamentals of conducting to students ages high school and up, of all levels, through an intensive summer program, workshops, courses, and seminars. Previously he was the director of orchestral studies at the University of Nebraska, Omaha.

Mr. Harth-Bedoya conducts orchestras worldwide such as the Chicago Symphony, Boston Symphony, New York Philharmonic, Atlanta Symphony, Los Angeles Philharmonic, The Philadelphia Orchestra, Minnesota Orchestra, Helsinki Philharmonic, Munich Philharmonic, London Philharmonic, BBC Orchestra, Birmingham Orchestra, National Orchestra of Spain, New Zealand Symphony, Sydney Symphony, Melbourne Symphony, NHK Symphony, and Tokyo Metropolitan Symphony Orchestra, among others.

Mr. Harth-Bedoya has an impressive discography of more than 25 recordings, including critically acclaimed albums on Harmonia Mundi, Deutsche Grammophon, Decca, LAWO, Naxos, and MSR Classics. He is the artistic and managing director of Caminos del Inka, a non-profit organization dedicated to preserving the rich musical legacy of the Americas. Born and raised in Peru, Mr.

Harth-Bedoya received his Bachelor of Music degree from the Curtis Institute of Music and his Master of Music degree from the Juilliard School, both under the guidance of Otto-Werner Mueller.

## Micah Gleason

Conducting Fellow

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Micah Gleason, from Chapel Hill, N.C., entered the Curtis Institute of Music in 2022. As a conducting fellow, she works closely with Curtis mentor conductor Yannick Nézet-Séguin, music director of The Philadelphia Orchestra and the Metropolitan Opera. All students at Curtis receive merit-based, full-tuition scholarships, and Ms. Gleason is the Rita E. Hauser Conducting Fellow.

Ms. Gleason has been recognized for her diverse performance abilities as a conductor, vocal soloist, and chamber musician. Interdisciplinary collaboration and community building are at the core of her music-making. She is curious about the most effective ways to disrupt the stasis and comfort of the modern concert hall; to examine how the disciplines of music research, performance, and perception can grow more aware of each other, and how artists across disciplines, activists, and researchers can most effectively collaborate. She holds a Bachelor of Music degree in vocal performance from the Chicago College of Performing Arts and Master of Music degrees in conducting and vocal arts from the Bard College Conservatory of Music.

An alumna of several notable training programs, including the Aspen Music Festival and the Conducting Institute at Oxford, Ms. Gleason was one of eight inaugural vocal fellows at the Crested Butte Music Festival. As a conductor, Ms. Gleason has led notable ensembles such as The Orchestra Now and the Eastern Festival Orchestra.

While obtaining her degrees at Bard College Conservatory of Music, studying under James Bagwell and Stephanie Blythe

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respectively, she served as the assistant conductor of the Bard Symphonic Chorus, conductor of the Bard Opera Workshop, and the assistant conductor of the Bard Graduate Vocal Arts Program's main stage production of Janáček's *The Cunning Little Vixen*, in collaboration with The Orchestra Now. In July 2022, Ms. Gleason served as the music director for the world premiere of the opera *The Final Veil* during its residency at The Cell Theater in New York City.

Alongside mezzo-soprano Joanne Evans, she is a co-founder of Loam, an artistic partnership presenting semi-immersive musical works.

## Roberto Díaz

Viola

A violist of international reputation, Roberto Díaz is president and CEO of the Curtis Institute of Music, following in the footsteps of renowned soloist/directors such as Josef Hofmann, Efrem Zimbalist, and Rudolf Serkin. As a teacher of viola at Curtis and former principal viola of The Philadelphia Orchestra, Mr. Díaz has already had a significant impact on American musical life and continues to do so in his dual roles as performer and educator.

As a soloist, Mr. Díaz collaborates with leading conductors of our time on stages throughout North and South America, Europe, and Asia. He has also worked directly with important 20th- and 21st-century composers, including Krzysztof Penderecki—whose viola concerto he has performed many times with the composer on the podium and whose double concerto he premiered in the United States—as well as Edison Denisov, Ricardo Lorenz, and Roberto Sierra, among others.

As a frequent recitalist, Mr. Díaz enjoys collaborating with young pianists, bringing a fresh approach to the repertoire, and providing invaluable opportunities to artists

at the beginnings of their careers. In addition to performing with major string quartets and pianists in chamber music series and festivals worldwide, Mr. Díaz has toured Europe, Asia, and the Americas as a member of the Díaz Trio with violinist Andrés Cárdenes and cellist Andrés Díaz. The Díaz Trio has recorded for the Artek and Dorian labels.

In addition to his decade-long tenure as principal viola of the Philadelphia Orchestra, where he performed the entire standard viola concerto repertoire and gave a number of Philadelphia Orchestra premieres, Mr. Díaz was principal viola of the National Symphony under Mstislav Rostropovich, a member of the Boston Symphony under Seiji Ozawa, and a member of the Minnesota Orchestra under Sir Neville Marriner.

Mr. Díaz received a bachelor's degree from the New England Conservatory of Music, where he studied with Burton Fine; and a diploma from the Curtis Institute of Music, where his teacher was his predecessor at the Philadelphia Orchestra, Joseph de Pasquale. Mr. Díaz also holds a degree in industrial design. He plays the ex-Primrose Amati viola.

## Bright Sheng

Composer

Bright Sheng is respected as one of the leading composers of our time, whose stage, orchestral, chamber and vocal works are performed regularly by the greatest performing arts institutions throughout North America, Europe and Asia. A MacArthur fellow and proclaimed by the foundation as “an innovative composer who merges diverse musical customs in works that transcend conventional aesthetic boundaries”, Mr. Sheng has created an oeuvre that is not only with Asian influence but also with strong synthesis of Western musical tradition which makes his work distinctive and original. Mr. Sheng himself admits: “I consider myself both 100%

American and 100% Asian.”

In September of 2016, in a co-production with the Hong Kong Arts Festival, with sold-out runs at both places, the San Francisco Opera premiered Mr. Sheng’s commissioned opera *Dream of The Red Chamber* featuring a libretto by David Henry Hwang and Mr. Sheng, based on a beloved Chinese novel by the eighteenth century writer Cao Xueqin. The opera was selected as one of the finalists for the Best Premiere by the International Opera Awards in London.

In summer 2022, the San Francisco Opera revived the production of *Dream of the Red Chamber*, a rare honor as it is the only revival of any new operas the company has ever commissioned. In addition to composing, Mr. Sheng enjoys an active career as a conductor and concert pianist, and frequently acts

as music advisor and artistic director to orchestras and festivals. He is currently the Leonard Bernstein Distinguished University Professor at University of Michigan, and the Y. K. Pao Distinguished Visiting Professor at Hong Kong University of Science and Technology where, in 2011, he founded and has been serving as the artistic director of The Intimacy of Creativity—The Bright Sheng Partnership: Composers Meet Performers in Hong Kong. For the 2022–23 academic year, he is appointed as the distinguished artist-in-residence by New York University Shanghai for its 10th anniversary celebrations.

Mr. Sheng was born on December 6, 1955, in Shanghai, and moved to New York in 1982 where he pursued his graduate works and studied composition and conducting privately with Leonard Bernstein.



# STUDENTS

## COMPOSITION

Leigha Amick  
Jimmy Brent Fellowship

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Fellowship

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Margaret Aull Wynne and  
Milly E. Wynne Fellowship

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Jack Wolgin Fellowship

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Fellowship

Yulin Yan  
Florence Kirk Keppel  
Fellowship

## QUARTET IN RESIDENCE

*Nina von Maltzahn String  
Quartet Program*

Viano String Quartet  
Lucy Wang, violin  
Hao Zhou, violin  
Aiden Kane, viola  
Tate Zawadiuk, cello

## COMMUNITY ARTIST FELLOWS

Francis Carr

Zachary Mowitz

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# CURTIS SYMPHONY ORCHESTRA

## VIOLIN

**Danny Yehun Jin\***<sup>◇</sup>  
William M. Hollis Principal  
Chair

Sandra G. and David G.  
Marshall Fellowship

**Maya Anjali  
Buchanan\***  
Independence Foundation  
Chair

Jill and Sheldon Bonovitz  
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Joseph and Marie Field  
Fellowship

**Gawon Kim**  
Efrem Zimbalist Fellowship

**Na Hyun Della Kyun**  
Dorothy Richard Starling  
Foundation Fellowship

**EunSeo Lee\***  
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**Yesong Sophie Lee**  
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**Jieon Park**  
Milka Violin Artist  
Fellowship

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Max M. and Marjorie  
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Fellowship

**Dongyoung Jake  
Shim**  
Tobe Amsterdam  
Fellowship

**Hannah Tam**  
Demeng Foundation  
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Fellowship

**Dandan Jingfei Wang**  
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Fellowship

**Huei-Chiao  
Christina Yang**  
Curtis Institute of Music  
Fellowship

**Jinyoung Yoon**  
John S. Price Fellowship

**Himari Yoshimura**  
Curtis Institute of Music  
Fellowship

## VIOLA

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Hollis Family Principal  
Chair  
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**Chih-Ta Chen**  
Jean J. Sterne Fellowship

**Soyoung Cho**<sup>◇</sup>  
Reaumur and Mary Corrin  
Winston Fellowship

**Sofia Gilchenok**  
Dorothea and Ray Posel  
Fellowship

**Jack Kessler**<sup>◇</sup>  
Anthony B. Creamer III  
Fellowship

**Jiwon Grace Kim**  
Sueyun and Gene Locks  
Fellowship

**Yizilin Liang**  
Bok Foundation  
Fellowship

**Haneul Park**  
Cecilia Segawa Seigle  
Fellowship

**Dillon Scott**  
Mark E. Rubenstein  
Fellowship

**Alyssa Warcup**  
Edward Montgomery  
Fellowship

## CELLO

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Chair  
Joseph Druian Fellowship

**Hun Choi**  
Jacqueline du Pré  
Memorial Fellowship

**Sai Sai Ding**  
Maurice Gendron  
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**Romain-Olivier  
Gray**  
Maurice Gendron  
Memorial Fellowship

**Jiayin He**  
Demeng Foundation  
Fellowship

**Eunae Jin**<sup>◇◇</sup>  
Florence R. Laden  
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**TaeYeon Rachel Kim**  
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Peter King Fellowship

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Fellowship

**Yoonsoo Yeo**  
Edna Harkness Fellowship

## DOUBLE BASS

**Jason Henery**<sup>◇</sup>  
Hollis Family Principal  
Chair

Nina von Maltzahn  
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