

TERRACE THEATER
Saturday Evening, May 2, 2009, at 7:30

korean concert society 

Presents

Richard "Yongjae" O'Neill, viola
Warren Jones, piano

Benjamin Britten
(1913-1976)

Lachrymae (Reflections on a Song by Dowland)
for Viola and Piano Opus 48

Gabriel Faure
(1845-1924)

3 Song Transcriptions

Les berceaux, Op 23 No. 1
Nell, Op 18, No.1
Après un reve, Op 7 No. 1

Franz Schubert
(1797-1828)

Sonata in a minor "Arpeggione" D. 821
Transcribed for Viola and Piano

Allegro
Adagio
Allegretto

INTERMISSION

Rebecca Clarke
(1886-1979)

Sonata for Viola and Piano

Impetuoso
Vivace
Adagio

This concert is in part sponsored by KoreaONE TV in celebration of its 2nd anniversary.

*This concert is dedicated to Richard "Yongjae" O'Neill's mother Colleen O'Neill
and her foster parents Perry and Mildred O'Neill.*

Notes on the Program
by Robert Battey

Benjamin Britten

b. 1913 Suffolk, UK

d. 1976 Aldeburgh, UK

Benjamin Britten took naturally to music in all its forms; singer, pianist, arranger, violist, composer, and conductor. A highly precocious youth, he wrote hundreds of pieces, in all genres, before his first published work at age 17.

Like most other British composers, Britten's music bespeaks a particular time and place. He was always sensitive to his surroundings and *zeitgeist*; as an active pacifist, many of his works during the 1930's and 40's expressed anti-war themes. His greatest large-scale work, the *War Requiem*, was written to consecrate the rebuilt Coventry Cathedral (bombed during WW II), and which included solo vocal parts written specifically for Russian, German, and British artists as a gesture of reconciliation. After a tour of Asia in the late 1950's, he wrote several stage works inspired by Balinese gamelan music and by Japanese Noh plays. His deep love of the sea is discernable in virtually everything he produced.

Britten was a very accomplished pianist (he made many recordings), but wrote relatively little solo music for the instrument. On the other hand, he never played the cello, but wrote five large (and very idiomatic) pieces for it, at the urging of Rostropovich. Britten played viola as a young man, but the *Lachrymae* -- a meditation on "If My Complaints Could Passions Move," a mournful song by the English renaissance composer John Dowland -- is one of only two brief solo works for the instrument. The piece was written for the great British violist William Primrose in 1948, and was a favorite of Britten's; one of the very last projects he completed just before his death was a string orchestra arrangement of the accompaniment. It is set in variation form, and the extensive use of pizzicato suggests the falling of many tears.

Gabriel Fauré

b. 1845, Pamiers, France

d. 1924, Paris

Fauré was one of the most highly influential French composers ever. As music critic for *Le Figaro* and director of the Paris Conservatoire, his aesthetic views permeated the national culture. Himself a pupil of Saint-Saëns, he taught Nadia Boulanger and Maurice Ravel among many others. His principles of harmonic construction provided the basis of 20th-century composition study in France.

As Bach tended to group works in sets of six, Fauré tended to write pairs of works, as he has two examples each of piano quartets, piano quintets, violin sonatas, and cello sonatas. Although his main instrument was the organ, he wrote comparatively little for the instrument. Of his first 23 opus numbers, 16 are vocal works. Sadly, he wrote nothing for viola, so tonight's artist has selected some arrangements of some of Fauré's best-known songs, on settings of texts by René-François-Armand Prudhomme and Charles Marie René Leconte de Lisle. "Après un rêve," the most famous song of all, is set to an anonymous poem, "Dans un sommeil." Fauré's trademark use of "piled up" harmonies (7ths and 9ths), and his subtle, murmuring rhythmic style create a sound-world that is both plush and gentle.

Franz Schubert

b. 1797, Vienna

d. 1828, Vienna

Schubert, like Fauré, will forever be associated with the *lieder* form; his 600 examples are all masterpieces of one level or another. But he was prolific in other genres as well, with a great deal of piano, chamber music, and symphonies to his credit as well. Indeed, the quantity and quality of his output is astounding for someone who died at age 31, and who suffered from debilitating depression at various points in his short life. The sonata he wrote in 1824 for the arpeggione, a strange instrument similar to a bass viola da gamba, that had been invented only the year before, displays a pathos and yearning altogether unsuited to the instrument. The arpeggione (the only extant original instrument is in New York's Metropolitan Museum of Art) had frets, and was thus like guitar with a bow. It apparently enjoyed a brief vogue when invented, but quickly died out, and Schubert's lone sonata (published long after his death) is the only known surviving composition for the instrument.

The tessitura of the arpeggione most closely fits the cello, but it works almost as well on viola, and is a staple of the viola repertoire. The first movement is in standard sonata form, with the development section sometimes wandering into dark psychological territory. The Adagio is Schubert displaying his amazing gift for pure melody, and the finale is a gentle rondo with more animated contrasting episodes.

Rebecca Clarke

b. 1886, Harrow, UK

d. 1979, New York, USA

Clarke led a sad, frustrating life, marked by an abusive father, a misogynist music profession, and health problems including chronic depression. Given the quality of her small output, however, it is clear that the music world has largely been deprived of a major talent. Had Clarke had the support and encouragement of similarly- (and less-) talented males, and had her professional career proceeded on merit alone, there is no telling what could have come from her pen. Only 20 pieces were published in her lifetime, and all were long out of print at her death.

Clarke studied at both the Royal College and Royal Academy in London. Her viola teacher was the great Lionel Tertis, and her composition teacher was Charles Stanford. She was one of the UK's first professional orchestral musicians, playing in the Queen's Hall Orchestra. British colleagues Frank Bridge and Ralph Vaughn Williams supported her, but she wrote only a small number of works, concentrating more on a performing career. She lived in the US from 1916 to 1924, then back to the UK until WWII. She moved again to the US, and took work as a nanny. She married James Friskin, a piano instructor at Juilliard, in 1944, after which her musical activities ceased. Her work was all but forgotten until some commemorative programs for her 90th birthday sparked renewed public interest.

The Viola Sonata is an impressive, epic work, indeed one of the finest ever written for the instrument. Her compositional language uses pentatonic scales and church modes, and has echoes of Debussy, Hindemith, and Bloch. But it is a clear, distinct voice, expertly set forth on her chosen instrument.

Meet the Artists



One of the few violinists to ever be awarded the prestigious Avery Fisher Career Grant as well as a 48th Annual GRAMMY Award Nomination (Best Soloist with Orchestra), Richard Yongjae O'Neill is rising to international prominence as one of the most promising artists of his generation. Highlights from this season include appearances with the London Philharmonic led by Vladimir Jurowski, the Asian premiere of the Brett Dean Concerto with the Seoul Philharmonic led by Francois Xavier Roth, the Moscow Chamber Orchestra with Constantine Orbelian, a Live from Lincoln Center television broadcast for PBS with the Chamber Music Society, an appearance with the Emerson String Quartet and Leon Fleisher at the Mostly Mozart Festival in Avery Fisher Hall, and the release of his third album for Deutsche Grammophon. In recent seasons he has made debuts at the world's most prestigious halls including New York's Carnegie Hall, London's Wigmore Hall, Paris' Salle Cortot and Seoul Arts Center. In 2008-09 he will make his recital debut at the Kennedy Center, tour South Korea with Concerto Köln celebrating the release of his fourth album for ARCHIV/DG, and will return to London to perform with the London Philharmonic at the South Bank Centre. O'Neill has performed with many orchestras including the Los Angeles and Euroasian Philharmonics, and the KBS Symphony Orchestra among many others.

A highly accomplished chamber musician, he has collaborated with the Juilliard and Emerson String Quartets, Ensemble Wien-Berlin, Gil Shaham, Cho-Liang Lin, Kyung-Wha and Myung-Wha Chung, Kyoko Takezawa, Elmar Oliviera, Jamie Laredo, Joshua Bell, James Ehnes, Nicola Benedetti, Steven Isserlis, Frans Helmerson, Gary Hoffmann, Carter Brey, Edgar Meyer, Barry Douglas, Jon Nakamatsu, Garrick Ohlsson and Andre-Michel Schub, among others. He was a member of Chamber Music Society Two of Lincoln Center, a residency that features the world's most gifted young chamber musicians, and frequently returns to the Society. He also serves as principal violist of Santa Barbara-based Camerata Pacifica. He frequently tours with the Chamber Music Society of Lincoln Center as well as with Musicians from Marlboro. He has held the position of principal violist and soloist with Sejong (Opus 3 Artists). Festival appearances include Marlboro, Aspen, Bridgehampton, Casals, Chamber Music Northwest, IMS Prussia Cove, La Jolla, Mostly Mozart, Seattle as well as Bargemusic and Brooklyn.

A UNIVERSAL CLASSICS Recording Artist, his latest album "Winter Journey" for Deutsche Grammophon debuted this past October and has earned him a Platinum Disc Award: his debut album for UNIVERSAL released in 2005 garnered him a Gold Disc Award. His second album was the unprecedented #1 Bestselling Classical (as well as International Pop) Recording for 2006, garnering him a Double Platinum Disc Award. In addition to his recording contract with UNIVERSAL/DG, Mr. O'Neill is dedicated to recording lesser known music for labels such as Naxos, Bridge, Centaur and Tzadik: his recordings of Schoenberg and Webern for Naxos were the subject of an extensive New York Times article which described his performances as revelatory. His recording of Schoenberg's String Quartet Concerto as a member of the Fred Sherry String Quartet earned him a GRAMMY Nomination for Best Soloist with Orchestra. Recordings of Stravinsky's Elegy for Solo Viola as well as Schoenberg's String Trio, Ode to Napoleon and Third String Quartet are due to be released on Naxos in the coming year as well as his fourth solo album with Concerto Köln featuring Baroque repertoire for ARCHIV/DG.

No stranger to the media, he has been featured on television and radio broadcasts worldwide. A popular figure in Korea, he was the subject of a two-part, five-hour documentary for the Korean Broadcasting System that was broadcast to over 12 million people, and has been featured on all of the nation's major television networks, magazines and newspapers. He has also performed on CNN and PBS, served as a Young Artist-in-Residence for National Public Radio's Performance Today in Washington D.C., and has been broadcast on BBC-3, the CBC Live from the Glenn Gould Studio in Toronto, WQXR, WFMT, and most of the broadcast stations nationwide.

The first and only violist to receive the prestigious Artist Diploma from The Juilliard School, he received degrees from the University of Southern California Thornton School of Music (B.M.), graduating magna cum laude, and The Juilliard School (M.M.). He has studied with Paul Neubauer and Donald McInnes. Mr. O'Neill performs on a fine and rare viola made by Giovanni Tononi of Bologna, crafted in 1699.

Residing in New York City and Los Angeles, he was recently honored with a Proclamation from the New York City Council for his achievement and contribution to the arts. A dedicated teacher as well as performer, Mr. O'Neill serves on the faculty of the Herb Alpert School of Music at the University of California, Los Angeles as its youngest member.

"Ravishing" -- London Times

"An electric performance...a crackling, visceral, reading that held the audience in rapt attention" -- New York Times

"Richard O'Neill was the real find of the evening" -- New York Sun

"Technically immaculate" -- Los Angeles Times

"Fierce virtuosity" -- San Francisco Chronicle



WARREN JONES frequently performs with many of today's best-known artists, including Barbara Bonney, Ruth Ann Swenson, Dame Kiri Te Kanawa, Denyce Graves, Stephanie Blythe, Håkan Hagegård, Bo Skovhus, Samuel Ramey, James Morris, John Relyea, and Joseph Alessi. In the past he has partnered such great singers as Marilyn Horne, Kathleen Battle, Carol Vaness, Judith Blegen, Tatiana Troyanos and Martti Talvela. His collaborations have earned consistently high praise from many publications: The Boston Globe termed him "flawless" and "utterly ravishing"; The New York Times, "exquisite"; and The San Francisco Chronicle said simply, "He is the single finest accompanist now working."

Mr. Jones has been featured in an interview with Eugenia Zuckerman on "CBS Sunday Morning" in which his work as a performer and teacher was explored, and he appeared on television across the United States with Luciano Pavarotti. He has often been a guest artist at Carnegie Hall and in Lincoln Center's Great Performers Series, as well as the festivals of Tanglewood, Ravinia, and Caramoor. His international travels have taken him to recitals at the

Salzburg Festival, Milan's Teatro alla Scala, the Maggio Musicale Festival in Florence, the Teatro Fenice in Venice, Paris' Théâtre des Champs-Élysées and Opéra Bastille, Wigmore Hall and Queen Elizabeth Hall in London, the Konzerthaus in Vienna, Suntory Hall in Tokyo, the Cultural Centre in Hong Kong and theatres throughout Scandinavia and Korea. Mr. Jones has been invited three times to the White House by American presidents to perform at concerts honoring the President of Russia, and Prime Ministers of Italy and Canada—and three times he has appeared at the U.S. Supreme Court as a specially invited performer for the Justices and their guests. As a guest at the Library of Congress, Mr. Jones has appeared with the Juilliard Quartet in performances of the Schumann Piano Quintet. He was featured in the United Nations memorial concert and tribute to Miss Audrey Hepburn, an event which was telecast worldwide following Miss Hepburn's death.

Recent seasons have included his debut with the New York Philharmonic at Avery Fisher Hall (performing the Sextet of Ernst von Dohnanyi), performances with the Brentano Quartet (Schubert Trout Quintet), and an invitation to teach a master class at The Juilliard School under the auspices of the Marilyn Horne Foundation.

Several recordings with Mr. Jones have caught the public's ear: on BMG/RCA Red Seal, he is featured with Håkan Hagegård in songs of Brahms, Sibelius and Stenhammar in a recording which was nominated for a Grammy Award in 1999; on the Samsung Classics label, with Korean soprano Youngok Shin in *A Dream*, her first recital disc with piano; and for NPR Classics, a recital of spirituals with Denyce Graves, entitled *Angels Watching Over Me*. Other compact discs featuring Mr. Jones include: *I carry your heart*, with Ruth Ann Swenson on EMI, *Every Time We Say Goodbye*, with Samuel Ramey on SONY Classics, and *Fauré Songs* with Barbara Bonney and Håkan Hagegård on RCA Red Seal. A critically-acclaimed survey of the songs of Edward Grieg with Mr. Hagegård has also been issued by BMG/RCA Victor. Mr. Jones' recording of Copland and Ives songs with Mr. Ramey for Decca/Argo was also nominated for a Grammy Award; and he can be seen on the best-selling Deutsche Grammophon video/laser disc of his memorable Metropolitan Museum of Art concert with Kathleen Battle.

Mr. Jones is a member of the faculty at the Manhattan School of Music in New York City, where highly gifted young artists work with him in a unique graduate degree program in collaborative piano. Each summer he teaches and performs at the Music Academy of the West in Santa Barbara, California. For ten years he was Assistant Conductor at the Metropolitan Opera and for three seasons served in the same capacity at San Francisco Opera.

Mr. Jones is also a prominent musical jurist, having been a judge for the Walter Naumberg Foundation Awards, the Metropolitan Opera Auditions, Artists' Association International Fine Arts Competition and the American Council for the Arts. In the Spring of 1997 he joined the jury of the Van Cliburn International Piano Competition in Fort Worth, Texas, at Mr. Cliburn's special invitation.

Born in Washington, D.C., Mr. Jones grew up in North Carolina and graduated with honors from the New England Conservatory of Music in Boston, Massachusetts—where he was recently honored with the Conservatory's Outstanding Alumni Award.

A resident of New York City, Mr. Jones enjoys cooking, exercise, historical novels, and lively political discussion.

korean concert society

The Korean Concert Society has been presenting young artists of Korean heritage for Washington area debut recitals for 29 years. The Society celebrated the 25th anniversary in 2005 with the International Sejong Soloists and violinist, Chee-Yun. The debut recital series is an annual event and we rotate violin, piano and cello each fall at the Terrace Theater. The Society operates solely from generous contribution of Washington Metropolitan area classical music enthusiasts who respond to our annual fund raising drives.

Grassroots Cultural Organization

The Korean Concert Society was founded in the spring of 1980 by nine families from DC area suburb and incorporated as a non-profit volunteer organization in the State of Maryland. The Society's mission is to bring world-class musical talents to the Washington area audience and at the same time provide debut opportunities to gifted young musical artists of Korean heritage from all over the world who are still struggling to become recognized.

The Korean Concert Society is truly a grassroots cultural organization. In the beginning, the Society selected the artists by recommendations of friends and families. The Society's members paid for the cost of hall rental, transportation for the artists, and advertisement out of their own pockets. The artists from out of town stayed in members' homes to minimize the cost. As the Korean-American community grew over the years, the community support for the Society also grew. It took about 10 years before the Society could raise enough money from generous contributors to pay for the cost of presenting the artist at the Kennedy Center once a year. Then it took another few years before the Society could afford to pay a token amount to the artist for appearing in their debut recital. Now the Society holds an annual formal audition to select the artist and pays the artist \$5,000 for appearing at the Kennedy Center. We are hoping to increase the amount to attract a larger pool of applicants as the support grows. The Society's growth over the years has been an indicator of cultural maturity and sophistication of the Korean-American community in this area. Parents who have labored through years of children's music lessons will be able to see the level of artistry achieved by their children from this area.

Distinguished Alumni

Nearly all the musicians, presented by KCS are "unknown" at the time they performed at our debut recitals, but many have gone on to have distinguished careers. Chee-Yun ('88/violin) is a top-rated solo violinist in the US, Europe, Japan and Korea. David Kim ('82/violin) became the concertmaster of the Philadelphia Orchestra. Catherine Cho ('91/violin) teaches at the Juilliard and is one of the top chamber music performers in the U.S. Yong Hi Moon ('81/piano) is one of the top piano teachers in the world today and is serving as a professor at the Peabody Conservatory, and her husband Dae Wook Lee ('81/piano) is active as one of the most respected teachers and conductor in Korea. Sungwon Yang ('93/cello) is one of the most popular cello teachers and performers in Korea. Young Ho Kim ('83/piano) is a veteran piano teacher in Korea today and he also performs widely in Korea, Japan, and Southeast Asia. Soovin Kim ('95/violin) in 1996 was the first American to win the Paganini Competition after Eugene Fodor in 1972 and the youngest winner ever and became one of the most favorite violinists among the discriminating listeners. Daniel Lee ('97/cello) was recently named principal cellist of the St. Louis Symphony Orchestra. Violinist, Ju-Young Baek ('00/violin) was recently appointed as a professor at the Seoul National University and became the youngest professors ever in the university's history. She also is a laureate of the Paganini Competition. Lucille Chung ('94/piano) and her husband Alessio Bax, also a pianist, are performing widely all over the world and recognized for their unique styles. International Sejong Soloists ('98/ensemble) is the host ensemble of the Great Mountains Music Festival & School in Korea and considered as the top string orchestra without conductor in the world today. After winning our audition in April 2008, Stephanie Jeong went on to Genoa, Italy and captured the highest prize at the 2008 Paganini Competition. She became the third Paganini laureate among our artists. The Society is proud of all of its alumni and their achievements.

The Next 25 Years

The Society plans to continue its successful role of discovering young talented performers and bridging the cultural experiences between Korean-American and mainstream American lives. It also plans to increase frequency of its presentations and to include additional venues to expand its reach. The Society plans to expand its activity to discover and support creative talents of Korean heritage in the coming years. The Korean Concert Society will

continue to embrace the classical music art form but also plan to expand its support to jazz and mixed-media performing arts.

For more information about the Korean Concert Society visit www.KoreanConcertSociety.org.

Past Performers

Violin:

Hanwon Choi (1980), David Kim (1982), Jin Kyung Lee (1983), Sarah Kwak (1984), Sung-Won Yun (1987), Chee-Yun Kim (1988), Catherine Cho (1991), Mia Sohn (1991), Soovin Kim (1995), Ann Kim (1996), Ju-Young Baek (2000), Hyuk-Joo Kwun (2004), Stephanie Jeong (2008)

Viola:

Richard "Yongjae" O'Neill (2009)

Cello:

David Oh (1983), Ho Ahn (1983), Helen Kim (1986), Wha-Jin Hong (1987), Sang Min Park (1990), Sungwon Yang (1993), Daniel Lee (1997), Patrick Jee (2002), Hee-Young Lim (2007)

Piano:

Dae Wook Lee (1981), Yong Hi Moon (1981), Young Ho Kim (1983), Henry Choi (1983), Sumi

Kay (1983), Jin Yeo Choi (1983), Hae Kyung Lee (1985), Yun-Jung Chang (1987), Wonmi Kim (1989), Lucille Chung (1994), Yung Wook Yoo (2002), Soyeon Lee (2006)

Wind:

Won-Jin Jo, Clarinet (2003)

Voice:

Jung Ae Lee (1982), Byung-Soon Lee (1999)

Ensemble:

Euterpe Piano Trio (1992)
Kyung-Ah Kim (Violin)
Yun Jung Huh (Cello)
Kyung Un Rhee (Piano)

International Sejong Soloists (1998)
Hyo Kang, Music Director

korean concert society

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The Korean Concert Society would also like to express its sincere gratitude to the individual and corporate contributors who wish to remain anonymous.

Korean Concert Society's Presentation History

No	Date	Featured Artists		Venue	Support Artist	
1	29-Nov-80	Hanwon Choi	Violin	JCC	Scott Faigen	Piano
2	17-Oct-81	Dae Wook Lee and Yong Hi Moon	Duo Piano	UM Auditorium	N/A	N/A
3	17-Apr-82	David Kim	Violin	JCC	Sandra Rivers	Piano
4	23-Sep-82	Jung Ae Lee	Soprano	Terrace Theater	William Huckaby	Piano
5	12-Mar-83	Henry Choi (Piano), David Oh (Cello), Sumi Kay (Piano), Ho Ahn (Cello), Jin Kyung Lee (Violin), and Jin Yeo Choi (Piano)	Mixed	JCC	N/A	N/A
6	21-Oct-83	Young Ho Kim	Piano	Terrace Theater	N/A	N/A
7	26-Oct-84	Sarah Kwak	Violin	Terrace Theater	Rita Sloan	Piano
8	12-Oct-85	Hae Kyung Lee	Piano	Terrace Theater	N/A	N/A
9	4-Oct-86	Helen Kim	Cello	Terrace Theater	David Oei	Piano
10	24-Oct-87	Sung-Won Yun (Violin), Wha-Jin Hong (Cello), and Yun-Jung Chang (Piano)	Piano Trio	Terrace Theater	Gail Niwa	Piano
11	29-Oct-88	Chee-Yun Kim	Violin	Terrace Theater	Stephen Lazarus	Piano
12	23-Sep-89	Wonmi Kim	Piano	Terrace Theater	N/A	N/A
13	10-Nov-90	Sang Min Park	Cello	Terrace Theater	Noreen Cassidy-Polera	Piano
14	3-Mar-91	Mia Sohn	Violin	Terrace Theater	Lisa Emenheiser-Logan	Piano
15	5-Oct-91	Catherine H. Cho	Violin	Terrace Theater	Rohan De Silva	Piano
16	14-Nov-92	Kyung-Ah Kim (Violin), Yun Jung Huh (Cello), and Kyung Un Rhee (Piano)	Piano Trio	Terrace Theater	N/A	N/A
17	25-Sep-93	Sungwon Yang	Cello	Terrace Theater	Denis Pascal	Piano
18	10-Sep-94	Lucille Chung	Piano	Terrace Theater	N/A	N/A
19	16-Sep-95	Soovin Kim	Violin	Terrace Theater	Anne Epperson	Piano
20	21-Sep-96	Ann Kim	Violin	Terrace Theater	Benjamin Loeb	Piano
21	20-Sep-97	Daniel Lee	Cello	Terrace Theater	Gordon Back	Piano
22	14-Nov-98	International Sejong Soloists	Ensemble	Terrace Theater	HaeSun Paik	Piano
23	9-Oct-99	Byung-Soon Lee	Soprano	Terrace Theater	Xak Bjorken	Piano
24	18-Mar-00	Chee-Yun, Sungwon Yang, Lucille Chung, and Byung-Soon Lee	Gala	Terrace Theater	N/A	N/A
25	23-Sep-00	Ju-Young Baek	Violin	Terrace Theater	Robert Koenig	Piano
26	22-Sep-01	Yung Wook Yoo	Piano	Terrace Theater	N/A	N/A
27	21-Sep-02	Patrick Jee	Cello	Terrace Theater	Wei-Yi Yang	Piano
28	27-Sep-03	Won-Jin Jo	Clarinet	Terrace Theater	Noreen Cassidy-Polera	Piano
					Patrick Jee	Cello
29	2-Oct-04	Hyuk-Joo Kwun	Violin	Terrace Theater	Anna Balakerskaia	Piano
30	29-Oct-05	International Sejong Soloists and Chee-Yun	Gala	Terrace Theater	N/A	N/A
31	9-Sep-06	Soyeon Lee	Piano	Terrace Theater	N/A	N/A
32	3-Nov-07	Hee-Young Lim	Cello	Terrace Theater	Noreen Cassidy-Polera	Piano
33	9-Nov-08	Stephanie Jeong	Violin	Terrace Theater	Jie Chen	Piano
34	2-May-09	Richard "Yongjae" O'Neill	Viola	Terrace Theater	Warren Jones	Piano