



The Friday Morning Music Club Foundation, Inc.

Leslie Luxemburg, Director

PRESENTS

THE SEVENTH TRIENNIAL

Johansen International Competition

For Young String Players Ages 13-17

JUDGES

Glenn Dicterow

Victoria Chiang

Marcy Rosen

OFFICIAL PIANISTS

Akira Eguchi and Eri Kang

SEMI-FINALS

Thursday, March 19 and Friday, March 20, 2015

9:00 am - 5:00 pm

Calvary Baptist Church

755 8th Street, NW, Washington, DC

FINALS

Saturday, March 21, 2015

9:00 am - 5:00 pm

Calvary Baptist Church

755 8th Street, NW, Washington, DC



Anna Storch Johansen
Founder
(1908–1998)

Johansen International Competition *For Young String Players Ages 13-17*

The **Johansen International Competition (JIC) for Young String Players** was founded through the generosity of **Anna Storch Johansen** of Falls Church, VA, a Life Member of the **Friday Morning Music Club (FMMC)**. Held every three years, the competition was established in 1997.

In keeping with Mrs. Johansen's wishes, the competition encourages younger musicians with significant prize awards at a time when they need it most – when they must make decisions about continuing with their dedication to music.

Recalling a New York City gold medal she won when she was just 17 years old, Mrs. Johansen credited that experience with helping her decide to make music her life-long effort. By establishing the **JIC**, she hoped to pass that encouragement on to new generations of string players. Mrs. Johansen expressed these sentiments during an interview about her decision to fund the competition and put it under the guidance of the **FMMC Foundation**. Funding for the **JIC** comes from the trust fund that she had originally established to pay for the long-term care of their son, **Gustave N. Johansen**, who was injured as a teenager. He died before both of his parents, and they chose to use the money in the trust to help future generations of teens.

A violinist and FMMC member for over fifty years, Mrs. Johansen was elected to Life Membership in 1994. Her affection for the Club and her commitment to the encouragement of young musicians was first demonstrated in 1990, when she funded the FMMC High School Competition for Strings in memory of her late son, **Gustave**. This local competition is open to high school students in the Washington, DC metropolitan area.

Born into a musical family, Mrs. Johansen began to study piano at an early age and added the violin at age nine. Her father and first violin teacher, **Alfons Storch**, was a violinist in the Metropolitan Opera Orchestra for 45 years. His three brothers, also string players, were associated with major symphony orchestras. She later studied with **Victor Kuzdo**, an associate of **Leopold Auer**. She studied at the Baltimore Conservatory of Music and the Peabody Institute. Mrs. Johansen played with the **Baltimore Symphony** and often performed at FMMC concerts.

The Friday Morning Music Club, Inc.

The **Friday Morning Music Club** (FMMC) has promoted and performed classical music in the Washington, DC, area since 1886. It is one of the oldest organizations of its kind in the United States. Initially, it was a club of fifteen women who performed on Friday mornings in each others' homes. The FMMC is now a community of roughly 800 musicians and music lovers that produces over 80 free public concerts each year, and sponsors both local and international competitions for young artists. A founder of the **National Symphony Orchestra** and contributor to the development of the **Washington Performing Arts Society**, the Club continues to work with these and other organizations to make live classical music available to all.

The Club presents numerous performances, such as weekly concerts on Fridays at noon at the **Calvary Baptist Church** in Washington, DC; concerts at **Strathmore Mansion** in North Bethesda, MD; **Dumbarton House** in Washington, DC; the **Ellipse Arts Center** in Arlington, VA; and many other venues. Members of FMMC perform as soloists and in chamber groups. There is an orchestra and chorale, as well as master classes and a music outreach program that brings concerts to retirement centers and nursing homes. All events are free and open to the public.

Membership in the FMMC is open to any lover of music and to those who wish to support the presence of music in our community. With no paid staff, the Club and the **FMMC Foundation, Inc.** (which sponsors our international competitions, such as the **Washington International Competition** and the **Johansen International Competition for Young String Players**) must rely on its members to take on the many tasks that make our programs possible. To support its free programs, the Club relies on annual dues, special gifts from members and the community, and bequests to its **Endowment Fund**. The Club participates in the United Way Campaign (designate #8624) and in the Combined Federal Campaign (designate #38448). Contributions are tax deductible under section 501(c) (3) of the Internal Revenue Code. All donations are welcome and can be made on our website with a credit card or by mailing a check.

FMMC Business Office

801 K Street, NW, Washington, DC 20001

202-333-2075  www.fmmc.org

The Friday Morning Music Club Foundation, Inc.

The Friday Morning Music Club Foundation, Inc, sponsors the Johansen International Competition for Young String Players and the Washington International Competition.

The FMMC Foundation was organized in the 1940s to assist gifted young musicians in launching their careers prior to obtaining professional management. Since 1950, the Foundation has sponsored the WIC in a three-year rotation for piano, strings, and voice. Among the winners of the WIC are such renowned artists as Jessye Norman. In 1976, the Washington International Competition for Composers was added. The Johansen International Competition for Young String Players (JIC) was founded in 1997, and is held once every three years. Among past JIC winners is Tessa Lark, who won the 2012 Naumburg International Violin Competition.

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The Friday Morning Music Club, Inc.

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WASHINGTON INTERNATIONAL COMPETITION FOR STRINGS – AGES 18-28

Judges: Renee Jolles, Stephen Wyczynski, Hans Jorgen Jensen

Semi-Finals: June 5-6, 2015, George Washington University, Rome Music Hall, 801 22nd St NW, Room B-120, Washington, DC

Finals: Sunday, June 7, 2015 2:00 to 5:00 pm, Terrace Theatre, Kennedy Center, Washington, DC (Foggy Bottom metro)

Washington International Competition for Composers

Winning composition will be performed while the judges deliberate the winners of the WIC String Competition.

Sponsored by FMMC Foundation. Details at www.fmmc.org

THE SEVENTH TRIENNIAL

Johansen International Competition For Young String Players Ages 13-17

March 19-21, 2015 • Washington, DC

AWARDS

	Violin	Viola	Cello
First Prize	\$10,000	\$10,000	\$10,000
Second Prize	\$7,000	\$7,000	\$7,000
Third Prize	\$5,000	\$5,000	\$5,000
Best Performance of Commissioned Work	— \$1,000		

All prizes are awarded at the discretion of the judges.

JUDGES

Glenn Dicterow • Victoria Chiang • Marcy Rosen

OFFICIAL PIANISTS

Akira Eguchi • Eri Kang

Possible performance opportunities may include:

Winners' Recital in Washington, DC; and/or solo appearances with:
FMMC Avanti Orchestra, Pablo Saelzer, conductor and music director (DC);
Capital City Symphony, Victoria Gau, artistic director and conductor (DC);
Prince George's Philharmonic, Charles Ellis, music director (MD); and
London Master Classes, Norma Fisher, music director (UK).

Winners eligible for scholarships to the **Brevard Music Center** (NC) program
& **Morningside Music Bridge**, Mt. Royal Univ. Conservatory, AB, Canada.

Repertoire requirements include one unaccompanied work of J.S. Bach;
one concerto; one sonata; one short work to demonstrate virtuosity;
plus a performance of a newly commissioned work, *Shades of Red*,
(for solo violin/viola/cello) by **David Froom**. Commissioned
by the **Friday Morning Music Club Foundation, Inc.**, the
premiere performance of *Shades of Red* takes place at the semi-finals.

The next **Johansen International Competition for Young String Players**
is planned for March 2018 in Washington, DC. Watch website for details.

JohansenComp@fmmc.org • 301-946-9531 tel/fax • www.fmmc.org

Alice Berman, Executive Administrator

SEMI-FINALS – THURSDAY, MARCH 19, 2015

ATTENTION: We kindly ask that the audience NOT applaud until each performer has concluded all selections. Please TURN OFF ALL CELL PHONES, alarms, beepers, and other electronic devices during the performances. NO RECORDING IS PERMITTED DURING THE PERFORMANCES.

Note: ALL semi-finalists will also play *Shades of Red* by David Froom.

VIOLIN #1

Sonata No. 1 in G minor Johann Sebastian Bach (1685-1750)
Adagio; Fuga; Siciliana; Presto

Sonata No. 3 in E flat major, Opus 12 Ludwig van Beethoven (1770-1827)
Allegro con spirito; Adagio con molto espressione; Rondo (Allegro molto)

Concerto No. 1 in D major, Opus 19 Sergei Prokofiev (1891-1953)
Andantino; Scherzo. Vivacissimo; Moderato. Allegro moderato

Variations on an Original Theme, Opus 15 Henryk Wieniawski (1835-1880)

CELLO #2

Suite No. 3 in C major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée I and II; Gigue

Sonata No. 1 for Cello and Piano Alfred Schnittke (1934-1998)
Largo; Presto; Largo

Concerto in B minor, Opus 104 Antonín Dvořák (1841-1904)
Allegro; Adagio ma non troppo; Finale: Allegro moderato

Papillon, Opus 77 Gabriel Fauré (1845-1924)

VIOLIN #3

Sonata No. 1 in G minor Johann Sebastian Bach (1685-1750)
Adagio; Fuga; Siciliana; Presto

Sonata No. 1 in A minor, Opus 105 Robert Schumann (1810-1856)
Mit Leidenschaftlichem Ausdruck; Allegretto; Lebhaft

Concerto No. 1 in F sharp minor, Opus 14 Henryk Wieniawski (1835-1880)
Allegro moderato; Larghetto; Allegro giocoso

Zigeunerweisen (Gypsy Airs), Opus 20, No. 1 Pablo de Sarasate (1844-1908)

CELLO #4

Suite No. 2 in D minor Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Menuet I and II; Gigue

Sonata No. 1 in C minor, Opus 32 Camille Saint-Saëns (1835-1921)
Allegro; Andante tranquillo e sostenuto; Allegro moderato

Concerto in D minor Édouard Lalo (1823- 1892)
Prélude. Lento - Allegro maestoso; Intermezzo. Andantino con moto - Allegro presto; Introduction. Andante - Allegro vivace

Variations on One String on a Theme by Rossini (Moses)
(transcribed by Luigi Silva) Niccolò Paganini (1782-1840)

BREAK - 20 MINUTES

VIOLA #5

Suite No. 3 in C major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée I and II; Gigue

Sonata No. 2 in E flat major, Opus 120 Johannes Brahms (1833-1897)
Allegro amabile; Allegro appassionato; Andante con moto - Allegro

Concerto for Viola and Orchestra, Sz. 120 Béla Bartók (1881-1945)
Moderato; Adagio religioso; Allegro vivace

La Campanella Niccolò Paganini (1782-1840)
(transcribed by William Primrose)

VIOLIN #6

Sonata No. 2 in A minor Johann Sebastian Bach (1685-1750)
Grave; Fuga; Andante; Allegro

Sonata No. 1 in D major, Opus 12 Ludwig van Beethoven (1770-1827)
Allegro con brio; Andante con moto; Rondo. Allegro

Concerto in D major, Opus 77 Johannes Brahms (1833-1897)
Allegro ma non troppo; Adagio; Allegro giocoso, ma non troppo vivace - Poco più presto

Variations on an Original Theme, Opus 15 Henryk Wieniawski (1835-1880)

CELLO #7

Suite No. 6 in D major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Gavotte I and II; Gigue

Sonata No. 3 in A major, Opus 69 Ludwig van Beethoven (1770-1827)
Allegro ma non tanto; Scherzo: Allegro molto; Adagio cantabile - Allegro vivace

Variations on a Rococo Theme, Opus 33 Pyotr Tchaikovsky (1840-1893)
Theme: Moderato semplice; Variations I-V; Cadenza; Variations VI and VII

Pezzo Capriccioso in B minor, Opus 62 Pyotr Tchaikovsky (1840-1893)

VIOLA #8

Suite No. 2 in D minor Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Menuet I and II; Gigue

Sonata No. 1 in F minor, Opus 120 Johannes Brahms (1833-1897)
Allegro appassionato; Andante un poco adagio; Allegretto grazioso; Vivace

Concerto for Viola and Orchestra William Walton (1902-1983)
Andante comodo; Vivo, con molto preciso; Allegro moderato

La Campanella Niccolò Paganini (1782-1840)
(transcribed by William Primrose)

LUNCH - ONE HOUR

CELLO #9

Suite No. 3 in C major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée I and II; Gigue

Sonata in C major, Opus 119 Sergei Prokofiev (1891-1953)
Andante grave; Moderato; Allegro, ma non troppo

Concerto in E minor, Opus 85 Edward Elgar (1857-1934)
Adagio - Moderato; Lento - Allegro molto; Adagio; Allegro - Moderato -
Allegro, ma non troppo - Poco più lento - Adagio

Zapateado, Opus 23, No. 2 Pablo de Sarasate (1844-1908)
(transcribed by Leonard Rose)

VIOLIN #10

Partita No. 3 in E major Johann Sebastian Bach (1685-1750)
Preludio; Loure; Gavotte en Rondeau; Menuet I and II; Bourrée; Gigue

Sonata No. 1 in D major, Opus 12 Ludwig van Beethoven (1770-1827)
Allegro con brio; Tema con variazioni; Andante con moto; Rondo. Allegro

Concerto in D major, Opus 35 Pyotr Tchaikovsky (1840-1893)
Allegro moderato; Canzonetta: Andante; Finale: Allegro vivacissimo

Caprice Basque, Opus 24 Pablo de Sarasate (1844-1908)

CELLO #11

Suite No. 5 in C minor Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Gavotte I and II; Gigue

Sonata in G minor, Opus 65 Frédéric Chopin (1810-1849)
Allegro moderato; Scherzo; Largo; Finale. Allegro

Concerto in E minor, Opus 85 Edward Elgar (1857-1934)
Adagio - Moderato; Lento - Allegro molto; Adagio; Allegro - Moderato -
Allegro, ma non troppo - Poco più lento - Adagio

Pezzo Capriccioso in B minor, Opus 62 Pyotr Tchaikovsky (1840-1893)

VIOLA #12

Suite No. 3 in C Major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée I and II; Gigue

Sonata No. 2 in E flat major, Opus 120 Johannes Brahms (1833-1897)
Allegro amabile; Allegro appassionato; Andante con moto - Allegro

Concerto for Viola and Orchestra William Walton (1902-1983)
Andante comodo; Vivo, con molto preciso; Allegro moderato

Sonata per la Grand Viola Niccolò Paganini (1782-1840)

BREAK - 20 MINUTES

VIOLIN #13

Sonata No. 1 in G minor Johann Sebastian Bach (1685-1750)
Adagio; Fuga; Siciliana; Presto

Sonata No. 3 in D minor, Opus 108 Johannes Brahms (1833-1897)
Allegro; Adagio; Un poco presto e con sentimento; Presto agitato

Concerto in D minor, Opus 47 Jean Sibelius (1865-1957)
Allegro moderato; Adagio di molto; Allegro, ma non tanto

Carmen Concert Fantasy, Opus 25 Pablo de Sarasate (1844-1908)
Introduction: Allegro moderato; Moderato; Lento assai; Allegro moderato;
Moderato

VIOLA #14

Suite No. 3 in C Major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée I and II; Gigue

Sonata No. 2 in E flat major, Opus 120 Johannes Brahms (1833-1897)
Allegro amabile; Allegro appassionato; Andante con moto - Allegro

Concerto for Viola and Orchestra William Walton (1902-1983)
Andante comodo; Vivo, con molto preciso; Allegro moderato

La Campanella Niccolò Paganini (1782-1840)
(transcribed by William Primrose)

CELLO #15

Suite No. 3 in C Major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée I and II; Gigue

Sonata in A minor, D. 821 (Arpeggione) Franz Schubert (1797-1828)
Allegro moderato; Adagio; Allegretto

Variations on a Rococo Theme, Opus 33 Pyotr Tchaikovsky (1840-1893)
Theme: Moderato semplice; Variations I-V; Cadenza; Variations VI and VII

Scherzo in D minor, Opus 6 Julius Klengel (1859-1933)



The 2015 Johansen International Competition for
Young String Players gratefully acknowledges
The Potter Violin Company as our Corporate Sponsor.

SEMI-FINALS – FRIDAY, MARCH 20, 2015

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VIOLIN #16

Sonata No. 1 in G minor Johann Sebastian Bach (1685-1750)
Adagio; Fuga; Siciliana; Presto

Sonata No. 18 in G major, K.301 Wolfgang Amadeus Mozart (1756-1791)
Allegro con spirito; Allegro

Concerto in D major, Opus 35 Pyotr Tchaikovsky (1840-1893)
Allegro moderato; Canzonetta: Andante; Finale: Allegro vivacissimo

Caprice after Saint-Saëns' "Étude en forme de valse," Opus 52, No. 6
Allegro di valse (più tosto moderato) Eugène Ysaÿe (1858-1931)

VIOLA #17

Suite No. 6 in D major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Gavotte I and II; Gigue

Sonata No. 1 in F minor, Opus 120 Johannes Brahms (1833-1897)
Allegro appassionato; Andante un poco adagio; Allegretto grazioso; Vivace

Concerto for Viola and Orchestra, Sz. 120 Béla Bartók (1881-1945)
Moderato; Adagio religioso; Allegro vivace

Concertstück Georges Enescu (1881-1955)

CELLO #18

Suite No. 5 in C minor Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Gavotte I and II; Gigue

Sonata in G minor, Opus 19 Sergei Rachmaninoff (1873-1943)
Lento. Allegro moderato; Allegro scherzando; Andante; Allegro mosso

Concerto in B minor, Opus 104 Antonín Dvořák (1841-1904)
Allegro; Adagio, ma non troppo; Finale: Allegro moderato

At the Fountain, Opus 20, No. 2 Karl Davidoff (1838-1889)

VIOLIN #19

Sonata No. 1 in G minor Johann Sebastian Bach (1685-1750)
Adagio; Fuga; Siciliana; Presto

Sonata No. 2 in D major, Opus 94A Sergei Prokofiev (1891-1953)
Moderato; Presto - Poco più mosso; Andante; Allegro con brio - Poco meno mosso

Concerto in E minor, Opus 64 Felix Mendelssohn (1809-1847)
Allegro molto appassionato; Andante; Allegretto non troppo - Allegro molto vivace

Grand Caprice on Schubert's "Der Erlkonig," Opus 26 Heinrich Ernst (1812-1865)

BREAK - 20 MINUTES

VIOLA #20

Suite No. 2 in D minor Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Menuet I and II; Gigue

Sonata No. 2 in E flat major, Opus 120 Johannes Brahms (1833-1897)
Allegro amabile; Allegro appassionato; Andante con moto - Allegro

Concerto for Viola and Orchestra William Walton (1902-1983)
Andante comodo; Vivo, con molto preciso; Allegro moderato

La Campanella Niccolò Paganini (1782-1840)
(transcribed by William Primrose)

CELLO #21

Suite No. 3 in C major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée I and II; Gigue

Sonata No. 1 in E minor, Opus 38 Johannes Brahms (1833-1897)
Allegro non troppo; Allegretto quasi Menuetto; Allegro

Concerto in E minor, Opus 85 Edward Elgar (1857-1934)
Adagio - Moderato; Lento - Allegro molto; Adagio; Allegro - Moderato -
Allegro, ma non troppo - Poco più lento - Adagio

Variations on One String on a Theme by Rossini (Moses)
(transcribed by Luigi Silva) Niccolò Paganini (1782-1840)

VIOLIN #22

Sonata No. 2 in A minor Johann Sebastian Bach (1685-1750)
Grave; Fuga; Andante; Allegro

Sonata No. 7 in C minor, Opus 30, No. 2 Ludwig van Beethoven (1770-1827)
Allegro con brio; Adagio cantabile; Scherzo: Allegro; Finale: Allegro - Presto

Concerto in D minor, Opus 47 Jean Sibelius (1865-1957)
Allegro moderato; Adagio di molto; Allegro, ma non tanto

Tzigane Maurice Ravel (1875-1937)

VIOLA #23

Suite No. 1 in G major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Menuet I and II; Gigue

Sonata for Viola and Piano Rebecca Clarke (1886-1979)
Impetuoso; Vivace; Adagio

Der Schwanendreher Paul Hindemith (1895-1963)
Zwischen Berg und tiefem Tal; Nun laube, Lindlein laube! Seid ihr nicht der Schwanendreher?

La Campanella Niccolò Paganini (1782-1840)
(transcribed by William Primrose)

LUNCH - ONE HOUR

VIOLA #24

Suite No. 3 in C major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée I and II; Gigue

Sonata in B flat major, Opus 36 Henri Vieuxtemps (1820-1881)
Maestoso; Barcarolla - Andante con moto; Finale scherzando

Concerto for Viola and Orchestra William Walton (1902-1983)
Andante comodo; Vivo, con moto preciso; Allegro moderato

Concertstück Georges Enescu (1881-1955)

VIOLIN #25

Partita No. 2 in D minor Johann Sebastian Bach (1685-1750)
Allemande; Courante; Sarabande; Gigue; Chaconne

Sonata in G minor Claude Debussy (1862-1918)
Allegro vivo; Intermède: Fantastique et léger; Finale: Très animé

Concerto in D major, Opus 77 Johannes Brahms (1833-1897)
Allegro non troppo; Adagio; Allegro giocoso, ma non troppo vivace - Poco più presto

Fantasia on Themes from Gounod's "Faust," Opus 20
Henryk Wieniawski (1835-1880)

CELLO #26

Suite No. 3 in C major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée I and II; Gigue

Sonata in A minor, D. 821 (Arpeggione) Franz Schubert (1797-1828)
Allegro moderato; Adagio; Allegretto

Cello Concerto No. 2 in E minor, Opus 30 Victor Herbert (1859-1924)
Allegro impetuoso; Andante; Allegro

Zapateado, Opus 23, No. 2 Pablo de Sarasate (1844-1908)
(transcribed by Leonard Rose)

VIOLIN #27

Partita No. 2 in D minor Johann Sebastian Bach (1685-1750)
Allemande; Corrente; Sarabande; Gigue; Chaconne

Sonata in A major César Franck (1822-1890)
Allegretto ben moderato; Allegro; Recitativo - Fantasia: Ben moderato;
Allegretto poco mosso

Concerto in D minor, Opus 47 Jean Sibelius (1865-1957)
Allegro moderato; Adagio di molto; Allegro, ma non tanto

Caprice after Saint-Saëns' "Étude en forme de Valse," Opus 52, No. 6
Eugène Ysaÿe (1858-1931)

BREAK - 20 MINUTES

CELLO #28

Suite No. 4 in E flat major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée I and II; Gigue

Sonata in C minor, Opus 6 Samuel Barber (1910-1981)
Allegro ma non troppo; Adagio; Allegro appassionato

Concerto No. 1 in E flat major, Opus 107 Dmitri Shostakovich (1906-1975)
Allegretto; Moderato; Cadenza; Allegro con moto

Serenade, Opus 54, No. 2 David Popper (1843-1913)

VIOLIN #29

Partita No. 3 in E major Johann Sebastian Bach (1685-1750)
Preludio; Loure; Gavotte en Rondeau; Menuet I and II; Bourrée; Gigue

Sonata No. 2 in A major, Opus 12 Ludwig van Beethoven (1770-1827)
Allegro vivace; Andante più tosto Allegretto; Allegro piacévole

Concerto in A minor, Opus 53 Antonín Dvořák (1841-1904)
Allegro ma non troppo; Adagio ma non troppo; Allegro giocoso, ma non troppo

Introduction and Rondo Capriccioso, Opus 28 Camille Saint-Saëns (1835-1921)

CELLO #30

Suite No. 3 in C major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée I and II; Gigue

Sonata in D minor Claude Debussy (1862-1918)
Prologue; Serenade; Finale

Cello Concerto in D minor Édouard Lalo (1823-1892)
Prélude. Lento - Allegro maestoso; Intermezzo. Andantino con moto - Allegro presto; Introduction. Andante - Allegro vivace

Polonaise Brillante in C major, Opus 3 Frédéric Chopin (1810-1849)

❧ END SEMI-FINALS ❧

FINALS BEGIN SATURDAY MORNING



SHADES OF RED

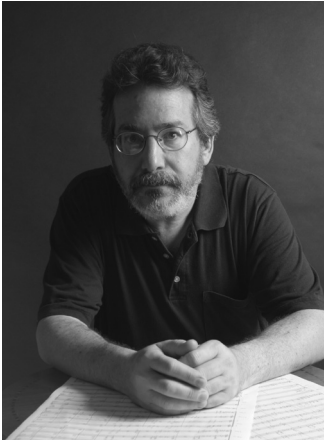
“Shades of Red” is a short, virtuosic work conceived so it could be played (with a few adjustments) by unaccompanied violin, viola, or cello. It is in three short, homogeneous sections that are demarcated by changes in texture, mood, tempo, and dynamics (they are labeled “red hot,” “darkly glowing,” and “like wisps of smoke from dying embers”). Melody and harmony, derived from a continuous development of the opening motives, provide unity across the entire work.

“Shades of Red” was commissioned by the Friday Morning Music Club Foundation for the 2015 Johansen International Competition for Young String Players Ages 13-17.
—David Froom

THE COMPOSER

DAVID FROMM

Photo by Bruno Murialdo.



David Froom was born in California in 1951. His music has been performed extensively throughout the United States by major orchestras, ensembles, and soloists, including the Louisville, Seattle, Utah, and Chesapeake Symphony Orchestras; the United States Marine and Navy Bands; the Chamber Music Society of Lincoln Center; the 21st Century Consort; Boston Musica Viva; the New York New Music Ensemble; the Haydn Trio Eisenstadt; the Aurelia Saxophone Quartet; and many others. His music has been heard in England, France, Germany, Austria, Italy, Holland, Cyprus, China, and Australia. His music is available on CD on the Bridge, Navona, New Dimensions,

Delos, Arabesque, Capriccio, Centaur, Sonora, Crystal, Opus 3, and Altissimo labels, and is published by American Composers Edition. Samples of his music can be heard at <http://composers.com/david-froom>.

Among the many organizations that have bestowed honors on Mr. Froom are the American Academy of Arts and Letters (Academy Award, Ives Scholarship); the Guggenheim, Fromm, Koussevitzky, and Barlow Foundations; the Kennedy Center (first prize in the Friedheim Awards); the National Endowment for the Arts; the Music Teachers National Association (MTNA-Shepherd Distinguished Composer for 2006); and the state of Maryland (four Individual Artist Awards). He was awarded a Fulbright grant for study at Cambridge University; and fellowships to the Tanglewood Music Festival, the Wellesley Composers Conference, and the MacDowell Colony. His biography is

included in Grove's *Dictionary of Music and Musicians*.

Mr. Froom serves on the Boards of Directors for the American Composers Alliance, the 21st Century Consort, and the New York New Music Ensemble. He has taught at the University of Utah; the Peabody Conservatory; and, since 1989, at St. Mary's College of Maryland. He was educated at the University of California at Berkeley, the University of Southern California, and Columbia University. His main composition teachers were Chou Wen-chung, Mario Davidovsky, Alexander Goehr, and William Kraft.

THE JUDGES

GLENN DICTEROW



Violinist **Glenn Dicterow** served as concertmaster of the New York Philharmonic for 34 years. When he took the position in 1980 at the age of 31, he was the youngest concertmaster in the orchestra's history. When he retired in 2014, he was the longest serving concertmaster in the orchestra's history. Over the years, he has established himself worldwide as one of the most prominent American concert artists of his generation. He is featured in numerous recordings on EMI, BMG, Navona, and other labels.

Mr. Dicterow's extraordinary musical gifts became apparent at age 11, when he made his solo debut in Tchaikovsky's Violin Concerto with the Los Angeles Philharmonic (where his father, Harold Dicterow, served as principal of the second violin section for 52 years). He went on to win numerous awards and competitions, including the Young Musicians Foundation Award and Coleman Award (Los Angeles), the Julia Klumpke Award (San Francisco), and the Bronze Medal in the International Tchaikovsky Competition (1970). He is a graduate of The Juilliard School, where he was a student of Ivan Galamian. Other teachers include Erno Neufeld, Eudice Shapiro, Naoum Blinder, Manuel Compinsky, Jascha Heifetz, and Henryk Szeryng.

In 1967, at the age of 18, he appeared as soloist with the New York Philharmonic under the baton of Andre Kostelanetz in the Tchaikovsky Violin Concerto. In 1980, he joined the orchestra as concertmaster and performed as soloist every year. During a New York Philharmonic tour of major American cities in 1986, he was featured in Leonard Bernstein's *Serenade* with the composer conducting. In 1990, he played the *Carmen Fantasy* under the direction of Zubin Mehta in a *Live From Lincoln Center* concert telecast.

Mr. Dicterow has been the featured soloist with the New York Philharmonic in concertos by Prokofiev, Menotti, Rozsa, Korngold, Barber, Mozart, Brahms, Bruch, Aaron Kernis, Szymanowski, Bartók, and Karel Husa under the batons of

conductors Yuri Temirkanov, Kurt Masur, Andre Previn, Christian Thielemann, Colin Davis, David Robertson, Lorin Maazel, and Alan Gilbert. During the Philharmonic's 1998 Asian tour, he was soloist in the Barber Violin Concerto in Manila; Korea; and in Beijing, China, where he performed in the Great Hall of the People to an audience of more than 10,000 people.

Mr. Dicterow has also been a guest soloist with the symphony orchestras of Baltimore, Birmingham, Chautauqua, Grant Park, Indianapolis, Kansas City, Los Angeles, London (LSO), Mexico City, Miami, Montreal, Omaha, San Francisco, San Diego, and Washington, DC. Other engagements have included solo concerts with the Leipzig Gewandhaus Orchestra, Shanghai Symphony, and Hong Kong Philharmonic. He performed the *Bernstein Serenade* with the Curtis Symphony Orchestra in "Isaac Stern at Eighty: A Birthday Celebration" at Carnegie Hall.

Mr. Dicterow recently relocated to Los Angeles, CA, where he teaches and continues to perform. In the fall of 2013, he became the first violinist to hold the Robert Mann Chair in Strings and Chamber Music at the University of Southern California's Thornton School of Music. He is on the faculty of The Juilliard School and Manhattan School of Music, as well as a faculty artist at the Music Academy of the West. More information at <http://www.glenndicterow.com>.

VICTORIA CHIANG



Violist **Victoria Chiang** has performed as soloist, recitalist, and chamber musician across North America, Europe, and Asia. Her most recent recording of the viola concertos of Stamitz and Hoffmeister was released by Naxos to critical acclaim. Other recordings include Pleyel Sinfonia Concertante for Violin and Viola (also on Naxos) as well as a recording of Shostakovich and Roslavets Viola sonatas (Centaur label). She has performed as soloist with the National Philharmonic Orchestra, the National Gallery of Art Orchestra, the Cincinnati

Chamber Orchestra, the Romanian State Philharmonics of Constanta and Tirgu Muresh, the Duluth Superior Symphony Orchestra, the Acadiana Symphony (Lafayette, LA), and the Baltimore Chamber Orchestra.

Ms. Chiang has collaborated as guest artist with the Guarneri, Takacs, Tokyo, American, Arianna, and Pro Arte string quartets, and with members of the Emerson, Cleveland, and Juilliard string quartets. She has been a regular guest artist at the Amelia Island Chamber Music Festival, a frequent guest on the Bargemusic series, and has given solo performances in Carnegie Hall's Weill Recital Hall and at several International Viola Congresses. Ms. Chiang is a founding member of the Aspen String Trio, which was recently appointed Ensemble in Residence at the University of Baltimore.

Currently a member of the artist faculty of the Peabody Conservatory of Music and the Aspen Music Festival, Ms. Chiang has given master classes

throughout the world. She was formerly on the faculty of The Juilliard School and the Hartt School of Music, and is a former member of the Board of the American Viola Society. Ms. Chiang earned a Master of Music degree and Performer's Certificate from the Eastman School of Music, and a Bachelor of Music degree from the Cincinnati College Conservatory of Music. Her principal teachers include Heidi Castleman and Masao Kawasaki, viola; and Dorothy DeLay and Kurt Sassmannshaus, violin. More information at: www.victoriachiang.com.

MARCY ROSEN



Cellist **Marcy Rosen** has established herself as one of the most important and respected artists of our day. *Los Angeles Times* music critic Herbert Glass has called her “one of the intimate art’s abiding treasures.” She has performed in recital and with orchestras throughout Canada, England, France, Japan, Italy, Switzerland, and all fifty of the United States. She has given master classes and appeared on stage in Beijing and Shanghai, China; the Seoul Arts Center in Korea; and in Cartagena, Colombia.

Ms. Rosen has collaborated with Leon Fleisher; Richard Goode; Andras Schiff; Mitsuko Uchida; Peter Serkin; Isaac Stern; Robert Mann;

Sandor Vegh; Kim Kashkashian; Jessye Norman; Lucy Shelton; Charles Neidich; and the Juilliard, Emerson, and Orion Quartets. She is a founding member of La Fenice, an ensemble comprised of oboe, piano and string trio, as well as a founding member of the world-renowned Mendelssohn String Quartet. With the Mendelssohn String Quartet she was Artist-in-Residence at the North Carolina School of the Arts, and for nine years served as Blodgett-Artist-in Residence at Harvard University. The quartet, which disbanded in 2010, toured annually throughout the United States, Canada, and Europe for 31 years.

Ms. Rosen appears regularly at festivals both here and abroad, and has been Artistic Director of the Chesapeake Chamber Music Festival in Maryland since 1986. Since first attending the Marlboro Music Festival in Vermont in 1975, she has taken part in 21 of their “Musicians from Marlboro” tours and performed in concerts celebrating the 40th, 50th, and 60th Anniversaries of the festival.

A graduate of the Curtis Institute of Music, Ms. Rosen is currently Professor of Cello at the Aaron Copland School of Music at Queens College where she is also Artistic Coordinator of the concert series Chamber Music Live. She is also on the faculty at the Mannes College of Music in New York City. Her teachers have included Gordon Epperson, Orlando Cole, Marcus Adeney, Felix Galimir, Karen Tuttle, and Sandor Vegh. Her performances can be heard on recordings from the BIS, Bridge, Deutsche Grammophon, Sony Classical, CBS Masterworks, Musical Heritage Society, Phillips, Nonesuch, Pro Arte, and Koch labels, among others. More information can be found at www.marcyrosen.com.

THE PIANISTS

AKIRA EGUCHI



Acclaimed for his “extraordinary artistry, maturity and intelligence” (*The New York Times*), **Akira Eguchi** has captivated audiences and critics throughout the world as a piano soloist, chamber musician, harpsichord player, and collaborative pianist. Since making his highly acclaimed New York recital debut at Alice Tully Hall in 1992, Mr. Eguchi has performed in the foremost music centers of the United States, Europe, and the Far East.

Praised as a “pianist of fluency and rectitude” by *The New York Times*, his appearances in the United States include Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, and the 92nd Street Y in New York City, and the Kennedy Center in Washington DC. He has appeared at Musikverein in Vienna; Barbican Centre in London; Theatre des Champs-Élysées in Paris; and Herkulessaal in Munich. Distinguished for his performances for heads of state, Mr. Eguchi has played for President Clinton at the White House (presented by Isaac Stern), and for the Emperor and Empress of Japan at Hamarikyū Ashahi Hall in Tokyo. He has been featured in numerous tours of the United States, France, England, Germany, Austria, Switzerland, Holland, Italy, Belgium, Poland, Slovenia, Ireland, Spain, Greece, Canada, Mexico, Guatemala, Korea, China, Taiwan, Hong Kong, and Japan, encompassing numerous recitals and concerts with many of those countries’ foremost ensembles. More than 40 disks are available from Deutsche Grammophon, Philips, Denon, Marquis Classics, Victor, IDC, BMG, Kosei publishing, Canary/Vanguard, AVEX, Octavia, and NYS Classics recording labels.

Mr. Eguchi is the recipient of numerous awards and prizes, including the prestigious William Petchek Award and the William Schuman Prize for outstanding achievement and leadership in music from The Juilliard School; first prize at both the Gina Bachauer International Scholarship Competition and the Brahms Piano Concerto Competition at Juilliard; awards at the International Chamber Music Competition in Paris; the Aleida Schweitzer Award for outstanding accompanist at the International Wieniawski Violin Competition in Poland; and the Beethoven sonata award at the International Violin Competition of Indianapolis.

Born in 1963 in Tokyo, Mr. Eguchi received a degree in music composition from Tokyo National University of Arts, where he subsequently served as a faculty member. Mr. Eguchi received his Master’s Degree in Piano Performance from The Juilliard School. He has studied with Herbert Stessin, Samuel Sanders, Hitoshi Toyama, and Akiko Kanazawa for piano, and Shin Sato, Akira Kitamura, and Ichiro Mononobe for composition. He was on the faculty of CUNY Brooklyn College until spring of 2011. Currently, he lives in New York and also in Tokyo,

serving as an Associate Professor at Tokyo University of the Arts. He is also teaching at Senzoku-Gakuen Music College in Japan as a guest professor and is a lecturer at Kobe college. Website: www.akiraeguchi.com

ERI KANG



Pianist Eri Kang's tonal beauty and compelling musicality have been hailed by audiences throughout the world. A Japanese-born Korean-American pianist, soloist, collaborative pianist and chamber musician, she has appeared frequently at the major concert halls in New York City. She has also performed in Europe, Korea, and Japan, and throughout the United States. She has received rave reviews from major newspapers and music magazines such as the *Los Angeles Times*, *Strad* magazine and *Strings* magazine. She has been heard frequently on NPR; WQXR; WNCN; and at numerous music festivals, including the Aspen Music

Festival. She has also performed highly acclaimed piano duo recitals with Akira Eguchi. Ms. Kang has recorded for the CD *Dear America*, performing Gershwin's "Fantasy on Porgy and Bess for Two Pianos." This CD was selected as the best newly-released CD by Japanese *Recording Arts* magazine.

Ms. Kang received her Bachelor's degree from Toho School of Music, and her Master's degree from The Juilliard School. She studied piano with Martin Canin and Satoko Tokumaru, and chamber music with Felix Galimir. A superb chamber musician, she has extraordinary knowledge of the piano and strings literature, which she gained from experiences working with world-renowned violin pedagogue Dorothy DeLay and her students at The Juilliard School for many years. Ms. Kang has served frequently as an official pianist for major violin and other string instrumental competitions in the United States; the Sion Valais International Competition in Switzerland; the Buenos Aires International Violin Competition; the Johansen International Competition for Young String Players, and others. She joined the piano faculty of the City University of New York Brooklyn College in 2011.

DONATIONS WELCOME

The **Johansen International Competition (JIC)** welcomes your donations to support this extraordinary competition for gifted young string players. Our sponsoring organization, the **Friday Morning Music Club Foundation, Inc.**, is a 501(c)3, and all donations are tax deductible. To donate online, go to the Johansen Competition pages on www.fmmc.org and use the JIC PayPal "Donate" button. Or mail a check made out to the **FMMC Foundation, Inc.** with "JIC Fund donation" on the memo line to: Johansen International Competition, 3115 Homewood Pkwy, Kensington, MD 20895. Thank you!

PRELIMINARY AUDITION COMMITTEE

The young contestants performing at the semi-finals and finals were selected from a pool of 170 applicants. They were auditioned by a CD screening committee comprised of five respected teachers and performers from the Washington area.

Cellist **Robert Newkirk** studied with Leonard Rose and Orlando Cole at the Curtis Institute of Music, and with Pablo Casals as a member of the Casals Festival Orchestra. Former principal cellist of the Kennedy Center Opera House Orchestra, the Washington Opera Orchestra, and the National Gallery Orchestra in Washington, DC, he made his debut as cello soloist at the age of fourteen with the Detroit Symphony. He has served on the faculties of the Meadowmount School of Music, Temple University, and the Cleveland Institute of Music. As a faculty member of the Catholic University of America School of Music (CUA), he taught cello and chamber music; served as chairman of the string committee; and was cellist in the CUA Rome Trio. Mr. Newkirk is a former member of the Nova Arte Trio, Brynwood Quartet, Washington Contemporary Music Forum, and the Baltimore Chamber Players. He has performed throughout the United States in solo recitals and chamber music concerts, and may be heard as soloist on the recordings of Bernstein's *Mass* and Ginastera's *Bomarzo*.

Violinist **Connie Milner** studied violin with Sidney Harth and Max Hobart; chamber music with Paul Doktor and Aldo Parisot; and baroque violin with Mary Price. She was a member of the Tartini Quartet, the Wondrous Machine, and PLUM, and joined the Bach Sinfonia to perform baroque orchestral repertoire using original instruments. She has played several concerts with the Smithsonian Chamber Players. Orchestral affiliations include the Newton Symphony; the Bach Consort; and concertmaster positions with the Prince William Philharmonic, the Mount Vernon Chamber Orchestra, and the Avanti Orchestra. Ms. Milner has performed opera and ballet at the Kennedy Center with the Opera House Orchestra; orchestral concerts in the Terrace Theatre and Kennedy Center Concert Hall; at the Library of Congress with the Smithsonian Chamber Players; and at the National Cathedral for the Nuclear Freeze concert under the direction of Leonard Bernstein. For years, she performed regularly with the Washington Chamber Symphony at the Kennedy Center; the National Philharmonic at Strathmore; the Bach Consort; and the Bach Sinfonia. She is a current member of the National Gallery Orchestra, the Alexandria Symphony, and the Avanti Orchestra of the Friday Morning Music Club (FMMC). Ms. Milner developed and directed a chamber music program at Georgetown University for thirteen years. She is currently a member-at-large on the FMMC Foundation Board.

Cellist **Robert Park** received his Masters' and Doctoral degrees in Cello Performance from The Catholic University of America. He studied cello with Mihaly Virizlay at the Peabody Institute; Robert Newkirk at Catholic University; Miron Yampolsky at American University; Evelyn Elsing at the University of Maryland; Gabor Magyar at the University of Illinois; and Dorothy Kempter

Barrett in Albuquerque, New Mexico. Retired after 22 years service as principal cellist with The United States Army Band, he continues to perform and teach.

Violinist **Leslie Silverfine** received her Master of Music degree from Boston University, where she studied with Joseph Silverstein and Rafael Druian. She received her BFA from SUNY at Purchase, where she studied with Charles and Heidi Castleman and Lewis Kaplan. Her professional experience includes performing with such orchestras as the National Philharmonic, the Boston Pops, the Kennedy Center Opera House Orchestra, and the National Gallery Orchestra. She performs with period instrument groups such as Opera Lafayette, Washington Bach Consort, the Cathedral Baroque Orchestra, the Wolf Trap Opera Company, and the Folger Consort. Ms. Silverfine teaches violin and viola in a private studio, and has been on the faculty of the Levine Summer String Camp and Strings Plus for 10 years. She is on the faculty of the Levine School of Music.

Judith Silverman, violinist and violist, is a graduate of the University of Maryland and is associate principal viola emeritus of the National Philharmonic Orchestra. She has given chamber music performances in numerous venues, including the Library of Congress, Kennedy Center, Corcoran Gallery, and local universities. She maintains a private viola, violin, and chamber music studio in Maryland. In 1992, Ms. Silverman received the Chester Petranek Award from the Montgomery County Youth Orchestra and the Outstanding String Teacher of the Year Award by the American String Teachers Association, MD/DC Chapter. In 1999, ASTA MD/DC gave her a Service-to-Strings Award for founding and co-directing, with conductor Piotr Gajewski, the National Chamber Orchestra Summer String Institute for senior high students. She continues to serve as faculty and consultant for both National Philharmonic Summer String Institutes. Ms. Silverman is the Chair of the JIC Administrative Committee.

JOHANSEN COMPETITION COMMITTEE

The **Johansen International Competition for Young String Players (JIC)** is overseen by a hard-working committee of volunteers, and a part-time staff person.

Chair of the JIC Administrative Committee **Judith Silverman**, violinist and violist, is associate principal viola emeritus of the National Philharmonic Orchestra. (Read her complete bio above as part of the Preliminary Audition Committee.) She has been actively involved in the competition since its inception in 1997. She also serves as the House Manager and Volunteer Coordinator.

Competition Coordinator **Judith Basch Shapiro** is a violinist and a graduate of Barnard College. She received a Master of Arts (Musicology) degree from Columbia University and attended The Juilliard School of Music, where she studied with Oscar Shumsky. A founding member of the Potomac String Trio, she has appeared in solo and chamber music performances at the Library of Congress; the Phillips Collection; the National Gallery of Art; Carnegie Recital Hall, New York; and Jordan Hall, Boston. She has served on the faculties of American University, University of Maryland, Tufts University, New England

Conservatory Preparatory Division, Boston College, and Phillips Exeter Academy. While residing in Boston, she performed on modern and baroque violins with the Handel and Haydn Society under music director Christopher Hogwood. Ms. Shapiro is former concertmaster of the Prince George's Philharmonic, and maintains a private violin studio in Kensington, MD. She joined the Friday Morning Music Club in 1964, and was named Honorary Member in 2008. She is a founding member of the Johansen Committee, and is currently serving on the Board of Directors of the FMMC Foundation.

Dr. Paul Silverman earned his PhD in clinical psychology in 1964. He served as chief psychologist of the DC Youth Services Administration, and later had an independent practice in Kensington, MD. As a youth, Dr. Silverman studied cello with Barbara Reisman of the Reisman Trio in Newark, NJ, and later with Oliver Edel, formerly of the Manhattan and Roth String Quartets. For 15 years, he played as a sectional and principal cellist of the Greater Rockville (MD) Jewish Community Center Orchestra. Along with his wife Judy, Dr. Silverman has been an avid player of chamber music on an amateur and professional basis for over four decades. He has performed at Carnegie Hall, the Kennedy Center Concert Hall, Strathmore Music Center, and other venues in the Washington, DC area. In retirement, Dr. Silverman studied television and film production. He is a founding member of the JIC Committee, and serves as stage manager at the JIC semi-finals and finals and at the winners' recitals. He also had a key role in establishing the JIC website pages and placing the application form online.

Felice Kornberg was the Director of Music at the Jewish Community Center of Greater Washington in Rockville, MD for 28 years. She managed a resident orchestra of 70 musicians and administered the School of Music. She presented such acclaimed artists as violinists Joshua Bell and Gil Shaham, cellists Yo Yo Ma and Leonard Rose, and chamber groups such as the Beaux Arts Trio and the Emerson String Quartet. Ms. Kornberg was the first person to present the Young Concert Artists Series as part of an urban arts center rather than in a university setting. Previously, she was the head of the Piano Department at Prince George's Community College, where she participated in faculty recitals and appeared as soloist with the Prince George's Philharmonic. She has appeared in recital at Weill Recital Hall and Town Hall in New York, and the Corcoran Gallery in Washington, DC. Ms. Kornberg follows the careers of past JIC winners and writes the "Where Are They Now?" column for the FMMC Newsletter.

Executive Administrator **Alice Berman** played viola in the Beethoven-to-Bartók String Quartet for more than a dozen years. The quartet presented numerous performance/lecture series featuring all 16 Beethoven string quartets, the six Bartok quartets, and numerous other quartets, quintets and sextets. She worked as a writer, editor, photographer, and publisher for over 35 years. She was the founding publisher and editor of *Skater's Edge* magazine, the *Skater's Edge Sourcebook*, *Lamaze Parents Magazine*, and *Childbirth Forum*. She is a former faculty member of the College of Journalism at the University of Maryland, College Park. She has been Executive Administrator of the JIC since 2003.

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SPECIAL ACKNOWLEDGEMENTS

Anna Storch Johansen, Founder (deceased)

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OF SPECIAL NOTE: PAST JIC WINNERS

We are proud of ALL our past JIC winners, and do our best to keep up with their musical careers. Read more about past Johansen Competition winners at www.fmnc.org.

Ziyu Shen (Viola, First Prize, 2012 JIC) won First Prize Viola at the 2013 Lionel Tertis Int'l Viola Competition at age 15, setting a new record in an event goes up to age 30. She won the 2014 Young Concert Artists International Auditions and the YCA's Sander Buchman prize.

Taeguk Mun (Cello, Best Performance of Commissioned Work, 2012 JIC) won first prize and 8,000 Euros at the 2014 Pablo Casals International Cello Competition in Budapest, Hungary.

Santiago Cañón Valencia (Cello, Second Prize, 2012 JIC) won third prize at the 2014 Pablo Casals International Cello Competition in Budapest, Hungary.

Nancy Zhou (Violin, First Prize, 2009 JIC) won a prize for "Best Performance of a Paganini Caprice" at the 2014 International Violin Competition of Indianapolis.

Matthew Lipman (Viola, First Prize, 2009 JIC) won First Prize Viola at the 2012 Washington Int'l Competition for Strings, and First Prize at the 2012 Stulberg Int'l String Competition.

Sang Eun Lee (Cello, First Prize, 2009 JIC) won the 2014 Young Concert Artists International Auditions and the YCA's Korean Concert Society Prize, supporting a Kennedy Center debut.

Tessa Lark (Violin, First Prize, 2006 JIC) won second prize and \$15,000 at the 2014 International Violin Competition of Indianapolis. She has been awarded a 2014 Leonore Annenberg Fellowship. Lark won the 2012 Naumburg International Violin Competition.

Dami Kim (Violin, Second Prize, 2006 JIC) won fourth prize at the 2014 International Violin Competition of Indianapolis, and tied for first place at the 2012 Joachim Int'l Violin Comp.

Narek Hakhnazaryan (Cello, First Prize, 2006 JIC) won First Prize, the Gold Medal, and the Best Chamber Concerto Performance at the 2011 Tchaikovsky International Competition.

Benjamin Beilman (Violin, Third Prize, 2006 JIC) received a Borletti-Buitoni Trust Fellowship in 2014, and a London Music Masters Award and Avery Fisher Career Grant in 2012.

Hyun Su Shin (Violin, First Prize, 2003 JIC) won Third Prize and 17,000 Euros (the Count de Launoit Prize) at the 2012 Queen Elisabeth International Music Competition.