



The Friday Morning Music Club Foundation, Inc.

Thomas Mastroianni, Director

PRESENTS

THE FOURTH TRIENNIAL

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

JUDGES

Anthony Elliott

Daniel Foster

Joseph Silverstein

OFFICIAL PIANISTS

Akira Eguchi and Eri Kang

SEMI-FINALS

Thursday, March 9 and Friday, March 10, 2006

9:00 am - 5:00 pm

Charles Sumner School Museum

17th & M Streets, NW, Washington, DC

FINALS

Saturday, March 11, 2006

9:00 am - 6:00 pm

Charles Sumner School Museum

17th & M Streets, 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, or perhaps moving away from it as they look to college and other interests.

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. In instituting the Johansen International Competition, 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 to put it under the guidance of the FMMC Foundation.

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 demonstrated in 1990, when she funded the FMMC High School Competition for Strings in memory of her late son, **Gustave N. Johansen**. This local competition is open to high school students in the Washington metropolitan area.

Born into a musical family, Anna 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, commuting from Annapolis, where her husband was stationed as a Naval Officer. She often performed at Friday Morning Music Club concerts.

The Friday Morning Music Club, Inc.

The **Friday Morning Music Club (FMMC)** was founded in 1886 in Washington, DC, and has worked since then to enhance the musical life of the community in many different ways. Its object is to promote musical culture among its members and the community. The FMMC is one of the oldest organizations of its kind in the United States. With more than 800 members, the club includes professional musicians, teachers, lovers of music, and those who wish to further music in the Washington metro area.

There are weekly concerts on Fridays at noon at the Sumner School Museum in Washington, as well as monthly concerts at Strathmore Hall in North Bethesda, MD; Dumbarton House in Georgetown, DC; and the Ellipse Arts Center in Arlington, VA. Members of FMMC perform as soloists and in chamber groups of various combinations. 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 presented free of charge and are open to the public.

The FMMC played an active role in the early development of the **National Symphony Orchestra**. The Club is a co-sponsor with the **Washington Performing Arts Society** of the “Concerts in Schools Program,” which brings music to school children in the Washington metropolitan area.

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. The Club is supported by annual dues and special gifts from its members and friends, and by bequests to its Endowment Fund. Contributions to the FMMC are tax-exempt under section 501(c) (3) of the Internal Revenue Code.

FMMC Business Office

2233 Wisconsin Avenue, NW, Suite 326

Washington, DC 20007-4126

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 (JIC)** for Young String Players and the **Washington International Competition (WIC)**.

The FMMC Foundation was organized in the 1940s to assist gifted young musicians in their studies and careers prior to obtaining professional management. Since 1950, the Foundation has sponsored the WIC in a three-year rotation for piano, strings and voice. Included among the winners of the Washington International Competition are such renowned artists as **Jessye Norman, Ralph Kirshbaum, and Robert McDonald**. In 1976, a competition for composition of a string quartet was added.

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The Friday Morning Music Club, Inc.

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THE FOURTH TRIENNIAL

Johansen International Competition For Young String Players (Ages 13-17)

March 9-11, 2006 • 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 |

All prizes are awarded at the discretion of the judges.

JUDGES

Anthony Elliott • Daniel Foster • Joseph Silverstein

OFFICIAL PIANISTS

Akira Eguchi • Eri Kang

Performance opportunities may include: Winners' Recital at the **Corcoran Gallery of Art**, Washington, DC; and/or solo appearances with the **FMMC Orchestra**, Pablo Saelzer, conductor and music director (DC); **Gettysburg Chamber Orchestra**, Norman Nunamaker, conductor (PA); **Prince George's Philharmonic**, Charles Ellis, music director (MD); **National Philharmonic**, Piotr Gajewski, conductor and music director (MD), and **London Master Classes**, Norma Fisher, music director (England).

Repertoire requirements include one unaccompanied work of J.S. Bach, one concerto, one sonata, one short work to demonstrate virtuosity, plus performance of a newly commissioned work, *One becomes Two*, (for violin/viola/cello alone) by Steve Antosca. Commissioned by the Friday Morning Music Club Foundation, the premiere performance of *One becomes Two* takes place at the semi-finals.

The next **Johansen International Competition for Young String Players** will be held in March 2009 in Washington, DC. Watch website for details.

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

Alice Berman, Executive Administrator

SEMI-FINALS – THURSDAY, MARCH 9, 2006

ATTENTION: We kindly ask that the audience NOT applaud until each contestant has concluded all selections. Please TURN OFF all cell phones, watch alarms, beepers, and other electronic devices during the performances. Thank you.

NOTE: All semi-finalists will also play *One becomes Two* by Steve Antosca.

VIOLIN #1

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

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

Concerto No. 1 in A minor, Opus 77 (99) Dmitri Shostakovich (1906-1975)
Nocturne: Moderato; Scherzo: Allegro; Passacaglia: Andante; Burlesque:
Allegro con brio

Tzigane Maurice Ravel (1875-1937)

VIOLA #2

Suite No. 2 in D minor J.S. Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Minuetto I and II; Gigue

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

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

Concertstück George Enesco (1881-1955)

CELLO #3

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

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

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

Adagio and Rondo Carl Maria von Weber (1786-1826)

VIOLIN #4

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

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

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

CELLO #5

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

Sonata in D minor, Opus 40 Dmitri Shostakovich (1906-1975)
Allegro non troppo; Allegro; Largo; Allegro

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

Variations on a Theme from Rossini's "Moses" Nicolò Paganini (1782-1840)

BREAK - 10 MINUTES

VIOLIN #6

Partita No. 1, in B minor J.S. Bach (1685-1750)
Allemande; Double; Corrente; Double; Sarabande;
Double; Tempo di Borea; Double

Sonata in B flat major, K. 454 Wolfgang Amadeus Mozart (1756-1791)
Largo - Allegro; Andante; Allegretto

Concerto No. 3 in B minor, Opus 61 Camille Saint-Saëns (1835-1921)
Allegro non troppo; Andantino quasi allegretto;
Molto moderato e maestoso - Allegro non troppo

Zigeunerweisen (Gypsy Airs), Opus 20 Pablo de Sarasate (1844-1908)

CELLO #7

Suite # 3 in C major J.S. Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourée I and II; Gigue

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

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

Sonata for Solo Cello Gyorgi Ligeti (1923-)
Capriccio

VIOLIN #8

Partita No. 2 in D minor J.S. Bach (1685-1750)
Allemanda; Courante; Sarabande; Gigue; Ciaccona

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

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

Polonaise Brillante in D major, Opus 4 Henryk Wieniawski (1835-1880)

VIOLA #9

Suite No 3 in C major J.S. Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourée I and II; Gigue

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

Concerto for Viola Béla Bartók (1881-1945)
Moderato; Adagio Riligioso - Allegretto; Allegro vivace

Sarasateana Efreim Zimbalist (1889-1985)
Malaguena

LUNCH - 45 MINUTES

VIOLIN #10

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

Sonata in E flat major, Opus 18 Richard Strauss (1864-1949)
Allegro ma non troppo; Improvisation: Andante cantabile;
Finale: Andante - Allegro

Concerto in D major, Opus 61 Ludwig van Beethoven (1770-1827)
Allegro, ma non troppo; Larghetto; Rondo: Allegro

Polonaise No. 2 in A major, Opus 21 Henryk Wieniawski (1835-1880)

CELLO #11

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

Sonata in A major, Opus 69 Ludwig van Beethoven (1770-1827)
Allegro ma non tanto; Scherzo: Allegro molto;
Adagio cantabile - Allegro vivace

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

Sonata for Solo Cello
Capriccio

Gyorgi Ligeti (1923-)

VIOLIN #12

Partita No. 1 in B minor J.S. Bach (1685-1750)
Allemanda - Double; Corrente - Double; Sarabande - Double;
Tempo di Borea - Double

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

Concerto in A minor, Opus 82 Alexander Glazunov (1865-1936)
Moderato; Andante; Allegro

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

VIOLA #13

Sonata #1 in G minor for Violin J.S. Bach (1685-1750)
(transcribed for viola in C minor)
Adagio; Fuga: Allegro; Siciliana; Presto

Sonata in B flat major, Opus 36 Henri Vieuxtemps (1820-1881)
Maestoso; Barcarolla; Finale: Scherzando

Concerto in A minor William Walton (1902-83)
Andante comodo; Vivo, con molto preciso; Allegro moderato

Sonata for Viola Solo, Opus 25, No. 1 Paul Hindemith (1895-1963)
Rasendes Zeitmass - Wild - Tonschönheit ist Nebensache

BREAK – 10 MINUTES

CELLO #14

Suite No. 3 in C major J.S. Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourée I and II; Gigue

Sonata in E minor, Opus 38 Johannes Brahms (1833-1897)
Allegro non troppo; Allegretto quasi menuetto; Allegro

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

Hungarian Rhapsody, Opus 68 David Popper (1843-1913)
Andante maestoso - Allegretto - Presto

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VIOLIN #15

- Partita No. 3 in E major* J.S. Bach (1685-1750)
Preludio; Loure; Gavotte en Rondeau; Menuet I and II; Bourée; Gigue
- Sonata No. 8 in G major, Opus 30, No. 3* Ludwig van Beethoven (1770-1827)
Allegro assai; Tempo di minuetto; Allegro vivace
- Concerto No. 1 in A minor, Opus 77 (Opus 99)* Dmitri Shostakovich (1906-1975)
Nocturne: Moderato; Scherzo: Allegro; Passaglia: Andante; Burlesque:
Allegro con brio
- Concerto No. 2 in B minor, Opus 7* Nicolò Paganini (1782-1840)
La Campanella

CELLO #16

- Suite No. 3 in C major* J.S. Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourée I and II; Gigue
- Sonata in G minor, Opus 65* Frédéric Chopin (1810 - 1849)
Allegro moderato; Scherzo: Allegro con brio; Largo; Finale: Allegro
- Sinfonia Concertante, Opus 125* Sergey Prokofiev (1891 - 1953)
Andante; Allegro giusto; Andante con moto - Allegro
- Spinning Song in D major, Opus 55, No.1* David Popper (1843-1913)

SEMI-FINALS – FRIDAY, MARCH 10, 2006

ATTENTION: We kindly ask that the audience NOT applaud until each contestant has concluded all selections. Please TURN OFF all cell phones, watch alarms, beepers, and other electronic devices during the performances. Thank you.

NOTE: All semi-finalists will also play *One becomes Two* by Steve Antosca.

VIOLIN #18

- Sonata No. 1 in G minor* J.S. Bach (1685-1750)
Adagio; Fuga; Siciliana; Presto
- Sonata in A major* César Franck (1822-1890)
Allegretto ben moderato; Allegro; Recitativo - Fantasia: Ben moderato;
Allegretto poco mosso
- Concerto in D minor* Aram Khachaturian (1903-1978)
Allegro con fermezza; Andante sostenuto; Allegro vivace
- Tzigane* Maurice Ravel (1875-1937)

VIOLA #19

Suite No. 3 in C major J.S. Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourée I and II; Gigue

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

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

Caprice No. 24, Opus 1 Nicolò Paganini (1782-1840)

CELLO #20

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

Sonata in C major, Opus 102, No. 1 Ludwig van Beethoven (1770-1827)
Andante - Allegro vivace; Adagio - Tempo d Andante; Allegro vivace

Concerto No. 2 in C minor, Opus 77 Dmitri Kabalevsky (1904-1987)
Molto sostenuto; Presto marcato; Andante con moto

Elfentanz (Dance of the Elves), Opus 39 David Popper (1843-1913)

VIOLIN #21

Sonata No. 1 in G minor J.S. Bach (1685-1750)
Adagio; Fuga; Siciliano; Presto

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

Concerto No. 1 in A minor, Opus 77 (99) Dmitri Shostakovich (1906-1975)
Nocturne: Moderato; Scherzo: Allegro; Passacaglia: Andante; Cadenza;
Burlesque: Allegro con brio

Tzigane Maurice Ravel (1875-1937)

BREAK – 10 MINUTES

VIOLA #22

Suite No. 2 in D minor J.S. Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Minuet I and II; Gigue

Sonata for Viola and Piano, Opus 11, No.4 Paul Hindemith (1895-1963)
Fantasie: Ruhig; Thema mit Variations - Ruhig un einfach; Finale: Variations

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

Concertstück Georges Enesco (1881-1955)

CELLO #23

- Suite No. 4 in E flat major* J.S. Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourée I and II; Gigue
- Sonata in D minor, Opus 40* Dmitri Shostakovich (1906-1975)
Allegro ma non troppo; Allegro; Largo; Allegro
- Concerto in B minor, Opus 104* Antonin Dvořák (1841-1904)
Allegro; Adagio ma non troppo; Finale: Allegro moderato
- Variations on a Theme from Rossini's "Moses"* Nicolò Paganini (1782-1840)

VIOLIN #24

- Sonata No. 2 in A minor* J.S. Bach (1685-1750)
Grave; Fuga; Andante; Allegro
- Sonata in A major* César Franck (1822-1890)
Allegretto ben moderato; Allegro; Recitativo - Fantasia: ben moderato;
Allegretto poco mosso
- Concerto No. 2* Béla Bartók (1881-1945)
Allegro non troppo; Andante tranquillo; Allegro molto
- Carmen Fantasy* Franz Waxman (1906-1967)

VIOLIN #25

- Sonata No. 1 in G minor* J.S. Bach (1685-1750)
Adagio; Fuga; Siciliano; Presto
- Sonata in G minor* Claude Debussy (1862-1918)
Allegro vivo; Intermède: Fantasque et léger; Finale: Très animé
- Concerto in D minor, Opus 47* Jean Sibelius (1865-1957)
Allegro moderato; Adagio di molto; Allegro ma non tanto
- Tzigane* Maurice Ravel (1875-1937)

LUNCH - 45 MINUTES

VIOLA #26

- Cello Suite No. 3 in C major* J.S. Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourée I and II; Gigue
- Sonata for Viola and Piano* Rebecca Clarke (1886-1979)
Impetuoso; Vivace; Adagio
- Concerto* William Walton (1902-1983)
Andante comodo; Vivo, con molto preciso; Allegro moderato
- Jamaican Rumba* Arthur Benjamin (1893-1960)
(transcribed by William Primose)

CELLO #27

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

Sonata in A major, Opus 69 Ludwig van Beethoven (1770-1827)
Allegro ma non tanto; Scherzo: Allegro molto; Adagio cantabile;
Allegro vivace

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

Elfentanz (Dance of the Elves), Opus 39 David Popper (1843-1913)

VIOLIN #28

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

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

Concerto in A minor, Opus 82 Alexander Glazunov (1865-1936)
Moderato; Andante; Allegro

Fantasy on themes from Bizet's "Carmen" Opus 25 Pablo de Sarasate (1844-1908)

VIOLIN #29

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

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

Concerto No. 1 in A minor, Opus 77 (99) Dmitri Shostakovich (1906-1975)
Nocturne: Moderato; Scherzo: Allegro; Passacaglia:
Andante; Burlesque: Allegro con brio

Tzigane Maurice Ravel (1875-1937)

BREAK – 10 MINUTES

CELLO #30

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

Sonata in D minor Claude Debussy (1862-1918)
Prologue: Lent; Sérénade: Animé; Finale: Animé

Sinfonia Concertante in E minor, Opus 125 Sergey Prokofiev (1891-1953)
Andante; Allegro giusto; Andante con moto

Oyan! Franghiz Ali-Zadeh (1947-)

VIOLIN #31

- Sonata No. 2 in A minor* J.S. 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
- Concerto in D major, Opus 77* Johannes Brahms (1833-1897)
Allegro non troppo; Adagio; Allegro giocoso, ma non troppo vivace
- Carmen Fantasy* Franz Waxman (1906-1967)

CELLO #32

- Suite No. 3 C major* J.S. Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourée; Gigue
- Sonata in A major* César Franck (1822-1890)
Allegretto moderato; Allegro; Recitativo - Fantasia: Ben moderato;
Allegretto poco mosso
- Concerto in D minor* Edouard Lalo (1823-1892)
Prélude: Lento - Allegro maestoso; Intermezzo: Andante con moto - Allegro
presto; Introduction and Rondo: Andante - Allegro vivace
- Variations on a Theme from Rossini's "Moses"* Nicolò Paganini (1782-1840)

VIOLIN #33

- Sonata No. 1 in G minor* J.S. Bach (1685-1750)
Adagio; Fuga; Siciliano; Presto
- Sonata No. 7 in C minor, Opus 30, No. 2* Ludwig van Beethoven (1770-1827)
Allegro con brio; Adagio cantabile; Scherzo: Allegro; Finale: Allegro
- Concerto in D major* Pyotr Illyich Tchaikovsky (1840-1893)
Allegro moderato; Canzonetta: Andante; Finale: Allegro vivacissimo
- Carmen Fantasy* Franz Waxman (1906-1967)

END SEMI-FINALS

DONATIONS WELCOME

The Johansen International Competition (JIC) for Young String Players welcomes donations to support this worthy cause. All donations are tax-deductible. Please make checks out to the FMMC Foundation, write "JIC Fund donation" on the memo line, and mail to Dr. Thomas Mastroianni, Director, FMMC Foundation, ATTN: Johansen Fund, 1420 Chilton Drive, Silver Spring, MD 20904. Pre-addressed envelopes available.

One becomes Two

The concept for *One becomes Two* came from a passage in C. G. Jung's writings where he symbolically describes the process of transformation:

"... when the bud unfolds and from the lesser the greater emerges, then One becomes Two and the greater figure, which one always was but which remained invisible, appears with the force of a revelation."

The metaphor of the bud opening into a flower has always fascinated me. Jung's depiction of the process in relation to transformation and his incorporation of Nietzsche's phrase "One becomes Two" is captivating.

In *One becomes Two*, the expansion of the bud into flower is represented by the flowing of the melodic line from a single voice to a second voice, first making an appearance as a pedal tone, then as double stops and as multiple stops. Ultimately this leads to the appearance of dual paths, one of which the performer must choose. Within those paths, each passage has a distinct set of performance choices. The piece concludes with a brief but passionate passage for two voices.

The contemporary performance techniques introduced in *One becomes Two* provide elements of improvisation and chance in the performance. This is done to allow the performer to contribute to the outcome of the piece by making some of the rhythmic and pitch choices in the composition. In this way, no two performances of the piece will be the same.

When composing *One becomes Two*, I was faced with an interesting set of conditions: to create a short composition, about three minutes long, compelling enough to appeal to talented young performers and engaging and unique to me as a composer.

In composing such a short piece, there is an inclination to want to write in an intuitive, though-composed manner, and simply complete a short work. But I was intrigued by the challenge of composing a piece with a strict structure created within a precise and limited time-frame. When considering the composition, structure became a defining attribute, and from this flowed specific design elements of the composition. The challenge in creating a composition under strict structural and temporal constraints is to make the piece seem intuitive, flowing and expressive, and yet to be very directed and controlled.

Once the structure and time-frame are created and then placed in the hands of the performer, the composer's strict adherence to structure becomes fluid, the element of time becomes pliant, tempos will fluctuate with expression, the time element expands, and *One becomes Two* unfolds, like the opening of a bud.

—Steve Antosca

THE COMPOSER

STEVE ANTOSCA



Steve Antosca has a Master's degree in Computer Music Composition from The Peabody Conservatory of Johns Hopkins University. He is Adjunct Assistant Professor of Composition at George Mason University, and has also been on the faculty of George Washington University. He is the founder of the music group *edgEnsemble*. In addition, he is Director and composer member of the Contemporary Music Forum, which is in residence at the Corcoran Gallery of Art.

Mr. Antosca was guest composer at the Southeastern Composer's League Festival of New Music (1997), and at Radford University's New Horizons Festival (2002 and 2005). He has been a fellow at the Virginia Center for the Creative Arts, and a guest lecturer at the University of Maryland as part of the College Park Scholars program. His work *shadowland* is represented in the MIT publication *The Csound Book*.

Mr. Antosca's compositions have been performed in the Washington area at the Kennedy Center, Dance Place, the Corcoran Gallery of Art, the Levine School of Music, Radford University, George Mason University, George Washington University, the University of Virginia and at the University of Maryland. In New York, his dance works have been premiered at the Pace University 1995 Dance Festival and at the Joyce SoHo in 1999.

In January of 2001, Mr. Antosca produced the "Exploring the American Piano" concert for the Smithsonian's Piano 300 Exhibition, celebrating 300 years of the piano. He premiered his work *invisible landscape* for piano and conducted electronics, described by the *Washington Post* as "the highlight of the evening."

Steve Antosca has received numerous grants for the creation of new compositions and for teaching technology. He has been an Artist-in-Residence with the Music Department at the Ellington School, working with young musicians interested in incorporating technology in their music. Recent commissions include a composition for dance, computer-processed audio and text premiered in September 2002 at the Kennedy Center as part of their Local Dance Commissioning Project, and a commission for pianist Laurie Hudcick for a new work, *traces of spirit whispers*, for piano and computer processed audio, premiered at the Kennedy Center in September of 2003. Mr. Antosca is producing a concert of new music by Native American composers for the Smithsonian's National Museum of the American Indian for October, 2006.

THE JUDGES

ANTHONY ELLIOTT



Anthony Elliott is professor of cello and conductor of the Michigan Youth Symphony Orchestra at the University of Michigan. He won the Emanuel Feuermann International Cello Competition in 1987, and was the top-ranked American cellist in the 1979 Concours Cassado in Florence, Italy. He has appeared frequently as a soloist with major orchestras, including the New York Philharmonic, the Detroit Symphony, the Minnesota Orchestra, the Vancouver Symphony, and the CBC Toronto Orchestra. As guest artist, he performs at the Aspen, Sitka, Seattle, Texas, and Bargemusic festivals, Chamber Music International of Dallas, and Houston's DaCamera Series. He was a member of Quartet Canada and the Lyric Arts String Quartet. He has appeared with members of the Chamber Music Society of Lincoln Center, members of the Emerson, Juilliard, Cleveland, and Concord string quartets, and with the present and former concertmasters of the Concertgebouw, the Berlin Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, and the Cleveland Orchestra.

Anthony Elliott was the first African-American musician to be appointed to a front-desk position in a major symphony orchestra, when he was selected by Stanislaw Skrowaczewski to become the associate-principal of the Minnesota Orchestra. With the financial assistance of the Minnesota Orchestra and the Jerome Foundation of Saint Paul, he commissioned and premiered the *Cello Concerto* by African-American composer Primous Fountain. Later, he served as principal cello of the Vancouver Symphony. He has served on the boards of the Afro-American Musical Opportunities Association, the Music Assistance Fund, and the Sphinx Competition. He established a scholarship fund at the Community Music Center of Houston, and was one of three nationally known jurors for the National Black Colloquium and Competition, held at the Kennedy Center. He has been a strong advocate for music in public and inner city schools, and has worked toward developing new constituencies with symphony boards.

Mr. Elliott has conducted symphony, opera and ballet to great acclaim. He has conducted the Kent/Blossom Chamber Orchestra at the Blossom Music Festival, an honor he has shared with Leonard Slatkin and Jahja Ling. He has also shared podium duties at the Texas Music Festival with such noted maestros as Christoph Eschenbach and Maxim Shostakovich. In addition, he has led the Sphinx Symphony, the Scott Joplin Chamber Orchestra, the Kitchener-Waterloo Symphony, and many other orchestras. He served for many years as music director of the Houston Youth Symphony and Ballet.

DANIEL FOSTER



Violist Daniel Foster's varied career encompasses orchestral, chamber and solo playing, as well as teaching. Since capturing the First Prize in both the William Primrose and Washington International Competitions, he has appeared in recital and as soloist with orchestra in Washington, DC, and throughout the United States. As principal violist of the National Symphony Orchestra, Mr. Foster has performed with the orchestra frequently as soloist, most recently in performances of Mozart's *Sinfonia Concertante*.

Mr. Foster is a member of the Dryden Quartet, and has also been a member of the Manchester Quartet since 1993. He spent four summers at the Marlboro Music Festival, and also performed at the Bowdoin, Killington and Alpenglow festivals.

After studying with Jeffrey Irvine and Lynne Ramsey at Oberlin Conservatory and with Karen Tuttle at The Curtis Institute, Mr. Foster became a member of the National Symphony's viola section in 1993. He was appointed principal by music director Leonard Slatkin in 1995. Mr. Foster is on the faculty at the University of Maryland, where his former students have gone on to major orchestral and university positions.

Mr. Foster comes from a musical family. His father William is the National Symphony's associate principal violist, and his grandfather, John Kendall, is a renowned violin pedagogue. Mr. Foster performs on a viola by *Gasparo da Salò* from 1590, on loan from the Stradivari Society in Chicago.

JOSEPH SILVERSTEIN

Internationally acclaimed conductor and violinist Joseph Silverstein is the principal guest conductor of Seattle's Northwest Chamber Orchestra. He is an artist member of Chamber Music Society of Lincoln Center in New York, and is a member of the string faculty of the Curtis Institute of Music as well as the Longy School of Music in Cambridge, Massachusetts. He has been a faculty member at Yale University, Boston University and the Tanglewood Music Center. Mr. Silverstein holds honorary degrees from Tufts University, Boston College, Rhode Island University and the New England Conservatory.

Mr. Silverstein was music director of the Utah Symphony Orchestra from 1983-1998, after which he became conductor laureate. He was music director of the Chautauqua Symphony from 1986-89. Mr. Silverstein was concertmaster of the Boston Symphony Orchestra for more than 20 years (1962-1984), and assistant



Joseph Silverstein

conductor of the BSO for more than 10 years (1971-1984). He organized the Boston Symphony Chamber Players in 1964 and served as music director of that ensemble until coming to the Utah Symphony. He won the Walter W. Naumburg Award in 1960, and was Silver medallist in the 1959 Queen Elizabeth Competition in Brussels.

Born in Detroit, his first teacher was his father Bernard, who was a music instructor in Detroit's public school system. His formal training took place at the Curtis Institute of Music in Philadelphia, and his teachers included such luminaries as Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. After leaving Curtis in 1950, Mr. Silverstein spent three seasons with the Houston Symphony; one with the Philadelphia Orchestra, and one season as concertmaster and assistant conductor of the Denver Symphony. He joined the Boston Symphony in the fall of 1955. During his tenure at Boston, he conducted the orchestra on more than 100 occasions in the United States, Canada and abroad. He has also served as artistic advisor to numerous symphonies.

As a conductor and soloist, Mr. Silverstein has appeared with hundreds of orchestras in the United States, as well as in Japan, Israel, and Europe. In recent seasons, he appeared in recital in Boston, New York, Cleveland, Detroit and Philadelphia. Future and recent-past engagements include performances in Berlin, Florida, Taiwan, Winnipeg and Hartford, as well as appearances at the Verbier Festival in Switzerland, the Aldeburgh Festival of England, and the prestigious Teatro Comunale di Ferrara in Italy. In the fall of 2001, Mr. Silverstein toured major European cities as a member of a piano quartet that included Pierre-Laurent Aimard, pianist; Tabea Zimmermann, violist, and Jean-Guihen Queyras, cellist.

Mr. Silverstein has recorded extensively for RCA, Deutsche Grammophon, CBS, Nonesuch, and New World Records, Telarc and Pro Arte. His Telarc recording of Vivaldi's *Four Seasons* with the Boston Symphony Orchestra received a Grammy nomination. Other recent recordings, on which Mr. Silverstein is both conductor and featured soloist, are with the Utah Symphony on Pro Arte. They include an all-Mendelssohn album, an all-Beethoven album, an all-Barber, a Grieg/Schumann recording, and recordings featuring the Brahms, Tchaikovsky, Dvorak and Sibelius violin concerti. His most recent recording with the Utah Symphony features pianist Michael Boriskin in repertoire by George Perle and Richard Danielpour. Other recent releases include the Bach Brandenburg Concertos with the Chamber Music Society of Lincoln Center on Delos, and the Schmitt Quintet in G Major on Sony Classical. His recording of the Mozart sonatas with pianist Derek Han was released by BMG-Verdi in 1997.

THE PIANISTS

AKIRA EGUCHI



Acclaimed in *The New York Times* for his extraordinary artistry, maturity and intelligence, 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 throughout the USA, Europe and the Far East. His appearances include Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, and the 92nd Street Y in New York City; the Kennedy Center in Washington, DC; Musikverein in Vienna;

Barbican Centre in London; and Theatre des Champs-Élysées in Paris. He has played for President Clinton (presented by Isaac Stern at the White House), and for the Emperor and Empress of Japan. He was the featured soloist for The Juilliard Orchestra Asia tour, and has been featured in numerous recitals and concert tours of the United States, Europe, and the Far East.

As a chamber musician, Mr. Eguchi has performed at the Aspen, Ravinia, and Newport festivals in the U.S., Nagano-Aspen and Pacific in Japan, Japan Festival in London, Verbier Festival in Switzerland, and La Folle Journée in France. His radio and television credits include performances on WQXR and WNCN in New York, NPR, NHK of Japan, KBS of Korea, Radio France, BBC, PBS, and NBC, amongst others. Recordings are available from Deutsche Grammophon, Philips, Denon, Marquis Classics, Victor, IDC, BMG, Kosei publishing, Canary/Vanguard, and NYS Classics.

Mr. Eguchi's first solo CD, *Dear America*, was selected as one of the best recordings of the month (*Recording Arts*, September, 2002), and acclaimed as if Gershwin's spirit made him play. His newest CD, *Legends of The Maestros*, released June 2003, was also chosen as one of the best recordings of the month (*Recording Arts*, September, 2003). This CD was recorded at Carnegie Hall on the 1887 Steinway piano used onstage during the early years of Carnegie Hall.

Mr. Eguchi has received numerous awards, including the William Petchek Award; the William Schuman Prize from The Juilliard School; the Gina Bachauer International Scholarship Competition; the Brahms Piano Concerto Competition at Juilliard; the International Chamber Music Competition in Paris; and the Aleida Schweitzer Award for the outstanding accompanist at the International Wieniawski Violin Competition in Poland. Also active as a composer, Mr. Eguchi's works include cadenzas for the Mozart Violin Concerto K.216 (commissioned and performed by Kyoko Takezawa for the Miyazaki Music Festival), and the Haydn Cello Concerto (commissioned by Ko Iwasaki). His

arrangements of *Gershwin Piano Selections* are published by Zen-On.

Born in Tokyo, Mr. Eguchi received a degree in Music Composition from Tokyo National University of Fine Arts and Music, 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, Shin Sato, Akira Kitamura, Ichiro Mononobe, and Akiko Kanazawa. Currently living in New York, he is on the faculty of CUNY Brooklyn College.

ERI KANG



Eri Kang, Japanese-born Korean pianist, soloist, collaborative pianist and chamber musician has appeared at the 92nd Street YMHA, Alice Tully Hall and Avery Fisher Hall in Lincoln Center, New York, and at Ambassador Auditorium in Pasadena. She has also performed in Germany and Italy, in many countries in the Far East, such as Korea and Japan, and throughout the United States. She has received rave reviews from major newspapers and music magazines, including the *Los Angeles Times*, *Strad* magazine, and *Strings* magazine. She has been heard frequently on NPR, WQXR,

WNCN, and at many music festivals, including Aspen, Bowdoin, and Okinawa Moonbeach in Japan.

Ms. Kang made her New York recital debut at Carnegie-Weill Hall in 1991. In the same year, she made her Japanese debut recital at Tsuda Hall in Tokyo, which was presented by the Korean Embassy. Since then, she has performed in solo recital and in concerto appearances with many orchestras, including the San Jose Symphony Orchestra and Kioi Sinfonietta of Tokyo. She has also performed many highly acclaimed Piano Duo Recitals with Akira Eguchi. Ms. Kang recorded Gershwin's "Fantasy on Porgy and Bess for Two Pianos" on the *Dear America* CD, which was selected as the best new-released CD by Japanese Recording Arts Magazine in August 2002.

Born in Tokyo, Japan, Ms. Kang began studying piano at the age of four. After becoming the youngest winner of the Tokyo Metropolitan Young Artists Competition, she performed at the Tokyo Bunka-Kaia Hall. She received her Bachelor's degree from Toho School of Music, and her Master's degree from the Juilliard School. Ms. Kang has studied piano with Martin Canin, Herbert Stessin, and Satoko Tokumaru, and chamber music with Jacob Lateiner and Felix Galimir. As a chamber musician, she has an extraordinary knowledge of piano and string literature, gained from experiences working with Dorothy DeLay and her students at the Juilliard School and the Aspen Music School.

PRELIMINARY AUDITION COMMITTEE

The young contestants performing at the semi-finals and finals were selected from a pool of 136 applicants. They were auditioned by a CD screening committee comprised of five respected teachers and performers from the Washington area.

Robert Battey, cellist, studied with John Martin and Robert Newkirk and later studied with Bernard Greenhouse and Janos Starker. He is a graduate of the Cleveland Institute of Music and the State University of New York at Stonybrook, and did doctoral work at Indiana University. Mr. Battey has an extensive career as a chamber musician, and has performed with the National Symphony and the New York City Opera. He has served on the music faculties of the State University of New York, the University of Missouri, the Levine School of Music, and the Gettysburg Chamber Music Workshop.

Robert Park, cellist, received his masters' and doctorate 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 as an adjunct professor of cello at George Mason University.

Richard Parnas was the principal violist for 35 years of the National Symphony Orchestra. He appeared as a soloist with the NSO many times. He was a member of the National Symphony String Quartet for 30 years, and performed at the Library of Congress with the Juilliard String Quartet, and at the White House for President Jimmy Carter. Mr. Parnas has served as principal violist with the National Gallery Orchestra, the Alexandria Symphony, the National Philharmonic, the American Camerata for New Music, and the American Chamber Orchestra. He has a private teaching studio in Falls Church, VA, and a teaching affiliation with George Washington University. He graduated from the Curtis Institute of Music, and studied with William Primrose and Karen Tuttle.

Melissa Ruof is a graduate of Oberlin Conservatory of Music. As violinist and violist, she has been an active free-lance player in the Washington/Baltimore area for many years. She is currently concertmaster of the Gettysburg Chamber Orchestra and the Friday Morning Music Club Orchestra, and also principal second violin of the Prince George's Philharmonic. She is on the faculty of the Gettysburg Chamber Music Workshop, and was on the faculty of the Levine School of Music from 1979 to 2005.

Judith Silverman, violinist and violist, is a graduate of the University of Maryland and is associate principal viola 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, Mrs. Silverman received the Chester Petranek Award from the Montgomery County Youth Orchestra (now the Maryland Classic 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. Mrs. Silverman serves on the Board of Directors for the Friday Morning Music Club Foundation.

COMPETITION ADMINISTRATION

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. 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, Christopher Hogwood, music director. She was a founding member of the Potomac String Trio. Mrs. Shapiro is currently concertmaster of the Prince George's Philharmonic, and maintains a private violin studio in Kensington, MD. She has been a member of the Friday Morning Music Club since 1964.

Executive Administrator **Alice Berman** plays viola in the Beethoven-Bartók Cycle (BBC) Quartet, which is currently presenting a performance/lecture series featuring all six Bartók quartets in Bethesda, MD. The quartet presented a similar series nine times that featured all 16 Beethoven quartets. In addition, she has been a writer, editor, photographer and publisher for more than 30 years. She was the founding publisher and editor of *Skater's Edge* magazine, the *Skater's Edge Sourcebook*, *Lamaze Parents Magazine*, and *Childbirth Forum*. Ms. Berman co-authored the *Emergency Department Patient Discharge Manual* for Aspen Publishers. She is a former faculty member of the College of Journalism at the University of Maryland, College Park.

The competition House Manager/Volunteer Coordinator is **Judith Silverman**, who is also a member of the Preliminary Audition Committee.

IN MEMORIAM

We warmly remember the late **Dorothy C. Jarvinen**, a 50-year member of the FMMC, who was a dedicated founding member of the Committee for the Johansen International Competition.

PAST JOHANSEN WINNERS UPDATE

Mikhail Ovrutsky (violin, first place, 1997) won first prize at the Pabla de Sarasate Competition (1999), and was fifth place and audience favorite in the 2005 Queen Elizabeth Competition. He is concertmaster of the Beethoven Orchestra of Bonn.

Julie Albers (cello, second place, 1997) was the gold medal laureate and won the \$25,000 grand prize in the 2003 Gyeongnam International Music Competition, South Korea. She has performed with many orchestras in the US and Europe. Her New York recital at Steinway Hall was filmed by NHK for telecast in the Far East.

Denise Djokic (cello, third place, 1997) plays with the Triple Forte piano trio, and has performed with major orchestras throughout Canada and the United States.

Yumi Kendall (cello, judges award, 1997) is the assistant principal cellist of the Philadelphia Orchestra. She is also the cellist of the Dryden String Quartet.

Angie Chang (violin, first place shared, 2000) studies with Hyo Kang at Juilliard in the graduate program. She attended Curtis, where she studied with Aaron Rosand. She won first prize in the 2003 Lichtenstein Foundation String Award.

Eunice Keem (violin, first place shared, 2000) is a student at Carnegie Mellon, and a junior faculty member at the 2006 International Music Academy in Pilsen, Czech Republic. She won third prize at the 2001 Irving Klein International String Competition.

Teng Li (viola, first place, 2000) is principal violist of the Toronto Symphony, a position she has held since 2004. That same year, she performed at New York's 92nd Street Y with the Guarneri String Quartet.

Tao Ni (cello, first place, 2000) is currently a student at the Juilliard School. He won second place at the 2003 Irving Klein International String Competition, and won the 2005 Borromeo String Quartet Guest Artists Award, which resulted in a performance and a recording with the quartet.

Dan Zhu (violin, honorable mention, 2000) is studying with Lucie Robert and doing graduate work at Mannes. He was a laureate at the 2005 Queen Elisabeth Violin Competition. During the 2005-6 season, he will tour 15 cities in Germany and the UK as a soloist with the Munich Symphony.

Hyun Su Shin (violin, first place, 2003) is in her second year at the Korea National University of Arts. She has won prizes at the 2005 Sibelius International Competition, and the 2005 Tibor Varga International Competition. She came in third and was the youngest prize winner at the Paganini International Competition.

Joel Link (violin, second place, 2003) won first prize in the Junior Division of the 2004 Yehudi Menuhin Competition. He performs in the Ottava String Trio with his brother **Alexander Link** (viola, first place, 2003) and sister Elenita, violin. They won the 2003 Fischhoff (gold medal) and the 58th Coleman (grand prize) chamber music competitions.

Seung-Min Kang (cello, first place, 2003) won first prize in the Dong-A Daily Newspaper Competition in Korea. She has appeared as a soloist with the Korean National University of Arts Orchestra (Seoul, 2004), the In-cheon Philharmonic Orchestra (Incheon, 2005), the Su-won Philharmonic (Seoul, 2005); and the Gang-nam Symphony (Seoul, 2005).

VOLUNTEERS FROM THE COMMUNITY

| | |
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| Felice Kornberg* | |
| Patty Lau | <i>*denotes FMMC Member</i> |

SPECIAL ACKNOWLEDGEMENTS

Anna Storch Johansen, Founder (deceased)

Rear Admiral (Ret.) Gustave N. Johansen (deceased)

| | |
|-------------------------------------|---------------------------------|
| Bruce Anderson, Anderson Piano | Dalton Potter, Potter's Violins |
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WASHINGTON INTERNATIONAL COMPETITION
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First Prize: \$7,500 each for Violin, Viola, Cello
Second Prize: \$4,000 * Third Prize: \$2,000

SEMI-FINALS

May 19-20, 2006, 9:00 am to 5:00 pm
Catholic University, Ward Hall
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FINALS

May 21, 2006, 2:00 to 5:00 pm
Terrace Theater at the Kennedy Center
Washington, DC
Foggy Bottom Metro Station
All events are FREE and open to the public.

WASHINGTON INTERNATIONAL COMPETITION
FOR COMPOSERS

Sunday, May 21, 2006, 2:00 to 5:00 pm
Terrace Theatre at the Kennedy Center
Washington, DC

The winning composition will be performed while the judges
deliberate the winners of the WIC String Competition
Details: Eleanor Woods, 202-244-8658, ecwoods@aol.com