



The Friday Morning Music Club Foundation, Inc.

Frank B. Conlon, Director

PRESENTS

THE SIXTH TRIENNIAL

Johansen International Competition

For Young String Players Ages 13-17

JUDGES

Hiroko Yajima

Michael Tree

Ronald Leonard

OFFICIAL PIANISTS

Akira Eguchi and Eri Kang

SEMI-FINALS

Thursday, March 22 and Friday, March 23, 2012

9:00 am - 5:30 pm

Calvary Baptist Church

755 8th Street, NW, Washington, DC

FINALS

Saturday, March 24, 2012

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 **Johansen International Competition (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 **FMFC 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**, 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 FMFC 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 FMFC 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, 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 FMFC concerts.

The Friday Morning Music Club, Inc.

The **Friday Morning Music Club (FMMC)** – which is currently celebrating its 125th year – 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 US. 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 700 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; concerts at **Strathmore Mansion** in North Bethesda, MD; **Dumbarton House** in Georgetown, 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 (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 WIC are such renowned artists as Jessye Norman, Ralph Kirshbaum, and Robert McDonald. 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 cellist Narek Hakhnazaryan, who won the 2011 Tchaikovsky Cello Competition.

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The Friday Morning Music Club, Inc.

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WASHINGTON INTERNATIONAL COMPETITION FOR STRINGS – AGES 18-28

Judges: Joseph Silverstein, Martha Strongin Katz, Marc Johnson

Semi-Finals: June 8-9, 2012, George Washington University,
Academic Center, 801 22nd St NW, Room B-120, Washington, DC

Finals: Sunday, June 10, 2012 2:00 to 5:00 pm, Terrace Theatre,
Kennedy Center, Washington, DC (Foggy Bottom metro)

Washington International Competition for Composers

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

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

THE SIXTH TRIENNIAL

Johansen International Competition For Young String Players Ages 13-17

March 22-24, 2012 • 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

Hiroko Yajima • Michael Tree • Ronald Leonard

OFFICIAL PIANISTS

Akira Eguchi • Eri Kang

Possible performance opportunities may include: Winners' Recital in Washington, DC; and/or solo appearances with the **FMMC Avanti Orchestra**, Pablo Saelzer, conductor and music director (DC); **Capital City Symphony**, Victoria Gau, conductor; **Gettysburg Chamber Orchestra**, Norman Nunamaker, conductor (PA); **Prince George's Philharmonic**, Charles Ellis, music director (MD); and **London Master Classes**, Norma Fisher, music director (England). In addition, winners are eligible for full scholarships to the **Brevard Music Center 2012 Program**.

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, *Three Minute Chaconne*, (for solo violin/viola/cello) by **Jonathan Leshnoff**. Commissioned by the **Friday Morning Music Club Foundation, Inc**, the premiere performance of the *Chaconne* takes place at the semi-finals.

The next **Johansen International Competition for Young String Players** is planned for March 2015 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 22, 2012

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 *Three-Minute Chaconne* by Jonathan Leshnoff.

VIOLIN #1

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

Sonata for Violin and Piano Francis Poulenc (1899-1963)
Allegro con fuoco; Intermezzo; Presto tragico

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

Nocturne and Tarantella, Opus 28 Karol Szymanowski (1882-1937)

CELLO #2

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

Sonata No. 2 in F major, Opus 99 Johannes Brahms (1833-1897)
Allegro vivace; Adagio affetuoso; Allegro passionato; Allegro molto

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

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

VIOLA #3

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

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

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

Sarasateana Efreim Zimbalist (1889-1985)
Tango (transcribed for viola by William Primrose)

VIOLIN #4

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

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 No. 2 in G minor, Opus 63 Sergei Prokofiev (1891-1953)
Allegro moderato; Andante assai; Allegro ben marcato

Tzigane Maurice Ravel (1875-1937)

BREAK - 15 MINUTES

VIOLIN #5

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

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

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

Carmen Fantasy Franz Waxman (1906-1967)

CELLO #6

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

Sonata No. 2 in F major, Opus 99 Johannes Brahms (1833-1897)
Allegro vivace; Adagio affettuoso; Allegro passionato; Allegro molto

Concerto in A minor, Opus 129 Robert Schumann (1810-1856)
Nicht zu Schnell; Langsam - Schneller; Sehr Lebhaft

Suite Espagnole No. 1 Rogelio Hugué y Tagell (1882-1956)
Flamenco

VIOLA #7

Suite No. 3 in C major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée 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 and Orchestra William Walton (1902-1983)
Andante comodo; Vivo, con molto preciso; Allegro moderato

Concertstück Georges Enescu (1881-1955)

VIOLIN #8

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

Sonata No. 2 in A major, Opus 100 Johannes Brahms (1833-1897)
Allegro amabile; Andante tranquillo; Allegretto grazioso (quasi andante)

Concerto in D minor Aram Khachaturian (1903-1978)
Allegro con fermezza; Andante sostenuto; Allegro vivace

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

LUNCH - 45 MINUTES

CELLO #9

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

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

At the Fountain, in D Major, Opus 20, No. 2 Karl Davidov (1838-1889)
Allegro molto e leggiro

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

Concerto No. 2 in G minor, Opus 63 Sergei Prokofiev (1891-1953)
Allegro moderato; Andante assai; Allegro, ben marcato

Poème, Opus 25 Ernest Chausson (1855-1899)
Lento e misterioso - Animato - Tempo I

CELLO #11

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

Sonata in A major, No. 6 Luigi Boccherini (1743-1805)
Adagio; Allegro; Affettuoso

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

Pampeana No. 2 Alberto Ginastera (1916-1983)

VIOLIN #12

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

Sonata No. 1 in G major, Opus 78 Johannes Brahms (1833-1897)
Vivace ma non troppo; Adagio; Allegro molto moderato

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

La Campanella (The Little Bell) Niccolò Paganini (1782-1840)

BREAK – 15 MINUTES

CELLO #13

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

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

Concerto in E minor, Opus 85 Edward Elgar (1857-1934)
Adagio moderato; Lento. Allegro molto; Adagio; Allegro moderato

Le Grand Tango

Ástor Piazzolla (1921-1992)

VIOLA #14

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

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

Concertstück Georges Enescu (1881-1955)

VIOLIN #15

Sonata No. 1 in G minor Johann Sebastian Bach (1685-1750)
Adagio; Fuga; Allegro; 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 major, Opus 35 Pyotr Tchaikovsky (1840-1893)
Allegro moderato; Canzonetta: Andante; Finale: Allegro vivacissimo

Tzigane Maurice Ravel (1875-1937)

CELLO #16

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

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

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

Zapateado, Opus 23, No. 2 Pablo de Sarasate (1844-1908)
Allegro

VIOLA #17

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

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

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

Sonata in C for Large Viola and Orchestra Niccolò Paganini (1782-1840)
Introduzione

SEMI-FINALS – FRIDAY, MARCH 23, 2012

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Note: All semi-finalists will also play *Three-Minute Chaconne* by Jonathan Leshnoff.

VIOLIN #18

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

Sonata for Violin and Piano John Corigliano (b. 1938)
Allegro; Andantino; Lento; 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
Eugène Ysaÿe (1858-1931)

VIOLA #19

Suite No. 3 in C major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée 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 and Orchestra William Walton (1902-1983)
Andante comodo, con spirito; Vivo, con molto preciso; Allegro moderato

Praeludium and Allegro Fritz Kreisler (1875-1962)
(transcribed for viola by Alan Arnold)

CELLO #20

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

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

Danse du Diable Vert Gaspar Cassadó (1897-1966)

VIOLIN #21

Partita No. 1 in B minor Johann Sebastian Bach (1685-1750)
Allemande; Double; Corrente; Double; Sarabande; Double; Tempo di Bourrée; Double

Sonata in A minor, Opus 105 Robert Schumann (1810-1856)
Mit Leidenschaftlichem Ausdruck; Allegretto; Lebhaft

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

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

BREAK – 15 MINUTES

CELLO #22

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

Concerto in A minor, Opus 129 Robert Schumann (1810-1856)
Nicht zu Schnell; Langsam - Schneller; Sehr Lebhaft

Cello Sonata György Ligeti (1923-2006)
Capriccio - Presto con slancio

VIOLA #23

Suite No. 5 in C minor Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Gavotte 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 for Viola and Orchestra William Walton (1902-1983)
Andante comodo; Vivo, con molto preciso; Allegro moderato

Elegie, Opus 30 Henri Vieuxtemps (1820-1881)

CELLO #24

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

Sonata No. 5 in D major, Opus 102, No. 2 Ludwig van Beethoven (1770-1827)
Allegro con brio; Adagio con molto sentimento d'affetto; Allegro - Allegro fugato

Sinfonia Concertante, Opus 125 Sergei Prokofiev (1891-1953)
Andante; Allegro giusto; Andante con moto - Allegretto - Allegro marcato

Spinning Song in D major, Opus 55, No. 1 David Popper (1843-1913)

VIOLA #25

Suite No. 5 in C minor Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Gavotte 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 and Orchestra William Walton (1902-1983)
Andante comodo; Vivo, con molto preciso; Allegro moderato

Caprice No. 20 Niccolò Paganini (1782-1840)
(transcribed for viola by Leon Raby)

LUNCH - 45 MINUTES

VIOLA #26

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

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

Concertstück for Viola and Piano Georges Enescu (1881-1955)

CELLO #27

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 minuetto; Allegro

Concerto in D minor Édouard Lalo (1823-1892)
Prelude: Lento - Allegro maestoso; Intermezzo: Andante con moto - Allegro presto; Introduction and Rondo: Andante - Allegro vivace

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

VIOLIN #28

Sonata No. 3 in C major Johann Sebastian Bach (1685-1750)
Adagio; Fuga; Largo; Allegro assai

Sonata No. 4 in A major, Opus 23 Ludwig van Beethoven (1770-1827)
Presto; Andante scherzoso, piu allegretto; Allegro molto

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

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

CELLO #29

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

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

Concerto in A minor, Opus 129 Robert Schumann (1810-1856)
Nicht zu Schnell; Langsam - Schneller; Sehr Lebhaft

Scherzo in D minor, Opus 6
Vivace

Julius Klengel (1859-1933)

BREAK – 15 MINUTES

VIOLIN #30

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

Sonata No. 1 in A major, Opus 13 Gabriel Fauré (1845-1924)
Allegro molto; Andante; Allegro vivo; Allegro quasi presto

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

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

CELLO #31

Suite No. 3 in C major Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée 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 Tchaikovsky (1840-1893)
Theme - Moderato semplice; Variations I-V; Cadenza; Variations VI and VII

Variations on a Theme of Rossini Bohuslav Martinů (1890-1959)
Theme, Allegro moderato; Variations I through IV

VIOLA #32

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

La Campanella (The Little Bell) Niccolò Paganini (1782-1840)
(transcribed for viola by William Primrose)

CELLO #33

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

Sonata in D minor Claude Debussy (1862-1928)
Prologue: Lent; Sérénade: Animé; Finale: Animé

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

Sonata for Solo Cello, Opus 8 Zoltan Kodály (1882-1967)
Allegro molto vivace (third movement)

❧ END SEMI-FINALS ❧

FINALS BEGIN SATURDAY MORNING



THREE-MINUTE CHACONNE

Lately, my compositional output has consisted of larger works such as concerti and oratorios. When asked by the Friday Morning Music Club Foundation to compose a work for the 2012 Johansen International Competition, I was intrigued by their request to keep the piece “within three minutes,” a consistent requirement in the previous commissions for this competition. As a composer, this presented me with a particular challenge of being extremely brief and concise.

It seemed to me that I should focus on a small amount of material and develop it rapidly. Luckily, there was a prototype for such a form: a chaconne (a form utilized commonly in the Baroque era where a composer repeats continual variations upon a harmonic progression). The brief melodic theme of the chaconne is presented in the beginning with its long arching lines. Immediately following are five variations separated only by slight pauses. The first variation is brooding, the second is a bit more kinetic, the third utilizes harmonics (very light ethereal tones), the fourth variation builds energy in a fast tempo, and the fifth explodes in double stops (multiple pitches played at once on the instrument). The chaconne concludes triumphantly harkening back to the opening material.

—Jonathan Leshnoff

THE COMPOSER

JONATHAN LESHNOFF

Nominated for a 2012 Pulitzer Prize in Music for his 2011 oratorio, “Hope,” Jonathan Leshnoff’s star has become ever so brighter. Commissioned by the Kimmel Center for the Performing Arts, the oratorio was premiered by the Chamber Orchestra of Philadelphia and Robert Minczuk during the Kimmel Center’s inaugural International Arts Festival in 2011. Also during the 2011 season, the Philadelphia Orchestra, under the direction of Robert Spano, premiered his flute concerto, which was written for Principal Flutist, Jeffrey



Khaner. In addition, a new orchestral work, “Starburst,” was premiered by Marin Alsop and The Baltimore Symphony. And his “Yiddish Suite” was premiered in 2011 by Gil and Orli Shaham at the 92nd Street Y in New York.

In addition to the premiere of his “Three-Minute Chaconne” at the 2012 Johansen International Competition for Young String Players, additional 2012 world premieres include the Concerto for Orchestra and Two Percussionists, which will be premiered by the Round Top Festival Orchestra conducted by Michael Stern, and his String Quartet #4, commissioned by the Carpe Diem String Quartet.

Called “the real thing” by Raymond Tuttle in *Fanfare* magazine, Mr. Leshnoff is rapidly rising as one of the twenty-first century’s most important composers. His work has been described as “diaphanous orchestral fabric of beautiful transparency” by the *Kansas City Star*, and “remarkably assured, cohesively constructed and radiantly lyrical” by the *Memphis Commercial Appeal*. The *New York Times* declared that “the afternoon’s keenest discovery was Mr. Leshnoff” in a review of his trombone concerto at Bargemusic.

He is currently creating a guitar concerto for Manuel Barrueco and the Baltimore Symphony; a cello concerto for Russian cellist Nina Kotova and the Chamber Orchestra of Philadelphia; another oratorio for the Fort Wayne Philharmonic and the Handel Society of Dartmouth; and a concerto grosso for the 60th anniversary of the Santa Barbara Symphony. There are three commercial CDs with his music on the market, two of them by the Naxos label. A third Naxos release is coming in 2012. Website: www.jonathanleshnoff.com.

Mr. Leshnoff is a professor of music at Towson University and makes his home in Baltimore. He is currently the composer-in-residence with the Baltimore Chamber Orchestra. The 38-year-old composer is also a devoted husband to his wife, Chanah, and great father to his two children, Shmuel and Temima.

THE JUDGES

HIROKO YAJIMA



Hiroko Yajima, described as an “artist of real distinction” by the *New York Times* has built an impressive reputation as a recitalist, soloist with orchestra and chamber musician. Born in Japan, Ms. Yajima received her early training at the famed Toho School. She won a Fulbright Scholarship at age 18 and came to the United States, where she studied with Ivan Galamian and Dorothy Delay at the Juilliard School. She is a winner of the Young Concert Artist International Competition, the Friday Morning Music Club Foundation Washington International Competition, the Hudson Valley Philharmonic String

Competition. She has given four New York solo recitals.

Ms. Yajima is well known as a chamber music player, having been a member of the Lincoln Center Chamber Music Society and a long time participant of the Marlboro Music Festival. She has regularly been part of the “Music From Marlboro” touring groups. Ms. Yajima is a member of the Saito Kinen Orchestra, Seiji Ozawa, conductor, and participates regularly at its festival in Matsumoto, Japan every summer. She is a founding member of the Mannes Trio, ensemble-in-residence at the Mannes College, which won the Walter W. Naumburg International Chamber Music Award and was subsequently presented in two performances at Alice Tully Hall. Ms. Yajima is currently the chair of strings at Mannes College The New School for Music.

MICHAEL TREE



Violist Michael Tree was born in Newark, New Jersey. He studied violin with his father, and his principal teacher was Efreim Zimbalist at the Curtis Institute of Music in Philadelphia.

Following his Carnegie Hall recital debut, he has appeared as soloist on both the violin and viola with major orchestras, including the Philadelphia Orchestra, the Los Angeles Philharmonic, and the Baltimore and New Jersey Symphonies. He has also participated in leading festivals, including Casals, Spoleto, Israel and Aspen, and he appears annually at

Ottawa, Marlboro, Santa Fe and Taos.

As a founding member of the Guarneri String Quartet, Tree has concertized throughout the world and recorded more than 80 chamber music works, among them ten piano quartets and quintets with Artur Schnabel. In 1982, Mayor Ed Koch presented the Guarneri Quartet with the first New York City Seal of

Recognition. Other artists with whom he has recorded include Emanuel Ax, Richard Goode, Jaime Laredo, Yo-Yo Ma, Sharon Robinson, Rudolf Serkin, Isaac Stern and Pinchas Zuckerman.

Mr. Tree has recently founded the Schumann Trio for clarinet, piano and viola with clarinetist Anthony McGill and pianist Anna Polonsky. Mr. Tree serves on the faculties of Bard College, The Curtis Institute of Music, The Juilliard School and the University of Maryland at College Park. In 2010, he received the American Viola Society's Career Achievement Award. Mr. Tree's viola is a Hiroshi Iizuka, dated Philadelphia 1995.

RONALD LEONARD



Ronald Leonard has been known and admired as one of America's leading cellists for many years. He was principal cellist of the Los Angeles Philharmonic, where he performed many times as soloist in works by Schumann, Barber, Brahms, Beethoven, Lalo, Tchaikovsky, Berio, Barber, Tchaikovsky, Elgar, Strauss and others. Some of the conductors for these performances were Zubin Mehta, Carlo Maria Giulini, Simon Rattle, Michael Tilson Thomas, Mariss Jansons, Andre Previn and Esa-Pekka Salonen.

Mr. Leonard has always been active as a teacher, having been professor of cello at the Eastman School of Music, and Piatigorsky professor of Cello at the USC Thornton Music School. He is now on the cello and chamber music faculty member at the Colburn Conservatory of Music. He has also taught and performed at many music festivals, including Aspen, Marlboro, Musicorda, Sarasota and the Perlman Music Program.

Chamber music has always been an important interest in his life and he has performed with many of the world's top artists, including Rudolf Serkin, Felix Galimir, Itzhak Perlman, Pinchas Zukerman, and Richard Goode. He has been guest artist with many of the finest string quartets: Guarneri, Borromeo, Juilliard and American to name a few. He performs on a Peter (of Mantua) Guarnerius cello, which is the only known instrument from the hand of this fine maker.

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. Please make your check out to the **FMMC Foundation, Inc**, and write "JIC Fund donation" on the memo line.

Mail to: Johansen International Competition, 3115 Homewood Pkwy, Kensington, MD 20895. Your generosity is very much appreciated. Thank you!

THE PIANISTS

AKIRA EGUCHI



Acclaimed for his extraordinary artistry, maturity and intelligence, (*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; the Kennedy Center in Washington DC; Musikverein in Vienna; Barbican Centre in London; Theatre des Champs-Elysees in Paris; and Herkulesaal in Munich. Distinguished for his performances for heads of State, Mr. Eguchi played for President Clinton (presented by Isaac Stern) at the White House, and for the Emperor and Empress of Japan at Hamarikyū Ashahi Hall in Tokyo. Mr. Eguchi has been featured in numerous tours of the United States, Europe and the Far East, encompassing numerous recitals and concerts with many of those countries’ foremost ensembles.

Mr. Eguchi has performed at the Aspen, Ravinia, and Newport festivals in the United States; Nagano-Aspen and Pacific in Japan; the Japan Festival in London; the 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. 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.

His solo albums include: “Dear America,” “Legends of The Maestros” (recorded at the Carnegie Hall), “Pictures at an Exhibition (Horowitz version),” “Live! Sonatas,” “Live! Short pieces,” and “Dear America, II.” The newest album, “Dear Chopin, Jeszcze Polska nie zginela,” was released in Fall of 2010 and selected as the best recording of the month by Recording Arts in Nov. 2010.

Mr. Eguchi is the recipient of numerous awards and prizes, including the prestigious William Petcheck Award; the William Schuman Prize from The Juilliard School for outstanding achievement and leadership in music; 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; 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

Concertos K.216, K.219, commissioned by Kyoko Takezawa and Julian Rachlin, and for the Haydn Cello Concerto in C Major, commissioned by Ko Iwasaki. In 2003, Gershwin Piano Selections, arranged by Eguchi was published from Zen-On. Also, piano trio version of Faure's "Après un Reve" arranged by Eguchi was published by International Music Company.

Born in Tokyo, Mr. Eguchi received a degree in Music Composition from Tokyo National University of the Fine Arts and Music (now Tokyo University of the Arts), where he served as a faculty member for two years after his graduation. 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. He has been on the faculty member of City University of NY Brooklyn College. Currently, he lives in New York and also in Tokyo, where he is an Associate Professor at Tokyo University of the Arts. He is also teaching at Senzoku-Gakuen Music College in Japan as a guest professor. Website: www.akiraeguchi.com.

ERI KANG



Pianist Eri Kang's tone beauty and compelling musicality has been hailed by audiences throughout the world. As 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, 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 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 Aspen Music Festival. She has also performed highly acclaimed Piano Duo Recitals with Akira Eguchi. Ms. Kang has recorded for CD "Dear America," performing Gershwin's "Fantasy on Porgy and Bess for two pianos." This CD has been selected as the best new-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 has studied piano with Martin Canin, Satoko Tokumaru, and chamber music with Felix Galimir. As a superb chamber musician, she has extraordinary knowledge of piano and strings literature, which she gained from experiences working with world renown violin pedagogue Dorothy DeLay and her students at the Juilliard School for many years. Ms. Kang has served as an official pianist frequently for major violin and other string instrumental competitions in the United States, and the Sion Valais International Competition in Switzerland. She joined the piano faculty of the City University of New York Brooklyn College in 2011.

PRELIMINARY AUDITION COMMITTEE

The young contestants performing at the semi-finals and finals were selected from a pool of 149 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, Robert Newkirk, Bernard Greenhouse, and Janos Starker. He is a graduate of the Cleveland Institute of Music and the State University of New York at Stony Brook, 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. His reviews and articles appear in *Strings* magazine and *The Washington Post*, and he blogs on Paul Katz's website *Cellobello.com*.

Robert Park, cellist, 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.

Jody Gatwood is Associate Professor of violin at The Catholic University of America. He studied with Ivan Galamian and Paul Mekanowitzky at The Juilliard School, which awarded him the Fritz Kreisler Scholarship. He has won prizes in the Montreal International Competition and from the Kosciuszko Foundation of New York (Wieniawski Prize) and has recorded for Sony Classical and EMI Deutsche Harmonia Mundi. He has appeared as soloist with Andre Previn and Leonard Slatkin and has been called by Yehudi Menuhin "an extraordinarily fine violinist and musician." Starting in 1984, Mr. Gatwood has organized and performed in numerous benefit concerts to awaken public commitment to the eradication of hunger and malnutrition in the world. In 1996 the Maryland/DC Chapter of the American String Teachers Association awarded him "Teacher of the Year." His students have won admission to Juilliard and Curtis and have performed with leading orchestras.

Leslie Silverfine, violinist, 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 Holton Arms School in Bethesda, MD.

Judith Silverman, violinist/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, 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. Mrs. Silverman serves on the Board of Directors for the Friday Morning Music Club Foundation. She also serves as the JIC House Manager/Volunteer Coordinator.

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.

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. Mrs. Shapiro is currently 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.

Judith Silverman, violinist/violist, is associate principal viola of the National Philharmonic Orchestra. (Read her complete bio above as part of the Preliminary Audition Committee.) She has been a member of the JIC Administrative Committee since its inception in 1997, and has served in a variety of roles, including the JIC House Manager/Volunteer Coordinator. She also serves on the Board of Directors for the FMMC Foundation.

Dr. Paul Silverman earned his Ph.D. 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 in Newark, NJ with Barbara Reisman of the Reisman Trio 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 has served 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 Symphony. She has appeared in recital at Weil Recital Hall and Town Hall in New York, and the Corcoran Gallery in Washington, DC. She is a member of the FMMC. Ms. Kornberg follows the careers of past JIC winners and writes the "Past Winners Update" for the FMMC website, as well as the "Where Are They Now?" column for the FMMC Newsletter.

Joyce Rizzolo is a native of New York City. At Bard College, she studied violin with Emil Hauser, founder of the Budapest Quartet. She has been a member of the Phoenix Symphony Orchestra, the Kennedy Center Opera House Orchestra, the Filene Center for the Performing Arts, and the Charleston (SC) Symphony Orchestra. Ms. Rizzolo has performed with the National Philharmonic, the Alexandria Symphony Orchestra and the Prince George's Philharmonic. She is Principal Second Violin with the Symphony of the Potomac. She joined the FMMC in 2001, and has performed at Strathmore Mansion, Sumner School Museum and Dumbarton House. Ms. Rizzolo is a member of the Board of Directors of the Left Bank Concert Society, and of the FMMC Foundation.

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 the quartet and quintet music of numerous composers. 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*. She is a former faculty member of the College of Journalism at the University of Maryland, College Park. She has worked for the JIC since 2003.

PAST JOHANSEN WINNERS UPDATE

Nancy Zhou (violin, first prize, 2009, and best performance of commissioned work) collaborated with violinist **Anne-Sophie Mutter** in 2011 on a tour in Europe as a recipient of the Anne-Sophie Mutter Foundation. She also won the Rastor special prize of 1500 euros at the 10th International Sibelius Competition in Helsinki, Finland.

Jae-Hyeong Lee (violin, second prize, 2009) was chosen to be one of the competitors at the Yehudi Menuhin International Violin Competition held in Oslo, Norway in 2010. She is a Great Mountains Music Festival Concerto Competition winner.

Yerang Kim (violin, third prize, 2009) was the winner of the 2009 Summit Music Festival Concert Competition. She also won 2nd prize at the First International Competition for Young Violinists held in Portogruaro, Italy.

Matthew Lipman (viola, first prize, 2009) received an Honorable Mention at the 2011 Primrose Viola Competition. He also received both Grand Prize and First Prize awards at the 2012 Minnesota Orchestra's Young Artist Competition.

Yifei Deng (viola, second prize, 2009) won the Bach Prize at the 2011 Primrose Viola Competition. In 2010, he traveled from his native China to spend six weeks at the Brevard Summer Music Program, where he was the recipient of a full scholarship.

Sang Eun Lee (cello, first prize, 2009) was winner of the Young Musicians Prize at the 2010 Grand Prix Emanuel Feuermann Int'l Cello Competition in Kronberg, Germany. She was invited to perform at the Kronberg Festival after winning the Culture Prize.

Gabriel Cabezas (cello, second prize, 2009) performed the Mendelssohn Octet with **Yo Yo Ma** in Jan. 2011, and collaborated with Mr. Ma on "The Tavis Smiley Show" and "Good Morning America," and with Béla Fleck in "From The Top - Live from Carnegie Hall."

Matthew Allen (cello, third prize, 2009) was named Gold Medalist in the 2009 Gaspar Cassado Int'l Competition in Japan. As one of four finalists, he performed as soloist with the Tokyo Philharmonic before winning the overall event as well as the Audience Award.

Dami Kim (violin, second prize, 2006) won first prize of 3,800 euros and the loan of the 1697 'Rainville' Stradivari violin for two years at the 2011 Munetsugu Angel Violin Competition in Nagoya, Japan. She also won the top prize of 10,000 euros at the 2010 International Violin Competition Premio Paganini in Genoa, Italy.

Benjamin Beilman (violin, third prize, 2006) won First Prize in the 2010 Young Concert Artists International Auditions, and will be presented in recital debuts in New York and Washington, DC in the 2011-12 Young Concert Artists Series. He was named First Prize winner of the 2010 Montréal Int'l Musical Competition, receiving the \$30,000 first prize, plus the equivalent of \$20,000 in career development services, and a \$5,500 Raffen bow.

Vicki Powell (viola, first prize, 2006) was named Third Place Laureate and received the Sonata Award at the 2011 Primrose Viola Competition. She will be touring with Musicians from Marlboro in 2012, and is also a guest artist with the Omega Ensemble.

Junping Qian (viola, second prize, 2006) was one of the violists in the 2011 Verber Festival Orchestra. In 2009, he was chosen to participate in the Tokyo Int'l Viola Competition.

Narek Hakhnazaryan (cello, first prize, 2006) won First Prize, Gold Medal and Best Chamber Concerto Performance Award at the 2011 Tchaikovsky Int'l Cello Competition. Prizes included 22,000 euros and a Diploma. As First Prize Winner of the 2008 Young Concert Artists Int'l Auditions, he received a \$5,000 career development grant and was presented in the 2009 YCA Series in New York, Washington, DC, and Tokyo.

READ MORE about past Johansen Competition winners at www.fmmc.org.

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SPECIAL ACKNOWLEDGEMENTS

Anna Storch Johansen, Founder (deceased)

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

Bruce Anderson, Anderson Piano	Fairfield Inn
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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.