



The Friday Morning Music Club Foundation, Inc.

Frank B. Conlon, Director

PRESENTS

THE FIFTH TRIENNIAL

Johansen International Competition

For Young String Players Ages 13-17

JUDGES

Atar Arad

Pamela Frank

Ralph Kirshbaum

OFFICIAL PIANISTS

Akira Eguchi and Eri Kang

SEMI-FINALS

Thursday, March 12 and Friday, March 13, 2009

9:00 am – 5:00 pm

Charles Sumner School Museum

17th & M Streets, NW, Washington, DC

FINALS

Saturday, March 14, 2009

9:00 am – 5:00 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. 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 **FMMC Foundation**. Funding for the JIC comes from the Trust Fund that she had established to pay for the care of their son, Gustave, who was injured as a teenager.

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, 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 Friday Morning Music Club concerts.

The Friday Morning Music Club, Inc.

The **Friday Morning Music Club (FMMC)** has promoted and performed classical music in the Washington, DC, area since 1886. It is one of the oldest organizations of its kind in the United States. Initially, it was a club of fifteen women who performed on Friday mornings in each others' homes. The FMMC is now a community of roughly 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 cultural organizations to make live classical music available to all.

The Club presents numerous performances, such as weekly concerts on Fridays at noon at the **Sumner School Museum** in Washington; concerts at **Strathmore Hall** in North Bethesda, MD; at **Dumbarton House** in Georgetown, DC; at the **Ellipse Arts Center** in Arlington, VA, and at 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** (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 **Washington International Competition** 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.

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The Friday Morning Music Club, Inc.

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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. Please mail to:

Johansen International Competition, 3115 Homewood Pkwy,
Kensington, MD 20895. Your generosity is very much appreciated.

Thank you!

THE FIFTH TRIENNIAL

Johansen International Competition For Young String Players Ages 13-17

March 12-14, 2009 • 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

Atar Arad • Pamela Frank • Ralph Kirshbaum

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); and **London Master Classes**, Norma Fisher, music director (England). In addition, winners are eligible for full scholarships to the **Brevard Music Center 2009 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, *Scherzo*, (for solo violin/viola/cello) by **Lenny Williams**. Commissioned by the **Friday Morning Music Club Foundation, Inc**, the premiere performance of *Scherzo* takes place at the semi-finals.

The next **Johansen International Competition for Young String Players** is planned for March 2012 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 12, 2009

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 *Scherzo* by Lenny Williams.

VIOLIN #1

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

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

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

Introduction and Rondo Capriccioso, Op. 28 Camille Saint-Saëns (1835-1921)
Andante malinconico; Allegro ma non troppo

CELLO #2

Suite No. 6 in D Major J.S. 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

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

Variations on a Paganini Theme Gregor Piatigorsky (1903-1976)

VIOLA #3

Suite No. 4 in E Flat Major J.S. Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée I and II; Gigue

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

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

Violin Concerto No. 2 in B minor, Opus 7 Nicolò Paganini (1782-1840)
La Campanella (transcribed for viola by William Primrose)

VIOLIN #4

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

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

Concerto No. 1 in G minor, Opus 26 Max Bruch (1838-1920)
Prélude: Allegro moderato; Adagio; Finale: Allegro energico

Polonaise No. 1 in D Major, Opus 4 Henryk Wieniawski (1835-1880)

BREAK – 10 MINUTES

CELLO #5

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

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

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

Danse du Diable Vert Gaspar Cassadó (1897-1966)

VIOLIN #6

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

Sonata No. 1 in D minor, Opus 75 Camille Saint-Saëns (1835-1921)
Allegro agitato; Adagio; Allegretto moderato - Allegro molto

Scottish Fantasy, Opus 46 Max Bruch (1838-1920)
Introduction: Grave; Adagio cantabile; Allegro; Andante sostenuto;
Finale: Allegro guerriero

Hungarian Dance No. 1 in G minor Johannes Brahms (1833-1897)
(arranged by Joseph Joachim)

CELLO #7

Suite No. 5 in C minor 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 Sergei Prokofiev (1891-1953)
Andante; Allegro guisto; Andante con moto

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

VIOLIN #8

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

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

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

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

LUNCH – 45 MINUTES

CELLO #9

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

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

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

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

VIOLIN #10

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

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

Concerto in D Major, Opus 35 Pytor Ilyich Tchaikovsky (1840-1893)
Allegro moderato; Andante; Allegro vivacissimo

Carmen Fantasy Franz Waxman (1906-1967)

VIOLA #11

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

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

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

Violin Concerto No. 2 in B minor, Opus 7 Nicolò Paganini (1782-1840)
La Campanella (transcribed for viola by William Primrose)

VIOLIN #12

Sonata No. 3 in C Major J.S. Bach (1685-1750)
Adagio; Fuga; Largo; Allegro assai

Sonata No. 5 in F Major, Opus 24 Ludwig van Beethoven (1770-1827)
Allegro; Adagio molto espressivo; Scherzo: Allegro molto;
Rondo: Allegro ma non troppo

Violin Concerto No. 1 in D minor, Opus 47 Jean Sibelius (1865-1957)
Allegro moderato; Adagio di molto; Allegro, ma non tanto

Concerto No. 1 in D Major, Opus 19 Sergei Prokofiev (1891-1953)
Scherzo: Vivacissimo

BREAK – 10 MINUTES

CELLO #13

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

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

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

VIOLA #14

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

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

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

Scherzo Tarantella, Opus 16 Henryk Wieniawski (1835-1880)
(transcribed by Alan Arnold)

VIOLIN #15

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

Sonata in G Major, K. 301 Wolfgang Amadeus Mozart (1756-1791)
Allegro con spirito; Allegro

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

Danse Espagnole from La vida breve Manuel de Falla (1876-1946)
(arranged by Fritz Kreisler)

CELLO #16

Suite No. 1 G Major J.S. Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Menuet I and II; Gigue

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

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

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

SEMI-FINALS – FRIDAY, MARCH 13, 2009

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 *Scherzo* by Lenny Williams.

CELLO #17

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

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

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

Humoresque, Opus 5 Mstislav Rostropovich (1927-2007)

VIOLIN #18

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

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

Concerto No. 1 in D Major, Opus 6 Nicolò Paganini (1782-1840)
Allegro maestoso; Adagio espressivo; Rondo: Allegro spiritoso

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

CELLO #19

Suite No. 4 in E Flat Major J.S. Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée I and II; Gigue

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

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 #20

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

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

Concerto in B minor William Walton (1902-1983)
Andante tranquillo; Presto capriccioso alla napoletana; Vivace

Carmen Fantasy Franz Waxman (1906-1967)

BREAK – 10 MINUTES

VIOLA #21

Suite No. 4 in E Flat Major J.S. Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée I and II; Gigue

Sonata in F minor, Opus 120, #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. 16, Opus 1 Nicolò Paganini (1782-1840)
Presto (transcribed for viola by L. Raby)

CELLO #22

Suite No. 4 in E Flat Major J.S. Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée I and II; Gigue

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

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

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

VIOLIN #23

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

Sonata No. 8 in G Major, Opus 30, #3 Ludwig van Beethoven (1770-1827)
Allegro assai; Tempo di minueto, ma molto moderato e grazioso;
Allegro vivace

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

Scherzo-Tarantella in G minor, Opus 16 Henryk Wieniawski (1835-1880)
Presto

CELLO #24

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

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

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

Danse du Diable Vert Gaspar Cassadó (1897-1966)

LUNCH – 45 MINUTES

VIOLIN #25

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

Sonata in A Major César Franck (1822-1890)
Allegretto moderato; Allegro; Recitativo - Fantasia; Ben moderato, molto
lento; Allegretto poco mosso

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

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

VIOLA #26

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

Violin Concerto No. 2 in B minor, Opus 7 Nicolò Paganini (1782-1840)
La Campanella (transcribed for viola by William Primrose);

VIOLIN #27

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

Sonata No. 8 in G Major, Opus 30, #3 Ludwig van Beethoven (1770-1827)
Allegro assai; Tempo di minuetto; Allegro vivace

Concerto for Violin in D Major, Opus 77 Johannes Brahms (1833-1897)
Allegro non troppo; Adagio; Allegro giocoso, ma non troppo vivace

Cadenza for Solo Viola Krzysztof Penderecki (b. 1933)
(arranged for violin by Christiane Edinger)

CELLO #28

Suite No. 4 in E Flat Major J.S. Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée I and II; Gigue

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

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

Papillon (Butterfly), Opus 77 Gabriel Faure (1845-1924)

BREAK – 10 MINUTES

VIOLIN #29

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

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

Symphonie Espagnole, Opus 21 Édouard Lalo (1823-1892)
Allegro non troppo; Scherzando: Allegro molto; Intermezzo: Allegretto non troppo; Andante; Rondo: Allegro

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

CELLO #30

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

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

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

Suite for Solo Cello Gaspar Cassadó (1897-1966)
Intermezzo e Danza Finale

VIOLA #31

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

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

Concerto in C minor, Opus 25 York Bowen (1884-1961)
Allegro assai; Andante cantabile; Allegro scherzando

Andante e Rondo Ungarese, Opus 35 Carl Maria von Weber (1786-1826)

CELLO #32

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

Sonata No. 4 in C Major, Opus 102 Ludwig van Beethoven (1770-1827)
Andante - Allegro vivace; Adagio - Allegro vivace

Concerto in A minor, Opus 129 Robert Schumann (1810-1856)
Nicht zu schnell; Langsam; Sehr lebhaft

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

❧ END SEMI-FINALS ❧

FINALISTS ANNOUNCED FRIDAY 5:30 pm

FINALS BEGIN SATURDAY MORNING

THE COMPOSER

LENNY WILLIAMS



Lenny Williams has composed original music for over 600 documentary films, winning national Emmy Awards in 2002, 2003, 2005, 2006 and 2007 in the category “Outstanding Achievement in a Craft: Music and Sound.” Since 1995, he has worked extensively with National Geographic Television and Film, the Discovery Channel, Court TV, WNET, CNN, TLC, PBS, Animal Planet and The History Channel.

Mr. Williams has also won five BMI awards, and has contributed music to two Grammy award-winning recordings. He won a Teton award at the Jackson Hole Wildlife Film Festival (2007) for Outstanding Musical Score, and a Panda Award for Best Music in 2008 from the United Kingdom’s prestigious Wildscreen Festival.

Mr. Williams graduated from the Peabody Conservatory of Music in 1983 with a BM degree in music composition. Soon after graduation, he began a career as a jazz pianist and composer in Washington, DC. He eventually became a regular performer at the Kennedy Center for the Performing Arts, performing with the National Symphony Orchestra, the Kennedy Center Opera Orchestra, and for productions of nationally touring musicals.

From 1993 to the present, he has been a full-time pianist with the political satire group “The Capitol Steps.” From 1988 to 1996, he was the pianist for the late **Eva Cassidy**, whose posthumous recordings have sold over eight million copies worldwide. He currently lives in Kensington, MD, with his wife, Joan Gregory, and three children, Eleanor, Samantha and Grady.

Scherzo

The inspiration for this piece came from my fascination with musical encores, pieces that are commonly performed at the end of a concert. These short, virtuosic pieces are usually challenging for the performer, giving the audience an exclamation point to the programmed works. Historically, the encore could be a short adaptation of a longer work, an original improvisation on an existing theme, or simply any smaller work that highlights the performer’s strengths. My piece is an attempt to capture the energy of the encore using a musical language that is somewhat modern but firmly rooted in tonality. My hope is that this *Scherzo* will capture the improvisatory spirit of the unaccompanied showcase.

– Lenny Williams, March 2009

THE JUDGES

ATAR ARAD



Atar Arad was born in Tel Aviv, where he began his early musical education and violin studies. In 1968, he was chosen to study at the renowned Chapelle Musicale Reine Elisabeth under the patronage of the Queen of Belgium. In 1971, drawn by the deep, warm sound of the viola – and its broad but unfamiliar repertoire – he decided to devote himself to this instrument.

In his first appearance as a violist in July 1972, he won the City of London Prize as a laureate of the Carl Flesch Competition for violin and viola. Two months later, he won First Prize at the International Viola Competition in Geneva.

Numerous concerts followed – as soloist with major orchestras, and in recitals at some of Europe’s most prestigious festivals. Mr. Arad is a recording artist with Telefunken. His “Sonata per la Grand’ Viola e Orchestra” by Paganini was acclaimed as an astonishing demonstration of the technical capabilities of the viola. His album with pianist Evelynne Brancart was praised by High Fidelity Magazine as being “...perhaps the best-played viola recital ever recorded.”

In 1980, Mr. Arad moved from London to the US and performed as a member of the Cleveland Quartet for the next seven years. With the quartet, he toured the US, South America, Western and Eastern Europe, Israel and Japan, and collaborated with many leading musicians. The quartet made recordings with labels RCA, CBS and Telarc, and appeared in numerous music festivals. During that time, he was also Professor of Viola at the Eastman School of Music.

Mr. Arad has served on the faculty of the Aspen School and Festival, the Shepherd School of Music at Rice University, and as an artist/lecturer at Carnegie Mellon University. He has appeared as guest artist with Houston’s Da Camera Society, Seattle Chamber Music Festival, the Upper Galilee Chamber Music Days (Israel), Sitka Festival, Chautauqua Festival and Ravinia Music Festival. He currently teaches at Indiana University, Bloomington, and at the Steans Institute (Ravinia Festival) in Chicago.

A frequent guest with today’s leading musicians, Mr. Arad has performed with the Guarneri, Emerson, Tokyo, Mendelssohn, Vermeer, Corigliano and New Zealand string quartets, as well as with violinists Zuckermann, Fried, Bell and Weilerstein; violists Strongin-Katz, Tree and Biss; cellists Starker, Geringas, Hoffman, Katz and Edy; and pianists Eschenbach, Frank, Pressler and others.

Mr. Arad wrote his first musical composition, “Solo Sonata for Viola,” in 1992. He premiered the work at the 1993 Viola Congress. In 1998, Mr. Arad completed his “String Quartet,” which was premiered by the Corigliano Quartet in 1999. In August of 2003, Arad premiered his new three “Caprices for Viola” as a part of his recital at the Tertis International Competition and Workshop, where he also gave a master class and served as a judge.

PAMELA FRANK



American violinist Pamela Frank has appeared with prestigious orchestras throughout the world, including the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Cleveland Orchestra, Orchestre National de France, Los Angeles Philharmonic, National Symphony, New York Philharmonic, and many others. She has performed under many esteemed conductors, including Daniel Barenboim, Christoph von Dohnányi, Christoph Eschenbach, Seiji Ozawa, André Previn, and David Zinman.

Ms. Frank has also enjoyed a distinguished recital career on leading concert stages, collaborating with her father, pianist Claude Frank, as well as pianist Peter Serkin. In the world of chamber music, she has collaborated with Yo-Yo Ma, Tabea Zimmermann, Alexander Simionescu, and others. For many years, she took part in the Marlboro Festival in Vermont, as well as the subsequent Music from Marlboro tours. She appears at numerous festivals in Europe and the United States, including Aldeburgh, Berlin, Blossom, Caramoor, the Hollywood Bowl, Mostly Mozart, Ravinia, Salzburg, Tanglewood and Verbier. Her musicianship was recognized in 1999 with the Avery Fisher Prize, one of the highest honors given to American instrumentalists.

As a recording artist, Ms. Frank has made two discs for London/Decca: the Dvořák Concerto with the Czech Philharmonic, and the Brahms Sonatas with Peter Serkin. She recorded the complete Mozart Violin Concertos with David Zinman and the Tonhalle Orchestra (Arte Nova). A Schubert album with Claude Frank (Arte Nova), and the Beethoven sonata cycle, also with Claude Frank (MusicMasters), are also available. For Sony Classical, she recorded the Chopin Piano Trio with Emanuel Ax and Yo-Yo Ma, and the “Trout” Quintet. Ms. Frank is featured on the soundtrack for the film “Immortal Beloved.”

In March 1998, Ms. Frank gave the world premiere of a new concerto by Ellen Taaffe Zwilich, commissioned for her by Carnegie Hall with Hugh Wolff and the Orchestra of St. Luke’s. In 1997, she joined Peter Serkin, Yo-Yo Ma and Richard Stoltzman at Toru Takemitsu’s Tokyo Opera City, playing works of Takemitsu and others. She has also premiered and recorded two works by Aaron Jay Kernis, a piano quartet (“Still Movement with Hymn”) and a piece for violin and orchestra (“Lament and Prayer”). A noted pedagogue, Ms. Frank presents master classes and adjudicates major competitions throughout the world. She is also on the faculties of Curtis Institute of Music, the Peabody Conservatory, and at SUNY Stony Brook.

Born in New York City, Pamela Frank is the daughter of noted pianists Claude Frank and Lilian Kallir. She began her violin studies at age 5, and after 11 years as a pupil of Shirley Givens, continued her musical education with Szymon Goldberg and Jaime Laredo. In 1985, she formally launched her career with the

first of her four appearances with Alexander Schneider and the New York String Orchestra at Carnegie Hall. She received the Avery Fisher Career Grant in 1988, and graduated the following year from the Curtis Institute of Music.

RALPH KIRSHBAUM



Ralph Kirshbaum has performed with the world's finest orchestras, including the symphonies of Boston, Chicago, Cleveland, Los Angeles, and San Francisco, the London Symphony Orchestra, Israel Philharmonic, London Philharmonia, Halle Orchestra, Royal Danish Orchestra, Berlin Radio Symphony, Orchestre de Paris, Rotterdam Philharmonic, and the Royal Stockholm, Munich and Helsinki Philharmonics, among others. During the 2007-2008 season, he appeared with the Dallas, Montreal, Oregon and San Antonio Symphonies, performed two concerts at the Chamber Music Society of Lincoln Center and returned for a tenth tour of Australia.

In 1988, Mr. Kirshbaum founded the RNCM Manchester International Cello Festival, and served as the Festival's Artistic Director until its final season in 2007. During this time, he brought together distinguished cellists to celebrate the instrument, its music and musicians, and produced numerous commissions for cello from leading composers. The ninth, and final, Festival took place in May 2007, and focused on music for cello from the British Isles. For the year 2007, Mr. Kirshbaum and the RNCM Cello Festival were awarded the Royal Philharmonic Society's Music Award for Concert Series and Festivals. The Royal Philharmonic Society Music Awards are the UK's most prestigious awards for live classical music.

Mr. Kirshbaum's recordings include credits on the EMI/Virgin Classics, BMG Classics/RCA, and Altara labels. He has performed at festivals in Aspen, Santa Fe, Norfolk, Ravinia, Wolf Trap, the Hollywood Bowl, Chautauqua, Caramoor, Mostly Mozart, as well as festivals in Australia, Switzerland, Scotland, and England.

A native Texan, Mr. Kirshbaum attended Yale University, where he studied with Aldo Parisot. He graduated magna cum laude and Phi Beta Kappa with highest departmental honors in music. He was a top-prize winner of the First International Cassadó Competition in Florence, Italy, in 1969, and was the only western cellist to win a prize at the Fourth International Tchaikovsky Competition in 1970.

Mr. Kirshbaum was recently appointed to the Piatigorsky Chair at the University of Southern California's Thornton School of Music, beginning in the Fall 2008. He also holds the International Chair of Cello at the Royal Northern College of Music, Manchester.

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 former 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 2003 CD, *Legends of The Maestros*, 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 Petcheck 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 154 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. His reviews and articles appear in *Strings* magazine and *The Washington Post*.

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 as an adjunct professor of cello at George Mason University.

Melissa Ruof, violinist/violist, 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 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 1979-2005. She is Executive Director of Jubilee Arts, a new community art center in the Sandtown neighborhood of Baltimore.

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 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.

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 (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. She serves as the JIC House Manager/Volunteer Coordinator.

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 joined the Friday Morning Music Club in 1964, and was named Honorary Member in 2008.

Executive Administrator **Alice Berman** plays viola in the Beethoven-to-Bartók String Quartet, which is currently presenting a performance/lecture series featuring the two trilogies of the middle and late quartets of Beethoven in Bethesda, MD. The quartet has presented numerous series featuring the quartet and quintet music of Bartok, Beethoven, Brahms, Mozart, Schubert, Smetana, Verdi, and many other 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*. 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.

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

Tessa Lark (violin, first prize 2006) is a semi-finalist for the 2009 Michael Hill Int'l Violin Competition. She won first place in the 2008 Irving Klein Competition. She is a student of Miriam Fried at the NEC. In 2007, she attended Steans Institute at the Ravinia Festival.

Dami Kim (violin, second prize 2006) is a semi-finalist for the 2009 Michael Hill Int'l Violin Competition, and will compete in New Zealand in May. She has performed with the Seoul Philharmonic Orchestra and the Sangrok String Chamber Orchestra.

Benjamin Beilman (violin, third prize 2006) won a \$10,000 prize as the youngARTS Gold Award winner from the National Foundation for Advancement in the Arts and was also selected as a Presidential Scholar in the Arts.

Vicki Powell (viola, first prize 2006) was winner of the Senior Division of the 2008 Philadelphia Orchestra Greenfield Student Competition, and was a participant at the 2008 Steans Institute of the Ravinia Festival. She is a student of Roberto Diaz at Curtis Institute.

Megan Griffin (viola, second prize shared 2006) performed with Itzhak Perlman at the Metropolitan Museum of Art in 2008. A student at Juilliard, she claimed honors for the College Division in the 2007-08 Young Musicians Foundation of Colorado Awards.

Junping Qian (viola, second prize shared 2006) has been chosen to participate in the 2009 Tokyo International Viola Competition. He was awarded the Art Talent Scholarship Award of Shanghai in 2008. He is a student of Roberto Diaz at the Curtis Institute.

Narek Hakhnazaryan (cello, first prize 2006) was named First Prize Winner in the 2007-2008 Young Concert Artists Int'l Auditions. He was awarded a \$5,000 career development grant, and was presented in the 2008-2009 Young Concert Artists Series at Carnegie Hall's Zankel Hall in New York and in Washington, DC, at the Kennedy Center Terrace Theater.

Su Jin Lee (cello, third prize 2006) won an Honorable Mention in the 2008 Boston Symphony Orchestra's Concerto Competition and was the youngest contestant in the 2007 International Paulo Cello Competition in Helsinki, Finland.

Sebastian Baverstam (cello, best performance of the commissioned work 2006) performed at Martha's Vineyard in 2008 as a member of the Baverstam/Finehouse Duo, and as soloist with the Cape Cod Symphony Orchestra. As winner of the 2006 Boston Symphony Orchestra Concerto Competition, he performed at a 2006/2007 BSO Family Concert.

Hyun Su Shin (violin, first prize 2003) won First Great Prize in the 2008 Long-Thibaud Int'l Violin Competition, and was a 2007 Laureate in the Tchaikovsky Int'l Competition. In 2006, she won Second Prize and Audience Award at the Hannover Int'l Violin Comp.

Seung-Min Kang (cello, first prize 2003) won the Encouragement Prize in the 2008 Daewon Cultural Foundation Music Awards, which qualifies her to apply for the Daewon Artist Fellowships. She won first prize in the 2006 inaugural Gaspar Cassadó Cello Comp.

Stephanie Jeong, (violin, best performance of the commissioned work 2003) gave her Kennedy Center debut recital at the Terrace Theatre as winner of the 2008 Korean Concert Society Auditions. She is currently pursuing her Masters degree at the Juilliard School.

Eunice Keem (violin, first prize shared 2000) is a member of the Carnegie Mellon Univ. Starling Quartet. In 2006, she won 3rd prize at the Indianapolis Int'l String Competition.

Teng Li (viola, first prize 2000) is Principal Violist of the Toronto Symphony. She performed in 2008 with the Guarneri Quartet as part of its farewell season, and also with the Jupiter String Quartet at Lincoln Center's 2008 Mostly Mozart Festival.

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)

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First Prize: \$7,500 each for Violin, Viola, Cello
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SEMI-FINALS

March 20-21, 2009, 9:00 am to 5:00 pm
George Washington University, Academic Center
801 22nd St NW, Room B-120, Washington, DC

FINALS

Sunday, March 22, 2009, 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, March 22, 2009, 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 on our website: www.fmmc.org