



*The Friday Morning Music Club Foundation, Inc.*

*Leslie Luxemburg, Director*

*Presents the Eighth Triennial*



# **JOHANSEN International Competition**

**for Young String Players  
(Ages 13–17)**

## **JUDGES**

Chee-Yun  
Timothy Deighton  
Peter Stumpf

## **OFFICIAL PIANISTS**

Akira Eguchi and Eri Kang

## **SEMI-FINALS**

Thursday, March 15 and Friday, March 16, 2018  
9:00 A.M. – 5:00 P.M.

## **FINALS**

Saturday, March 17, 2018  
9:00 A.M. – 5:00 P.M.

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**Calvary Baptist Church**  
**755 8th Street, NW, Washington, DC**



Anna Storch Johansen  
Founder  
(1908–1998)



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 rewards exceptionally talented young musicians with significant prize awards at a time when they need it most—when they must make decisions about continuing with their dedication to music.

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

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

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

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# *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 a club of fifteen women who performed on Friday mornings in each other's homes, the FMMC is now a community of roughly 500 musicians and music lovers that produces over 80 free public concerts each year in many venues across the DC area—including Calvary Baptist Church (for weekly Friday noon concerts), Dumbarton House in Georgetown, Jordan Kitt's in Rockville, Old Town Hall in Fairfax, and Strathmore Mansion in Bethesda. The FMMC also sponsors master classes; performances in schools and nursing homes; house concerts; local competitions for young musicians and, through the FMMC Foundation, international competitions; and the Avanti Orchestra and the FMMC Chorale, which offer regular performance opportunities for members. 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. Membership is open to anyone who loves music and wishes to support its presence in our community. The Club is supported by annual dues, donations, bequests to its Endowment Fund, and most important, its many volunteers. The Club participates 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 to: FMMC Business Office, c/o Calvary Baptist Church, 755 Eighth Street, NW, Washington, DC 20001 (phone: 202-333-2075; website: [www.fmmc.org](http://www.fmmc.org)).

## **BOARD OF GOVERNORS: OFFICERS AND DIRECTORS**

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Member-At-Large	Sue Kelly
FMMC Foundation Director	Leslie Luxemburg

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# *The Friday Morning Music Club Foundation, Inc.*

The Friday Morning Music Club Foundation sponsors the Johansen International Competition for Young String Players (JIC) and the Washington International Competition (WIC). The Foundation was organized in the 1940s to assist gifted young musicians in launching their careers prior to obtaining professional management. Since 1950, the Foundation has sponsored the WIC in a three-year rotation for piano, strings, and voice. Among the winners of the WIC are such renowned artists as vocalists Jessye Norman and Soloman Howard; pianist Robert McDonald; violinist Jennifer Frautschi; violists Roberto Díaz and Cynthia Phelps; and cellists Ralph Kirshbaum, Peter Stumpf, and Zvi Plessner. In 1976, the Washington International Competition for Composers was added. The JIC was founded in 1997 and is held once every three years.

BOARD OF TRUSTEES		MEMBERS-AT-LARGE
Director	Leslie Luxemburg	Rosanne Conway
Competition Chair	Chen-Li Tzeng	Lydia Frumkin
Assistant Competition Chair	Grace McFarlane	Enoch Gordis
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JIC Chair	Judith Silverman	Katie Katinas
Treasurer	Frank B. Conlon	Eunju Kwak
Secretary	Lois Smith Jones	Connie Milner
FMMC President (Ex Officio)	Yvonne Sabine	Ben Wallis

Staff: Administrative Director for the JIC, Harriet Kaplan

## UPCOMING FRIDAY MORNING MUSIC CLUB FOUNDATION COMPETITIONS

### **Washington International Competition for Strings**

**Ages:** 18–28

**Judges:** Dmitri Berlinsky, Rita Porfiris, Paul Katz

**Semi-Finals:** June 22–23, 2018, George Washington University, Rome Music Hall, 801 22nd St NW, Room B-120, Washington, DC

**Finals:** Sunday, June 24, 2018, 2:00 P.M., Terrace Theatre, Kennedy Center, Washington, DC

**Prizes:** First prize for violin, viola, cello—\$10,000 each; Second prize—\$5,000; Third prize—\$3,000; Finalist award—\$1,000; Audience award—\$1,000  
Solo performance opportunities in Washington, DC include an appearance with the Avanti Orchestra.

### **Washington International Competition for Composers**

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

First Prize—\$5,000; Second Prize—\$2,500



First prize for violin, viola, and cello: **\$10,000 each**  
Second prize for violin, viola, and cello: **\$7,000 each**  
Third prize for violin, viola, and cello: **\$5,000 each**  
Best performance of commissioned work: **\$1,000**

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 (for solo violin/viola/cello) commissioned by the Friday Morning Music Club Foundation, Inc.

Possible solo performance opportunities following the 2018 JIC may include:

- Apollo Orchestra, Stephen Czarkowski, Music Director
- Avanti Orchestra of the Friday Morning Music Club, Pablo Saelzer, Conductor and Music Director
- Capital City Symphony, Victoria Gau, Artistic Director
- London Master Classes, UK, Norma Fisher, Director
- Prince Georges' Philharmonic, Jesus Manuel Berard, Music Director
- Roth Concert Series, Church of the Annunciation, Washington, DC, Frank Conlon, Director

Scholarship opportunities include Brevard Music Festival (Keith Lockhart, Artistic Director) and Morningside Music Bridge (Teng Li, Artistic Director).

The next Johansen International Competition for Young String Players is planned for March 2021 in Washington, DC.

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# *Program*

## *Eighth Triennial* Johansen International Competition for Young String Players Ages 13–17

March 15–17, 2018

Calvary Baptist Church  
755 Eighth Street, NW  
Washington, DC

9 A.M. to 5 P.M. each day

### **Judges**

Chee-Yun  
Timothy Deighton  
Peter Stumpf

### **Official Pianists**

Akira Eguchi  
Eri Kang

All prizes are awarded at the discretion of the judges.

**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.

Please do not take photos during the performances.

**NO RECORDING IS PERMITTED DURING THE PERFORMANCES.**



## SEMI-FINALS

**Thursday, March 15, 2018**

**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. Please do not take photos during the performances.

**NO RECORDING IS PERMITTED DURING THE PERFORMANCES.**

Note: All semi-finalists will also play *Johansen* by Joel Phillip Friedman.

**ID: 1**

**Violin**

*Sonata No. 1 in G minor, BWV 1001* Johann Sebastian Bach (1685–1750)  
Adagio; Fuga; Siciliana; Presto

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

*Concerto in D minor, Op. 47* Jean Sibelius (1865–1967)  
Allegro moderato; Adagio di molto; Allegro, ma non tanto

*Tzigane* Maurice Ravel (1875–1937)

**ID: 2**

**Viola**

*Suite No. 3 in C major, BWV 1009* Johann Sebastian Bach (1685–1750)  
Prélude; Allemande; Courante; Sarabande; Bourrée 1 and 2; Gigue

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

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

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

**ID: 3**

**Cello**

*Suite No. 6 in D major, BWV 1012* Johann Sebastian Bach (1685–1750)  
Prélude; Allemande; Courante; Sarabande; Gavotte 1 and 2; Gigue

*Sonata in D minor, Op. 40* Dmitri Shostakovich (1906–1975)  
Allegro non troppo; Allegro; Largo; Allegro

*Concerto in B minor, Op. 104* Antonín Dvořák (1841–1904)  
Allegro; Adagio, ma non troppo; Finale: Allegro moderato

*Humoresque, Op. 5* Mstislav Rostropovich (1927–2007)



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ID: 4

Violin

*Partita No. 3 in E major, BWV 1006* Johann Sebastian Bach (1685–1750)  
Preludio; Loure; Gavotte en Rondeau; Menuett 1 and 2; Bourrée; Gigue

*Sonata No. 2 in G major, Op. 13* Edvard Grieg (1843–1907)  
Lento doloroso-Allegro vivace; Allegretto tranquillo; Allegro animato

*Concerto in A minor, Op. 82* Aleksandr Glazunov (1865–1936)  
Moderato - Andante sostenuto - Più animato - Allegro

*Introduction and Rondo Capriccioso, Op. 28* Camille Saint-Saëns (1835–1921)

**BREAK – 20 MINUTES**



ID: 5

Cello

*Suite No. 5 in C minor, BWV 1011* Johann Sebastian Bach (1685–1750)  
Prélude; Allemande; Courante; Sarabande; Gavotte 1 and 2; Gigue

*Sonata in C minor, Op. 6* Samuel Barber (1910–1981)  
Allegro ma non troppo; Adagio; Allegro appassionato

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

*Variations on One String on a Theme by Rossini ("Moses")*  
Niccolò Paganini (1782–1840)

ID: 6

Viola

*Suite No. 6 in G major, BWV 1012 (transcribed from D major cello suite)*  
Johann Sebastian Bach (1685–1750)  
Prélude; Allemande; Courante; Sarabande; Gavotte 1 and 2; Gigue

*Sonata in F minor, Op. 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 moto preciso; Allegro moderato

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

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**ID: 7**

**Cello**

*Suite No. 3 in C major, BWV 1009*      Johann Sebastian Bach (1685–1750)  
Prélude; Allemande; Courante; Sarabande; Bourée 1 and 2; Gigue

*Sonata No. 4 in C major, Op. 102, No. 1*      Ludwig van Beethoven (1770–1827)  
Andante: Allegro vivace; Adagio: Allegro vivace

*Concerto in B minor, Op. 104*      Antonín Dvořák (1841–1904)  
Allegro; Adagio; Finale: Allegro moderato

*Zigeunerweisen, Op. 20*      Pablo de Sarasate (1844–1908)  
(transcribed by Orfeo Mandozzi)

**ID: 8**

**Violin**

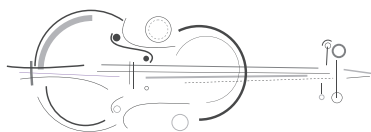
*Sonata No. 1 in G minor, BWV 1001*      Johann Sebastian Bach (1685–1750)  
Adagio; Fuga; Siciliana; Presto

*Sonata No. 21 in E minor, K. 304*      Wolfgang Amadeus Mozart (1756–1791)  
Allegro; Tempo di Menuetto

*Concerto in E minor, Op. 64*      Felix Mendelssohn (1809–1847)  
Allegro molto appassionato; Andante; Allegro molto vivace

*Polonaise Brillante, Op. 4*      Henryk Wieniawski (1835–1880)

**LUNCH - ONE HOUR**



**ID: 9**

**Cello**

*Suite No. 3 in C major, BWV 1009*      Johann Sebastian Bach (1685–1750)  
Prélude; Allemande; Courante; Sarabande; Bourée 1 and 2; Gigue

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

*Concerto No. 2 in D major, Hob.VIIb:2, Op. 101*      Joseph Haydn (1732–1809)  
Allegro moderato; Adagio; Rondo-Allegro

*Pezzo Capriccioso, Op. 62*      Pyotr Ilyich Tchaikovsky (1840–1893)

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**ID: 10****Violin**

*Sonata No. 1 in G minor, BWV 1001* Johann Sebastian Bach (1685–1750)  
Adagio; Fuga; Siciliana; Presto

*Sonata No. 3 in E flat major, Op. 12* Ludwig van Beethoven (1770–1827)  
Allegro con spirito; Adagio con molta espressione; Rondo: Allegro molto

*Concerto in D minor, Op. 47* Jean Sibelius (1865–1957)  
Allegro moderato; Adagio di molto; Allegro, ma non tanto

*Variations on an Original Theme, Op. 15* Henryk Wieniawski (1835–1880)

**ID: 11****Cello**

*Suite No. 3 in C major, BWV 1009* Johann Sebastian Bach (1685–1750)  
Prélude; Allemande; Courante; Sarabande; Bourrée 1 and 2; Gigue

*Sonata for Cello and Piano, L. 135* Claude Debussy (1862–1918)  
Prologue; Sérénade: Modérément animé; Finale: Animé, léger et nerveux

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

*Dance of the Green Devil* Gaspar Cassadó (1897–1966)

**ID: 12****Viola**

*Suite No. 2 in D minor, BWV 1008* Johann Sebastian Bach (1685–1750)  
Prélude; Allemande; Courante; Sarabande; Minuet 1 and 2; Gigue

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

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

*Konzertstück* Georges Enescu (1881–1955)

**BREAK – 20 MINUTES**

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**ID: 13**

**Violin**

*Sonata No. 2 in A minor, BWV 1003* Johann Sebastian Bach (1685–1750)  
Grave; Fuga; Andante; Allegro

*Sonata for Violin and Piano, L. 140* Claude Debussy (1862–1918)  
Allegro vivo; Intermède: Fantasque et léger; Finale: Très animé

*Concerto in D minor, Op. 47* Jean Sibelius (1865–1957)  
Allegro moderato; Adagio di molto; Allegro, ma non tanto

*Carmen Fantasie* Franz Waxman (1906–1967)

**ID: 30**

**Viola**

*Suite No. 6 in G major, BWV 1012 (transcribed from D major cello suite)*  
Johann Sebastian Bach (1685–1750)  
Prélude; Allemande; Courante; Sarabande; Gavotte 1 and 2; Gigue

*Sonata in F minor, Op. 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

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

**ID: 15**

**Violin**

*Sonata No. 3 in C major, BWV 1005* Johann Sebastian Bach (1685–1750)  
Adagio; Fuga; Largo; Allegro assai

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

*Concerto in D major, Op. 35* Pyotr Ilyich Tchaikovsky (1840–1893)  
Allegro moderato; Canzonetta: Andante; Finale: Allegro vivacissimo

*Fantasia on Themes from Gounod's "Faust," Op. 20*  
Henryk Wieniawski (1835–1880)



## SEMI-FINALS

**Friday, March 16, 2018**

**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. Please do not take photos during the performances.

**NO RECORDING IS PERMITTED DURING THE PERFORMANCES.**

Note: All semi-finalists will also play *Johansen* by Joel Phillip Friedman.

**ID: 16**

**Viola**

*Suite No. 3 in C major, BWV 1009* Johann Sebastian Bach (1685–1750)  
Prélude; Allemande; Courante; Sarabande; Bourrée 1 and 2; Gigue

*Sonata in F minor, Op. 120, No. 1* Johannes Brahms (1833–1897)  
Allegro appassionato; Andante un poco Adagio; Allegretto grazioso; Vivace

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

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

**ID: 17**

**Cello**

*Suite No. 2 in D minor, BWV 1008* Johann Sebastian Bach (1685–1750)  
Prélude; Allemande; Courante; Sarabande; Menuet 1 and 2; Gigue

*Sonata in A minor, Op. 36* Edvard Grieg (1843–1907)  
Allegro agitato; Andante molto tranquillo; Allegro molto e marcato

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

*At the Fountain, Op. 20* Karl Davidoff (1838–1889)

**ID: 18**

**Violin**

*Sonata No. 2 in A minor, BWV 1003* Johann Sebastian Bach (1685–1750)  
Grave; Fuga; Andante; Allegro

*Sonata for Violin and Piano, L. 140* Claude Debussy (1862–1918)  
Allegro vivo; Intermède: Fantasque et léger; Finale: Très animé

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

*Carmen Fantasie* Franz Waxman (1906–1967)

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**ID: 19**

**Cello**

*Suite No. 3 in C major, BWV 1009* Johann Sebastian Bach (1685–1750)  
Prélude; Allemande; Courante; Sarabande; Bourrée 1 and 2; Gigue

*Sonata for Cello and Piano, L. 135* Claude Debussy (1862–1918)  
Prologue: Lent; Sérénade: Modérément animé; Finale: Animé

*Concerto in B minor, Op. 104* Antonín Dvořák (1841–1904)  
Allegro; Adagio ma non troppo; Finale: Allegro  
moderato - Andante - Allegro vivo

*Introduction and Polonaise Brillante, Op. 3* Frédéric Chopin (1810–1849)

**ID: 20**

**Viola**

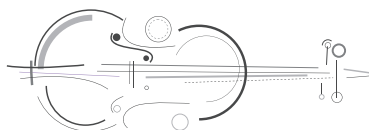
*Sonata No. 1 in G minor, BWV 1001* Johann Sebastian Bach (1685–1750)  
Adagio; Fuga; Siciliano; Presto

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

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

*Konzertstück* Georges Enescu (1881–1955)

**BREAK – 20 MINUTES**



**ID: 21**

**Cello**

*Suite No. 6 in D major, BWV 1012* Johann Sebastian Bach (1685–1750)  
Prélude; Allemande; Courante; Sarabande; Gavotte 1 and 2; Gigue

*Sonata No. 4 in C major, Op. 102, No. 1* Ludwig van Beethoven (1770–1827)  
Andante - Allegro vivace; Adagio - Allegro vivace

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

*Variations on a Theme of Paganini* Hans Bottermund (1892–1949)  
(edited by Janos Starker)

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ID: 22

Violin

*Sonata No. 2 in A minor, BWV 1003*      Johann Sebastian Bach (1685–1750)  
Grave; Fuga; Andante; Allegro

*Sonata No. 4 in A minor, Op. 23*      Ludwig van Beethoven (1770–1827)  
Presto; Andante scherzoso, più allegretto; Allegro Molto

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

*Introduction and Rondo Capriccioso, Op. 28*      Camille Saint-Saëns (1835–1921)

ID: 23

Cello

*Suite No. 6 in D major, BWV 1012*      Johann Sebastian Bach (1685–1750)  
Prélude; Allemande; Courante; Sarabande; Gavotte 1 and 2; Gigue

*Sonata in D minor, Op. 40*      Dmitri Shostakovich (1906–1975)  
Allegro non troppo; Allegro; Largo; Allegro

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

*Pampeana No. 2*      Alberto Ginastera (1916–1983)

**LUNCH - ONE HOUR**



ID: 24

Violin

*Sonata No. 1 in G minor, BWV 1001*      Johann Sebastian Bach (1685–1750)  
Adagio; Fuga; Siciliano; Presto

*Sonata No. 4 in A minor, Op. 23*      Ludwig van Beethoven (1770–1827)  
Presto; Andante scherzoso, più allegretto; Allegro molto

*Concerto in D major, Op. 6*      Niccolò Paganini (1782–1840)  
Allegro maestoso; Adagio; Rondo. Allegro spiritoso - Un poco più presto

*Nouvelle Fantaisie on "Faust," Op. 13*      Pablo de Sarasate (1844–1908)

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**ID: 25****Cello**

*Suite No. 2 in D minor, BWV 1008* Johann Sebastian Bach (1685–1750)  
Prélude; Allemande; Courante; Sarabande; Menuet 1 and 2; Gigue

*Sonata in D minor, Op. 40* Dmitri Shostakovich (1906–1975)  
Allegro non troppo; Allegro; Largo; Allegro

*Variations on a Rococo Theme, Op. 33* Pyotr Ilyich Tchaikovsky (1849–1893)  
Thema: Moderato semplice; Variations I and II;  
Variations III–V; Variations VI and VII

*Caprice, Op. 1, No. 24* Niccolò Paganini (1782–1840)  
(arranged by Luigi Silva)

**ID: 26****Viola**

*Suite No. 2 in D minor, BWV 1008* Johann Sebastian Bach (1685–1750)  
Prélude; Allemande; Courante; Sarabande; Minuet 1 and 2; Gigue

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

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

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

**ID: 27****Violin**

*Partita No. 2 in D minor, BWV 1004* Johann Sebastian Bach (1685–1750)  
Allemande; Corrente; Sarabanda; Giga; Ciaccona

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

*Concerto No. 5 in A major, K. 219* Wolfgang Amadeus Mozart (1756–1791)  
Allegro aperto; Adagio; Rondeau: Tempo di Minuetto

*Concerto in D Major, Op. 77* Johannes Brahms  
Third movement: Allegro giocoso, ma non troppo vivace - Poco più presto

**BREAK – 20 MINUTES**





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ID: 28

Violin

*Sonata No. 3 in C major, BWV 1005*      Johann Sebastian Bach (1685–1750)  
Adagio; Fuga; Largo; Allegro assai

*Sonata No. 1 in F minor, Op. 80*      Sergei Prokofiev (1891–1953)  
Andante assai; Allegro brusco; Andante;  
Allegro molto – Andante assai con prima

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

*Carmen Fantasie*      Franz Waxman (1906–1967)

ID: 29

Violin

*Sonata No. 2 in A minor, BWV 1003*      Johann Sebastian Bach (1685–1750)  
Grave; Fuga; Andante; Allegro

*Sonata No. 5 in F major, Op. 24*      Ludwig van Beethoven (1770–1827)  
Allegro; Adagio molto espressivo; Scherzo: Allegro  
molto; Rondo: Allegro ma non troppo

*Concerto in D major, Op. 77*      Johannes Brahms (1833–1897)  
Allegro non troppo; Adagio; Allegro giocoso, ma non troppo vivace

*Introduction and Rondo Capriccioso, Op. 28*      Camille Saint-Saëns (1835–1921)

**End Semi-Finals**

**FINALS BEGIN SATURDAY MORNING, MARCH 17, 2018**



## COMMISSIONED WORK

### *Johansen*

*Johansen* is designed as a compact, attractive work testing a young string player's ability to handle numerous technical and interpretative issues. There are fast passages for fingering and bowing; long melodic lines for color, control, and phrasing; string crossings, multiple stops, and harmonics; loud, aggressive, funky parts and soft ethereal passages. The one-movement piece is cast in an ABA1 form: fast-slow-fast. The opening is focused on a funky, rhythmic idea alternating with fast passagework. The middle gentle section features three distinct lyrical themes. The final portion begins with a new quietly intense theme full of double stops and then flows into a modified recapitulation of the work's opening. *Johansen* is designed to be performed on violin, viola, or cello.

I thank the following exceedingly gracious musicians for their invaluable assistance: Henry Flory, violin; Derek Smith, viola; and Steven Honigberg, cello. Thanks certainly to the fine folks at the *Johansen* International Competition and the Friday Morning Music Club Foundation for the opportunity.

—Joel Phillip Friedman

### The Composer



Composer **Joel Phillip Friedman**'s natural creative impulse is to work across genres and compose music equally informed by his classical training and his engagement with the vernacular. His varied portfolio includes works for small and large ensembles, musical theater, opera, dance, film, jazz, and rock. Joel's work is characterized by rhythmic energy, a fine balance between expressive power and playful wit, a sense of dramatic narrative, and melodic and harmonic inventiveness.

His music has been performed by gifted musicians and ensembles including: violist Paul Neubauer; soprano Susan Narucki; pianist Stephen Gosling; cellist Joshua Roman; conductors Barbara Day Turner, Jorge Mester, and Angel Gil-Ordóñez; Speculum Musicae; the National Orchestral Association, the New York Chamber Ensemble, the New Orchestra of Washington, Inscape, and the San José Chamber Orchestra. His works have been heard in venues including Carnegie Hall, the Kennedy Center, Bargemusic, National Sawdust, Joe's Pub and the 92nd St. Y, in theaters Off-Broadway and the London West End, and at various film festivals. He has received numerous awards, residencies, and fellowships for his work.

Recent and upcoming projects include commissions for *Inferno*, a double concerto for the San José Chamber Orchestra (2018-2019); *All Things Are Set Ablaze*, based on the writings of Hildegard von Bingen for ModernMedieval's

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Trio of Voices (2018); the score for Evolve Puppets' new theater piece *Home* (2018); *Arias with Dance Glitch* for the violin-viola duo Soliloquy with choreographer Paul Emerson (2016); and *Movable Home* (for string orchestra) for the San José Chamber Orchestra/Takoma Ensemble/SONYC (2016). Joel's *Elastic Band* (for Chamber Orchestra) is now available on the Acis label. His experimental music theater piece *Fallings* (Seth Friedman, libretto) is currently in the works.

He lives in Washington DC with his wife Jenny Bilfield, their daughter Hallie, parrots extraordinaire Percy and Heathcliff, and Sugar Lucille (AKA Dog Of Wonder). For more information see [www.joelfriedman.com](http://www.joelfriedman.com).



## JUDGES



### Chee-Yun

Since her first public performance at age 8 in her native Seoul, violinist **Chee-Yun** has enraptured audiences on five continents with her flawless technique, dazzling tone and compelling artistry. Since winning the Young Concert Artists International Auditions in 1989, she has performed regularly with the world's foremost orchestras, including the Philadelphia Orchestra, the London Philharmonic, and the Toronto, Houston, Seattle, Pittsburgh, Atlanta

and National symphony orchestras, and with such distinguished conductors as Hans Graf, James DePriest, Jesus Lopez-Cobos, Michael Tilson Thomas, Jaap van Zweden, Krzysztof Penderecki, Neeme Järvi, Pinchas Zukerman, and Manfred Honeck. Her orchestral highlights include a concert with the Seoul Philharmonic conducted by Myung-Whun Chung that was broadcast on national network television, a benefit for UNESCO with the Orchestra of St. Luke's at Avery Fisher Hall, and her tours of the United States with the San Francisco Symphony (Michael Tilson Thomas conducting) and Japan with the NHK Symphony. Recent orchestral engagements include her return to the Dallas Symphony and performances with the Los Angeles Chamber Orchestra, National Philharmonic, and the Detroit Symphony. A gifted recitalist, Chee-Yun has performed in all the major U.S. cities, including appearances at the Kennedy Center, the Mostly Mozart Festival's tour to Japan, a performance with Michael Tilson Thomas in the inaugural season of Carnegie Hall's Zankel Hall, and the U.S. premiere of the Penderecki Sonata No. 2 with pianist Barry Douglas. Firmly committed to chamber music, Chee-Yun's seven discs on the Denon label and one on the Naxos label have received exceptional acclaim, and she has been heard frequently on NPR's *Performance Today* and on WQXR and WNYC radio in New York City.



## Timothy Deighton

Violist **Timothy Deighton** enjoys a varied career as a performer and teacher. He has concertized throughout the Americas, Europe, Asia, and Australasia and has received several awards for his work, including the American Viola Society's 2016 Maurice W. Riley Award, "in recognition of outstanding contributions to studio teaching and enduring commitment to expanding the viola repertoire through commissions, performance,

and recording." Deighton has appeared at four International Viola Congresses as recitalist, chamber musician, soloist with orchestra, master class presenter, and panelist. He performs regularly with the Orpheus Chamber Orchestra, with whom he has recorded and toured. Chamber music collaborations include those with the American String Quartet and the New Zealand String Quartet, and with musicians outside the traditional classical field such as the Māori (Taongo Puoro) instrumentalist Richard Nunns. His solo and chamber music performances have been broadcast on U.S., European, and Australasian radio and TV. He is a former member of the New Zealand Symphony Orchestra.

He has performed premieres of more than fifty new works for viola, most of which were commissioned by or written for him. Some of these works include those written for The Irrelevants, a contemporary music duo with saxophonist Carrie Koffman, and can be heard on their CD, *Dialogs*. His playing on his solo CD, *Viola Aotearoa*, featuring music for viola by New Zealand composers, was described in *The Strad* as "brilliant and differentiated."

He is currently Professor of Viola at Penn State University. Other recent teaching engagements include master classes throughout the United States, Europe, and in South and Central America. He has performed and taught at more than a dozen music festivals in the United States and abroad, including most recently at the Halcyon Music Festival in Portsmouth, New Hampshire, and the International Musical Arts Institute in Fryeburg, Maine, which he served as Artistic Director. A former board member of the American Viola Society, his articles have appeared in many of the best-known string instrument periodicals. His former students hold positions in professional orchestras and on the faculties of music schools in the United States and overseas.



## Peter Stumpf

**Peter Stumpf** is professor of cello at the Indiana University Jacobs School of Music. Prior to his appointment, he was the principal cellist of the Los Angeles Philharmonic for nine years following a twelve-year tenure as Associate Principal Cellist of the Philadelphia Orchestra. At the age of 16, he began his professional career, winning a position in the cello

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section of the Hartford Symphony Orchestra. He received a bachelor's degree from the Curtis Institute of Music and an artist's diploma from the New England Conservatory of Music.

Dedicated to chamber music, he is a member of the Johannes String Quartet and the Weiss - Kaplan - Stumpf Trio. He has performed with the chamber music societies of Boston and Philadelphia and with the Da Camera Society in Los Angeles and is a participant at the Marlboro and Santa Fe chamber music festivals. The Johannes Quartet has collaborated with the Guarneri Quartet on tour, including commissions from composers William Bolcom and Esa Pekka Salonen.

Concerto appearances have included the Boston Symphony, the Los Angeles Philharmonic, the Philadelphia Orchestra, at the Aspen Festival, and most recently at the opening concert of the Piatigorsky International Cello Festival in Los Angeles. Solo recitals have been at Jordan Hall in Boston, on the Philadelphia Chamber Music Society series, on the Chamber Music in Historic Sites series in Los Angeles and at the Philips and Corcoran Galleries in Washington D.C. His awards include first prize in the Washington International Competition. He has served on the cello faculties at the New England Conservatory and the University of Southern California.



## PIANISTS



### Akira Eguchi

Acclaimed for his “extraordinary artistry, maturity and intelligence” and praised as a “pianist of fluency and rectitude” (*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.

His appearances in the United States have included Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, and the 92nd Street Y in New York City, and the Kennedy Center in Washington, DC. He has appeared at Musikverein in Vienna, Barbican Centre in London, Theatre des Champs-Élysées in Paris, and Herkulesaal in Munich. Distinguished for his performances for heads of state, Mr. Eguchi has played for President Clinton at the White House (presented by Isaac Stern) and for the Emperor and Empress of Japan at Hamarikyu Ashahi Hall in Tokyo. He has been featured in numerous tours of the United States, France, England, Germany, Austria, Switzerland, Holland, Italy, Belgium, Poland, Slovenia, Ireland,

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Spain, Greece, Canada, Mexico, Guatemala, Korea, China, Taiwan, Hong Kong, and Japan, encompassing numerous recitals and concerts with many of those countries' foremost ensembles. More than 40 discs are available from Deutsche Grammophon, Philips, Denon, Marquis Classics, Victor, IDC, BMG, Kosei publishing, Canary/Vanguard, AVEX, Octavia, and NYS Classics recording labels.

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

Born in 1963 in Tokyo, Mr. Eguchi received a degree in music composition from Tokyo National University of Arts, where he subsequently served as a faculty member. Mr. Eguchi received his master's degree in piano performance from The Juilliard School. He has studied with Herbert Stessin, Samuel Sanders, Hitoshi Toyama, and Akiko Kanazawa for piano, and Shin Sato, Akira Kitamura, and Ichiro Mononobe for composition. He was on the faculty of CUNY Brooklyn College until spring of 2011. Currently, he lives in New York and also in Tokyo, serving as an Associate Professor at Tokyo University of the Arts. He is also teaching at Senzoku-Gakuen Music College in Japan as a guest professor and is a lecturer at Kobe college. Website: [www.akiraeguchi.com](http://www.akiraeguchi.com)



### **Eri Kang**

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

*Strad* magazine, and *Strings* magazine. She has been heard frequently on NPR; WQXR; WNCN; and at numerous music festivals, including the Aspen Music Festival. She has also performed highly acclaimed piano duo recitals with Akira Eguchi. Ms. Kang has recorded for the CD *Dear America*, performing Gershwin's *Fantasy on Porgy and Bess for Two Pianos*. This CD was selected as the best newly released CD by *Japanese Recording Arts* magazine.

Ms. Kang received her bachelor's degree from Toho School of Music and her master's degree from The Juilliard School. She studied piano with Martin

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



## PRELIMINARY AUDITION COMMITTEE

The young contestants performing at the semi-finals and finals were selected from a pool of 191 applicants. The screening committee comprised five respected teachers and performers from the Washington, DC area.

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

Cellist **Robert Newkirk** studied with Leonard Rose and Orlando Cole at the Curtis Institute of Music and with Pablo Casals as a member of the Casals Festival Orchestra. Former principal cellist of the Kennedy Center Opera House Orchestra, the Washington Opera Orchestra, and the National Gallery Orchestra in Washington, DC, he made his debut as cello soloist at the age of fourteen with the Detroit Symphony. He has served on the faculties of the Meadowmount School of Music, Temple University, and the Cleveland Institute of Music. As a



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faculty member of the Catholic University of America School of Music (CUA), he taught cello and chamber music; served as chairman of the string committee; and was cellist in the CUA Rome Trio. Mr. Newkirk is a former member of the Nova Arte Trio, Brynwood Quartet, Washington Contemporary Music Forum, and the Baltimore Chamber Players. He has performed throughout the United States in solo recitals and chamber music concerts, and may be heard as soloist on the recordings of Bernstein's *Mass* and Ginastera's *Bomarzo*.

Cellist **Robert Park** received his master's and doctoral degrees in cello performance from The Catholic University of America. He studied cello with Mihaly Virizlay at the Peabody Institute; Robert Newkirk at Catholic University; Miron Yampolsky at American University; Evelyn Elsing at the University of Maryland; Gabor Magyar at the University of Illinois; and Dorothy Kempter Barrett in Albuquerque, New Mexico. Retired after 22 years' service as principal cellist with the United States Army Band, he continues to perform and teach.

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

**Judith Silverman**, violinist and violist, is a graduate of the University of Maryland and is associate principal viola emeritus of the National Philharmonic Orchestra. She has given chamber music performances in numerous venues, including the Library of Congress, Kennedy Center, Corcoran Gallery, and local universities. She maintains a private viola, violin, and chamber music studio in Maryland. In 1992, Ms. Silverman received the Chester Petranek Award from the Montgomery County Youth Orchestra and the Outstanding String Teacher of the Year Award by the American String Teachers Association, MD/DC Chapter. In 1999, ASTA MD/DC gave her a Service-to-Strings Award for founding and co-directing, with conductor Piotr Gajewski, the National Chamber Orchestra Summer String Institute for senior high students. She continues to serve as faculty and consultant for the National Philharmonic Summer String Institutes. Ms. Silverman is the Chair of the JIC Steering Committee, and she has been actively involved in the competition since its inception in 1997. She also serves as the House Manager and Volunteer Coordinator. She was awarded Honorary Membership of the Friday Morning Music Club in 2016 and is currently a Trustee on the FMMC Foundation Board.





## JOHANSEN COMPETITION STEERING COMMITTEE

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

**Judith Silverman** (see her bio above) is Chair of the JIC Steering Committee.

Competition Coordinator **Judith Basch Shapiro** is a violinist and a graduate of Barnard College. She received a Master of Arts (Musicology) degree from Columbia University and attended The Juilliard School of Music, where she studied with Oscar Shumsky. A founding member of the Potomac String Trio, she has appeared in solo and chamber music performances at the Library of Congress; the Phillips Collection; the National Gallery of Art; Carnegie Recital Hall, New York; and Jordan Hall, Boston. She has served on the faculties of American University, University of Maryland, Tufts University, New England Conservatory Preparatory Division, Boston College, and Phillips Exeter Academy. While residing in Boston, she performed on modern and baroque violins with the Handel and Haydn Society under music director Christopher Hogwood. Ms. Shapiro is former concertmaster of the Prince George's Philharmonic, and maintains a private violin studio in Kensington, MD. A founding member of the Johansen Competition, she joined the Friday Morning Music Club in 1964 and was named Honorary Member in 2008.

**Michael Casassa** studied violin in his native Pittsburgh, Pennsylvania with Jack Goldman and Sylvia Arnett, and most recently in Maryland with Jody Gatwood. He has been an active chamber music performer in Pittsburgh, in Los Angeles, and for the past 30 years in the Washington DC area. He has participated in the chamber music workshops at Bennington College, Gettysburg College, and with the Manhattan String Quartet. He performs for the Friday Morning Music Club and the Rock Creek Chamber Players, and he is a member of the Tempo Giusto Ensemble. He holds a PhD in chemistry from the California Institute of Technology. He recently retired from a career in federal service as a chemist, having served at the Department of Energy and at the National Institute of Standards and Technology, in order to fully devote himself to studying violin and music making. He serves on the Board of Governors for the Friday Morning Music Club.

**Felice Kornberg** was the Director of Music at the Jewish Community Center of Greater Washington in Rockville, Maryland 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

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faculty recitals and appeared as soloist with the Prince George's Philharmonic. She has appeared in recital at Weill Recital Hall and Town Hall in New York, and the Corcoran Gallery in Washington, DC.

**Connie Milner** (see her bio above).

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

**Joanna Taylor** is by occupation an editorial and publications professional with a varied background in editing and editorial production management. A cellist as well, she studied the instrument in Stuttgart, Germany, while her Foreign Service family was posted there. She went on to Barnard College, where she graduated with an English degree, and later studied Arranging and Composition at Berklee College of Music in Boston. Currently, she performs with semiprofessional and community orchestras and with FMMC chamber groups. She has held administrative positions with the Friday Morning Music Club over the years, currently serving on the JIC Steering Committee and in the role of FMMC Yearbook Editor.

JIC Administrative Director **Harriet Kaplan** holds a DMA in cello performance from the University of Cincinnati, where she studied with Yehuda Hanani. She earned her bachelor's and master's degrees in cello performance from the University of Maryland, College Park, where she studied with Evelyn Elsing and David Soyer. She has played with several regional orchestras in different parts of the country and with numerous chamber ensembles. She worked as an editor for 20 years, the last 13 at the American Psychological Association. She currently freelances in the DC area as a cellist, teaches cello privately, and studies the piano. She became Administrative Director of the JIC in 2016.

Thanks also to **Ann Franke**, who serves as an advisor to the Steering Committee.

Special thanks are due to **Alice Berman**, former JIC Executive Administrator, for her years of distinctive service to the JIC and for helping to smooth the transition to new Administrative Director Harriet Kaplan.



## JUDGES OF PAST JICS

George Neikrug, Peter Oundjian, and Sylvia Rosenberg (1997)  
 Sylvia Rosenberg, William Preucil, and Lorne Munroe (2000)  
 James Buswell, Heidi Castleman, and Aldo Parisot (2003)  
 Joseph Silverstein, Daniel Foster, and Anthony Elliott (2006)  
 Pamela Frank, Atar Atad, and Ralph Kirshbaum (2009)  
 Hiroko Yajima, Michael Tree, and Ronald Leonard (2012)  
 Glenn Dicterow, Victoria Chiang, and Marcy Rosen (2015)



## COMPOSERS AND COMMISSIONED WORKS

Helmut Braunlich, *Prelude* (1997)  
 John Stephens, *Soliloquy for Violin/Viola/Cello Alone* (2000)  
 Robert Gibson, *Night Music* (2003)  
 Steve Antosca, *One Becomes Two* (2006)  
 Lenny Williams, *Scherzo* (2009)  
 Jonathan Leshnoff, *Three Minute Chaconne* (2012)  
 David Froom, *Shades of Red* (2015)



## PAST WINNERS

Following are JIC winners dating back to the first competition in 1997. They are listed in alphabetical order by last name.

Julie Albers, cello – second prize, 1997  
 Matthew Allen, cello – third prize, 2009  
 Wonhyee Bae, violin – third prize tied, 2003  
 Sebastian Baverstam, cello – best performance of commissioned work, 2006  
 Benjamin Beilman, violin – third prize, 2006  
 Lara Boschkor, violin – first prize and best performance of commissioned work, 2015  
 Maya Buchanan, violin – third prize, 2015  
 Gabriel Cabezas, cello – second prize, 2009  
 Nicholas Canellakis, cello – second prize, 2000  
 Margaret Carey, viola – honorable mention, 2000  
 Angie Cheng, violin – first prize tied, 2000  
 Brannon Cho, cello – first prize, 2012  
 Soyoung Cho, viola – second prize, 2015  
 Elizabeth Chung, cello – honorable mention, 2003  
 Yifei Deng, viola – second prize, 2009  
 Yue Deng, violin – judges' prize, 1997  
 Mandy Dennis, cello – judges' prize, 1997  
 Denise Djokic, cello – third prize, 1997  
 Stephen Fang, cello – judges' commendation, 1997  
 Gloria Ferry-Brennan, violin – third prize, 2012  
 Zlatomir Fung, cello – first prize, 2015

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Megan Griffin, viola – second prize tied, 2006  
Narek Hakhnazaryan, cello – first prize, 2006  
Sherry Hong, violin – honorable mention, 2000  
Maria Ioudenitch, violin – second prize, 2012  
Stephanie Jeong, violin – best performance of commissioned work, 2003  
Seung-Min Kang, cello – first prize, 2003  
Gallia Kastner, violin – first prize, 2012  
Eunice Keem, violin – first prize tied, 2000  
Yumi Kendall, cello – judges' commendation, 1997  
Chrissy Kim, cello – judges' prize, 1997  
Dami Kim, violin – second prize, 2006  
Jean Kim, cello – third prize, 2012  
Joon Whan Kim, cello – third prize, 2000  
Yerang Kim, violin – third prize, 2009  
Tessa Lark, violin – first prize, 2006  
Alice Lee, violin – second prize, 2015  
Hae Sue Lee, viola – first prize, 2015  
Jae-Hyeong Lee, violin – second prize, 2009  
Jeonghyoun Lee, cello – second prize, 2006  
Jinyeong Jessica Lee, violin – honorable mention, 1997  
Nelson Lee, cello – judges' prize, 1997  
Sang Eun Lee, cello – first prize, 2009  
Su Jin Lee, cello – third prize, 2006  
Jialei Li, violin – second prize tied, 2003  
Teng Li, viola – first prize, 2000  
Alexander Link, viola – first prize, 2003  
Joel Link, violin – second prize tied, 2003  
Matthew Lipman, viola – first prize, 2009  
Yuchen Lu, viola – third prize, 2015  
Christina McGann, violin – third prize, 2000  
Taeguk Mun, cello – best performance of commissioned work, 2012  
Tao Ni, cello – first prize and best performance of commissioned work, 2000  
Joel Noyes, cello – honorable mention, 1997  
Mikhail Ovrutsky, violin – first prize and best performance of commissioned work, 1997  
Sharon Park, violin – third prize tied, 2003  
Vicki Powell, viola – first prize, 2006  
Junping Qian, viola – second prize tied, 2006  
Ziyu Shen, viola – first prize, 2012  
Zhenwei Shi, viola – third prize, 2012  
Hyun-Su Shin, violin – first prize, 2003  
Ila Shon, cello – second prize, 2015  
Eugene Ugorski, violin – honorable mention, 2003  
Santiago Cañón Valencia, cello – second prize, 2012  
Hayley Wolfe, violin – judges' prize, 1997  
Esther Yu, cello – third prize, 2015  
Nancy Zhou, violin – first prize and best performance of commissioned work, 2009  
Dan Zhu, violin – honorable mention, 2000



## UPDATES ON PAST JIC WINNERS

We are proud of all of our participants and winners. Listed below are just a few of their accomplishments. Read more about past JIC winners at our website ([fmmcfoundation.org](http://fmmcfoundation.org)).

**Julie Albers**, cello (second prize, 1997) has been principal cellist with the St. Paul Chamber Orchestra since 2014.

**Lara Boschkor**, violin (first prize, 2015) won first place in the Tonalvi Violin Competition in Germany in July 2017 and was a laureate in 2016 Alice and Eleanore Schoenfeld International String Competition in Harbin, China.

**Santiago Cañón Valencia**, cello (second prize, 2012) won third prize at the 2014 Pablo Casals International Cello Competition in Budapest, Hungary and third prize at the 2017 Queen Elisabeth Cello Competition. He is also a recording artist for the Atoll label.

**Brannon Cho**, cello (first prize, 2012) won second prize in the 2015 Naumburg International Cello Competition, first prize in the 2015 Minnesota Orchestra Competition, was highest ranked American in the cello division of the 2015 International Tchaikovsky Competition, and sixth prize in the 2017 Queen Elisabeth Cello Competition.

**Zlatomir Fung**, cello (first prize, 2015) won first prize in the 2017 Young Concert Artists International Auditions, first place in the 2016 Georges Enescu International Cello Competition, was a 2017 Astral Foundation winner, a 2016 Presidential Scholar in the Arts, and won the 2016 New England Conservatory Prep School Frances B. Lanier Award.

**Narek Haknazaryan**, cello (first prize, 2006) won first prize, the Gold Medal, and the Best Chamber Concerto Performance at the 2011 Tchaikovsky International Competition.

**Tessa Lark**, violin (first prize, 2006) won second prize and \$15,000 at the 2014 International Violin Competition of Indianapolis. She has been awarded a 2014 Leonore Annenberg Fellowship, won

the 2012 Naumburg International Violin Competition, and received an Avery Fisher Career Gant in 2016.

**Teng Li**, viola (first prize, 2000) was principal violist of the Toronto Symphony from 2004–2017 and was appointed principal violist of the Los Angeles Philharmonic in 2018. She is Artistic Director of the Morningside Music Bridge Summer Festival. She released a CD titled *1939* on Azika Records in 2014.

**Joel Link**, violin (second prize tied, 2003) is first violinist in the Dover Quartet, which in 2018 was appointed to a three-year residency at the Kennedy Center in Washington, DC.

**Matthew Lipman**, viola (first prize, 2009) won First Prize Viola at the 2012 Washington International Competition for Strings, First Prize at the 2012 Stullberg International String Competition, and an Avery Fisher Career grant in 2015.

**Taeguk Mun**, cello (best performance of commissioned work, 2012) won the \$25,000 Janos Starker Foundation Award in 2016 and was a first-prize winner of the Third Andre Navarra International Cello Competition and the International Competition for Young People in Oldenburg, Germany.

**Junping Qian**, viola (second prize tied, 2006) won first prize in the JM International Conducting Competition, Bucharest in 2017.

**Ziyu Shen**, viola (first prize, 2012) won First Prize Viola at the 2013 Lionel Tertis International Viola Competition at age 15. She won the 2014 Young Concert Artists International Auditions and the YCA's Sander Buchman prize.

**Nancy Zhou**, violin (first prize, 2009) won a prize for "Best Performance of a Paganini Caprice" at the 2014 International Violin Competition of Indianapolis and First Place in the Harbin International Violin Competition in 2018.



## GRATEFUL APPRECIATION

### Volunteers From the Community

Olivia Adler*	Marta Howard*	Paul+ and Judy*+ Silverman
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Ann Franke*	Joyce* and Ralph Rizzolo	+JIC Steering Committee member
Missy Goldberg*	Judy*+ and Jay Shapiro	*FMMC Member

### Special Acknowledgments

Anna Storch Johansen, Founder (deceased)  
Rear Admiral (Ret.) Gustave N. Johansen (deceased)

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STRINGS



D'Addario

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**The 66th Annual Washington International  
Competition for Voice  
(Ages 18–32)**

**Spring 2019**

*Prizes*

First Prize—\$10,000

Second Prize—\$5,000

Third Prize—\$3,000

Finalist Prizes (3)—\$1,000 each

Audience Prize—\$1,000

Solo performance opportunities in Washington, DC

*Eligibility*

Applicants must not be under professional management. Applicants must be between the ages of 18 and 32 (as of the date of the competition). Proof of age is required. Previous first-prize winners of the competition and current students of the judges may not apply. Contact: [wicstrings@gmail.com](mailto:wicstrings@gmail.com)



WASHINGTON  
INTERNATIONAL  
COMPETITION

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**The Ninth Triennial Johansen International  
Competition for Young String Players  
(Ages 13–17)**

**March 2021**

*Prizes*

First Prize—\$10,000 each for violin, viola, and cello

Second Prize—\$7,000 each for violin, viola, and cello

Third Prize—\$5,000 each for violin, viola, and cello

Best Performance of Commissioned Work—\$1,000

All prizes are awarded at the discretion of the judges.

*Eligibility*

Students of violin, viola, or cello, ages 13 through 17 years; proof of age is required. Applicants must not be under professional management.

*Performance opportunities may include:*

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Concerto performances with Capital City Symphony, Washington, DC;

Avanti Orchestra, Washington, DC; Prince George's Philharmonic, MD

London Master Classes in London, England

Scholarship to Brevard Music Festival

Scholarship to Morningside Music Bridge

Contact: [johansencomp@gmail.com](mailto:johansencomp@gmail.com)



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International  
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(Ages 13–17)

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