



The Friday Morning Music Club Foundation, Inc

Grace McFarlane, Director

Presents the Ninth Triennial



JOHANSEN International Competition

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

JUDGES

Judith Ingolfsson

Peter Slowik

Bion Tsang

OFFICIAL PIANISTS

Eri Kang and Colette Valentine

SEMIFINALS

Tuesday, March 22 and Wednesday, March 23, 2022

10:00 A.M. – 6:00 P.M.

FINALS

Thursday, March 24, 2022

9:30 A.M. – 5:00 P.M.

**Live! At 10th and G (First Congregational UCC)
945 G Street, NW
Washington, DC**



Anna Storch Johansen
Founder
(1908–1998)



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

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

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

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

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

The Friday Morning Music Club, Inc.

The Friday Morning Music Club (FMMC) has promoted and performed classical music in the Washington, DC area since 1886. It is one of the oldest organizations of its kind in the United States. Initially a club of fifteen women who performed on Friday mornings in each other's homes, the FMMC is now a community of more than 500 musicians and music lovers that produces more than 80 free public concerts each year in many venues across the DC area. In addition, through the FMMC Foundation, the FMMC sponsors both local and international competitions for young artists. The Club also maintains the Avanti Orchestra and the FMMC Chorale, which offer regular performing opportunities, and an active Composers Group. 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).

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The Friday Morning Music Club Foundation, Inc.

The Friday Morning Music Club Foundation, Inc. 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 Jessye Norman. In 1976, the Washington International Competition for Composers was added. The JIC was founded in 1997 and is held once every three years.

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UPCOMING FRIDAY MORNING MUSIC CLUB FOUNDATION COMPETITIONS

Washington International Competition for Strings

Ages: 18–28

Judges: Annie Fullard, Daniel Foster, Emilio Colon

Semifinals: Friday May 27 and Saturday, May 28, 2022, George Washington University, Rome Music Hall, 801 22nd St NW, Room B-120, Washington, DC

Finals: Sunday, May 29, 2022, 2:00 p.m., Terrace Theatre, Kennedy Center, Washington, DC

Prizes: First prize for violin, viola, cello—\$10,000 each; Second prize for violin, viola, cello—\$5,000 each; Audience prize—\$1,000; Christophe Landon Rare Violins Grand Prize—1-year loan of a violin, viola, and cello, valued at up to \$500,000, to each first place winner; Helen Elliott Memorial Violin Award—1-year loan of a J & A Gagliano Violin to either the 1st or 2nd place violinist. Solo performance opportunities: appearance for the 1st place cellist at the Tennessee Cello Workshop, January 2023, \$1,000 honorarium; solo recital in the Terrace Theater of the John F. Kennedy Center for the Performing Arts (Alice Nagle Fund); solo appearance with the FMMC Avanti Orchestra.

Washington International Competition for Composers

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

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

Johansen International Competition for Young String Players

Ages: 13–17

Date: Spring 2025

Prizes: Separate cash awards for violin, viola, and cello. First prizes, \$10,000 each; second prizes, \$7,000 each; third prizes, \$5,000 each; prize for Best Performance of Commissioned Work, \$1,000. Possible solo performance opportunities for winners may include concerto appearances with the Apollo Orchestra; the Avanti Orchestra of the Friday Morning Music Club; Capital City Symphony; concert with the National Philharmonic at Strathmore; Prince Georges' Philharmonic; Roth Concert Series, Church of the Annunciation, Washington, DC. Scholarship opportunities may include Brevard Music Festival and Morningside Music Bridge.

Program

Ninth Triennial Johansen International Competition for Young String Players Ages 13–17

March 22–24, 2022

Live! At 10th and G (First Congregational UCC)
945 G Street, NW
Washington, DC

10 A.M. to 6 P.M. each day

Judges

Judith Ingolfsson
Peter Slowik
Bion Tsang

Official Pianists

Eri Kang
Colette Valentine

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

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.

NO RECORDING IS PERMITTED DURING THE PERFORMANCES.



SEMIFINALS

Tuesday, March 22, 2022

ATTENTION: We kindly ask that the audience not applaud until each performer has concluded all selections. Please turn off all cell phones, alarms, beepers, and other electronic devices during the performances.

NO RECORDING IS PERMITTED DURING THE PERFORMANCES.

Note: All semifinalists will also play *The Imagined Wisdom of Bella Pavis* by Jessica Krash.

ID: 1

Violin

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

Sonata No. 8 in G major, Op. 30, No. 3 Ludwig van Beethoven (1770–1827)
Allegro assai; Tempo di minuetto, ma molto moderato e grazioso; Allegro vivace

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

Fantasy for Solo Violin Ellen Taafe Zwilich (b. 1939)

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, BB 128 Béla Bartók (1881–1945)
Moderato; Adagio religioso - Allegretto; Allegro vivace

“La Campanella,” from Concerto No. 2 in B minor, Op. 7 Niccolò Paganini
(Arranged by William Primrose) (1782–1840)

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 No. 5 in D major, Op. 102, No. 2 Ludwig van Beethoven (1770–1827)
Allegro con brio; Adagio con molto sentimento d’affetto -
Attacca; Allegro - Allegro fugato

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

Zigeunerweisen, Op. 20 Pablo de Sarasate (1844–1908)

ID: 4**Violin**

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

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

Concerto in A minor, Op. 53 Antonín Dvořák (1841–1904)
Allegro ma non troppo; Adagio ma non troppo;
Finale: Allegro giocoso ma non troppo

Paganiniana Nathan Milstein (1903–1992)

BREAK – 20 MINUTES**ID: 5****Viola**

Suite No. 4 in E-flat major, BWV 1010 Johann Sebastian Bach (1685–1750)
Prélude; Allemande; Courante; Sarabande; Bourrée 1 and 2; Gigue

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

Concerto for Viola and Orchestra Sz. 120, BB 128 Béla Bartók (1881–1945)
Moderato; Adagio religioso - Allegretto; Allegro vivace

Concertpiece for Viola and Piano George Enescu (1881–1965)

ID: 6**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. 1 in E minor, Op. 38 Johannes Brahms (1833–1897)
Allegro non troppo; Allegretto quasi Menuetto; Allegro

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

Capriccio per Siegfried Palm Krzysztof Penderecki (1933–2020)

ID: 7**Violin**

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

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

Concerto in A minor, Op. 53 Antonín Dvořák (1841–1904)
Allegro ma non troppo; Adagio ma non troppo;
Finale: Allegro giocoso ma non troppo

The Red Violin Caprices John Corigliano (b. 1938)

LUNCH - ONE HOUR**ID: 8****Cello**

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

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

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

Scherzo in D minor, Op. 6 Julius Klengel (1859–1933)

ID: 9**Violin**

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

Violin Sonata in E minor, Op. 82 Edward Elgar (1857–1934)
Allegro; Romance: Andante; Allegro non troppo

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

Sonata for Solo Violin, Op. 27, No. 6 Eugène Ysaÿe (1858–1931)

ID: 10**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,” from Concerto No. 2 in B minor, Op. 7

Niccolò Paganini

(Arranged by William Primrose)

(1782–1840)

ID: 11**Cello**

Suite No. 4 in E-flat major, BWV 1010 Johann Sebastian Bach (1685–1750)

Prélude; Allemande; Courante; Sarabande; Bourrée 1 and 2; Gigue

Sonata in C major, Op. 65

Benjamin Britten (1913–1976)

Dialogo: Allegro; Scherzo-Pizzicato: Allegretto; Elegia:

Lento; Marcia: Energico; Moto perpetuo: Presto

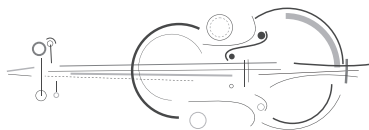
Concerto in A minor, Op. 129

Robert Schumann (1810–1856)

Nicht zu schnell; Langsam; Sehr lebhaft

Pezzo Capriccioso, Op. 62

Pyotr Ilyich Tchaikovsky (1840–1893)

BREAK – 20 MINUTES**ID: 12****Violin**

Partita No. 2 in D minor, BWV 1004 Johann Sebastian Bach (1685–1750)

Allemande; Corrente; Sarabanda; Giga; Ciaccona

Violin Sonata No. 3 in C minor, Op. 45

Edvard Grieg (1843–1907)

Allegro molto ed appassionato; Allegretto espressivo alla Romanza;

Allegro animato - Con fuoco - Cantabile - Tempo I - Con fuoco -

Prestissimo (Doppio movimento)

Concerto in D major, Op. 35

Peter Ilych Tchaikovsky (1840–1893)

Allegro moderato; Canzonetta: Andante; Finale: Allegro vivacissimo

Violin Concerto No. 1 in A minor, Op. 77, II. Scherzo

Dmitri Shostakovich

(1906–1975)

ID: 13**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. 5 in D major, Op. 102, No. 2 Ludwig van Beethoven (1770–1827)
Allegro con brio; Adagio con molto sentimento
d'affetto – Attacca; Allegro – Allegro fugato

Sinfonia Concertante in E minor, Op. 125 Sergei Prokofiev (1891–1953)
Andante; Allegro; Andante con moto – Allegretto – Allegro marcato

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

ID: 14**Violin**

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

Sonata No. 9 in A major, Op. 47 Ludwig van Beethoven (1770–1827)
Adagio sostenuto - Presto; Adagio con variazioni; Presto

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

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

ID: 15**Viola**

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

Viola Sonata, Op. 25, No. 4 Paul Hindemith (1895–1963)
Sehr lebhaft: Markiert und kraftvoll; Sehr langsame
Viertel; Finale: Lebhaftes Viertel

Concerto for Viola and Orchestra Alfred Schnittke (1934–1998)
Largo; Allegro molto; Largo

Capriccio "Hommage à Paganini," Op. 55 Henri Vieuxtemps (1820–1881)



SEMIFINALS

Wednesday, March 23, 2022

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.

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Note: All semifinalists will also play *The Imagined Wisdom of Bella Pavis* by Jessica Krash.

ID: 16

Violin

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

Violin Sonata No. 22 in A major, K. 305 Wolfgang Amadeus Mozart
Allegro di molto; Tema: Andante grazioso - (1756–1791)
Variations I–V - Variation VI: Allegro

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

Polonaise de Concert No. 1 in D major, Op. 4 Henryk Wieniawski (1835–1880)

ID: 17

Viola

Suite No. 4 in E-flat major BWV 1010 Johann Sebastian Bach (1685–1750)
Prélude; Allemande; Courante; Sarabande; Bourrée 1 and 2; Gigue

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

Der Schwanendreher Paul Hindemith (1895–1963)
“Zwischen Berg und tiefem Tal”: Langsam – Mäßig bewegt, mit Kraft;
“Nun laube, Lindlein laube”: Sehr ruhig – Fugato: “Der
Gutzgauch auf dem Zaune sass”; Variationen: “Seid ihr
nicht der Schwanendreher”: Mäßig schnell

“La Campanella,” from Concerto No. 2 in B minor, Op. 7 Niccolò Paganini
(Arranged by William Primrose) (1782–1840)

ID: 18**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. 1 in E minor, Op. 38 Johannes Brahms (1833–1897)
Allegro non troppo; Allegretto quasi Menuetto; Allegro

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

Tambourin Chinois, Op. 3 Fritz Kreisler
(transcribed and edited by Emilio Colón) (1875–1962)

ID: 19**Viola**

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

Sonata for Viola and Piano in B-flat major, Op. 36 Henry Vieuxtemps
Maestoso - Allegro; Barcarolla: Andante con moto; Finale Scherzando: Allegretto (1820–1881)

Concerto for Viola and Orchestra (Serly), Sz. 120, BB 128 Béla Bartók
Moderato; Adagio religioso - Allegretto; Allegro vivace (1881–1945)

Sonata for Viola Solo Op. 25 No. 1, IV. Rasendes Zeitmass Paul Hindemith
(1895–1963)

ID: 20**Violin**

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

Sonata No. 9 in A major, Op. 47 Ludwig van Beethoven (1770–1827)
Adagio sostenuto - Presto; Adagio con variazioni; Presto

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

Caprice After a Study in Form of a Waltz, Op. 52, No. 6 Camille Saint-Saëns
(arranged by Eugène-Auguste Ysaÿe) (1835–1921)

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. 2 in F major, Op. 99 Johannes Brahms (1833–1897)
Allegro vivace; Adagio affettuoso; Allegro passionato; Allegro molto

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

Scherzo in D minor, Op. 6 Julius Klengel (1859–1933)

ID: 22**Violin**

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

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

Concerto in D major, Op. 35 Erich Wolfgang Korngold (1897–1957)
Moderator nobile; Romance; Allegro assai vivace

Recitative and Scherzo, Op. 6 Fritz Kreisler (1875–1962)

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

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

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

LUNCH - ONE HOUR

ID: 24**Viola**

Suite No. 1 in G major, BWV 1007 Johann Sebastian Bach (1685–1750)
Prélude; Allemande; Courante; Sarabande; Menuet 1 and 2; Gigue

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

Concerto in D major, Op. 1 Carl Stamitz (1745–1801)
Allegro moderato; Andante moderato; Rondeau

Concertpiece for Viola and Piano George Enescu (1881–1965)

ID: 25**Violin**

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

Sonata No. 2 in G major Maurice Ravel (1875–1937)
Allegretto; Blues: Moderato; Perpetuum mobile: Allegro

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

Valse-Scherzo Pyotr Ilyich Tchaikovsky (1840–1893)

ID: 26**Cello**

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

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

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

Zigeunerweisen, Op. 20 Pablo de Sarasate (1844–1908)

ID: 27**Violin**

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

Sonata No. 8 in G major, Op. 30, No. 3 Ludwig van Beethoven (1770–1827)
Allegro assai; Tempo di minuetto, ma molto moderato e grazioso; Allegro vivace

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

Carmen Fantasie Franz Waxman (1906–1967)

BREAK – 20 MINUTES



ID: 28

Cello

Suite No. 5 in C minor, BWV 1011 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 No. 1 in E-flat major, Op. 107 Dmitri Shostakovich (1906–1075)
Allegretto; Moderato; Cadenza; Allegro con moto

Zigeunerweisen, Op. 20 Pablo de Sarasate (1844–1908)

ID: 29

Violin

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

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

Caprice After a Study in Form of a Waltz, Op. 52, No. 6 Camille Saint-Saëns
(arranged by Eugène-Auguste Ysaÿe) (1835–1921)

ID: 30

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, BB 128 Béla Bartók (1881–1945)
Moderato; Adagio religioso - Allegretto; Allegro vivace

Concertpiece for Viola and Piano George Enescu (1881–1965)

End Semifinals

FINALS BEGIN THURSDAY MORNING, MARCH 24, 2022



COMMISSIONED WORK

The Imagined Wisdom of Bella Pavis

I like to invent my family history because not much of the real history is known. Bella Pavis was the name of my great-great-grandmother. I imagine her as a fiddler on the roof, a time-traveler. We talk to each other about our lives, and she gives me advice through her music. I am excited to hear interpretations of my piece. I am interested in how each player will shape the character, gestures, and the piece as a whole. Performers should find their own rubato. The metronome markings are to give a general idea—performers can find their own tempos and change tempos as they wish throughout the piece. I have indicated bowings to give an idea of character and phrases, but interpreters should feel free to do their own bowings. Thank you to Jane Parkhouse, John McGrosso, Sergei Riabtchenko, and Ian Swensen for giving me valuable advice about writing for violin, viola, and cello, plus insightful suggestions about the form and expression of my new piece.

—Jessica Krash

The Composer



Composer **Jessica Krash** was born in Washington, DC. Her work as a composer and pianist has been presented in the United States, Europe, and Asia. This season includes the premieres of two works for large ensembles: a piece for concert band in Vilnius, Lithuania, and a piece for orchestra in the Bay Area, California. Jessica's most recent CD (Albany Records) was praised by the Wall Street Journal, Gramophone, and Fanfare; was "Recording of the Month" in *Voix des Arts*; and was named in "10 of the Best New Releases in 2018" by *The Daffodil Perspective*. In addition to

collaborating with chamber musicians and singers, Jessica has enjoyed working with poets, choreographers, filmmakers, and other visual artists.

Jessica has given series of lectures at the Kennedy Center for the Performing Arts, the Library of Congress, and NIH on topics of music and the brain, music history, and the insights we get from dangerous, banned, and provocative music. She was a professor at George Washington University for almost 30 years. Jessica graduated with high honors from Harvard College and earned a master's degree in piano from Juilliard and a doctorate in composition from the University of Maryland. More information can be found at www.jessicakrash.com



JUDGES



Judith Ingolfsson

Violinist **Judith Ingolfsson** performs regularly as soloist, chamber musician, and in recital as the Duo Ingolfsson-Stoupel, founded in 2006. The *New York Times* has characterized her playing as producing “both fireworks and a singing tone” and *Strings* magazine described her tone as “gorgeous, intense, and variable, flawlessly pure and beautiful in every register.” Her extensive discography includes 13 CDs on labels including Audite, Genuin, Accentus, and OehmsClassics.

She studied at the Curtis Institute of Music in Philadelphia and at the Cleveland Institute of Music with Jascha Brodsky, David Cerone, and Donald Weilerstein. In addition to winning the Gold Medal at the International Violin Competition of Indianapolis in 1998, she was also a prizewinner at the Premio Paganini Competition in Genoa and at the Concert Artists Guild Competition in New York. In 1999, she was honored by National Public Radio as Debut Artist of the Year.

She is currently professor of violin at the Peabody Institute of Johns Hopkins University and co-artistic director and founder of the festival Aigues-Vives en Musiques in France and the festival The Last Rose of Summer in Berlin, Germany.



Peter Slowik

Violist **Peter Slowik**, who is currently on the faculty of the Oberlin Conservatory of Music, was profiled by the *Strad* magazine as “a man of limitless energy and purpose—he mentors high achievers who make their mark in top positions the world over.” He has been a featured performer and teacher at six International Viola Congresses and has recorded on the Deutsche Grammophon, deutsche harmonia mundi/BMG, American Gramophone, Erato, and Cedille labels.

An active chamber musician, Slowik has performed with William Preucil, Anner Bylsma, and Leonard Rose; the Mirecourt Trio, the Jasper, Saint Petersburg, and Vermeer Quartets; the Smithsonian Chamber Players; and members of the Cleveland, Chester, Orford, and Smithsonian Quartets. Past orchestral associations include service as principal violist of the Smithsonian Chamber Orchestra, Concertante di Chicago, and the American Sinfonietta. Master-class appearances have taken him to Australia, New Zealand, China, Europe, Canada, and major conservatories across the U.S. Past teaching posts include Northwestern University, Indiana University, the Cleveland Institute of

Music, and the Eastman School of Music. Slowik's viola students have won first prize in numerous competitions and perform in such major American orchestras as the Chicago Symphony, Minnesota Orchestra, San Francisco Symphony, and National Symphony, and in university appointments throughout the country. In addition to his role on the Oberlin faculty, Slowik serves as artistic director for the chamber music program Credo.



Bion Tsang

Bion Tsang began piano studies at age six and cello at age seven. The following year, he entered The Juilliard School, and he made his professional debut at age eleven with Zubin Mehta and the New York Philharmonic. He received his BA from Harvard University and his MMA from Yale University, where he studied with Aldo Parisot. His other cello teachers included Ardyth Alton, Luis Garcia-Renart, William Pleeth, Channing Robbins, and Leonard Rose. Tsang is on the faculty at the UT Butler School of Music.

Winner of an Avery Fisher Career Grant and the Bronze Medal in the International Tchaikovsky Competition, he has appeared with major orchestras both in the United States and abroad. As a chamber musician, Tsang has collaborated with violinists Pamela Frank, Jaime Laredo, Cho-Liang Lin, and Kyoko Takezawa; violist Michael Tree; cellist Yo-Yo Ma; bassist Gary Karr; and pianist Leon Fleisher. He has been a frequent guest on numerous chamber music organization and music festival programs, and he served as artistic director of the Laurel Festival of the Arts for ten years.

Tsang also helps his family run the Paul J. Tsang Foundation, a nonprofit organization named in honor of his father and formed to help facilitate educational or career opportunities for promising students and professionals in the arts and sciences.



PIANISTS



Eri Kang

Pianist **Eri Kang**'s tonal beauty and compelling musicality have been hailed by audiences throughout the world. A Japanese-born Korean-American soloist, collaborative pianist, and chamber musician, she has appeared frequently at the major concert halls in New York City such as Stern Auditorium and Weill Recital Hall at Carnegie Hall and Alice Tully Hall in Lincoln Center, among others. She has also performed in

Europe, in the Far East, throughout the United States, and in South America. Recently, Ms. Kang has performed with Gil Shaham on numerous occasions, including at Carnegie Hall Stern Auditorium, on live-streaming concert platforms during the pandemic, and in recitals in the United States. She has received rave reviews from major newspapers and music magazines, including the *Los Angeles Times*, *Strad*, and *Strings*. She has been also heard on NPR, WQXR, WNCN, and at numerous music festivals.

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 and Satoko Tokumaru and chamber music with Felix Galimir. As a superb chamber musician, she has extraordinary knowledge of piano and strings literature, which she gained from experiences working with world-renowned faculty members and their students at the Juilliard School for many years as well as with many other leading professors and performers. Ms. Kang has served as an official pianist frequently for violin and other string instrumental competitions in the United States, Sion Valais International Competition in Switzerland, Buenos Aires International Violin Competition, and the Johansen International Competition, among others. In addition, Ms. Kang is on the faculty of CUNY Brooklyn College.



Colette Valentine

Pianist **Colette Valentine** has performed throughout the United States, Asia, and Europe in such venues as New York City's Merkin Concert Hall and Weill Recital Hall at Carnegie Hall; the National Gallery of Art, and the Kennedy Center Terrace Theater in Washington, DC; Suntory Hall and Casals Hall in Tokyo; Hoam Hall in Seoul; the Louvre in Paris; Genori Palace in Florence; and Muraltengut in Zürich.

She has been featured as guest artist in chamber music concerts with the New York Philharmonic Winds, St. Luke's Chamber Ensemble, the Left Bank

Concert Society, Meet the Composer, the Washington Chamber Society, the Miró Quartet, and the Grand Teton Music Festival, among others. A founding member of the Ecco Trio, praised by the *Washington Post* for capturing “the intimacy of chamber music at its best,” she repeatedly toured the United States and Japan with the ensemble to critical success.

Ms. Valentine has served as official assisting pianist for numerous national and international competitions and events—including the William Kapell International Piano Competition, the Gina Bachauer International Piano Competition, the National Flute Association Convention, the Washington International Competition for Strings, the Menuhin International Competition for Young Violinists, and the Leonard Rose International Cello Competition—and has recorded for the Naxos, Albany, Antara, CRI, fontec, and Well-Tempered labels. She teaches and performs at the Interlochen Adult Chamber Music Camp each summer, and for many years she taught at New Jersey City University and Long Island University Post. In the fall of 2008, she joined the faculty of the newly created Collaborative Piano Department at the University of Texas at Austin’s Butler School of Music and assumed leadership of the program in 2017. Ms. Valentine completed her Doctor of Musical Arts degree at Stony Brook University with Gilbert Kalish after earning Bachelor of Music and Master of Music degrees from the University of Maryland, where she studied with Nelita True.



PRELIMINARY AUDITION COMMITTEE

The young contestants performing at the semifinals and finals were selected from a pool of 152 applicants. The screening committee comprised five respected teachers and performers from the Washington, DC area.

Jody Gatwood, acclaimed by Yehudi Menuhin as “a truly outstanding violinist and musician,” has soloed with conductors Andre Previn and Leonard Slatkin. He has recorded for Sony Classical and performed extensively in the U.S. and Europe, on NPR and for seven U.S. Presidents. A pupil of Ivan Galamian and Paul Mekanowitzky at Juilliard and Meadowmount, Mr. Gatwood holds the titles Professor Emeritus of The Catholic University of America, and Concertmaster Emeritus of the National Philharmonic. He has received critical acclaim in the United States and Europe as soloist with many orchestras, including the Pittsburgh, Houston, and Phoenix symphony orchestras. He has performed on the Kennedy Center’s Fortas Chamber Music Series, at the Library of Congress, Phillips Gallery, Smithsonian Institution, and the National Gallery of Art. Starting in 1984, he has performed in and helped to organize numerous “Concerts to End Hunger” to awaken public commitment to the eradication of hunger and malnutrition in the world. His students have performed with major symphony orchestras and have won scholarships for study at the Curtis Institute, the Juilliard School, and the Paris Conservatory.

Marta Soderberg Howard, violist, performs in groups throughout the Washington, DC area and the Carolinas, from the Folger Consort and Signature Theatre to the Manassas Ballet and assisted living facilities around Northern Virginia. She is the solo violist with both Wyoming Baroque and Assisi Performing Arts, a yearly chamber music festival held in the historic Umbrian hill town. As an early music specialist, Dr. Howard also performs with The Washington Bach Consort and The North Carolina Baroque Orchestra. A native of Duluth Minnesota, Dr Howard is a graduate of the Interlochen Arts Academy, the University of Wisconsin, the Manhattan School of Music, and the University of Iowa. Her many years’ teaching experience on the faculties of the Preucil School in Iowa City, the Cleveland Institute of Music, Georgetown University, and presently at Sheridan College in Wyoming have helped to guide a new generation of string players in the pursuit of self-expression and camaraderie through music.

Violinist **Eunju Kwak**, after graduating from the Eastman School of Music with Bachelor of Arts and the Cleveland Institute of Music with Master of Music degrees, privately tutored and gave masterclasses in Chicago, Seattle, and the DC metropolitan area. She performs in solo recitals and chamber music concerts with a variety of groups throughout the DC metropolitan area. She serves as a Trustee for the Friday Morning Music Club Foundation, Inc., and is on the Steering Committee of the Johansen International Competition.

Cellist **Samuel Swift** studied at Indiana University, Michigan State, Northern Illinois University, and received his Doctor of Musical Arts degree from the University of Maryland. He was a lecturer and artist in residence at the University of Virginia and has also been an adjunct assistant professor of cello at Shenandoah University, an instructor at Georgetown University, and a substitute cellist with the National and Detroit Symphony Orchestras. He has participated in the Tanglewood, Ravinia, Blossom and Banff music festivals and has studied chamber music with the Juilliard, Vermeer, and Guarneri string quartets. Among his concerto performances can be counted appearances with The United States Army Orchestra, Michigan State Symphony, Northern Philharmonic, Calgary Philharmonic and Charlottesville Symphony.

Cellist and conductor **Kenneth Whitley** is a longtime member of the DC Youth Orchestra Program faculty. He has conducted each of its full orchestras and is currently Principal Conductor of the program's Youth Philharmonic and Youth Orchestra. As conductor of the Youth Orchestra, Mr. Whitley led collaborations with the Young Dancers of the Washington Ballet Company, Cathedral Choral Singers, Washington Metropolitan Youth Orchestra and Tokyo Junior Philharmonic. He led DCYOP orchestras twice on tours of Europe. He has been an adjudicator, clinician, guest conductor, and Artist-in-Residence to groups throughout the Washington metropolitan area. Currently, Mr. Whitley is the Orchestra Director at Flint Hill School, in Oakton, VA, where he conducts middle and high school orchestras and teaches music theory. He is also the Founding Director of the College Park Youth Orchestra. Mr. Whitley holds bachelor's and master's degrees in music performance from the University of Michigan. His principal cello teachers were Samuel Mayes, Evelyn Elsing, Jeffrey Solow, and Oliver Edel.



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.

Michael Casassa, Chair of the JIC Steering Committee, 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; Los Angeles; and 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.

Eunju Kwak (see her bio above).

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 Trustee on the FMMC Foundation Board.

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

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. She has been actively involved in the JIC since its inception in 1997 and also serves as the Volunteer Coordinator for the competition. She was awarded Honorary Membership of the Friday Morning Music Club in 2016.

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

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 as the FMMC Yearbook Editor in addition to being on the JIC Steering Committee.

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.



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)
 Chee-Yun, Timothy Deighton, and Peter Stumpf (2018)



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)
 Joel Phillip Friedman, *Johansen* (2018)



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
 Phoenix Avalon, violin – third prize, 2018
 Wonhyee Baem, violin – third prize tied, 2003
 Michal Balas, cello – first prize tied and best performance of commissioned work, 2018
 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
 Beatrice Chen, viola – first prize, 2018
 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
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
Isaiah Kim, cello – third prize, 2018
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
Yixiu (Sherry) Lin, viola – second prize, 2018
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
Charlotte Marckx, violin – second prize, 2018
Christina McGann, violin – third prize, 2000
Krzysztof Michalski, cello – first prize tied, 2018
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
Samuel Rosenthal, viola – third prize, 2018
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 our participants and winners. Listed below are just a few of our past participants and their accomplishments since the 2018 JIC took place (listed in alphabetical order by last name). Read more about past JIC winners at our website (fmmcfoundation.org).

James Baik, *cello* (finalist, 2018) won first prize in the 2019 Irving M. Klein International String Competition, which includes an award of \$13,000 and performing opportunities.

Benjamin Beilman, *violin* (2006 JIC, 3rd prize) was appointed to the faculty at the Curtis Institute in January 2022. Details can be found here: <https://www.curtis.edu/news-folder/spring-2022/benjamin-beilman-and-erin-keefe-join-curtis-faculty>

Lara Boschkor, *violin* (first prize, 2015) won third place (tied) in the 56th International Paganini Competition, which took place in Genoa, Italy in October 2021.

Brannon Cho, *cello* (first prize, 2012) won first prize and was named a favorite of the shadow jury in the VI International Paulo Cello Competition (including a monetary prize of €20,000), which was held in Helsinki, Finland, in October 2018. Brannon was awarded a prestigious Anne-Sophie Mutter Foundation scholarship in January 2020 and was awarded the 2020 Janos Starker

Foundation Award, which includes a prize of \$35,000. The award has been presented biannually since 2016 (the two previous recipients are both 2012 JIC winners: in 2018, **Santiago Cañón Valencia** and in 2016, **Taeguk Mun**; see below for their entries).

Zlatomir Fung, cello (first prize, 2015) won first prize in the 2018 Schoenfeld International Cello Competition in Harbin, China. This included a \$30,000 award as well as a solo engagement with the Poznan Philharmonic Orchestra. He tied for second prize in the VI International Paulo Cello Competition in October 2018. He won the gold medal (first prize) in the 2019 International Tchaikovsky Competition, the first American in 30 years to win this prize. Zlatomir was recruited by the Kirshbaum Associates agency, joining a roster of artists that includes Pinchas Zukerman and Andras Schiff, and was signed by Intermusica for Europe (except Russia), Asia (except Japan), and Australasia. Intermusica's roster includes some of the most in-demand of today's classical performers. He gave his Carnegie Hall debut recital with pianist Mishka Rushdie Momen on October 19, 2021.

Maria Ioudenitch, violin (second prize, 2012) won first prize in the Ysaÿe International Violin Competition and the Ysaÿe Grand Prize at the 2021 Ysaÿe International Violin Competition in Liège, Belgium, which included a €3000 award as well as a professional recording on the AZRU Classical label, valued at €4000. Maria also won first prize in the 2021 Tibor Varga International Violin Competition and first prize in the 2021 Joseph Joachim Violin Competition in Hannover, Germany, which includes an award of €30,000, plus an additional €10,000 for being chosen as a finalist.

The Zelter String Quartet, one of whose violinists is **Gallia Kastner** (first prize, 2012), won the Lerman Gold Prize at the 2021 Chesapeake Chamber Music Competition in Easton, Maryland. The prize includes a cash award of \$10,000.

Alice Lee, violin (second prize, 2015) won second prize in the 2018 Fritz Kreisler International Violin Competition in Vienna, Austria.

Christine (Jeonghyoun) Lee, cello (second prize, 2006) was a semifinalist in the 2019 International Tchaikovsky Competition. She also participated in the VI International Paulo Cello Competition, in the first round.

Hae Sue Lee, viola (first prize, 2015) won the 2018 Primrose Viola Competition (\$15,000 award).

Yuchen Liu, viola (third prize, 2015), won second prize in the 2019 Lionel Tertis Viola Competition, which includes an award of £5,000.

Cellists **Sang Eun Lee** (first prize, 2009) and **Christine Jeong Hyoun Lee** (formerly using the name Jeonghyoun Lee; second prize, 2006) won joint first prize in the 2018 IsangYun International Cello Competition in Korea. Both received KRW 30,000,000 (USD \$27,000) plus important debut opportunities.

Charlotte Marckx, *violin* (second prize, 2018) won the gold medal and a prize for best Bach performance at the 2018 Stulberg International Competition.

Taeguk Mun, *cello* (Best Performance of Commissioned Work, 2012) was a finalist in the 2019 International Tchaikovsky Competition.

Sharon Park, *violin* (third prize tied, 2003) was appointed adjunct faculty for chamber music at the University of Colorado at Boulder.

Julian Rhee, *violin* (first prize, 2018) won second prize, the prize for best Bach performance, and the prize for the best performance of the commissioned work in the 2018 Irving M. Klein International String Competition. His string quartet won the Junior Division Gold Medal in the 2018 Fischhoff Competition. He also was chosen to be a Presidential Scholar in the Arts. He won first prize in the Elmar Oliveira International Violin Competition held in Boca Raton, Florida in January 2020. Prizes include \$30,000, three years of management, 30 concerts with orchestra, and web development. He was awarded the 2020 Arkady Fomin scholarship, which is sponsored by the North Shore Chamber Music Festival. Julian also won the 2021 Astral National Auditions; the award includes career development mentorship, marketing materials, performance opportunities, and networking with top professionals in the field.

Junping Qian, *viola* (second prize, 2006) in 2018 was appointed assistant conductor of the Royal Scottish National Orchestra, chosen by audition out of 250 applicants. Previous appointees in this two-year position have gone on to lead major orchestras.

Santiago Cañón Valencia, *cello* (second prize, 2012) won the 2018 Starker Award, which includes a \$35,000 prize. He also was a finalist in the 2019 International Tchaikovsky Competition.

Nancy Zhou, *violin* (first prize, 2009) won first prize (\$100,000 award) the 2018 Shanghai Isaac Stern Competition. She is now under management of Fazer Artists' Management, Inc.



GRATEFUL APPRECIATION

Volunteers From the Community

Sarah Aderholdt
Anne Albertson*
Dan Alpert
J. Robert Ayers III
Carol Bartholomew*
Michael Casassa+
Meritt Chesley
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Competition for Young String Players
(Ages 13–17)**

March 2025

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

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