



The Friday Morning Music Club Foundation, Inc.
Grace McFarlane, Director

Presents the Tenth Triennial



JOHANSEN
International
Competition
for Young String Players
(Ages 13–17)

JUDGES

Michael Mermagen
Chauncey Patterson
Rachel Barton Pine

OFFICIAL PIANISTS

Akira Eguchi and Eri Kang

SEMIFINALS

Tuesday, March 18 and Wednesday, March 19, 2025
10:00 a.m.– 6:00 p.m.

FINALS

Thursday, March 20, 2025
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 has promoted classical music in the Washington area since 1886. FMMC was founded by 15 women who performed on Friday mornings in each others' homes, as they were disappointed by the lack of performance opportunities for women with their skill level in DC at that time. As time went on, membership was opened to men, performances opened to "friends," and FMMC began to achieve recognition for its professional quality. In the 1930s FMMC had an important role in founding the National Symphony Orchestra and in the 1960s contributed to the development of the Washington Performing Arts Society (now Washington Performing Arts). In 1974, FMMC began offering weekly concerts to the public, becoming the major presenter that we are today. We strive every day to embrace our history and step into the future. Today, we continue to work to make live classical music available free to all, bringing communities together to share the love of music!

We ordinarily produce around 90 free concerts each year, all performed as a public service. We foster the development of local talent through competitions for area students and recitals by student members. We reach out to seniors with our Outreach Program, and sponsor many at-home music groups. Club membership is open to all music lovers and musicians. We offer all members opportunities to collaborate with other members in informal music-making and to participate in operating our many programs. Auditioned members perform in our public solo and chamber programs at venues throughout the DC area and play in our Avanti Orchestra or sing in the Arioso Chorale. Our Composers Group members have their compositions played at our public performances. All members are encouraged to participate in our Outreach Program and to assist in running the student instrumental, vocal, and composition competitions we sponsor each year. Members also help conduct the FMMC Foundation's international competitions.

Board of Governors: Officers and Directors

| | |
|-------------------------------------------------|------------------------|
| President | Albert Hunt |
| First Vice President (Auditions Chair) | Marta Howard |
| Second Vice President (Membership Chair) | Steven Schwarz |
| Third Vice President (Student Activities Chair) | Cyndy Elliott |
| Recording Secretary | Mary Alice Davidson |
| Treasurer | Richard Sawyer |
| Immediate Past President | Leslie Luxemburg |
| Finance Director | Anne W. Zim |
| Program Director | Jung-Yoon (Yooni) Lee |
| Outreach Director | Elizabeth Whitman |
| Newsletter Editor | Ian Ross |
| Yearbook Editor | Laila Linden (acting) |
| Digital Media Director | Tanya Li Simms |
| Public Relations Director | Alan Crane |
| Rules and Revisions | Olivia Adler |
| Members-At-Large | Sue Kelly, Sarah Hover |
| FMMC Foundation Director (<i>ex officio</i>) | Grace McFarlane |
| Orchestra Manager | Cherie Davis |
| Chorale Manager | Peter Baum |

Appointees

| | |
|----------------------------|---------------------------------------|
| Managing Director | Laila Linden |
| Administrative Coordinator | Joanna Taylor |
| Archivists | Mary Alice Davidson and Angelina Wong |

The Friday Morning Music Club Foundation, Inc.

The Friday Morning Music Club Foundation, Inc., a subsidiary of the Friday Morning Music Club, sponsors both the Washington International Competition (WIC) for artists ages 18-32, held annually in a three-year rotation for piano, strings and voice, and the Johansen International Competition for Young String Players (JIC) for young artists, ages 13-17. Originally known as the National Auditions, the WIC was founded in 1948 through a generous bequest of Gretchen Hood, with professional guidance from Patrick Hayes. The goal was to help promising young musicians in launching their professional careers. The name Washington International Competition was officially adopted in 1970.

An additional WIC competition was added in 1976, and held concurrently with the WIC strings, for the composition of a chamber work for strings alone or with piano. The JIC, established in 1997 and occurring every 3 years since, is made possible through the generosity of a charitable trust established by the late Anna Storch Johansen.

Both competitions are judged by experts of international status and attract outstanding young musicians from around the world. Prizes include substantial cash awards, complimentary FMMC membership, and performance opportunities in the Washington DC area. Competitions are open to the public and provide a rare opportunity to hear exceptional artists in a variety of works.

Past winners have become active professional musicians and dedicated music educators. Notable winners have included Jessye Norman, Ben Holt, Solomon Howard, Adela Peña, Jane Coop, Robert McDonald, Jeffrey Siegel, Ralph Kirshbaum, Ory Shihor, Marcy Rosen, Roberto Diaz, Daniel Foster, David Requiro, and Matthew Lipman.

The Foundation is governed by a Board of Trustees composed of and elected by members of the FMMC and is subject to oversight by the FMMC's Board of Governors with respect to financial practices, budget, and governance. It depends on volunteers to perform the many tasks associated with running the competitions and, in addition, relies on special gifts and bequests to its endowment fund to support its performance awards and administrative costs.

Board of Trustees

| | |
|--------------------------------------|---------------------|
| Director | Grace McFarlane |
| Strings Competition Chair | Daryl Yoder |
| Strings Assistant Competition Chair | Yuri Chayama |
| Composition Competition Chair | Mark Simon |
| JIC Chair | Michael Casassa |
| Treasurer | Charlotte Saslowsky |
| Secretary | Rachel Hixson |
| FMMC President (<i>ex officio</i>) | Albert Hunt |

Staff: Co-Administrative Directors for the JIC, Harriet Kaplan and Danielle Stoebe

Trustees

| | | |
|-----------------------|------------------|---------------|
| Carol Bartholomew | Lois Smith Jones | Karen Primack |
| Frank B. Conlon | Katie Katinas | Chen-Li Tzeng |
| John Sutherland Earle | Eunju Kwak | Ben Wallis |
| Simon Finlow | Leslie Luxemburg | |
| | Valerie Matthews | |

Upcoming Friday Morning Music Club Foundation Competitions

Washington International Competition for Strings

Ages: 18–28

Judges: Yura Lee, Jennifer Koh, Matthew Zalkind

Semi-Finals: Friday May 23 and Saturday, May 24, 2025, George Washington University, Phillips Music Hall (basement level), 801 22nd St NW, Washington, DC

Finals: Sunday, May 25, 2025, at 2:00 p.m. in the Terrace Theatre, Kennedy Center, Washington, DC

Prizes: Three first prizes (one each for violin, viola, cello)—\$10,000; one second prize—\$5,000; one third prize—\$3,000; one fourth prize—\$1,000; Audience prize—\$1,000. Winners are eligible for Performance Awards of solo appearance opportunities in the Washington, DC area, including an 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

Repertoire Requirements: 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.

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; Prince George's Philharmonic; Roth Concert Series, Church of the Annunciation, Washington, DC; Tempo Giusto Ensemble. Scholarship opportunities may include Brevard Music Center and Morningside Music Bridge.

The next Johansen International Competition for Young String Players is planned for March 2028 in Washington, DC.

Program

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

March 18, 2025
10:00 a.m. to 6:00 p.m.

March 19, 2025
10:00 a.m. to 6:00 p.m.

March 20, 2025
9:30 a.m. to 5:00 p.m.

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

Judges

Michael Mermagen
Chauncey Patterson
Rachel Barton Pine

Official Pianists

Akira Eguchi
Eri Kang

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 or flash photography are permitted during the performances.

Semifinals

Tuesday, March 18, 2025

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 or flash photography are permitted during the performances.

Note: All semifinalists will also play *Shredding* by Mark G. Simon.

ID: 1

Violin

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

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

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

Carmen Fantasy after Bizet's Opera, Op. 25 Pablo de Sarasate (1844-1908)
Allegro moderato; Moderato; Lento assai; Allegro moderato; Moderato

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 for Viola and Piano Rebecca Clarke (1887-1979)
Impetuoso - ma non troppo; Vivace; Adagio

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 (1782-1840)
(Arr. William Primrose)

ID: 3**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 G minor, Op. 65 Frédéric Chopin (1810-1849)
Allegro moderato; Scherzo; Largo; Finale. Allegro

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

At the Fountain, Op. 20, No. 2 Karl Davydov (1838-1889)

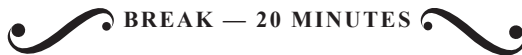
ID: 4**Viola**

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

Sonata for Viola and Piano Rebecca Clarke (1887-1979)
Impetuoso - ma non troppo; Vivace; Adagio

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

Sonata for Viola Solo, Op. 11, No. 5 Paul Hindemith (1895-1963)
Lebhaft, aber nicht geeilt

**ID: 5****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 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

Subito for Violin and Piano Witold Lutoslawski (1913-1994)

ID: 6**Viola**

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

Sonata for Viola and Piano Rebecca Clark (1887-1979)
Impetuoso - ma non troppo; Vivace; Adagio

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 (1782–1840)
(Arr. William Primrose)

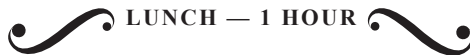
ID: 7**Cello**

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 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: 8****Violin**

Partita No. 1 in B minor; BWV 1002 Johann Sebastian Bach (1685-1750)
Allemanda-Double; Corrente-Double (Presto); Sarabande-Double; Tempo di Borea-Double

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

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

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

ID: 9**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, FP 143 Francis Poulenc (1899-1963)
Allegro - Tempo di Marcia; Cavatine; Ballabile; Finale

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

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

ID: 10**Violin**

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

Violin Sonata, FP 119 Francis Poulenc (1899-1963)
Allegro con fuoco; Intermezzo; Presto tragico

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

Tzigane Maurice Ravel (1875-1937)



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

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

Suite ("Divertimento") Krzysztof Penderecki (1933-2020)
Scherzo

 **BREAK — 20 MINUTES** 

ID: 12**Violin**

Partita No. 1 in B minor, BWV 1002 Johann Sebastian Bach (1685-1750)
 Allemanda-Double; Corrente-Double (Presto); Sarabande-Double; Tempo di Borea-Double

Violin Sonata in D minor, Op. 9 Karol Szymanowski (1882-1937)
 Allegro Moderato; Andantino Tranquillo e Dolce; Allegro Molto, Quasi Presto

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

Poème, Op. 25 Ernest Chausson (1882-1937)

ID: 13**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 C minor, Op. 6 Samuel Barber (1910-1981)
 Allegro ma non troppo; Adagio (in combination with a scherzo); Allegro appassionato

Concerto No. 1 in A minor, Op. 33 Camille Saint-Saëns (1835-1921)
 Allegro non Troppo; Allegretto con Moto; (Tempo Primo)

Danse du Diable Vert (Dance of the Green Devil) Gaspar Cassadó (1897-1966)

ID: 14**Viola**

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

Viola Sonata, Op. 11, No. 4 Paul Hindemith (1895-1963)
 Fantasie; Thema mit Variationen; Finale (mit Variationen)

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

Sarasateana Efreim Zimbalist (1889-1985)
 Zapateado

Semifinals

Wednesday, March 19, 2025

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 or flash photography are permitted during the performances.

Note: All semifinalists will also play *Shredding* by Mark G. Simon.

ID: 15

Cello

Suite No. 6 in D major, BWV 1012

Johann Sebastian Bach (1685-1750)

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

Sonata for Cello and Piano, Op. 49

Alberto Evaristo Ginastera (1916-1983)

Allegro deciso; Adagio passionato; Presto mormoroso; Allegro con fuoco

Variations on a Rococo Theme, Op. 33

Pyotr Ilyich Tchaikovsky (1840-1893)

Moderato assai quasi Andante - Thema: Moderato semplice; Var. I: Tempo della Thema; Var. II: Tempo della Thema; Var. III: Andante; Var. IV: Allegro vivo; Var. V: Andante grazioso; Var. VI: Andante; Var. VII: Andante sostenuto; Var. VIII e Coda: Allegro moderato con anima

Elfentanz (Dance of the Elves), Op. 39

David Popper (1843-1913)

ID: 16

Violin

Sonata No. 1 in G minor, BWV 1001

Johann Sebastian Bach (1685-1750)

Adagio; Fuga; Siciliana; Presto

Violin Sonata No. 2 in D major, Op. 94a

Sergei Prokofiev (1891-1953)

Moderato; Presto - Poco più mosso del - Tempo I; Andante; Allegro con brio - Poco meno mosso - Tempo I - Poco meno mosso - Allegro con brio

Violin Concerto No. 2 in D minor, Op. 22

Henryk Wieniawski (1835-1880)

Allegro moderato; Romance: Andante non troppo; Allegro con fuoco - Allegro moderato

Caprice No. 24 in A minor, Op. 1

Niccolò Paganini (1782-1840)

ID: 17**Cello**

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

Cello Sonata in G minor, Op. 65 Frédéric Chopin (1810-1849)
Allegro moderato; Scherzo; Largo; Finale. Allegro

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)

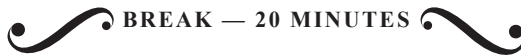
ID: 18**Viola**

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

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

Viola Concerto William Walton (1902-1983)
Andante comodo; Scherzo and trio; Finale - allegro moderato

Chromatic Fantasy, BWV 903 Johann Sebastian Bach (1685-1750)
(transcribed by Zoltán Kodály)

**ID: 19****Violin**

Partita No. 1 in B minor, BWV 1002 Johann Sebastian Bach (1685-1750)
Allemanda-Double; Corrente-Double (Presto); Sarabande-Double; Tempo di Borea-Double

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

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

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

ID: 20**Cello**

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

Sonata for Cello and Piano in D minor, L. 135 Claude Debussy (1862-1918)
Prologue: Lent, sostenuto e molto risoluto; Sérénade: Modérément animé; Final: Animé, léger et nerveux

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

Introduction and Polonaise Brillante for Cello and Piano, Op. 3 Frédéric Chopin
(1810-1849)

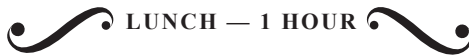
ID: 21**Violin**

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

Violin Sonata No. 1 in F major, Op. 8 Edvard Grieg (1843-1907)
Allegro con brio; Allegretto quasi andantino; Allegro molto vivace

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

Spanish Dances, Op. 22 Pablo de Sarasate (1844-1908)
Romanza Andaluza

**ID: 22****Viola**

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

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

Viola Concerto William Walton (1902-1983)
Andante comodo; Scherzo and trio; Finale - allegro moderato

Caprice No. 17 in E-flat major, Op. 1 Niccolò Paganini (1782-1840)

ID: 23**Violin**

Partita No. 1 in B minor, BWV 1002 Johann Sebastian Bach (1685-1750)
 Allemanda-Double; Corrente-Double (Presto); Sarabande-Double; Tempo di Borea-Double

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

Violin Concerto, Op. 14 Samuel Barber (1910-1981)
 Allegro; Andante; Presto in moto perpetuo

Carmen Fantasie Franz Waxman (1906-1967)

ID: 24**Cello**

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

Cello Sonata No. 2 in F major, Op. 123 Camille Saint-Saëns (1835-1921)
 Maestoso, largamente; Scherzo con variazioni; Romanza; Allegro non troppo grazioso

Cello Concerto, Op. 68 William Walton (1902-1983)
 Moderato; Allegro appassionato; Tema ed improvvisazioni

La Capricieuse in E major, Op. 17 Edward Elgar (1857-1934)



ID: 25**Violin**

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

Violin 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 Pytor Ilyich Tchaikovsky (1840-1893)
 Allegro moderato; Canzonetta: Andante; Finale: Allegro vivacissimo

Carmen Fantasie Franz Waxman (1906-1967)

 **BREAK — 20 MINUTES** 

ID: 26**Viola**

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

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

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

Caprice No. 24 in A minor, Op. 1 Niccolò Paganini (1782-1840)

ID: 27**Cello**

Suite No. 3 in C major; BWV 1009 Johann Sebastian Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Bourrée 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 in B minor, Op. 104 Antonín Dvořák (1841-1904)
Allegro; Adagio ma non troppo; Finale: Allegro moderato - Andante - Allegro vivo

Papillon in A major, Op. 77 Gabriel Urbain Fauré (1845-1924)

End Semifinals

Finals begin Thursday morning, March 20, 2025

Commissioned Work

Shredding

Shredding is a term commonly applied to a type of freely virtuosic electric guitar playing of intense energy and which can carry a slightly transgressive quality. Among the effects required is a kind of exaggerated vibrato of at least a quarter tone in size, meant to emulate the playing of Jimi Hendrix.

—Mark G. Simon

The Composer



Mark G. Simon is an accomplished American composer and clarinetist. He holds a DMA in composition from Cornell University, where he studied with Karel Husa, Steven Stuckey, and Robert Palmer. His compositions include orchestral, chamber, and vocal works, many featuring the clarinet. His musical *Jennie's Will* was commissioned for the bicentennial of the Village of Dryden, NY. *The Carnival of the Subatomic Particles*, a 13-movement exploration of particle physics for chamber ensemble and narrator set to a poem by Cornell physicist N. David Mermin, was commissioned and premiered by Music's

Recreation in Ithaca, NY. *A Duo for Mandolin and Guitar* for the German plectral duo Ahlert & Schwab was given its first performance in Bottrop, Germany in November 2011. His music is featured in several Navona Records releases, most recently his *Voice of the Turtle*, which was performed by flutist Linsey Goodman and pianist Clare Longendyke on the album *In the Company of Music*, and performed at Carnegie Hall in January of this year.

Judges

Michael Mermagen



Cellist **Michael Mermagen**, a graduate of the Juilliard School (MM) and of the Peabody Conservatory of Music (BM), is currently the Professor of Cello at University of Missouri - Kansas City Conservatory of Music. He was formerly Associate Professor of Cello and Chamber Music at the Benjamin T. Rome School of Music at The Catholic University of America. An avid chamber musician, Michael currently performs around the country with the Aspen String Trio, formerly the ensemble in residence at the University of Baltimore.

As an artist-faculty member at the Aspen Music Festival and School, Michael has held the prestigious position of principal cellist of the Aspen Chamber Symphony for over twenty-five seasons. On the radio, Michael has recently performed live on Kansas Public Radio and over the years has been on WQXR's *Concerts Plus*, WNYC's *Around New York*, NPR's *Performance Today*, including an event with Musica Sacra and Garrison Keillor on *A Prairie Home Companion*. In 2019, Mermagen released the first commercial recording of James Simon's *Arioso* (1929) on CD Baby followed by a performance edition interpreted from the urtext which can be found on IMSLP. Michael also recorded and performed the Patrick Zimmerli Piano Trios for Arabesque label, after a celebrated debut of the same pieces at Seattle Chamber Music Society. Michael performs on a rare and ornamented Nicolo Gagliano cello, Naples, 1774.

Chauncey Patterson



Chauncey Patterson began his professional career at the age of 23 as Assistant Principal Viola of the Denver Symphony. He was eventually appointed Principal Viola by Music Director Phillipe Entremont, and his next post was Principal Viola of the Buffalo Philharmonic under the direction of Semyon Bychkov. During his stay in Buffalo, Mr. Patterson was offered and accepted the Viola position in the award winning Miami String Quartet. Following his tenure with the MSQ, he served as interim violist of the world renowned Fine Arts Quartet. He currently resides in Miami, FL, where he serves as Solo Viola of

the Florida Grand Opera. Mr. Patterson's faculty affiliations include: The Cleveland Institute of Music, Blossom School of Music, Kent State University, Hartt School of Music, Encore School for Strings, Eastern Music Festival, University of Charleston (WV), University of Denver, New World School of the Arts, Florida International University, University of Miami and the University of Wisconsin at Milwaukee. He is currently Associate Professor/Head of Chamber Music at Lynn University Conservatory of Music. Mr. Patterson attended the University of North Carolina at Chapel Hill, the Cleveland Institute of Music, and the Curtis Institute, where he studied with Ann Woodward, Robert Vernon, Karen Tuttle, and Michael Tree, respectively.

Rachel Barton Pine



The acclaimed American concert violinist **Rachel Barton Pine** thrills international audiences with her dazzling technique, lustrous tone, and emotional honesty. With an infectious joy in music-making and a passion for connecting historical research to performance, Pine transforms audiences' experiences of classical music. She is a leading interpreter of the great classical masterworks as well as groundbreaking contemporary music. Pine performs with the world's foremost orchestras; including the Philadelphia Orchestra; the Royal Philharmonic Orchestra; Camerata Salzburg; and the Chicago, Vienna,

and Detroit symphony orchestras. She has worked with renowned conductors that include Teddy Abrams, Marin Alsop, Daniel Barenboim, Semyon Bychkov, Neeme Järvi, Christoph Eschenbach, Erich Leinsdorf, Nicholas McGegan, Zubin Mehta, Tito Muñoz, and John Nelson. As a chamber musician, Pine has performed with Jonathan Gilad, Clive Greensmith, Paul Neubauer, Jory Vinikour, William Warfield, Orion Weiss, and the Pacifica and Parker quartets. Highlights of Pine's 2024–2025 season include the Chicago Symphony Orchestra premiere of José White's *Violin Concerto in F-sharp Minor*; a tour of Israel with the Tel Aviv Soloists Ensemble; Lalo's *Symphonie Espagnole* with the Puerto Rico Symphony Orchestra; the world premiere of *Haralabos* [Harry] Stafylakis' Violin Concerto with the Winnipego Symphony; Billy Childs' *Violin Concerto No. 2* with the Rhode Island Philharmonic; and the French premiere of Earl Maneein's violin concerto *Dependent Arising* with the Orchestre National de Bretagne. Over the season, Pine will also perform concertos by Brahms and Sibelius, in addition to other notable works by Wynton Marsalis, Jessie Montgomery, and Mark O'Connor, among other living composers. She performs on the "ex-Bazzini, ex-Soldat" Joseph Guarnerius "del Gesù" (Cremona 1742), on lifetime loan from her anonymous patron. See more at her website (rachelbartonpine.com).

Pianists

Akira Eguchi



Since his acclaimed New York recital debut at Alice Tully Hall in 1992, **Akira Eguchi** has performed at prestigious venues worldwide, including Carnegie Hall, Kennedy Center, Musikverein in Vienna, London's Barbican Centre, and Amsterdam's Concertgebouw. He has also performed for President Clinton at the White House and the Emperor and Empress of Japan in Tokyo. His career spans extensive tours across the U.S., Europe, and Asia, where he frequently collaborates with renowned violinists like Gil Shaham and Anne Akiko Meyers. With over 60 recordings on labels such as Deutsche

Grammophon and Philips, his discography includes 14 solo albums, many selected as "Best New Album of the Month" by *Recording Arts Magazine*. Mr. Eguchi also has the privilege of performing on the historic Steinway model "CD75" once played by Horowitz. In addition to performing, Mr. Eguchi is an active composer, with published arrangements of Gershwin selections and Faure's *Après un rêve*. He holds a bachelor's degree in composition from Tokyo University of the Arts and a master's degree in piano performance from The Juilliard School. Currently, he is a professor at Tokyo University of the Arts and a guest professor at Senzoku-Gakuen Music College in Japan.

Eri Kang



Japanese-born Korean-American pianist **Eri Kang** has captivated audiences around the world with her tonal beauty and compelling musicality. A versatile soloist, collaborative pianist, and chamber musician, Ms. Kang has performed at New York City's premier venues, including Carnegie Hall's Stern Auditorium, Zankel, and Weill Recital Halls, as well as Alice Tully Hall at Lincoln Center. Her performances extend globally, with appearances across Europe, Asia, the United States, and South America. Ms. Kang has recently collaborated with violinist Gil Shaham, performing at Carnegie Hall's Stern Auditorium,

David Geffen Hall, and other distinguished venues. Her artistry has received acclaim in major publications such as *The Los Angeles Times*, *Strad Magazine*, and *Strings Magazine*, and she has been featured on NPR, WQXR, WNCN, and at numerous music festivals. Ms. Kang holds a bachelor's degree from the Toho School of Music and a master's degree from The Juilliard School, where she studied piano under Martin Canin and Satoko Tokumaru and chamber music with Felix Galimir. Her expertise in piano and string repertoire was honed through years working with Juilliard's renowned faculty, including Dorothy DeLay. An official pianist for prestigious violin and string competitions, Ms. Kang has served at the Sion Valais International Competition in Switzerland, the Buenos Aires International Violin Competition, and the Johansen International String Competition. She is currently a faculty member at Brooklyn College, City University of New York.

Preliminary Audition Committee

The young contestants performing at the semi-finals and finals were selected from a pool of 140 applicants. The screening committee comprised five respected teachers and performers from the Washington, DC area.

Marta Soderberg Howard, violist, has performed in groups and venues throughout the Washington, DC area and beyond, including the Washington Chamber Symphony and Millbrook Chamber Orchestra, the National Cathedral, the Folger Consort, Signature Theatre, the Manassas Ballet, the Virginia Chamber Orchestra, North Carolina Baroque Orchestra, Raleigh Camerata, Wyoming Baroque, Washington Bach Consort, and Assisi Performing Arts, a chamber music festival held annually in the historic Umbrian hill town. A native of Duluth, MN, 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 of teaching on the faculties of the Preucil School in Iowa City, the Cleveland Institute of Music, Georgetown University, and currently at Sheridan College in Wyoming have helped to guide new generations of string players in the pursuit of self-expression and camaraderie through music.

Laura Knutson, violinist, is a very active freelancer and recitalist in the Washington, DC area. She holds degrees from Eastman School of Music and Northern Illinois University, where she studied with Charles Castleman and Shmuel Ashkenasi. She served as Concertmaster of the U.S. Army Orchestra 2003-2015 and as Concertmaster of the Arlington Symphony 1997-2005. In addition to frequent solo performances and recitals with the U.S. Army Orchestra and Band, she has been featured as soloist with the National Symphony, Fairfax Symphony, and Arlington Symphony. Laura resides in Berwyn Heights, MD with her husband, trombonist, Jeff Knutson.

Eunju Kwak, violinist, 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 and 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 U.S. Army Orchestra, Michigan State Symphony, Northern Philharmonic, Calgary Philharmonic, and Charlottesville Symphony.

Kenneth Whitley, cellist, 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. 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. Recently, Mr. Whitley was the Orchestra Director at Flint Hill School, in Oakton, VA, where he conducted middle and high school orchestras and taught music theory. He is also the Founding Director of the College Park Youth Orchestra.

Johansen International Competition Steering Committee

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

Michael Casassa, Chair of the JIC Steering Committee, studied violin in his native Pittsburgh, PA 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 in the Washington, DC area. He enjoys participating in the chamber music workshops offered by the Manhattan String Quartet, Scherzo Cultural Journeys, and the Chamber Music Conference at Colgate. He performs with the Friday Morning Music Club and is a member of the Tempo Giusto Ensemble. He holds a PhD in chemistry from the California Institute of Technology. He 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, to fully devote himself to studying violin and music-making.

Susan Kelly, cellist, teacher, music librarian and contractor, has been a member of the Friday Morning Music Club since her move from California to the DC area in the 1970s. Her involvement as a player has meant participation in many programs of the Club, including the orchestra, various ensembles, and a number of different committees. As a cello teacher/coach she is thrilled to hear the level of young musicians participating in the Club's competitions. As personnel manager for various orchestras, she has received many resumes from people desiring employment. Those citing wins in the FMMC competitions get an extra look. Educated in the University of California system as well as in Fontainebleau France, Susan's musical education began in Minnesota with piano, then cello, under the influence of her musician father, James Swift, violinist and conductor. She has participated in orchestral, chamber, and solo music continually throughout her life. She teaches cello through Levine Music and at Alexandria's Episcopal High School. She is music librarian for the Kennedy Center Opera House Orchestra.

Eunju Kwak (see her bio above).

Valerie Matthews studied cello with Helen Coffman and Robert Newkirk while growing up in Silver Spring, MD. She earned a degree in mathematics at the University of Maryland and then had a long career in software development, support, and sales, most recently focused on artificial intelligence technology for electronic health records systems. At the same time, she was principal cellist of the New Hampshire Philharmonic Orchestra for ten years, taught at the Community Music School in Nashua, NH, and after returning to the Washington, DC area she began performing on Friday Morning Music Club programs. She still performs with FMMC and in the Tempo Giusto Ensemble. She also plays viola, lute, and bass in two DC-based Hungarian folk bands. She has been a Trustee of the FMMC Foundation since 2022.

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 a former 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 has served as a preliminary judge for the JIC and as a trustee of the FMMC Foundation.

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 previously maintained 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. After 35 years she retired from the National Philharmonic Orchestra in March 2020. 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. After many years, she retired as faculty and consultant for the National Philharmonic Summer String Institutes. She has been actively involved in the JIC since its inception in 1997. She was chair of the JIC for many years and is currently serving as co-chair of the volunteer committee. Since 1985 she has been a viola solo performance member of the Friday Morning Music Club and was awarded Honorary Membership of the FMMC 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 served 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 a former 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. She has performed in FMMC's Avanti Orchestra and with the Chamber Music Program, as well as in the Pan American Symphony Orchestra and other area groups. She has held board positions with the Club in addition to being on the JIC Steering Committee. Currently, she serves as Administrative Coordinator for the Club.

JIC Co-Administrative Director **Harriet Kaplan** holds a DMA in cello performance from the University of Cincinnati and bachelor's and master's degrees in cello performance from the University of Maryland, College Park. She has played with several regional orchestras in different parts of the country and with numerous chamber ensembles. She also worked as an editor for 20 years, the last 13 at the American Psychological Association. She is currently enrolled in a bachelor of arts degree program in piano performance at the University of Maryland, College Park. She became Administrative Director of the JIC in 2016.

JIC Co-Administrative Director **Danielle Stoebe** graduated from George Mason University in 2017 with her BA in Music and a minor in Business. She completed her MA from Boston University in 2023 where she pursued a degree in Musicology with a concentration in Ethnomusicology. Prior to entering her graduate program, Danielle worked at a nonprofit organization called ArtsFairfax as their Arts Education Manager. She helped facilitate education programming services such as the Artist Residency Program in schools and senior centers, professional development workshops, and scholarship opportunities. She also completed an internship with Smithsonian Folkways Recordings helping to organize their 70th anniversary event and aiding in research to further develop their education outreach efforts. Danielle is a private music teacher teaching violin, viola, cello, and piano and she enjoys playing the viola in her spare time.

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 Dieterow, Victoria Chiang, and Marcy Rosen (2015)
Chee-Yun, Timothy Deighton, and Peter Stumpf (2018)
Judith Ingolfsson, Peter Slowik, and Bion Tsang (2022)

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)
Jessica Krash, *The Imagined Wisdom of Bella Pavis* (2022)

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 | Sebastian Baverstam, cello best performance of commissioned work, 2006 | Nicholas Canellakis, cello second prize, 2000 |
| Matthew Allen, cello third prize, 2009 | Benjamin Beilman, violin third prize, 2006 | Margaret Carey, viola honorable mention, 2000 |
| Phoenix Avalon, violin third prize, 2018 | Lara Boschkor, violin first prize and best performance of commissioned work, 2015 | Beatrice Chen, viola first prize, 2018 |
| Wonhyee Baem, violin third prize tied, 2003 | Maya Buchanan, violin third prize, 2015 | Angie Cheng, violin first prize tied, 2000 |
| Michal Balas, cello first prize tied and best performance of commissioned work, 2018 | Gabriel Cabezas, cello second prize, 2009 | Brannon Cho, cello first prize, 2012 |
| | | Soyoung Cho, viola second prize, 2015 |

A-Hyeon Choi, cello
third prize, 2022

Elizabeth Chung, cello
honorable mention, 2003

Luka Coetzee, cello
first prize, 2022

Yifei Deng, viola
second prize, 2009

Yue Deng, violin
judges' prize, 1997

Mandy Dennis, cello
judges' prize, 1997

Denise Djokic, cello
third prize, 2012

Stephen Fang, cello
judges' commendation,
1997

Gloria Ferry-Brennan, violin
third prize, 2012

Jacques Forestier, violin
third prize, 2022

Zlatomir Fung, cello
first prize, 2015

Romain-Olivier Gray, cello
second prize, 2022

Megan Griffin, viola
second prize tied, 2006

Narek Haknazaryan, 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

Jeonghoun 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 Marcx, 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

Seoyeon Ryu, viola
first prize, 2022

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

Wan Ching Hannah Tam,
violin
second prize, 2022

William Tan, cello
judges' commendation,
2022

Eugene Ugorski, violin
honorable mention, 2003

Santiago Cañón Valencia, cello
second prize, 2012

Hayley Wolfe, violin
judges' prize, 1997

Jinan Laurentia Woo, violin
first prize and best
performance of
commissioned work, 2022

Claire Xu, viola
third prize, 2022

Esther Yu, cello
third prize, 2015

Nancy Zhou, violin
first prize and best
performance of
commissioned work, 2009

Dan Zhu, violin
honorable mention, 2000

Emad Zolfaghari, viola
second prize, 2022

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 2022 JIC took place (listed in alphabetical order by last name). Read more about past JIC winners at our website (fimmcfoundation.org).

James Baik, *cello* (finalist, 2018) has been a first prize winner at the 2023 Young Concert Artists Susan Wadsworth International Auditions, a recipient of the Paul A. Fish Memorial Prize, and the Bridgehampton Chamber Music Prize.

Benjamin Beilman, *violin* (third prize, 2006) filled in for Hilary Hahn with the Berlin Philharmonic playing Korngold's Violin Concerto at the Kennedy Center in 2024.

Nicholas Cannelakis, *cello* (second prize, 2000), **Yumi Kendall**, cello (Judges' commendation, 1997), and **Christine Jeonghyoun Lee**, cello (second prize, 2006) were all appointed Curtis Institute of Music faculty members in 2024.

Brannon Cho, *cello* (first prize, 2012) in 2023, completed the Professional Studies program at Kronberg Academy, under the tutelage of Frans Helmerson.

A-Hyeon Choi, *cello* (third prize, 2022) has won first prize at several major international cello competitions - the 2022 Queen Elisabeth Competition for Cello, the Krzysztof Penderecki International Cello Competition, and the Johannes Brahms International Competition. Her 2023/24 engagements included appearances with the Los Angeles Philharmonic Orchestra, Deutsches Symphonie-Orchester, Seoul Philharmonic Orchestra, European Union Youth Orchestra, and Filarmônica de Minas Gerais.

Luka Coetzee, *cello* (first prize, 2022) won first prize in 2023 at the 7th International Paulo Cello Competition. She was also the first prize winner in November 2022 for the Pablo Casals International Award as well as the Frans Helmerson Promotional Award at the Kronberg Academy.

Jacques Forestier, *violin* (third prize, 2022) in addition to winning the first prize, laureate prize, and audience prize at the 2024 Joseph Joachim International Competition in Hannover, Germany, the Warner Classics Label will be working with Jacques to produce and promote his début album. He is a recipient of the Thomas D. Watkins Fellowship at the Curtis Institute of Music in Philadelphia.

Zlatomir Fung, *cello* (first prize, 2015) was appointed to the faculty of The Juilliard School in 2024. The Nippon Music Foundation recently announced the loan of the 1696 "Lord Aylesford" Stradivari cello to Zlatomir.

Romain-Olivier Gray, *cello* (second prize, 2022) has been a finalist and a first prize winner in numerous competitions including the Washington International Competition, the CANIMEX Canadian Music Competition – Stepping Stone, the Stulberg International String Competition, the Eclipse Chamber Orchestra Competition and the Concours des Violons du Roy.

Tessa Lark, violin (first prize, 2006) was recently named as the next director of the Moab Music Festival. She also serves as Artistic Director of the Musical Masterworks concert series.

Teng Li, *viola* (1st prize, 2000) was appointed principal *viola* of the Chicago Symphony in 2024.

Krzysztof Michalski, *cello* (first prize tied, 2018) received 2nd prize at the ARD International Music Competition in Munich in 2024.

Taeguk Mun, *cello* (best performance of commissioned work, 2012) was appointed the artist-in-residence at the Lotte Concert Hall in Korea in 2022. He is currently pursuing the Artist Diploma program at the Juilliard school with Joel Krosnick and Minhye Clara Kim.

Julian Rhee, *violin* (first prize, 2018) was awarded 5th prize at the Queen Elisabeth International Violin Competition in 2024, won the Silver medal at the 11th Quadrennial Indianapolis International Violin Competition in 2023, and won the prestigious Avery Fisher Career grant in 2024.

Samuel Rosenthal, *viola* (third prize, 2018) recently won first prize for the Lionel Tertis International Viola Competition.

Seoyeon Ryu, *viola* (first prize, 2022) was awarded first prize at the 6th edition of the Oskar Nedbal International Viola Competition which was held in Prague, Czech Republic in October 2024. She received CZK40,000 (£1,300) and a fine *viola* bow by Luboš Odlaš. Seoyeon also received the Audience Award. Since then she has won first prize in the Birmingham International Competition in the United Kingdom.

Jinan Laurentia Woo, *violin* (first prize and best performance of commissioned work, 2022) was JIC's youngest winner in its history. Laurentia was also awarded the Gold Prize in the Vancouver Symphony National Young Artist Competition, Grand Prize in the Camerata Artists International Competition, and the Gold Prize amongst the finalists at the 2023 YoungArts Foundation National Arts Competition. In 2024, she won 1st Prize at the Annual Juilliard Pre-College Concerto competition and performed Saint-Saëns Violin Concerto No. 3 with the Pre-College Orchestra at Peter J. Sharp Theatre. She has also been selected to represent the Juilliard Pre-College at various events, including the 2023-2024 Member Season Opening Concert, Chamber Music at Alice Tully Hall, and with the New York Philharmonic at David Geffen Hall premiering two pieces. Most recently, Jinan had the honor of being invited to perform at the UNESCO International Day of Education Conference held at the ECOSOC Chamber in the United Nations Headquarters in New York, and the Sion Festival in Sion, Switzerland.

Emad Zolfaghari, *viola* (second prize, 2022) won First Prize in the Primrose International Viola Competition at the Colburn School that was held in June 2024. Emad was named a Violin Channel Artist. Emad has won First Prize and Audience Prize at the 2024 Primrose International Viola Competition, First Prize at the 2023 Irving M. Klein International String Competition, First Prize at the International 2023 Morningside Music Bridge Competition, Third Prize at the 2023 Concours OSM String Competition, and Grand Prize at the OMNI Music Competition.

Grateful Appreciation

Volunteers From the Community

| | | |
|--------------------------------|--------------------|-----------------------------------|
| Sarah Aderholdt | Hae-Soon Hahn | Edwina Moldover* |
| Carol Bartholomew* | Marta Howard* | Jeanne Rosenthal* |
| Michael Casassa*+ | Lou Jacobson | Joanne Schmader |
| Yuri Chayama* | Lois Jones* | Paul*+ and Judy*+ Silverman |
| Bonnie Cohen* | Sue Kelly*+ | Joanna Taylor*+ |
| Frank Conlon* | Ruth Kurzbauer* | Ben Wallis* |
| Joung* and Jungnim* Cook | Eunju Kwak*+ | Daryl Yoder* |
| John E. Daniel | Virginia Lum* | |
| Deborah Edge* and Neal Mann | Leslie Luxemburg* | +JIC Steering Committee member |
| Simon Finlow* | Valerie Matthews*+ | |
| Ann Franke* and Dan Alpert | Edwina Moldover* | *FMMC Member |
| Matt Gillman* | Grace McFarlane* | |
| | Connie Milner+ | |

Special Acknowledgments

Anna Storch Johansen, Founder (deceased)

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

Providers of Services

Bill Weaver
Byron Adams, Building Manager, First Congregational UCC
Corcoran Caterers
John E. Daniel
Grand Hyatt Washington
Jordan Kitt's Music
Chris Jacoby, Jim Kelly, and Dalton Potter, Potter Violins
Matthew Pearson
Charles M. Guthridge, Jr., Wells Fargo
Karen Smith Design, Inc.
The Vomela Companies
Marcus Wyche

Donations in Kind

Anonymous
Brobst Violin Shop
Connolly Music Company
D'Addario and Company, Inc.
Foxes Music Company
Gailes' Violin Shop, Inc.
Jordan Kitt's Music
Lashof Violins
Potter Violins
Strings magazine
Weaver's Violins

Official Corporate Sponsor

Potter Violins

Donor Patrons

Bruce and Lori Laitman Rosenblum
Carl and Beryl Tretter Charitable Foundation Fund
Korean Concert Society
Weaver's Violins

We thank our corporate sponsor!



We thank our donor patrons!



Bruce and Lori Laitman Rosenblum
Carl and Beryl Tretter Charitable Foundation Fund
Weaver's Violins



A Tradition of Excellence since 1996

Highest Quality Violin, Viola and Cello Rentals
Wide Selection of Student Instruments
Fine and Rare Instruments

7711 Eastern Avenue • Takoma Park, MD 20912
(301) 652-7070 • mailus@potterviolins.com • potterviolins.com

We thank our donors!



STRINGS

The 70th Annual Washington International Competition for Voice (Ages 18–32)

Spring 2026

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



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

March 2028

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:

Winners' Recital, Washington, DC

Concerto performances with Capital City Symphony, Washington, DC; Apollo Orchestra, Washington, DC; Avanti Orchestra, Washington, DC; Prince George's Philharmonic, MD; Tempo Giusto Ensemble, MD

Scholarship to Brevard Music Festival

Scholarship to Morningside Music Bridge

Contact: johansencompadmin@fmmc.org

Website: fmmcfoundation.org

