

Niklas Sivelöv Pianist:

Niklas Sivelov around 50 pianoconcertos in his repertory.

3 of those are his own compositions.

Collaborated with:

Paavo Berglund, Jukka-Pekka Saraste, Esa-Pekka Salonen, Okko Kamu, Janos Fürst, Kazufumi Yamashita, Kristjan Järvi, Thomas Dausgaard, Jorma Panula, Alan Gilbert, Andrew Grams, Mario Venzago, Markus Lethinen, Niklas Willén, Leif Segerstam, Kees Bakels, Sachio Fujioka, Eivind Aadland, Petter Sundqvist, Giancarlo Andretta, Horia Andreescu, Ovidiu Balan, Mats Rondin, Yan Wang, Mika Eichenholz, Florian Totan, Eric Ericsson, Grzegorz Nowak, Simon Gaudenz..a.o

With orchestras such as:

Stockholm Radio, Stockholm Philharmonic, Gothenburg Philharmonic, Copenhagen Radio, Copenhagen Philharmonic, MDR Leipzig Suisse, Romande Geneve, Winterthur Stadtsorkester, Prag Radio, Helsingborg Symphonic orch., Malmö Symphonic orch, Bukarest Philharmonic orch., Tonhalle Orkester Zurich, Orkester Norden, Tallin Symphonic orch., Turku Philharmonic orch., Norrbottens Chamberorchestra, Swedish Chamber orchestra, Sundsvalls Chamber orchestra, Aarhus Symphonic orchestra, Timisoara Symphonic orch., Constanta Symphonic orch., Osnabruck Philharmonic orch., Odense Symph. orchestra, Soenderborg Symph orchestra,.. a.o

Collaborates with musicians such as:

Leonid Gorokhov, Zachar Bron, The Jaques Thibaud Stringtrio, Mark Peskanov, Andreas Brantelid, Martin Fröst, Grigori Zishlin, Malena Ernman, Sophie Shao, The Kroumata Percussion Ensemble, Markus Leoson, Patrick Gallois, Oystein Baadsvik, Mats Rondin, Olle Persson, Ulf Wallin, The Silesian String Quartet, Nils Erik Sparf a.o

Performed in Halls such as:

The Carnegie Hall, The Barbican Center, Tonhalle Zurich, Stockholm Concerthouse, The Berwald Hall Stockholm, E. Granados Hall Spain , Tivoli Copenhagen, Atheneum Bucharest, The Barge NYC, Schaubühne Lindenfels Leipzig, Toronto Congress and Concerthall, Malmö Concerthouse, Helsingborg Concerthouse, Copenhagen Radiohall, The Wallace Collection London, Gothenburg Concerthouse, The Royal Academy of Music London, Great Hall of Conservatory Katowice a.o

Niklas Sivelöv Teacher:

Masterclasses taught in Finland, Germany, Spain, Italy, Portugal, Latvia, England, USA and China.

Selection of successful students of Professor N. Sivelov

The pianist **Julia Dahlkvist** is gaining a reputation as one of the exciting pianists in Scandinavia.

Among a number of prizes in International Competitions, she is the winner of Nordic International Piano Competition in 2004 where she was awarded with a Bluethner Grand Piano. During the years 2006-2008 she performed the Complete Piano Repertoire of Claude Debussy on tours in the Nordic countries. She is since 2011 part of the Piano Faculty of Karlstad University, Ingesund College of Music.

Julia is a concert pianist with diverse background. Born in a Finnish-Russian family in Sibiria, she started to play the piano at the age of three under the guidance of her mother, Lidia Mustonen. She has studied several years in Sibelius Academy in Helsinki, Staatliche Hochschule für Musik in Freiburg, Hochschule der Kunste in Berlin, Royal Academy in Dublin as well as Stockholm College of Music and Danish Royal Academy of Music in Copenhagen. Her teachers have been Erik T. Tawaststjerna, Vitali Berzon, John O'Conor, Alicia de Larrocha, Staffan Scheja and Niklas Sivelöv.

She has been awarded many times, in Finland by: Kordelini Foundation (2002 and 2006), Jenny & Antti Wihuri Foundation (2001 and 2003) and Culture Foundation (2005 and 2010) as well as the Finnish Performing Music Promotion Centre (2006). Awards in Sweden: Swedish Music Academy, Anders Wall Foundation and the Freemasons Loge in Stockholm. Most recently she was awarded by the Léonie Sonnings musikfond in Denmark.

Elisabeth Holmegaard Nielsen is 20 years old, lives and studies in Copenhagen, Denmark.

Despite her age, she has already graduated with a Bachelor's degree in classical piano performance at the Royal Danish Academy of Music with the highest marks and is now doing her final year of master's diploma with Professor Niklas Sivelöv.

Elisabeth began playing piano at the same time as she was accepted at the Royal Danish School of Ballet in the year of 2000; and during all these years she has participated in concerts, competitions and music festivals, in Denmark and abroad: Tivoli Concert Hall, Copenhagen; The Round Tower, Copenhagen; The Town Halls of Copenhagen and Frederiksberg; Théâtre Municipal Baltazar Dias, Madeira, Portugal 2005; Kremlin, Moscow 2008; Laeishalle, Hamburg, 2010; Concert hall of Artisten, Gothenburg 2011; Kulm Hotel, St. Moritz, Switzerland 2011; Hovdala Music Festival, June 2012, Laudinella hotel, St. Moritz 2013. She has participated in masterclasses with: Vera Nossina, Moscow, Eleonora Tkach, Kiev, Konstantin Sherbakov, Zürich, Paolo Giaometti, Düsseldorf, Juhani Lagerspetz, Helsinki, Louiz de Moura Castro, Brazil, Kevin Kenner and Boris Berman, USA, Sergei Osokin, Riga, Gianluca Luisi, Federico Gianello and Salvatore Spanò, Italy, Christopher Hinterhuber, Austria.

In October 2012 she was the winner of three prizes at the international piano competition for young musicians in Enschede, Holland.

As a result – Elisabeth has been invited to perform twice with Netherlands symphony orchestra in the coming season.

In November 2012 Elisabeth was invited to study at the first Steinway Academy in Europe, an international school for gifted young musicians in Verona, Italy with prof. Federico Gianello.

In May 2013, Elisabeth was a finalist in the soloist competition at The Royal Danish Academy of Music with the 2nd piano concerto of Schostakovich.

She was also the winner of the 3rd prize in the competition for all instrumentalists and 1st prize in the competition for pianists at the academy.

Elisabeth was also chosen to perform the Grieg piano concerto at the Nordic masterclass for conductors in Alsion, Sønderborg, under the guidance of maestro Jorma Panula. She performed with the National Danish Orchestra of South Jutland on August 9th, 2013.

Her future engagements include:

Recitals in Denmark, Italy, Germany and the Netherlands

Säint-Saens piano concerto no. 4 with the Netherlands Symphony orchestra in October 2014.

Daniel Uzniak is 20 years old and was born in Szczecin where he started playing piano at the age of 7. In 2012 he graduated The Secondary Music School in Szczecin with the highest grade. Now he studies at The Royal Danish Academy of Music in prof. Niklas Sivelov's class. Daniel is a winner of many solo and chamber music competitions for example: 1 prize in XI International Juliusz Zarebski Piano Competition in Warsaw , 2 prize in National Piano Competition in Opatow , 2 prize in National Piano Competition in Szczecin and piano duo: 2 prize in XI International Juliusz Zarebski Piano Competition (piano duo) in Warsaw and 3 prize in National

Chamber Ensembles Competition in Warsaw. He was also a winner of Presidential Scholarship two times in 2011 and 2012.

Bogdan Nicola was born in 1989 in Bucharest, Romania. He started playing the piano when he was 7 at the 'George Enescu' College of Music where he studied under Professor Ana Maria Ciornei. He has won numerous prizes in national and international piano competitions.

In 2008, he was accepted at the National Academy of Music in Bucharest. His achievements brought him the Romanian State Scholarship between 2008 and 2011. In 2011 he was offered a place to study at the Royal Danish Academy of Music, in Copenhagen, under Niklas

Kristoffer Nyholm Hyldig was born in 1982 in Denmark. He currently studies at his last year at the soloist line with prof. Niklas Sivelöv at the Royal Danish Academy of Music.

He has already been a very active member of Danish music life for several years both as a soloist, chamber musician and accompanist. He has played with several of the Danish orchestras in recent years counting Copenhagen Philharmonic in Tivoli's Concert Hall where he played Gershwin's Rhapsody in Blue, Aalborg Symphony Orchestra and most recently he played Messiaen's "Oiseaux Exotiques".

As accompanist he has among others played with Tina Kiberg and Stig Fogh Andersen and has assisted both the Figura ensemble and Odense Symphony Orchestra.

Apart from his current teacher he has also been taught by Tove Lønskov and Amalie Malling in Denmark as well as Zara Piruman. He has attended masterclasses with Pinna Salzman, Volker Banfield, Pierre Réach, Mirta Herrera, Bengt Forsberg, Malcolm Martineau, Rudolf Jansen, Anne Sofie von Otter and the piano duo Taal/Groethuysen among others.

In 2008 he has performed several of Messiaen's pieces here among his major piano composition "Vingt Regards sur L'Enfant-Jésus".

In 2007 Mr. Hyldig received the Jacob Gade Grant. He has won 1st prize in both the Royal Danish Academy of Music Mozart Piano Competition and the Scholarship Competition.

Christian Westergaard (b. 1980) began studying the piano at the age of eight with Esther Lund Madsen. He trained at the Royal Danish Academy of Music with Amalie Malling and Niklas

Sivelöv and in recent years has made a name as a striking partner of a number of the leading young Nordic singers. He has played concerts at among other venues the Wigmore Hall in London, at the Hamburg Musikhalle and in the rest of Germany, in Italy, Sweden, Norway and in Denmark in the DR Concert Hall, the Tivoli Concert Hall, at Takkelloftet and The Black Diamond. He is founder and artistic director of Liedkompagniet, which has renewed the focus on Danish Lied art with composers including Rued Langgaard and Herman D. Koppel. In 1999 and 2000 he won First Prize in the Danish Steinway Competition.

On Dacapo with the Randers Chamber Orchestra, Christian Westergaard has recorded chamber music by his father, Svend Westergaard, and with the singers Signe Asmussen and Adam Riis has recorded "Songs of their Times" with music by Ib Nørholm on Kontrapunkt. He has been engaged as an accompanist at the Royal Danish Academy of Music in Copenhagen and the Opera Academy. Christian Westergaard has received among other grants the Van Hauen Grant and the grant of the Sonning Music Foundation.

Kati Eriikka Arikoski (born in 1979) started her piano studies at the Conservatory of Kuopio, Finland in 1986. Since 1999, she studied in the Turku Art Academy in Finland and graduated as a piano teacher in the spring 2005 from the class of the head teacher Jukka Juvonen. In spring 2008 she graduated with a masters degree at the Royal Danish Academy of Music in Copenhagen and continues her studies at soloist line with Professor Niklas Sivelöv.

She has also frequently participated in master courses, both in Finland and abroad. Her teachers have included Matti Raekallio, Erik T. Tawaststjerna, José Ribera, Pierre Réach, Emanuel Krasovsky and Liisa Pohjola, a.o

She has given a number of solo concerts, has been a member of various chamber music ensembles and worked as lied pianist in Finland, Sweden, the Faroe Islands, Denmark and Austria. She also performed with the Turku Philharmonic Orchestra in May 2004, at the Concert for Young Soloists and played as a soloist with the Sigyn Sinfonietta in autumn 2006.

Arikoski won 3rd prize at the National Leevi Madetoja Piano Competition in Oulu, January of 2006. She was also awarded a special prize, a recital, which was held at a music festival, "Music in Paanu Church" in Kärsämäki, the summer of 2006. In June 2008 she won joint first prize at the piano competition and became second place with her piano trio in chamber music competition at the Royal Danish Academy of Music.

Arikoski is an active chamber musician. She performs with tenor Jakob Holtze and viola player Jussi Aalto and forms a piano duet with Anna-Mari Murdvee. The piano duo, who performs mainly four-hand piano music, has played together since the year 2000 and has performed in various places in Finland and abroad in Austria, Denmark and the Faroe Islands. Arikoski also belongs to the group "Elokuu Ensemble" that has given concerts every year since 2003 in Seinäjoki, Finland. They arrange own Chamber music series "Tunes of August", as the name already implies, always every August! Check more information about the group: www.elokuu-ensemble.com.

Søren Rastogi has in the last few years established himself as one of the most promising Danish musicians. He was educated in Copenhagen at The Royal Danish Academy of Music by Tove Lønskov and Prof. *Niklas Sivelöv* . He graduated from RDAM with the highest grades and had his debut from the soloist class the same place in 2005.

He is most sought after at festivals and concert venues in Denmark and internationally, both as a soloist, chamber musician and accompanist. He has received a number of excellent reviews for his performances. As a soloist with orchestra, Søren Rastogi has performed with most Danish orchestras with conductors such as Christian Mandeál, Douglas Bostock, Mathias Aeschbacher and Thomas Søndergaard in concertos by Schumann, Gershwin and Mozart.

In 2009-10 he will appear again with Ålborg Symfoniorkester and the conductor Mathias Aeschbacher in the Piano Concerto No. 24 by Mozart and he will perform for the first time with Danish National Radio Symphony Orchestra the Piano Concerto by Strawinsky conducted by Peter Dijkstra.

In 2006 he was appointed "Artist in Residence" by The Round Tower of Copenhagen and the Danish National Radio. Included was a broadcasted concert series with 5 concerts as a soloist, chamber musician and accompanist. He has been broadcasted in Denmark and Norway on numerous occasions, as well as several broadcasts in the EBU.

Alongside his soloist appearances, Søren Rastogi has performed several works for choir and piano with the Vocal Ensemble of the Danish Radio. He is among the most sought after Danish accompanists, and has a close collaboration with baritone Johannes Weisser, with whom he has been touring Scandinavia. Recently they have released the CD "Visiting Grieg" which has received outstanding reviews and was recommended as one of the 3 best recordings in 2009 by Norwegian "Aftenposten"

He has received numerous prizes and awards, for instance from the Danish Music Critics Association, and was a prizewinner at several competitions such as the 5th Nordic Piano Competition, Nyborg and the Mendelssohn Competition, Berlin.

Anne-Marie Lipsonen (born 1981 in Helsinki, Finland) began her musical education with playing the piano at the age of four and violin at the age of eight. She took her B.A. degree as a pianist in 2005 at Helsinki Conservatory/Stadia- Polytechnic with specialising in Accompaniment and Chamber Music. Since 2004 she has been living in Copenhagen and finished her studies for Masters degree in The Royal Danish Academy of Music in Copenhagen with highest grades. Her teacher was Prof. Niklas Sivelöv.

She is currently taking the post graduate pianist program specializing in chamber music, practice and accompaniment at The Royal Danish Academy of Music under the guidance of Professor Niklas Sivelöv and Associate Professor Friedrich Gürtler.

During her studies at The Royal Danish Academy of Music she has also been coached by Associate Professor Pianist Amalie Malling, Professor Tim Frederiksen among others.

Anne-Marie Lipsonen has performed in her homeland as well as abroad. She has performed together with Aalborg Symphonic orchestra and worked with conductors Frans Rasmussen and Benjamin Shwartz, bariton Audun Iversen, soprano Denise Beck and violinist Minna Pensola. She has been awarded prizes in The V Nordic Lied Competition 2007 together with soprano Lina Johnson, Erkki Melartin Lied Competition 2004 together with soprano Katri Mäntylä, The Piano Competition in IV Forum Internacional de Música 2006 in Spain and awarded several grants from -among others- The Finnish Cultural

Foundation, Danina's legat and most recent from the *Léonie Sonning's* Music Foundation in Denmark.

Anne-Marie Lipsonen is an active lied pianist and accompanist. She has given concerts at the Danish Song Society among others. She has participated on master classes by known lied musicians like Helmut Deutsch, Malcom Martinue, Hartmut Höll and Rudolf Jansen. In the spring 2009 she studied at The Curtis Opera Theatre at The Curtis Institute of Music in Philadelphia, USA.

She also takes keen interest in modern music and has performed on festivals for contemporary music such as the Musica Nova Festival in Helsinki and Ung Nordisk Musik Festival in Copenhagen. In the coming spring she has been invited to perform works by Danish composers at The Nordic Music Festival in St. Petersburg with The St. Petersburg Chamber Philharmonics.

In addition she has frequently participated in master courses in chamber music and solo by teachers such as Jacob Lateiner, Matti Raekallio, Eero Heinonen, Paul Badura-Skoda, Luiz da Moura Castro and Tokyo Quartet.

She has worked as an accompanist and teacher in music schools and colleges and as pianist on masterclasses with Professors Bo Skovhus, Anner Bylsma, Ralph Kirschbaum, Valter Despalj, Reinhard Latzko, Harro

Ruijsenaars and Jakob Kullberg.

www.Lipsonen.dk

Niklas Sivelöv Composer:

Sivelöv's music was performed at:

The Forcalquier festival, Santa Fe Chamber Music Festival, Carnegie Hall, Wigmore Hall Barge Music Series, Berwaldhallen, Båstad Chamber Music Festival, Gotland Chamber Musik Festival, Festspelen i Bergen and Trondheim. Different Festivals and Concerts in Germany, Austria, Japan and Australia.

Performed by:

Martin Fröst, Patrick Gallois, Øystein Baadsvik, Mats Rondin, Markus Leoson, Chen Halevi, Kroumata, Mark Peskanov, Morten Zeuthen, The Swedish Radio Orchestra A.O

Recorded on: BIS, Caprice, A records and Simax

Tres Danzas for tuba and piano

They open with **Sivelöv's** own *Tres Danzas*, written in 2005 for Baadsvik. The piece uses the rhythms and melodic devices of South American music, hence the title, but they are filtered through Sivelöv's attractively modernist personality. The result is rather jazzy at times but never lapses into pastiche. Baadsvik is called upon to be pretty light on his feet when playing this piece, something he does with ease never making a big thing of any difficulties. The results are attractively musical make a fine start to the recital.

Robert Hugill, Musicweb

Twist and shout for clarinet solo

Niklas Sivelöv (b. 1968) is primarily known as a concert pianist who gained international fame in the 1990s following a string of prizes at international competitions. He has played with some of the leading orchestras and conductors in the world, has played solo recitals in leading halls, and frequently plays chamber music and accompanies other well-known young musicians in concerts.

Practically as early as he began performing professionally he released his own compositions. One of his initial successes was his tuba sonata of 1992. He has written a piano/flute/cello trio for himself to play with Shauna Rolston and [Patrick Gallois](#), and successfully debuted a Concertino for piano and orchestra.

Twist and Shout had its origins in some recitals that Sivelöv played with one of Sweden's brightest young clarinet virtuosos, Martin Fröst. At a Paris concert, Sivelöv noticed that Fröst

was athletic in his performance, and also had a strong physical stage presence.

To take advantage of these qualities, Sivelöv composed this solo clarinet work with elements of mime and use of the player's voice. In five brief scenes framed by an introduction and an epilogue, the piece tells the story of the life cycle of a puppet from its construction to its end. The music is only about seven and a half minutes long, though it takes longer in live performance due to the clarinetist's miming.

The title of the piece, taken from a well known rock 'n' roll classic, does not signify that there is any quotation from that song. Rather, it refers to the fact that the performer, in addition to playing the clarinet, moves his body in the mime and sometimes shouts, sometimes speaks, sometimes sings notes. Although the work was devised for a particular performer who can mime and dance in addition to playing his part, it is also written such that it can be performed without the stage presentation.

The music itself sounds serial. At least for the most part, it seems to lack a central tonality, and has the kinds of leaps to unpredictable intervals that marks that technique of composition. Its quick movement from stage to stage of the puppet's life keeps it accessible to the audience, and in the end it achieves a touching degree of pathos. ~ *All Music Guide*

The NY Trio for pianotrio

Between the two Beethoven works, they gave the premiere of Mr. Sivelov's "New York Trio." In a brief, amusing back and forth with Mr. Peskanov before the performance, Mr. Sivelov, who is Swedish, said he had visited New York many times, and that he hoped to capture the city's energy and, as he described it, "chaotic feeling."

There wasn't a lot of chaos in the three-movement work, but there were plenty of sharp edges, starting with the series of strident chords that opens the score. There were also some jazz-influenced turns, particularly in the piano line - in both its chord voicings and its rhythmic verve - in the finale.

The work's slow movement, which Mr. Sivelov said is marked Adagio lamentoso, began with an affecting but not overly dolorous cello solo and included an extended section for just the violin and piano, as if fault lines ran through the ensemble. Of the three movements, this was the most diffuse, but an energetic finale soon put it back on course, catching something of the city's vibrancy in themes that circled through the ensemble, with transformations accruing as each instrument took them up."

New York Times 2005, Allan Kozinn

Concerto Classico for piano and orchestra

Das farbig und pfefferig instrumentierte Werk und sein passioniertes Klavierspiel brachtendem jungen Komponisten sturmischen Ovationen ein". *Osnabrucker Zeitung*

Concerto for piano and strings

"A very exiting journey through a rough and ever changing landscape".

The concert is dominated by continual dialogue between soloist and orchestra, and of contrasting hues and exciting rhythmic processes. Consistent returns a "motor" driving, as well as strong accents and a. and a prominent occasionally syncopated rhythm, the music hovers between them into the dreamy passage, embossed pattern of associative and introverted playfulness.

Björn Gustavsson Nerikes Allehanda

SWAYING, AS IN SWEDEN---AND SWINGING, TOO

By Paul Hertelendy

artssf.com, the independent observer of San Francisco Bay Area music

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Performances in Santa Fe unquestionably hit high gear in summer to provide stimulus for the rafts of tourists flooding this compact, picturesque cultural center. The month-long Santa Fe Chamber Music Festival for instance manages to pull rabbits out of the hat night after night after night, with constantly changing programs, changing personnel, but rarely any let-up in quality and preparation time. Unlike so many sites I know that confine summer programs to pot-boilers, the SFCMF brings out new work and international diversity, assembling players from China, Israel, Sweden, Finland, India and elsewhere. (You can however rarely tell from the program biographies, which cautiously withhold nationalities of most foreign players).

New music makes its impact again and again. The current composer in residence is Magnus Lindberg, 34, from one of the most auspicious graduating classes of composition in any

conservatory (Entering the Sibelius Academy in Helsinki 29 years ago, he was a colleague there of composers Kaija Saariaho and Esa-Pekka Salonen). And the Finns will proudly remind you that their nation has more musicians per capita than any country in the world, a statistic I can believe after hearing a Helsinki street musician this summer playing the Sibelius Violin Concerto (unaccompanied) flawlessly, for mere nickels and dimes and Euros tossed into the hat.

The chamber-music festival unleashed five different combinations in its Aug. 3 concert at the inviting Palace of the Governors, sold out once again. Capping all the quality that night was a nine-minute modernism for unaccompanied clarinet, "Puppet" (1995) by the Swede Niklas Sivelöv. It conveys the birth, life and death of a surprisingly human dancing puppet, requiring the clarinetist to add speech, voice, humor, and extravagant swaying.

The soloist, Israeli Chen Halevi, ranks with the most brilliant on this side of the pond in matters of animation and breath control (how soft! How seamless! How loud!). He can hold a note for the better part of half a minute, via circular breathing, no doubt. He carried off this mini-bio, imparting to the puppet more life than many a human you might know. The bemused crowd went wild.

The commissioned Lindberg world premiere is entitled, right up to press time, as "New Work." And you thought that choreographers were the only ones that could never settle on a title. The 12-minute piece was a rousing tour de force for cellist Anssi Karttunen, who tackles such music with the ferocity of a tiger, overshadowing the reliable pianism of Lindberg, who clearly relished the 11-finger (or so) chords and furious runs. Lindberg's piano part ruminated mostly in the bass register, while the cello went all over the map, often with very lyrical segments, giving the feeling of the solo instrument as an entire orchestra.

Stylistically, Lindberg appears to have some roots in both Bartok and Prokofiev. The variety of his music alone would stamp him as a major Eastern European talent to watch.

The all-Lindberg program of Aug. 4 included both avant-gardisms and ties to tradition. In the former category was "Ablauf," an experimental piece calling for rude buzzes from the solo clarinet, along with stern attempts to silence same with loud blows on two bass drums.

In the latter category was his exquisite solo-piano suite "Jubilees," reminiscent of bygone etude sets, but in modern harmonic garb. There are whirlwinds, aphorisms, perfumey genre settings, and even irregular rhythms a la Nancarrow and his player piano rolls. This is a Lindberg piece to record and listen to at length.

In the realm of charm, relatively speaking, came two unusual inventions: "Steamboat Bill Jr." for clarinet and cello closely coordinated, and "Dos Coyotes," a forerunner to "New Work," but from a far more mournful departure point.

The Lindberg showcase was a feather in the SFCMF cap, hobbled regrettably by the meager attendance of only about 100 enthusiastic souls.

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