

## VSA Board of Directors Nominations

Kristin Ballenger

My primary non-profit background comes from being a member of Rotary International, of which I am President of the New Generations Club of Naperville. It is an International Service organization, so we have a variety of avenues of service, but our particular club has a focus on raising awareness and funds for groups that aid with youth mental health services.

In the violin world, I have worked with the AFVBM for the last several years in a few different capacities. From 2012-2014 my boss Peter Seman was President and so I helped plan and execute the biannual meeting here in Chicago: organizing meeting schedules, contacting vendors, exhibit organization and collection, and organizing printed materials. Since then our shop has been working as the distribution center for The American Violin book, which I handle all of the shipping logistics for.

Julian Cossmann Cooke

Julian Cossmann Cooke is the co-owner with his wife, Heather, of Cossmann Violins in Austin, Texas where he focuses on new making and restoration.

He has served on the board of a non-profit whose mission was to make affordable health insurance available for low-income Texas children. Julian also was interim executive director of another non-profit advocating on health policy issues and directed the board's process for hiring a new executive director.

Before embarking on his career in lutherie, Julian spent more than 30 years in the public policy arena, first as staff for a Congressional subcommittee on Latin American affairs and ending as the executive-level director of Texas's health insurance programs for low- and middle-income people – Medicaid and the Children's Health Insurance Program (CHIP). It was in this latter capacity that he negotiated and managed multi-million-dollar contracts and oversaw the outreach and marketing campaigns of the two programs.

Julian's training as a maker of bowed instruments began with the former director of the Mittenwald (Germany) Violin Making School, master maker Karl Roy. He studied with Karl, and with Jim Robinson and Zoran Stilin at the University of New Hampshire's Violin Craftsmanship Institute in Durham. Julian continued his training with Charles Woolf, Georg Meiwes, Sanghoon Lee, and Aubrey Alexander at the Violin Making School of America in Salt Lake City. He hones his craft through relationships with other makers, participation in the summer workshops at Oberlin College where some of the leading practitioners of instrument restoration collaborate and share knowledge, and through membership in the Violin Society of America (VSA).

Julian plays violin for pleasure with Heather, a music major in college and a player of the oboe and the cello.

Claire Curtis

I went to Cornell University, earning a bachelor's degree in Linguistics in 1976. This included some early work with computer speech synthesis. I went on to graduate school, first in Anthropology at Washington University in St. Louis, then earning my graduate degree in Biology from University of Missouri - St. Louis, in 1981. My first job after that was doing biomedical research at Harvard Medical School.

As an undergraduate, I had supported myself doing free-lance editing and graphic arts, and I continued moonlighting, mostly for academic publications. By 1983 I was making more as a freelancer than as a researcher and decided to move to NH and continue full-time. Two years later, I took a job as an adjunct professor, first at New Hampshire Technical Institute, and later at other area colleges. I eventually taught full time as an assistant professor at a McIntosh College in Dover NH until 1998, when I was hired by Sun Microsystems as an instructional designer on the Global Strategy Team. That ended with the collapse of the dot-com boom.

Meanwhile, in 1990, I had begun taking courses at the Violin Craftsmanship Institute at UNH. During that decade I took classes from Hans Nebel, Horst Kloss, Arnold Bone, Lynn Hannings, and primarily from Karl Roy. While working at Sun, I no longer had the time to take classes, so I took over the administration of the TOBI (Technology of Bowed Instruments) listserv, to "keep my hand in".

After the high-tech bubble burst in 2002, I began to work full-time in my violin shop. I became one of Karl's assistants, and with Tom King, helped him research and edit his book, *The Violin: Its History and Making* (published 2006). I began attending VSA workshops at Oberlin for Setup, Acoustics, and Restoration, and eventually became a staff member for the Restoration program.

I have always done some volunteer work, including working as an EMT on a local Ambulance, being an active member of Maine Search and Rescue, and being on the board of Dover Cooperative Ministries (the local food pantry and soup kitchen).

For the VSA, I have helped at the Conventions in several roles, including running the Auction, wrangling volunteers, recording talks, and being a scribe. I then became editor of the VSA Journal for a brief time.

This year (2018) I came full circle, becoming an assistant at the Violin Craftsmanship Institute at UNH, and next year will be teaching a beginner's class.

Chris Dungey

***Application to Serve on Violin Society of America Board (Competition Chair 2020)***

*I believe my appointment as chair for the Violin Society of America violin maker's biannual competition will enhance the growth and sustainability of this prestigious event. My experience*

*as a professional cello maker, entrepreneur and sole business owner will contribute to the methodical and efficient process of the VSA's competition. My musical experience and continued contact with musicians on all levels can facilitate the quality of entrants and winners in both craftsmanship and sound.*

*Thank you for considering my application to this esteemed role.*

*Sincerely,*

*Christopher Dungey*

### ***Christopher Dungey Bio 9/2018***

Christopher Dungey is a violin maker specializing in the new making of cellos. He graduated from The Newark School of Violin Making in England with 'Distinction' in 1982. After finishing school at Newark, he was employed in Los Angeles with Hans Weisshaar and Thomas Metzler learning the fine art of restoration. Since 1986, Christopher has been a successful sole proprietor of his cello making business. He is a current member of the AFVBM Inc. and has won numerous VSA cello making awards.

Christopher's commitment to music professionally was founded on his education at the University of Oregon with a degree in double bass performance. Christopher's teacher was Robert Hladky who taught both the cello and bass students. It was those years of cello exposure with his teacher that fundamentally underscored Christopher's unique understanding of the cello sound to his cello making today. Moreover, Christopher has first-hand experience with raw materials: he has been cutting and collecting cello wood since his student days in England. Acquisition of raw materials has ascribed knowledge of wood that lends him skill in how to utilize the wood for each new cello to its fullest potential.

After passing the milestone 100th cello in 2012, he tirelessly researches the answers to his curiosities about everything cello. Christopher realized many years ago that while he was having great success with his cellos, he would never be complacent. Christopher has an insatiable need to understand why and how the workmanship can deliver the best acoustical sound with detailed craftsmanship. Christopher has traveled to many parts of the world to learn first-hand from leaders in the field of violinmaking, to examining priceless antique instruments, and even to the source of his varnish resin in New Zealand. Christopher's clientele and collaborations include cellists that now reach around the world, in every performing level from student to superstar. His knowledge continues to expand. Christopher is involved with product development. He finds himself helping others with their products or even creating his own accessories to enhance playability and sound quality for the cellos he makes. When his work is finished, Christopher's greatest satisfaction is what he can do to help maximize each individual cello's voice for the cellist.

Since 2003 Chris has been attending the VSA Oberlin Acoustics workshop to stay current with all the technological understanding of the field today. In 2006, Christopher was asked to coordinate logistics for this one-week workshop intensive during the summer. This involves coordinating with both co-directors of the Acoustics workshop and Oberlin College

administrator's before, during and after the weeklong workshop. Since his coordination of the logistics, the workshop participants appreciate greater organization. Christopher's attention to planning and details, enables the participants to focus on the workshop content.

Christopher and his wife relocated to Grand Junction, Colorado in 2012 where he builds cellos in his 'dream shop' that was completed in July 2013. Christopher's shop has a view looking towards the Colorado National Monument. Christopher plays his bass regularly in local venues. He is a member of the Grand Junction Symphony Orchestra and a local jazz group. In his spare time, Christopher rides his road bicycle in the Colorado countryside.

### Zachary Moen

Zachary Moen grew up in a musical family and started violin lessons at the age of three. After graduating in the top five students in his class from law school and working for one of the top law firms in the country, Zachary decided to fulfill his lifelong dream to build violins. In 2008, he moved to Ann Arbor, Michigan, where he was fortunate to apprentice with prominent violinmaker Gregg Alf. Today, he continues to live in Ann Arbor, where he practices law, handcrafts violins, violas, and cellos, and enjoys life with his wife Shannon, who presents world class musical performances at the University Musical Society (UMS).

Zachary is honored to serve the VSA as a means of giving back to an organization that has given him so much, both in terms of knowledge and friendships. Zachary particularly values the diverse range of VSA members and their interests as well as the fact that the VSA competition has the distinction of being world-renowned but also open to anyone who wants to enter an instrument or bow. Zachary is excited by the opportunity to continue the growth and advancement of the VSA and to engage the next generation of members and leaders.

### Cameron Robertson

Cameron is a graduate of The Violin Making School of America in Salt Lake City, Utah, where he studied under Peter Prier, Charles Woolf and Georg Meiwes. He completed the four year program early and moved to Atlanta in March 2007, where he began working for Williams Gengakki Violins, developing and expanding his skills of restoration and setup under the supervision of Ryan McLaughlin, Daniel Medina and Pablo Alfaro, until the shops closure in 2012. From 2012 until the summer of 2016 worked as the head luthier at Beau Vinci Violins in Alpharetta Georgia. In 2016, he opened his own shop, Cameron's Violin Workshop in Atlanta where he could focus on making new instruments, performing high quality repair, rehairs and precision setups for the Atlanta community. Cameron is an active member of the Violin Society of America, a board member of the Southern Violin Association and regularly participates in the Oberlin Violin Restoration workshop.

### Christopher Ulbricht

Christopher Ulbricht is a graduate of the Violin Making School of America in Salt Lake City, UT. He worked at Peter Prier and Sons in the repair shop from 2001- 2003. After graduation in

2003, he and Theodore Skreko opened Indianapolis Violins, a full service violin shop specializing in new making, located in downtown Indianapolis.

In his making, Christopher finds inspiration in the works of the Italian masters. He has also designed his own personal models of violin, viola, and cello. He hand makes his oil varnish and enjoys collaborating with other makers. Chris actively participates in the Violin Society of America and pursues the state of the art, yearly, at the Oberlin violin making workshop.