Mary Kathryn Traver studied piano at Eastman School of Music (ESM) with the renowned pedagogue Cecile Genhart, a Swiss artist whose own teachers included Ferruccio Busoni, Edwin Fischer and Tobias Matthay. Along with Mary K, fellow students in Ms. Genhart’s studio included Aiko Onishi, Anne Koscielny and Stewart Gordon. Ms. Genhart taught Mary K in the Germanic tradition, but also was a champion of modern American composers such as Kent Kennan and Walter Piston. Especially, Mary K’s studies at Eastman were grounded in the works of J.S. Bach, early and late Beethoven sonatas, Chopin, and Brahms’ works like the Rhapsody in E-flat (Op. 119, No. 4) and the late Intermezzos for solo piano. She was invited to teach at ESM in the Preparatory and Secondary Piano Departments where she remained for four years before joining the faculty at the University of Maryland. Later, she studied with the great Rosina Lhevinne at the Aspen Music Festival. In other summers she taught at the Chautauqua Summer Institute. Mary K drew upon her rigorous training when she performed in faculty recitals and various solo and chamber repertoire as a performing member of FMMC over the years.

Of her husband Dr. Paul Traver’s musical career and of her own, Mary K said, “He had his life...and I had mine.” Yet, these accomplished educators and performers supported each other’s musical endeavors. Each came to pursue a career at the University of Maryland’s Department of Music. After Paul gave Mary K a ride home during a snowstorm their courtship began, complete with regular attendance at Library of Congress concerts where they enjoyed performances of the Budapest and Juilliard Quartets. Among Paul’s many achievements was founding the internationally acclaimed University of Maryland Chorus, and the Maryland Handel Festival, which presented all of Handel’s English dramatic oratorios in their original form for the first time since the eighteenth century. Not least, Paul was intimately involved with the conception and planning of University of Maryland’s Clarice Smith Performing Arts Center.

For her part, Mary K applied herself to her career at Maryland teaching piano, musical theory, and Introduction to Music Literature. During that time, the Department sponsored several iterations of the now-defunct Kapell International Piano Competition and Festival; and launched the careers of other significant faculty members, including Gordon, Thomas Schumacher, Roy Hamlin Johnson and Bradford Gowen. She also performed in many memorable concerts, like Paul and Mary K’s 1963 performance of the Poulenc two-piano concerto with Emerson Head and the Maryland University Orchestra. Often, Mary K and Paul entertained important guests during departmental musical festivals, and their graceful home music room in College Heights Estates hosted many talented artists, including pianist Emanuel Ax, cellist Yo-Yo Ma, composer Gordon Getty, and choreographer Agnes de Mille. Paul passed away in 2011, and these days, Mary K maintains a small, active, private piano studio. She remains active in FMMC, presently serving as chair of both the Honorary Membership Committee and the Piano Master Class Committee. (Prior to this, Mary K and Paul were both designated as Honorary Members of FMMC in the same year!) Two of their three children live nearby, and she enjoys spending time with her seven grandchildren.

Mary K maintains a deep commitment to developing talent and promoting musicianship both within this community and farther afield. She has been active within Sigma Alpha Iota, an international music fraternity for women; she has served for nine years as National Vice Chairman for SAI Philanthropies and also its Director of Graduate Performance Awards. After
From the Foundation Director

Leslie Luxemburg

Washington International Competition for Strings 2009 first place cello winner, Hee-Young Lim, shared the news that she has been appointed principal cello of the Rotterdam Philharmonic Orchestra! Hee-Young tells us, “I’m very honored to join this orchestra especially under Yannick Nezet-Seguin, as he’s my favorite conductor!” This news reminds us once again of the significance of our competitions in the lives of many young musicians and the value of continuing our efforts to support and encourage them. Despite the challenges we face, news like this helps to bolster our commitment and dedication.

There are some important events on the horizon. Coming up on Sunday April 3rd is the piano master class with our 2011 WIC winner Yoonie Han at the Steinway Piano Gallery at 4:00 PM. Piano teachers and their students should take advantage of this opportunity to experience FMMC teenage students Isabella Chang, Brian Le, Alice Zhang and Vivien Zhu presenting their selections for Yoonie’s feedback and constructive suggestions.

We look forward to the highlight of the year as we celebrate our 130th Anniversary Celebration on Sunday, April 17th at 4:00 PM at Schlesinger Hall. This should be a memorable event as it will be graced by the Avanti Orchestra, the Chorale, and WIC vocal winners who will honor our very special place in the musical life of Washington DC and the many long-standing members who helped make it possible. Like all of our events, this festive program is open to the public at no charge. Please invite your friends and fellow music lovers to hear Rimsky-Korsakov’s Scheherazade and excerpts from Johann Strauss, Jr.’s Die Fledermaus and join us in raising a glass of champagne in honor of all the devoted members of the FMMC, Frank Conlon in particular!

Skipping over to Saturday, May 14th at 4:00 PM, I encourage you to mark your calendar for our only benefit of the season for the Washington International Competition, when former FMMC President Yvonne Sabine hosts a garden party and musicale at her home. The outstanding operatic vocal quartet Classical FX will present a program of opera favorites and light classics. Join us for a social hour afterwards. The cost is $50 a person and space is limited to 75 participants, so make sure to get your reservations in to Christina Hanna at crshanna@earthlink.net. The funds we raise at this benefit play a vital role in enabling us to maintain the standards of our highly respected competitions. Attending the benefit seems like a delightful way to support the work of the Friday Morning Music Club Foundation and we hope to see many of you there! ♫

arriving in the Washington area to teach, she auditioned as a performing member of FMMC upon the recommendation of Helen May, thereafter becoming an active performer with the Club. Among her many acts of service for our organization, she served on the FMMC Foundation Board and later became Director of the Foundation itself, whose principal function at that time was to sponsor the Washington International Competition (WIC). Later, as FMMC’s President, Mary K encouraged the development of the newly endowed Johansen International Competition for Young String Players (JIC). We are grateful to Mary K Traver for her outstanding service to the Friday Morning Music Club and to the pursuit of good music in our region. ♫

continued from page 1
President’s Message

I am pleased to report that at our Annual Meeting on May 13, 2016, we will be asking the membership to approve the award of Honorary Member status to Judy Silverman and Thomas Beveridge. This action was recommended by the Honorary Membership Committee and approved unanimously at the Board’s February 19, 2016 meeting. We are recommending this award to Judy, our long-term Club member who has contributed significantly and devotedly to the Club both through her service on the Board of the Foundation and her many years of supporting the Johansen International Competition. In addition, she is a talented musician and teacher. Our other recommended honoree, Thomas Beveridge is prominent both locally and nationally as a performer, conductor, and composer. We thank the Honorary Membership Committee for recommending such remarkably deserving individuals. In the expectation of approval by the membership, we will invite both honorees to attend the Club’s Annual Spring Luncheon.

The Club has undertaken some major projects this year. The first, of course, is our celebration of the Club’s 130th anniversary, which will take place on April 17, 2016 at the Schlesinger Concert Hall. Besides the festive details that appear in the Foundation Director’s report, please be aware of the tremendous effort of Anne Zim in spearheading the management and publicity for this event. Anne has been working for months — much of it from Mexico where she should have been enjoying the warm weather. Anne, we’re so grateful to you!

The Club continues its substantial support of student musical interest and talent in the Washington, DC area through our student competitions. Our student string competition was held last November. The second competition in this series — the Neva Greenwood Memorial Student Composition Competition, ably chaired by Mark Handel, held its finals on February 27, with five winners (one first, one second and three third prizes). Over the next two months, we will hold the student competitions for voice (March 12); woodwind, brass & percussion (March 12); and piano (April 23).

I am also pleased to report that the Smithsonian Institution asked the Club to cooperate in presenting a Resident Associates program during the Fall 2016 season. Based on our recent meeting with Mary McLaughlin of the Smithsonian and subject to official confirmation, it appears likely that Frank Conlon, our 130th celebration honoree, will present a chamber music lecture series — something he has done with great success in the past. Although it is too early in the planning process to predict, we hope that the program will offer performance opportunities to Club members.

Another major Club endeavor is to assure that the Chorale Orchestra grows even stronger to support our steadily strengthening FMMC Chorale. The Chorale Committee is working diligently to build this group’s core of skilled and reliably available musicians. The choral repertoire includes some of the world’s greatest classical music and the opportunity to participate in the performance of these works is a privilege that we hope Club instrumentalists will come to appreciate. A great place to start is at the top — with the Brahms German Requiem! This work will be performed on April 29th and 30th. Rehearsals will have started by the time you read this Newsletter, but there may still be time for interested instrumentalists to join. Please contact Peter Baum (peter.baum1@verizon.net)

There has also been movement on the Club name-change project. CultureCapital has informed us that it has located a Business Volunteer for the Arts (“BVA”) to whom we can apply for assistance in analyzing this question. We have submitted a formal application describing the project, containing an outline, which was reviewed by the Board, listing what various Club members on both sides of the question have suggested. We will let you know if we reach an agreement with the BVA to take on this project.

The Club is also continuing its efforts to make available more informal music-making activities for members. Club past president and current archivist Gail MacColl is developing a series of quartet get-togethers. She is looking at using a free Meeting Wizard program which would enable string players to participate in run-throughs of significant sections of the string quartet repertoire, and to meet other potential chamber music partners. If the initial testing of this program works well, we hope to begin this series later in the spring.

Finally, the Board has become aware of interest in providing musicians working on concertos to have opportunities to try out those works with orchestral accompaniment. Several ideas have been advanced for how this could be done without incurring significant new costs. One approach might be to assemble a reduced “skeleton” orchestra that would fit in someone’s home, or to use string quartet arrangements of orchestral parts. Another possibility would be to establish an orchestra that would rent itself out for this purpose. Club members who are interested in such an effort are urged to bring us their ideas. Please email me with any thoughts at adler@comcast.net. Finally, when there is diminished danger of interference with heavy rehearsal schedules of Avanti and the FMMC Chorale Orchestra (i.e., after April), we will resume our large chamber work program with a session that is expected to include the Beethoven Septet and the Schubert Octet.
Where They Are Now
Judy Shapiro

American pianist Steven Beck was a FMMC high school piano competition winner who grew up in the DC area and is now doing amazing things.

Beck was born in 1978. He is a graduate of the Juilliard School, where he studied with Seymour Lipkin, Peter Serkin and Bruce Brubaker.

Mr. Beck made his debut with the National Symphony Orchestra, and has toured Japan as soloist with the New York Symphonic Ensemble. Other orchestras with which he has appeared include the New Juilliard Ensemble (under David Robertson), Sequitur, the Jupiter Symphony Chamber Players, and the Virginia Symphony.

Mr. Beck has performed as soloist and chamber musician at the Kennedy Center, Alice Tully Hall, Weill Recital Hall at Carnegie Hall, Merkin Hall, Miller Theater, Steinway Hall, Tonic, and Barbès. He has performed in the New York Philharmonic Ensembles Series and WNYC. His summer appearances have been at the Aspen Music Festival, Lincoln Center Out of Doors, the Greenwich Music Festival, the Woodstock Mozart Festival, and the Wellesley Composers’ Conference. He is an Artist Presenter and regular performer at Bargemusic (where he recently performed all of the Beethoven piano sonatas), performs frequently as a musician with the Mark Morris Dance Group, and has performed with the New York City Ballet. He has worked with Elliott Carter, Henri Dutilleux, George Perle, and Charles Wuorinen, and has appeared with ensembles such as Speculum Musicae, the Da Capo Chamber Players, the Manhattan String Quartet, the Pacifica String Quartet, The Metropolis Ensemble, New York Philomusica, the New York New Music Ensemble, Mosaic, the Lyric Chamber Music Society, the Omega Ensemble, Ensemble Sospeso, the Orchestra of the S.E.M. Ensemble, Counterinduction, the American Contemporary Music Ensemble, the East Coast Composers’ Ensemble, the Fountain Ensemble, Friends and Enemies of New Music, and Antisocial Music. He is a member of the new music ensemble Future In Reverse (FIRE) as well as the notorious Knights of the Many-Sided Table. His recordings are on the Albany, Bridge, Monument, Mulatta, and Annemarie Classics labels.

News from the Johansen International Competition
Judy Silverman

Lara Boschkor, First Place Violin winner of the 2015 Johansen International Competition will be performing the Brahms Violin Concerto in D major with Capital City Symphony under maestra Victoria Gau on Sunday, May 8, 2016 at the Atlas Performing Arts Theater at 5 PM. The German Embassy which has graciously agreed to cover the costs of Ms. Boschkor’s flight from Germany, has made this concert one of its official concerts for the EU Month of Culture in May. The concert will be included in promotional materials and on the website for the Month of Culture as well as the German Embassy’s website.

For tickets please contact: http://www.atlasarts.org/event/capital-city-symphony-great-masters-young-stars/

Aiko Onishi To Present Master Class For FMMC
Mary K Traver

Renowned pianist and leading pedagogue Aiko Onishi will return to the area to present another master class/coaching session for FMMC on Wednesday, May 4th from 10:00 AM until 12 PM at the International Piano Archives located in the Performing Arts Library of the Clarice Smith Performing Arts Center, University of Maryland at College Park. Performers and auditors alike praised her master class in October 2013, calling it inspiring.

Miss Onishi has concertized and given lectures and master classes throughout the U.S. and performed in all major cities of Japan. A winner of the Japan National Competition, she was invited to study at the Eastman School of Music with Madame Cecile Genhart where she earned degrees with distinction and highest honors in performance. She later studied for 16 years with Frank Mannheimer and was privileged to work with Dame Myra Hess in London. For 6 years she was a professor at the Toho School of Music in Japan and for over 20 years at San Jose University in California. Miss Onishi has regularly returned to Japan, upon special invitation, to teach. Many of her students have been winners in international competitions, including the Leeds, Busoni, Casadesus, Kapell, Chopin, Munich and the Washington International Competition.

Her book Pianism (available from amazon.com) is acclaimed by performers and teachers alike.

FMMC Performance Pianists who wish to perform for this class may call members of the committee: Dina Fleming (301-365-6828), Sura Kim (202-966-6490) or Mary K. Traver (301-699-8854).
Get to Know the Board

Following is a continuation of our series on the Club’s Board of Governors. We hope you will get acquainted with these members who dedicate their time and energy operating the Club.

Christine Kharazian, violinist, is a graduate of the Komitas State Conservatory and the Tchaikovsky Advanced School of Music in Yerevan, Armenia. She studied with Edward Dayan, a pupil of David Oistrakh, and Hrachia Haroutunian, a pupil of Leonid Kogan. She performed with the Armenian National Opera’s Orchestra and was the Solo violinist of the ‘Sharakan’ Medieval Music Ensemble of the Armenian TV.

Christine moved to the United States in 1999 when her husband received a diplomatic post in Washington. FMMC was her first gateway to the DC music scene. It provided her with opportunities to perform and collaborate with other musicians. Since then she has appeared in concerts at various venues and embassies including the Kennedy Center, Strathmore Hall, and the Library of Congress. Christine is a versatile musician and enjoys performing a variety of styles, with Latin and Gypsy Jazz being her favorites. An experienced educator, she is a string orchestra teacher at Fillmore Arts Center, violin instructor at Sidwell Friends School, a teaching artist for Capital Strings of Washington Performing Arts, and an author of a series of programs in music education presented to area schools.

Fairlie Maginnes, Concerts in Schools grew up in Alabama and graduated from Wellesley College. She got an M.A. in English from Columbia University, taught at Birmingham-Southern College and the University of Alabama, and in 1971 received a Ph.D. in theatre arts from the University of Minnesota. She came to Washington to take a job for one year with the Kennedy Center when it was about to open, serving in the pressroom the week of the opening. She met her husband in Washington and got a job in the Speech and Drama Department at George Washington University, where she taught for 22 years.

Fairlie grew up taking piano lessons, gave a solo recital her senior year in high school, and has continued with piano lessons in Washington privately, and now for many years at the Levine School. She is a 25-year member of the Friday Morning Music Club. When she joined FMMC, she joined one of the Club’s piano groups and got involved with Concerts in Schools as an auditor. Prior to her death, Betryce Prosterman, co-founder and longtime director of Concerts in Schools, asked Fairlie to take the lead with FMMC’s role in Concerts in Schools. After WPAS took on the administration of the program she was invited to join the WPAS Women’s Committee as a liaison for the Concerts in Schools. She then initiated a program whereby FMMC performance members would be solicited to offer performances to be auctioned off each year at the WPAS Gala, which raises funds for educational programs including Concerts in Schools. That program has had a generous and welcome response.

In 2004 Fairlie published a book, Thomas Abthorpe Cooper Father of the American Stage, a biography of the first great star in the American theatre. The book is dedicated to the two hundredth anniversary of the City of Washington and begins there in 1800 when Cooper performed in the first theatrical performance at the opening of the new capital.

Chen-Li Tzeng, nominated by the Foundation to be Competition Chair in 2016, is a native of Taiwan. She studied with Raymond Hanson at the Hartt School of Music and later with Anne Koscielny at the University of Maryland, where she received her Doctor of Musical Arts degree in piano performance. Chen-Li has served on FMMC’s nominating committee and is currently the chair for the High School Piano Competition. In addition, she manages both the Strathmore and Steinway Gallery concert series.
# FMMC Concert Calendar

## APRIL / EARLY MAY 2016

**Friday, April 1, 12:00 noon at Calvary Baptist Church**
- **Franck**: Sonata in A Major for violin and piano. *Hidetaro Suzuki*, violin; *Zeyda Ruga Suzuki*, piano.
- **Selection TBA**; *Tzu-Yi Chen*, piano.

**Saturday, April 2, 3:00 p.m. at Greenspring**
- **Mendelssohn**: Sonata in E-flat Major. *Kenneth Latchis*, clarinet; *Barbara Teng*, piano.
- **Franck**: Sonata in A Major. *Susan Hayes*, flute; *Barbara Peterson Cackler*, piano.

**Sunday, April 3, 3:00 p.m. at The Lyceum**
- **Debussy**: *Ariettes oubliées*. *Debra Madsen*, soprano; *Gillian Cookson*, piano.
- **Brahms**: Sonata for cello and piano in E Minor, op. 38. *Brigitta Czernik Gruenther*, cello; *Amy Rothstein*, piano.
- **Messaen**: *Quartet for the End of Time*. *Christine Kharaizian*, violin; *Henry Vergilio*, clarinet; *Jason Love* (guest) cello; *JeongSeon Choi*, piano.

**Sunday, April 3, 4:00-6:00 p.m. at the Steinway Gallery**
- **Piano Master Class with Yoonie Han, 2011 WIC winner, featuring FMMC high school student members.**
  - **Rachmaninoff**: *Prelude op. 23, no. 5*. *Alice Zhang*.
  - **Schumann**: Fantasy op. 17, first movement. *Vivien Zhu*.
  - **Chopin**: Sonata in B Minor, op. 58, second movement. *Brian Le*.
  - **Liszt**: *Un Sospiro*. *Isabella Chang*.

**Sunday, April 3, 7:30 p.m. at Riderwood**
- **Selections TBD**; *Laure Benning*, flute.
- **Schubert**: Sonata in A Minor (*“Arpeggione”*), D. 821. *Shearom Chung*, viola; *Steven Schwarz*, piano.

**Thursday, April 7, 11:00 a.m. in The Mansion at Strathmore**
- **Spohr**: Septet for winds, strings, and piano. *Susan Hayes*, flute; *Nancy Genovese*, clarinet; *Margaret Dikel* (guest), horn; *Susan Wilson* (guest), bassoon; *Eunjoo Kwak*, violin; *Igor Zubkovsky*, cello; *Barbara Peterson Cackler*, piano.

**Friday, April 8, 12:00 noon at Calvary Baptist Church**
- **Prokofiev**: String Quartet No. 2, op. 92. *Michael Casassa* and *Ramon Matthews*, violins; *Miriam Goldberg*, viola; *Allan Malmberg*, cello.

**Wednesday, April 13, 12:00 noon at Steinway Gallery**
- **Bach/Passian**: *Rhapsody*. *Khachatian*, violin; *Emma Stansfield*, piano.
- **Granados**: *Selections from Twelve Poems of Emily Dickinson*. *Liana Valente*, soprano; *Yuri Chayama*, piano.

**Thursday, April 21, 12:00 noon at Old Town Hall, Fairfax**
- **FMMC Composers’ Concert.**
  - **Sharon Guertin Shafer**: Piano sonata.
  - **Sharon Guertin Shafer**, piano.
  - **Leslie Bennett**: Songs from the poetry of Christina Rossetti and Emily Dickinson. *Jonathan Hoffman*, tenor; *Frank Conlon*, piano.
  - **David Rubenstein**: *Reverie*. *David Rubenstein*, piano.
  - **Emmanuel M. Dubois**: *Yulia*, op. 45, lyrical images for soprano and string quartet. *Yulia Petrackhuk*, soprano, string quartet TBA.

**Friday, April 22, 12:00 noon at Calvary Baptist Church**
- **Brahms**: *Waltzes*, op. 99. *Zdanna Krawciw-Skalsky* and *Bonnie Kellert*, piano four hands.
- **Glazunov**: *Five Novelettes*. *David Brown* and *Sheyna Burt*, violins; *Caroline Brethauer*, viola; *Joanna Taylor*, cello.

**Tuesday, April 26, 12:00 noon at Dumbarton House**
- **Vivaldi**: Sonata No. 7 in G Minor. *Valerie Matthews*, cello; *Sylvie Singh-Lamy* (guest), harpsichord.
- **Mozart**: Quartet in D Major, K. 499 ("Hoffmeister"). *Robyn Tessin* and *David Brown*, violins; *Nick York*, viola; *David Pearl*, cello.

**Wednesday, April 27, 12:00 noon at The Heurich House Museum**
- **Selections TBA**; *Charles Mokotoff*, guitar; *Albert Hunt*, clarinet.
- **Glazunov**: *Five Novelettes*. *David Brown* and *Sheyna Burt*, violins; *Caroline Brethauer*, viola; *Joanna Taylor*, cello.
**Wednesday, April 27, 7:30 pm at Friendship Heights Community Center**

- **Brahms:** Sonata in F Minor for viola and piano, op. 120, no. 1. Hyejin Kim, viola; piano TBA.
- **Brahms:** Two songs, op. 91. Susan Sevier, contralto; Caroline Brethauer, piano; Ruth Locker, piano.
- **Francis Poulenc:** Sonata for clarinet and piano, FP 184. Albert Hunt, clarinet; Steven Schwarz, piano.

**Friday, April 29, 12:00 noon at Calvary Baptist Church**

- **Welcher:** Dante Dances. Henry Vergilio, clarinet; Rosanne Conway, piano.
- **Schumann:** Trio in E Major, op. 80. Ramona Matthews, violin; Jan Timbers, piano; Enoch Gordis, piano.

**Friday, April 29, 8:00 p.m. at the Church of the Reformation and Saturday, April 30, 8:00 p.m. at the Church of the Reformation. FMMC Chorale, Paul Leavitt, conductor.**

- **Johannes Brahms:** Ein Deutsches Requiem. Soloists TBA.

**Thursday, May 5, 11:00 a.m. in The Mansion at Strathmore**

- **J. S. Bach:** Partita No. 3 in E Major, BWV 1006. Destiny Ann Mermagen, violin.
- **Barber:** Selections from Souvenirs, op. 28. Sooyon Yim, piano.
- **Brahms:** Four Vocal Quartets, op. 92. Marjorie Coombs Wellman, soprano; Miriam Radakovich (guest), alto; Brian Lee (guest), tenor; Ben Wallis, bass/baritone; Ruth Locker (guest), piano.

**Friday, May 6, 12:00 noon at Calvary Baptist Church**

- **Schubert:** Variations on Trockne Blumen. Susan Brandt, flute; Barbara Peterson Cackler, piano.
- **Sporh:** Selections from German songs. Soprano TBA; Carole Falvo, clarinet; Lois Jones, piano.
- **Brahms:** Trio No. 2 in C Major, op. 87. Jean Provine, violin; Lauren Latessa (guest), cello; Enoch Gordis, piano.

**Friday, May 6, 6:30 pm at The Heurich House Museum**

- **Program TBA.**

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**Saturday, May 7, 3:00 p.m. at Greenspring**

- **Poulenc:** XIIIème Improvisation en la mineur, Allegro commodo, FP 170 No. 1. Steven Schwarz, piano.
- **Poulenc:** Sonata for clarinet and piano, FP 184. Albert Hunt, clarinet; Steven Schwarz, piano.
- **Brahms:** Sonata for cello and piano, op. 38. Igor Zubkovsky, cello; piano TBD.
- Selection TBA: Nikola Paskalov, piano.

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**VENUES**

- **Calvary Baptist Church** 755 Eighth Street NW, Washington, DC (Metro: Gallery Place)
- **Church of the Reformation** 212 East Capitol St. NE, Washington, DC (Metro: Capitol South or Union Station)
- **Collington Retirement Community** 10450 Lottsford Road, Mitchellville, MD
- **Dumbarton House** 2715 Q Street NW, Washington, DC
- **Friendship Heights Community Ctr.** 4433 S. Park Ave., Chevy Chase, MD (Metro: Friendship Heights)
- **Greenspring** 7410 Spring Village Drive, Springfield, VA
- **Heurich House Museum** 1307 New Hampshire Avenue NW, Washington, DC
- **The Lyceum** 201 S Washington St., Alexandria, VA
- **The Mansion at Strathmore** 10701 Rockville Pike, N. Bethesda, MD (Metro: Grosvenor)
- **Old Town Hall** City of Fairfax Corner of Main St. (Rt. 236) & University Drive, Fairfax, VA
- **Riderwood Village Chapel** 3110 Gracefield Rd., Silver Spring, MD
- **Steinway Gallery** 11611 Old Georgetown Rd., N. Bethesda, MD. (Metro: White Flint)
- **Woman’s Club of Chevy Chase** 7931 Connecticut Avenue, Chevy Chase, MD

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**FMMC Chorale Preparing Two Concerts in April**

**Peter Baum**

After its successful concerts on January 15 and 16, the Chorale is busy preparing for two concerts in quick succession this month. As part of the Club’s 130th anniversary celebration, the Chorale will be providing the choral support to Avanti and our outstanding soloists in selections from Strauss’s Die Fledermaus on April 17 at 4:00 PM at the Schlesinger Concert Hall in Alexandria, VA.

Two weeks later, on April 29 and April 30, the Chorale will be performing at the Church of the Reformation Sanctuary (212 East Capitol, NE) in its second major effort of the year. The program for this performance is a single, but very major, work from the choral canon. Johannes Brahms’ Ein deutsches Requiem was composed between 1865 and 1868 and performed in its entirety for the first time in 1869. Since its introduction, this work has been a favorite of audiences and performers alike. The Chorale has presented this work several times but it never fails to excite and challenge the group.

While the Chorale has used smaller orchestras in its recent performances, a much larger orchestra that will provide the dynamism and drama called for in this work will accompany this performance. The two soloists (soprano and Bass/Baritone) have not yet been selected.

As with all FMMC concerts, the events are free and open to the public. Bring your friends and enjoy these evenings. 🎶
DVD Review
By Robin Friedman

**Rudolf Buchbinder, piano, Beethoven Piano Sonatas Volume 1 — DVD, two discs (Unitel Classica)**

The Austrian pianist Rudolf Buchbinder (b. 1946) has specialized in Beethoven’s 32 piano sonatas. He first recorded the complete cycle in 1982, then rerecorded it in 2012. In August 2014, Buchbinder performed the complete Beethoven sonatas at the Salzburg Festival. All in all, he has performed the complete Beethoven sonatas in recital nearly 50 times over his long career.

This two-DVD set includes the first two of Buchbinder’s Salzburg concerts before a live audience. The contents of each program are as follows.

**Program/DVD 1**
1. Sonata No. 1 in F minor, op 2 no. 1
2. Sonata No. 10 in G major, op 14 no. 2
3. Sonata No. 13 in E-Flat major, op. 27 no. 1
4. Sonata No. 17 in D-minor, op 31 no 2, “Tempest”
5. Sonata No. 18 in E-flat Major, op. 31 no. 3, “Hunt”

**Program/DVD 2**
1. Sonata No. 5 in C Minor, op. 10 no 1
2. Sonata No. 22 in A-flat major, op 26
3. Sonata No. 22 in F major, op 54
4. Sonata No. 4 in E-flat major, op 7
5. Sonata No. 14 in C-sharp minor, op. 27 no 2, “Moonlight”

During the performance you can see Buchbinder’s love for this music that he has played and lived with for a lifetime. I loved watching Buchbinder perform, seeing the intensity of his facial expressions, his total concentration on the music, and the movement of his hands. The DVD, by frequently showing the audience and its reactions at his performance at the Mozarteum, captures the special experience that many seemed to have hearing the music in the beautiful concert hall.

Rather than play the sonatas chronologically or by opus number, Buchbinder juxtaposes familiar and less familiar works, shorter and longer sonatas, and sonatas written at different times. His organization of the work emphasizes how each sonata stands on its own rather than as merely part of a series of 32 works. These first two concerts focus on early and middle-period works. They begin with the Sonata No. 1 in F minor. The latest work chronologically is the rarely performed F Major sonata, opus 54.

This is a wonderful DVD set for the many members of the Friday Club who teach, play, or who just love Beethoven’s piano sonatas.