

# The Friday Morning MUSIC CLUB

130TH SEASON

APRIL 2017

VOL. 51, NO. 8

## Take Your Show on the Road: New Outreach Performance Program Opportunities

Sheyna Burt

Because of the dedication of the musicians of FMMC's Outreach Performance Program, some of the Club's best music-making is happening away from the concert hall.

Good as we are, we'd be even better with your participation.

For the uninitiated, the FMMC Outreach Performance Program facilitates small ensemble concerts of approximately one hour at senior facilities and other non-traditional performance spaces. In case your dance card is not as full as you

would like, we have a couple of new prospects for you.

First, Goodwin House in Falls Church, Virginia would like to present weekly musical offerings for its residents. The plan is to have 30-60 minute performances every Tuesday at 4:45 PM. There are three spaces available: the terrace (small with a piano), the open space of the main building (larger with a piano), and a community room (larger with no piano). To reserve a spot, contact Outreach Director, Sheyna Burt. This will be an ongoing

opportunity, so dig deep in your calendar.

Second, Jirani Coffeehouse in Manassas, Virginia (<http://www.jiranicoffeehouse.com/press>) is interested in having FMMC's musicians perform. Our relationship with them will begin with a two-hour performance at 8:00 PM on Saturday, April 22nd. Stay tuned for details about how you might participate in upcoming performances.

While you're outreaching, don't forget to brag! Be sure to report your Outreach concerts via email to Valerie Matthews ([vhmatthews@terpalum.umd.edu](mailto:vhmatthews@terpalum.umd.edu)) or online using Google Form ([https://docs.google.com/forms/d/15aS9Y6UYxrqb-Maax9mFAT8f4jhw5WROY6Gx9KDxx-L\\_U/edit](https://docs.google.com/forms/d/15aS9Y6UYxrqb-Maax9mFAT8f4jhw5WROY6Gx9KDxx-L_U/edit)).

For a complete list of venues, performance opportunities, and general information about the Outreach Performance Program, contact Sheyna at [outreach@fmmc.org](mailto:outreach@fmmc.org). 🐾

## Gail MacColl Nominated for Honorary Membership

The FMMC Honorary Membership Committee has presented the nomination of long-time member Gail MacColl for Honorary Membership in the Club. The nomination was unanimously approved by the Board of Governors on February 17 and will be formally presented to the membership at the Annual Membership Meeting and Luncheon on May 12.

Gail MacColl has contributed greatly to the organization in many ways, holding positions as Recording Secretary, President (stepping in at a much needed moment), Chair of Rules and Revisions, and currently as club Archivist. In addition to her administrative and organizational skills, she has performed in the club orchestra (including as principal chair) and as chamber musician on programs highlighting FMMC composers, as well as concerts at outreach venues. Her invaluable volunteer efforts also have included assisting at student competitions. At one time, when the idea was new, she and a FMMC colleague created a new FMMC website. Currently, Gail assists with the weekly programs at Calvary Baptist Church and coordinates FMMC programs at Chevy Chase Woman's Club. Most recently she has organized FMMC chamber groups for at-home performances--a much-needed opportunity for club members.

Her dedication to FMMC and its mission to promote music and musicians is to be commended. Letters of recommendation were received from Olivia Adler, Caroline Brethauer, Jeongseon Choi and Joanna Taylor. 🐾

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An official publication of the  
Friday Morning Music Club, Inc.  
Organized in 1954



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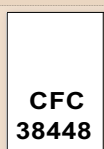
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If you do not have access,  
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**JULIA MOLINE**

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The Friday Morning  
Music Club is a member  
of the Cultural Alliance of  
Greater Washington, DC.  
Please support our artistic  
and educational programs  
through the United Way by  
designating #8624 or the  
Combined Federal Campaign  
by designating #38448.



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## From the Foundation Director

Leslie Luxemburg

By now, the 16 semifinalists for this year's Washington International Competition for Piano have been selected and are making their travel plans for the semifinal round on Saturday, June 3rd in Washington. Please seriously consider helping with the competition, as well as serving as a host to one of these outstanding artists. Let Lois Jones know if you would like to volunteer (loissmithjones@gmail.com) or let me know if you would be willing to host (wicstrings@gmail.com). There are still a few places to be filled and we are sure you will enjoy interacting with the young pianists on a personal level.

At the very least, please plan to join us for the final round when the six remaining candidates each performs a 20-minute mini recital on Sunday, June 4th at 2:00 PM. As always, this event is open to the public at no charge. This year there is no need for advance tickets as we will be at the Theatre for the Arts at the University of the District of Columbia due to the renovations at the Terrace Theater. This is a large hall, and there will be plenty of room for your piano students and music loving friends.

Our three principal judges were highlighted in the December Newsletter. We also have five preliminary judges, all of whom are eminently qualified to judge on any level. Two of them are actually members of our Foundation Board this year, Rosanne Conway and Lydia Frumkin. They will be joined by Cecilia Cho, Raymond Jackson, and Jose Ramos Santana. In addition to their widespread concert careers, all three currently teach at local music institutions; Cho at the Levine School; Jackson at Howard University; and Ramos Santana at Catholic University. We are absolutely delighted to have so many prestigious artists lend their talents to this year's WIC.

Also coming up in April will be the New Dominion Chorale concert of opera and operetta favorites featuring five of our outstanding singers from the 2016 WIC for voice on Sunday, April 23rd at 4:00 PM at Rachel M. Schlesinger Concert Hall. Tickets can be ordered on the New Dominion Chorale website. We are extremely grateful to Tom Beveridge for providing this opportunity for so many of our singers to perform together in such a delightful program. ♪



Leslie

*"One good thing about music.  
When it hits, you feel no pain."*

Bob Marley

## President's Message

Olivia Adler

You may all be wondering about the name change project, so let me bring you up to date. The FMMC Board has sought legal advice regarding the implications and requirements for a possible change in the Club's name. Our attorney, a volunteer whose services were made available to the FMMC at no cost through Washington Area Lawyers for the Arts (WALA), has now answered most of our questions, describing to us the procedures for a formal name change versus adoption of a "doing business as" (or "trade name," as defined by applicable DC law). We are assured that a change of name would not negatively affect grants, bequests, etc. made to the Friday Morning Music Club so long as our basic mission does not change. The attorney also advised that any name change (including use of a "trade name") should be reported to relevant federal and DC government agencies.

As you are aware, the Board has been considering this matter for some time. The survey distributed last year had a low (18%) response rate and did not indicate a clear preference. While some responders were strongly opposed to a name change, many thought a change was long overdue. Meanwhile, most members did not indicate a clear preference one way or the other. Because many members did not respond – and have not responded to suggestions that they contact me with questions or concerns about this project – makes it reasonable to assume that members, by and large, are not greatly interested in the name change issue. As for non-members, it has been the experience of Board members that most people outside the Club either have never heard of the Club or are confused by the name.

Thus, it appears that not much would be lost and much might be gained by having the Club adopt a name that better describes who we are and what we do.

The Board and the name change committee have considered a range of name types and reviewed possible names with a volunteer from CultureCapital who has worked on name change projects with other organizations. We were open to the idea of evocative, rather than descriptive names – such as "Crescendo" or "Accelerando" – but decided that something more straightforward would better accomplish our objective. We wanted a name that would indicate clearly that we are a large, Washington DC-area music organization. Thus, we have asked our WALA attorney to do a trademark search on: "Washington Metropolitan Music," "DC Metropolitan Music," and "Metropolitan Music of Washington (or DC)." The idea is that the organization would be known informally as "Met Music." There is still discussion as to whether the word "Club" or another "entity" word should be included. The Board currently seems to prefer going the "DBA" or "trade name" route, without changing the name in the Club's Articles of Incorporation. We hope to have the trademark search results prior to the March Board of Governors meeting so that the Board can settle on a choice. As always, your comments and questions are welcome. My email is [fmnc@fmnc.org](mailto:fmnc@fmnc.org).

This Newsletter includes a notice about a proposed bylaw amendment to add the Avanti Manager and Chorale Chair as voting members of the FMMC Board of Governors. It will be a positive change to give these two major programs



a regular voting presence on the Club's Board. This amendment will be voted on at the Annual Meeting on May 12 and we urge you to attend.

Finally, you will see an announcement elsewhere in this Newsletter that Gail MacColl has been nominated for Honorary Membership in the Club. Everybody knows Gail, and this nomination is well-deserved. There are a few people who have been the backbone of this organization for many years and Gail is certainly one of these, both through her broad-ranging participation in our performance programs and her substantial contributions to the club's management. Unless we can persuade her otherwise, Gail plans to move to Seattle next fall. She should know that we will regard this as a great loss and that we will welcome her back for what we hope will be frequent visits. Yet another reason to attend the Annual Meeting, to approve this nomination! 🎵

Olivia

*"If music be the food of love, play on."*

William Shakespeare



## Note From The Archivist

Gail MacColl

MMC's records, archived at the Historical Society of DC, not only document the Club's role in fostering classical music in the DC metropolitan area—they illustrate social and technological changes over the years. Examples of their contents include the emergence of women as public performers, renaming "Music for Shut-ins" as "Outreach," a request (denied) that a Yearbook ad for the Gay Men's Chorus leave out the word "Gay," and growing use of electronic rather than print media. The first wave of archiving, under Barbara Goff's direction, captured documents—filling 18 boxes, or about 22.5 feet—ranging from the 1890's through 2000. Additional documents that recently came to light have now been added to the collection, and the updated Container List, a detailed outline of contents, by container and file number, will soon be available for public use.

I'm now preparing records from 2001-11 for archiving—and also tallying and

filing records for 2012 through 2015. The good news to date: almost all the Club's minutes, Yearbooks and Newsletters and concert programs from major chamber venues and some smaller ones have been turned in. The bad news: there are major gaps as well. It's especially troubling that Yearbooks for 2001-2 through 2004-5 are missing, as are Newsletters for January and March and December 2003, and February, April and May 2011. Have any of these at home? Let me know—I'd be glad to receive them.

As the gaps suggest, collection of documents is haphazard. Some are submitted regularly by the official concerned, and others are incidentally included with material for a different position. For example, a number of people submitted season schedules along with their own material—a happy accident that left only two years (2003-04 and 2011-12) unaccounted for. The system is ripe for re-invention that will 1) insure collection

of the most vital information; 2) organize records by topic rather than point of origin—for example, locate PR about the orchestra with other orchestra documents—which simplifies searching, and 3) create a realistic document collection plan and schedule. This could include relying on the Newsletter's listing for concert contents rather than collecting printed programs, or on officers' and directors' annual reports, with key supporting documents only if needed. The matter is now under Board consideration.

My deadline for collecting past-year records—organized by topic and chronologically by the sender—is mid-May, with current-year records soon to follow. I will be happy to answer questions about what's already on file and what is needed. Queries from possible future Archivists are welcome also. Once a collection framework is in place, and with files to date already organized, the Archivist's work will be a piece of cake! 🍷

## Brevard Music Center to Provide Scholarships for JIC and WIC Participants

Judy Silverman and Harriet Kaplan

The Brevard Music Center has announced that it will provide significant scholarships to its summer program for participants in the 2018 Johansen International Competition and the Washington International Competitions for Pianists (2017) and Strings (2018). All semi-finalists and finalists will be awarded half scholarships, with a value of \$3,400. Winners will be entitled to a full scholarship worth \$6,800.

In past years, Jason Posnock, Director of Artistic Planning and Educational Programs at Brevard, has offered these scholarships to JIC winners, finalists, and semi-finalists. This year, he has extended the offer to all semi-finalists, finalists, and winners of the WIC in 2017 (pianists) and 2018 (string players). If students have already planned their summers, it will be possible to delay the use of the scholarship for one summer.

The Brevard Music Center, located in the Blue Ridge Mountains of western North Carolina, is one of the most outstanding summer training programs for gifted young people in the country and annually attracts nearly 400 students ages 14 to post-college. Students participate in orchestral ensembles, private lessons, and chamber music. Brevard offers both orchestral and piano programs. The setting includes an open-air, lakeside auditorium that welcomes 40,000 attendees each summer.

Keith Lockhart, Artistic Director, is Principal Conductor of the Boston Pops and the BBC Concert Orchestra. Numerous well-known artists have performed with the Brevard orchestras, including Itzhak Perlman, Yo-Yo-Ma, Joshua Bell, and Jean-Yves Thibaudet. David Effron, one of the vocal judges for the 2016 WIC and himself a Brevard Music Center alumnus, was Artistic Director of Brevard from 1996–2006.

We are grateful for this support. Past JIC winners have attended, and they have loved the experience.

# 

**Friday, May 12, 2017**

Chevy Chase Club  
6100 Connecticut Avenue  
Chevy Chase, MD 20815

**Annual Meeting 10:00 a.m.**

**Reception 11:30 a.m.**

**Buffet Luncheon 12:00 noon**

- Guest Speaker Piotr Gajewski
- Honors and Awards
- Musical Selections
- Ample Parking
- Complimentary Valet Parking

*Detach the form below and mail with check payable to FMMC to:*

Yvonne Sabine  
1343 Scotts Run Road  
McLean, Virginia 22102

**Deadline for reservations:  
May 5, 2017**

**Questions:** Please call or email:  
Yvonne Sabine

## Directions to Chevy Chase Club:

*[Note that this is NOT the Woman's Club of Chevy Chase]*

### From Maryland and Points North:

Take 95 South to 495 West (outer loop of the Capital Beltway). Take exit 33 Connecticut Avenue towards Chevy Chase. Stay south on Connecticut Avenue for approximately 2 miles. Turn right into the Chevy Chase Club at 6100 Connecticut Ave. right after the intersection of Connecticut and Bradley Lane.

### From Washington DC:

Take Connecticut Avenue north. Turn left onto West Newlands Street. If you have reached Bradley Lane you have gone too far. The Club is on the left just prior to the intersection of Connecticut and Bradley Lane.

### From Northern Virginia and Points South:

Take 495 towards Baltimore (inner loop of the Capital Beltway). Take Exit 33 Connecticut Avenue towards Chevy Chase. Stay south on Connecticut Avenue for approximately 2 miles. Turn right into Chevy Chase Club at 6100 Connecticut Avenue right after the intersection of Connecticut and Bradley Lane.

*(You may wish to retain the above for information on date, time and location.)*

Name: \_\_\_\_\_

Phone: \_\_\_\_\_

\_\_\_\_\_ Enclosed is a check for: \_\_\_\_\_ persons @ \$42 per person

\$ \_\_\_\_\_

\_\_\_\_\_ I cannot attend but enclose a gift in support of FMMC

\$ \_\_\_\_\_

Total enclosed:

\$ \_\_\_\_\_

I wish to be seated with: \_\_\_\_\_

Please note any special food requirements: \_\_\_\_\_

# FMMC Concert Calendar

## APRIL and EARLY MAY 2017

### Sunday, April 2, 7:30 pm at Riderwood

- Selection TBA: Morpheus woodwind quintet: **Gwyn Jones**, flute; **Jeff Kahan** (guest), oboe; **Alisha Coleman** (guest), clarinet; **Eric Hall** (guest), bassoon; **Wendy Chin** (guest), horn.
- Schubert: *Arpeggione* Sonata. **Hyejin Kim**, viola.
- Chopin: Selected works. **Frank Conlon**, piano.

### Tuesday, April 4, 7:30 pm at Goodwin House

- Weinberg: Clarinet Sonata: **Henry Vergilio**, clarinet; **Jeongseon Choi**, piano.
- Schubert: *Die Forelle, Am See, Lied auf dem Wasser zu singen, Frühlingsglaube, Nacht und Träume*. **Leslie Bennett**, soprano; **Patricia Parker**, piano.
- Ferguson: Octet. **Mark Simon**, clarinet; **Jeff Ward** (guest), bassoon; **Jay Chadwick**, French horn; **Sheyna Burt** and **David Brown**, violins; **Caroline Brethauer**, viola; **Joanna Taylor**, cello; **Peter Ostle**, bass.

### Thursday, April 6, 11:00 am in The Mansion at Strathmore

- Jean-Baptiste Loeillet de Gant: Sonata in B minor. **Ruth Albright**, violin; **Brigitta Czernik Gruenther**, cello; **Lois Smith Jones**, piano.
- Brahms: Three Quartets, op. 31; Two Quartets, op. 112a. **Marjorie Coombs Wellman**, soprano; **Miriam Radakovich** (guest), alto; **Brian Lee** (guest), tenor; **Ben Wallace**, baritone; **Ruth Locker** (guest), piano.
- Gluck: *Dance of the Blessed Spirits*. Kreisler: *Tambourin Chinois*. Rachmaninoff: *Vocalise*. **Barbara Peterson Cackler** and **Rosanne Conway**, piano four hands.

### Friday, April 7, 7:00 pm at Jordan Kitts

- Selected works for two pianos. **Alice Ji** and **Irina Koulikova**.
- Gluck: *Dance of the Blessed Spirits*. Kreisler: *Tambourin Chinois*. Rachmaninoff: *Vocalise*. **Barbara Peterson Cackler** and **Rosanne Conway**, piano four hands.

### Saturday, April 8, 9:00 am at the National Presbyterian Church Stubbs-Henbest-Davis Student Competition for Piano

### Wednesday, April 12, 12:00 noon at the Steinway Gallery

- Haydn: Sonata in A-flat major. **Barbara Peterson Cackler**, piano.
- Monteverdi, Lotti: Selected duets. **Joan McFarland**, soprano; **Gail Collins**, mezzo soprano; piano TBD.
- Brahms: *Variations on a Theme by Haydn*, op. 56b, **Victoria Bragin** and **Joan Mizrahi**, two pianos.

### Thursday, April 13, 11:00 am at Collington

- Shostakovich: Five pieces for violin, clarinet & piano. Menotti: Trio for violin, clarinet and piano. **Lois Jones**, piano; **Carole Falvo**, clarinet; **Christine Khazarian**, violin.
- Abril: Selections from *Canciones*. **Debora Madsen**, soprano; **George Peachey**, piano.
- Selections TBA. **Charles Mokotoff**, guitar.

### Thursday, April 20, 12:00 noon at the Old Town Hall, City of Fairfax Composers Concert

- An Ming Wang: *Come, my love; Dazzling jewels*. **Liana Valente**, soprano; **Sharon Guertin Shafer**, piano.
- Steven Schwarz: *Variations on Will Lamartine Thompson's hymn "Softly and Tenderly"*. **Steven Schwarz**, piano.
- Leslie Bennett: Sara Teasdale songs. **Leslie Bennett**, soprano; **Rosanne Conway**, piano.
- Emmanuel Dubois: Selected songs. **Yulia Petrachuk**, soprano; piano TBA.
- Jonathan Newmark: *Secret Atop the Bluff*. **Mark Simon**, bass clarinet; **Michael Casassa**, violin; **Jonathan Newmark**, piano.
- Sharon Guertin Shafer: *Family Pet Saves the Day, Again*. **Liana Valente**, soprano; **Sharon Guertin Shafer**, piano.

### Friday, April 21, 12:00 noon at Calvary Baptist Church

- Program TBA.

### Saturday, April 22, 2:30 pm at Riderwood Student Recital

### Saturday, April 22, 7:30 pm at Westminster at Lake Ridge

- Debussy: *Ariettes Oubliées*. **Nancy MacArthur Smith**, soprano; **Ruth Locker**, piano.
- Student Performer TBA.
- Selection TBA. **Jeongseon Choi** and **Chen-Li Tzeng**, piano four hands.

### Sunday, April 23, 4:00 pm in the Schlesinger Concert Hall

- Opera and Operetta Concert, featuring 2016 WIC singers **Maggie Finnegan**, **Mathilda Edge**, **Madelyn Wanner**, **Efrain Solis**, and **Patrick Cook**, with the New Dominion Chorale (There is an admission fee for this program)

### Tuesday, April 25, 12:00 noon at Dumbarton House

- Telemann: *Kanarienvogel* Cantata. **Susan Sevier**, contralto; **Barbara Gholz** and **Joyce Rizzolo**, violins; **Miriam Goldberg**, viola; **Ginny Atwood**, cello; **Sharon Ollison**, harpsichord.
- Mozart: Quintet in A Major, K. 581. **Kenneth Latchis**, clarinet; **Jean Provine** and **David Brown**, violins; **Caroline Brethauer**, viola; **Joanna Taylor**, cello.

### Friday, April 28, 12:00 noon at Calvary Baptist Church

- Amy Beach: Flute Quintet. **Susan Hayes**, flute; **David Brown** and **Sheyna Burt**, violin; **Caroline Brethauer**, viola; **Sarah Hover**, cello.
- Brahms: Sonata in F minor, op. 120, no. 1. **Tianlai Lu**, clarinet; **Jeongseon Choi**, piano.



**Friday, April 28, 8:00 pm  
at the Church of the  
Reformation FMMC Chorale**

- Paul Leavitt: *Cantata Emanuel*
- Francis Poulenc: *Gloria*

**Saturday, April 29, 3:00 pm  
at Greenspring**

- Castelnuovo-Tedesco: Fantasia for Guitar and Piano, op. 145. **Benjamin Altman**, guitar; **Joan Berman Mizrahi**, piano.
- Schubert: Variations on *Trockne Blume*. **Susan Brandt**, flute; **Barbara Peterson Cackler**, piano.
- Brahms: Sonata in F minor, op. 120, no. 1. **Tianlai Lu**, clarinet; **Jeongseon Choi**, piano.

**Saturday, April 29, 8 pm  
at the Church of the  
Reformation  
FMMC Chorale**

- Paul Leavitt: *Cantata Emanuel*
- Francis Poulenc: *Gloria*

**Thursday, May 4, 11:00 am  
in The Mansion at Strathmore**

- Mozart: Fantasy in C minor, K.475; Fantasy in C minor, K.396. **Immanuela Gruenberg**, piano.
- Donizetti: Il dolce suono; Spargi d'amaro pianto. (Mad scene from *Lucia di Lammermoor*) **Deborah Thurlow**, soprano; **Susan Hayes**, flute; **Barbara Peterson Cackler**, piano.
- Spohr: Quintet for piano and winds in C minor, op. 52. **Susan Hayes**, flute; **Nancy Genovese**, clarinet; **Margaret Dikel** (guest), horn; **Susan Wilson** (guest), bassoon; **Barbara Peterson Cackler**, piano.

**Friday, May 5, 12:00 noon  
at Calvary Baptist Church**

- Chiba: Selected songs. **Kimiko Shimada**, soprano; **Maiko Chiba**, piano.
- Selection TBA: **Susan Ha**, piano.

**Sunday, May 7, 3:00 pm  
at the Lyceum**

- Mertz: *Barcarole*, op. 41. Castelnuovo-Tedesco: *Fantasia*, op. 145. **Ben Altman**, guitar; **Joan Mizrahi**, piano.
- Arenò: *Collage of Clicking Clichés*. **Liana Valente**, soprano; **Yuri Chayama**, piano.
- Dankworth: Suite for clarinet and piano. **Phyllis Crossen-Richardson**, clarinet; **Janet Crossen**, piano.

**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.

**Goodwin House**  
4800 Fillmore Ave.  
Alexandria, VA.

**Greenspring**  
7410 Spring Village Drive  
Springfield, VA.

**Jordan Kitt's Music**  
11726 Parklawn Dr.  
North Bethesda, MD 20852

**The Lyceum**  
201 S. Washington St.  
Alexandria, VA.

**Sunday, May 7, 4:30 pm at the  
National Presbyterian Church**

- *Solomon* by G.F. Handel, featuring 2016 WIC first-place winner Maggie Finnegan with the City Choir of Washington (There is an admission fee for this program)

**The Mansion at Strathmore**  
10701 Rockville Pike  
N. Bethesda, MD  
(Metro: Grosvenor).

**National Presbyterian Church,**  
4101 Nebraska Avenue NW  
Washington, D.C.

**Old Town Hall**  
City of Fairfax  
Corner of Main St. (Rt. 236) &  
University Drive  
Fairfax, VA.

**Rachel M. Schlesinger  
Concert Hall**  
4915 East Campus Lane  
Alexandria, VA.

**Riderwood Village Chapel**  
3110 Gracefield Rd.  
Silver Spring, MD.

**Steinway Piano Gallery**  
11611 Old Georgetown Rd.  
N. Bethesda, MD.  
(Metro: White Flint).

**Westminster at Lake Ridge  
Retirement Community**  
12191 Clipper Dr  
Lake Ridge, VA



Friday Morning Music Club  
801 K Street, NW  
Washington, DC 20001

## Concert Review

Robin Friedman

The Friday Morning Music Club Chamber Concert of February 17, 2017 at Calvary Baptist Church featured music spanning a millennium from medieval times to the contemporary era. This beautiful concert showed how music throughout the ages has captured human emotions and the human spirit.

The earliest work on the program was “Songs of the Trouveres” performed by Karen Mercedes, contralto and Tina Chancey, vielle—a medieval stringed instrument. The duo performed five songs composed between about 1150 and 1400. The “trouveres” songs were composed largely by aristocrats rather than by wandering troubadours -- one was written by Richard the Lionhearted. Many of the songs focused on the eternal themes of love and rejection. Karen, a longtime member of the FMMC, sang with feeling and with impeccable early

French diction, while Tina, a well-known performer of early music, accompanied on four different types of string instruments or “fiddles.” It was a rare treat to hear this early repertoire on a Friday Morning Music Club Program.

The program then fast-forwarded to the early 20th Century with pianist Elizabeth White. She performed Maurice Ravel’s three-movement *Sonatine* composed between 1903 and 1905. The *Sonatine* is one of Ravel’s most classically oriented piano works. Unlike much of his piano music that used an explicit story or theme as background, this work is purely abstract. With its relatively traditional form, the *Sonatine* is shimmering, mysterious, and personal. Elizabeth’s performance reminded me of what a beautiful work this is and inspired me to listen to it again on a recording when I got home. Elizabeth is a graduate of the New England Conservatory of Music. She is a longtime member of the Friday Morning Music Club with a distinguished career as both a performer and teacher.

The final work on the program was a contemporary composition “As in Stained Light” by Leonard Mark Lewis (b. 1973) for alto saxophone and piano. Lewis was born in England, educated in Texas, and currently teaches at Winthrop University, South Carolina. He has written several works for saxophone. On first hearing, “As in Stained Light” is a visionary piece with a flowing, harmonically varied line in the saxophone over a rapidly moving piano. A young saxophonist, Ava Oxacana performed this work of “sweetly mournful melodies” with guest pianist Yuniko Harada, a collaborative pianist and teacher who graduated from Keio University, Tokyo. The piece was intense and lovingly performed.

This concert presented an unusually creative mix of the medieval, modern, and new. Although the concert was well attended, there was room for more Friday Morning Music Club members and guests. ♪