

# The Friday Morning MUSIC CLUB



128TH SEASON

NOVEMBER 2014

VOL. 49, NO. 3

## *The FMMC Welcomes Paul Leavitt as the New Director of the Chorale*

BY PETER BAUM

Paul Leavitt, Director of Music and Arts at the Church of the Reformation on Capitol Hill and the newly selected Director of the FMMC Chorale is not one to waste time. He already is rejuvenating the Chorale after a year in limbo during which the Search Committee worked to select a new conductor.

Paul has chosen for his first concert Mozart's *Versperae Solonnes de confessore* (KV339) and his own *Requiem*. The latter piece was first performed here in Washington in 2009 and in numerous venues including the Eglise St. Sulpice in Paris, France. The performances are set for 8:00 p.m. on November 14 and 15 at the Church of the Reformation.

It is no surprise that Paul can draw on the support of a huge segment of the musical community in Washington. He made his debut as a performer with the Albany Symphony at the age of 15. With degrees in Piano Performance from SUNY Purchase and The Julliard School in New York, and the Université de Nantes, France, he regularly demonstrates his skills as a concert pianist in both Europe and the United States.

As a composer he has produced a considerable body of work for chorus, theatre, dance, film and piano. His



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**CAROL WOLFE-RALPH**

*FMMC President*  
fmmc@fmmc.org

**WINSTON DAVIS**

*Newsletter Editor*  
newsletter@fmmc.org

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Please submit new addresses  
and address changes to:

**ROBIN FRIEDMAN**

*2nd VP Membership*  
membership@fmmc.org

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## President's Message

BY CAROL WOLFE-RALPH

What a busy time of year! This weekend I participated in an equestrian clinic held by an internationally known coach. It was fun to be a part of this wonderful learning experience and to witness such passion and dedication to the sport. I couldn't help but think of what we do on a daily basis as musicians and what FMMC accomplishes each year; I see that same passion and dedication in our members. As many of you have probably heard, we recently have lost a very valuable and well-loved member, Thomas Mastroianni. One item on which the Board voted recently was to posthumously bestow on Tom the FMMC Special Recognition Award. I spoke with his widow recently. She was delighted that we want to do this and said that Tom would have been pleased. This award will be accepted by his family members at the Kennedy Center on November 5, 2014, at the Avanti Orchestra Concert. I hope you will be able to attend. This concert, like all FMMC concerts, is free and open to the community. This is part of FMMC's mission that has survived for 128 seasons. As you may realize, in today's economy, fulfilling that mission becomes more difficult each year. With this in mind, please support the Club in its effort to keep music alive and free of charge! Please consider donating to such a worthy organization in our up-coming fundraising drive. And thanks for being a member! 🎵



*Carol*

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## News from the Board

Our first Board of Governors Meeting was held on September 19. The following topics were discussed:

1. The budget for FY 2015 was approved.
2. A bequest from George Manos was accepted.
3. A performance waiver was granted for Petronel Malan.
4. It was decided that Saturdays would be added to performance auditions (in addition to a weekday) to make it less difficult for those who work during the week. This will become effective winter 2014-15.
5. Procedures for appointing nominating committee members were discussed and changes were proposed to the By-Laws. Members were sent these changes for a vote.
6. FMMC's new website will be "demo"-ed at the next meeting, October 17. 🎵

## OBITUARY

*Remembering Thomas Mastroianni*

The FMMC Newsletter sadly announces the passing of Dr. Thomas Mastroianni, a longtime member of the Club and pianist whose erudition, masterful technique and great kindness endeared him to many in our musical community. To understand Tom's life as a musician and educator, one has only to look at the blurb on his website that reads "To Teach is to Serve." Tom's dedication to teaching and service benefited not only his art, but his students, colleagues and his own Catholic faith. His impressive career included decades of service as dean, chair of the Piano Department and finally Professor Emeritus at The Catholic University of America. He performed and taught in twenty countries over four continents during his lifetime.

Tom was well loved by the several communities to which he belonged, including his Catholic parish, the piano teachers and students that he nurtured at The Catholic University of America, the Amalfi Coast Music and Arts Festival in Italy that he co-founded with Leslie Hyde, and the American Liszt Society that he supported as a fundraiser, performer and president. In 1992, he received the Medal of the Hungarian Liszt Society for his many contributions to the study of Liszt. For example, during his multimedia presentation 'Liszt, Religion and Death,' Tom performed Liszt's entire *Années de Pèlerinage* Vol. 3, while his audience viewed a series of slides illustrating the literary and artistic inspirations for this extended composition. Also, in a memorable recital at Catholic University in 2012, honoring his 40 years of service to that institution, he gave a glowing performance of many of Liszt's intimate works, including many of his Transcendental Etudes. It was an apt illustration of another maxim found on Tom's website: "We work



together to serve our colleagues and wards who strive to experience beauty, realizing that beauty is not the property of the few, but rather, its attainment is a human right."

The FMMC was privileged to have Tom as a longtime member and as the Director of its Foundation for six years. We are grateful that Tom's commitment to teaching and service extended to his support of our own musical mission. He will be greatly missed. 🎻

## A VIOLIN LABEL

"I lived in the woods until I was slain by the relentless axe. Whilst I was alive I was silent, but in death my melody is exquisite." The words of a felled tree on the label inside one of the world's oldest violins.

From Arnold Steinhardt, *Violin Dreams*.

## From the Foundation Director

BY LESLIE LUXEMBURG

Pianist Somang Jeagal will join conductor Pablo Saelzer and FMMC's Avanti Orchestra in a concert at the Kennedy Center Terrace Theater on Wednesday, November 5th at 7:30 p.m. Somang, who won the first prize in the Washington International Competition for piano last June, is a native of South Korea currently pursuing an Artist Diploma at the USC Thornton School of Music. He will solo in Beethoven's *Piano Concerto No. 1 in C Major*. The orchestra will also present Schubert's *Overture in the Italian Style in D Major* and Beethoven's *Symphony No. 1 in C Major*. Free tickets for this event will be available in the hall outside the Terrace Theater starting at 6:30 p.m.

We hope you will make every effort to join us for what is sure to be an outstanding and popular musical evening.

All three of our 2015 competitions – the Johansen International Competition for Young String Players (13-17), the Washington International Competition for Composition and the Washington International

Competition for Strings – are now accepting applications. Start spreading the word among your students and colleagues about these exceptional opportunities to help forward the career of promising young musicians. Information on how to proceed can be found on the FMMC website.

Please consider the Foundation as a worthy recipient when you are deciding how to distribute your yearend donation to the FMMC. We would welcome your help with one of our competitions or the opening your home to house a competitor for the Johansen International Competition in March or the Washington International Competition in June. 🎵



*Leslie*

## FMMC Operations Budget for FY 2015

BY ANNE ZIM

The FMMC Board of Governors approved an Operations Budget of \$180,925 for fiscal year 2015 on September 19, 2014. The budget is 15% above last year's budget of \$172,715. The increase was due mainly to three things:

- a) Administrative costs;
- b) FMMC Newsletter and Yearbook printing and mailing costs;
- c) rising production costs of the FMMC Chorale and Avanti Orchestra.

It is important to understand that of the \$180,925, the FMMC General Fund Operations budget of \$130,395 covers only 72% of expenses. (Dues cover \$39,000, or less

than 22% of expenses). All other costs (28%) are expected to be paid for out of FMMC Special Funds (\$50,530).

Special Funds, such as the Chorale, Orchestra, and Student Competition Funds, are monies that each group raised to cover additional expenditures such as advertising, sheet music and hall rentals. Without such generosity, the General Fund would not be able to cover these "extras" which are projected to total over \$50,000 this season.

According to the tally of FMMC Treasurer Jo-Ann Royer, the final figures for fiscal year 2013-2014 show that the FMMC has total (unaudited) net assets worth \$1,021,047. Total income needed to cover expenses of \$156,958 included withdrawals of \$30,258 from the Endowment Fund and \$12,390 from Special Funds. 🎵

## The FMMC Foundation Needs You!

BY LOIS JONES, FOUNDATION TREASURER

The Foundation needs your support. The success and the very existence of this work is dependent on the donations of members.

The purpose of the Washington International Competition is to help young professional musicians during the difficult beginning years of their careers. The prizes include cash awards ranging from \$1,000 to \$10,000 and performance opportunities, including concerts at the Kennedy Center concerts and the Phillips Gallery. The list of past winners includes many who have had, and are having outstanding careers.

Many thanks to the following people who donated to the Foundation during the past season, either directly or by supporting the Benefit Concert:

Sally West Potter, Viola Musher, Genevieve Mason, Carolyn Duignan, Milan Valuch, Charlotte Holloman,

Dr. Umberto Neri, Clair Rozier, Eleanor Woods, Loretta Schaeffer, Judy Silverman, Mary K. Traver, Barbara Goltz, Judith Shapiro, Louise McClellan Urban, Mayme Wilkins Holt, Qian Yin, Christina Hanna, Carol Bartholomew, Mary Costabile, Kathleen Hasman, Ned C. Li, Chung Y Yang, Carolyn A. Crabbe, Jeongseon Choi, Dawei D. Wu, Junfeng Song, Katie Katinas, Ann W. Cang, Rebecca Leng, Nana V. Cooper, Barbara Teng, Suzanne Richardson, Lois Jones, Charles E. Hoyt, Maggie Youngmei, Leslie Luxemburg, Bonnie Kellert, Chih Hsiang Li, and Frank Conlon.

The Club and the Foundation also owe a debt of gratitude to those who generously host our young musicians, and those of you who volunteer your time. 🎶

## Additional Audition

To accommodate those who can't audition on weekdays, there will be an additional audition for Performance Membership in the Club on Saturday, March 21, 2015. (This is in addition to the audition already scheduled for March 11, 2015). Tentative hours of the audition will be 10:00 a.m. – 4:00 p.m., with the venue to be announced. If you wish to audition on this day, please submit your application no later than Wednesday, February 11, 2015. Applications and audition requirements may be found at the Club's website, [www.fmmc.org](http://www.fmmc.org). 🎶

### Schubert

Overture "In Italian Style"

### Beethoven

Piano Concerto No. 1

### Beethoven

Symphony No. 1



### CONCERT

Avanti Orchestra

Friday Morning Music Club

Pablo Saelzer · Conductor

Somang Jeagal · piano

Winner, Washington

International Competition

Wednesday, November 5, 2014

7:30 PM

Kennedy Center Terrace Theater

Free Admission



[fmmc.org](http://fmmc.org)

# FMMC Concert Calendar

## NOVEMBER AND EARLY DECEMBER 2014

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### WEDNESDAY, NOVEMBER 5

7:30 PM

Kennedy Center Terrace Theater

*Avanti – the orchestra of the Friday Morning Music Club, Pablo Saelzer, conductor; Somang Jeagal, piano soloist, winner, Washington International Piano Competition.*

- SCHUBERT: Overture in D “In the Italian Style.”
- BEETHOVEN: Piano Concerto No. 1.
- BEETHOVEN: Symphony No. 1.

**Please note:** Tickets given out first come first serve beginning at 6:30 p.m. in the Terrace Theater lobby.

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### THURSDAY, NOVEMBER 6

11:00 AM

The Mansion at Strathmore

- SCHUMANN: Fantasy in C Major, op. 17, 1st & 2nd mvts. **Naoko Maeda**, piano.
- JOAQUIN RODRIGO: *Cuatro Madrigales Amatorios*. GRANADOS: *3 Tonadillas*.
- Debora Madsen**, soprano, **George Peachey**, piano.
- BERWALD: Piano Quartet in E-flat Major. **Nancy Genovese**, clarinet; **Susan Wilson**, bassoon; **Margaret Dikel**, horn; **Barbara Wing**, piano.

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### FRIDAY, NOVEMBER 7

12 NOON

Calvary Baptist Church

- FAURÉ: *Fantasia*. DEBUSSY: *Syrinx*. **Joan Cobb**, flute; **Maribeth Gowen**, piano.
- BARTÓK: *Nine Small Piano Pieces*, Sz. 82. **Jeffery Beaudry**, piano.
- SCHUBERT: *Arpeggione* Sonata. **Henry Vergilio**, clarinet; **Rosanne Conway**, piano.

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### WEDNESDAY, NOVEMBER 12

12 NOON

The Steinway Gallery

- BARTÓK: *Nine Small Piano Pieces*, Sz. 82. **Jeffery Beaudry**, piano.
- REYNOLDS: Sonata for flute and piano. **Susan Brockman**, flute, **Steve Bertino**, piano.
- BEACH: *Summer Dreams*, op. 47. **Elizabeth White** and **Lois Jones**, piano four hands.

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### THURSDAY, NOVEMBER 13

7:00 PM

Greenspring

- J.S. BACH: Partita No. 3 in E Major, BWV 1006. Ysaye: Solo Sonata No. 2. **Destiny Ann Mermagen**, violin.
- SCHUMANN and MENDELSSOHN: Selected songs **Ben Wallis**, bass-baritone; piano TBD.
- BEACH: Sonata, op. 34. **Susan Hayes**, flute; **Barbara Peterson Cackler**, piano.

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### FRIDAY, NOVEMBER 14

12 NOON

Calvary Baptist Church

- SCHUBERT: Sonata in A Minor, D. 845. **Immanuela Gruenberg**, piano.
- D’INDY: Trio, op. 29. **Mark Simon**, clarinet; **Igor Zubkovsky**, cello; **Diane Winter Pyles**, piano.
- MARKOWSKI/SHAFFER: *Creative Encounter*. **Sharon Shafer**, soprano and piano.

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### FRIDAY, NOVEMBER 14 AND

SATURDAY, NOVEMBER 15

8:00 PM

Church of the Reformation

*The FMMC Chorale, Paul Leavitt, director.*

- Mozart: *Vesperae solennes de confessore* (KV 339).
- Leavitt: *Requiem*.

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### TUESDAY, NOVEMBER 18

12 NOON

Dumbarton House

- DARIO CASTELLO: Sonata Prima. **Mindy Horowitz**, violin; **Cyndy Elliott**, bass.
- HANDEL and GALLIARD: Selected Baroque songs. **Marjorie Coombs Wellman**, soprano; **Carole Falvo**, recorder; **Barbara Gholz** and **Joyce Rizzolo**, violins; **Jan Timbers**, cello; **Sharon Ollison**, harpsichord.
- LECLAIR: Sonata V. **Alexandra MacCracken** (guest) and **Marta Soderberg Howard**, violins.

**TUESDAY, NOVEMBER 18****12 NOON****Woman's Club of Chevy Chase**

- BRUCH: Eight Pieces, op. 83 (selections). **Albert Hunt**, clarinet; **Marion Richter**, viola; **Lana Em Schuepfer**, piano.
- TORROBA: Sonatina (Andante). ALBÉNIZ: *Cádiz*; *Asturias*. **Scott Borg**, guitar.
- GINASTERA: Sonata, op. 22. **Donna Baldwin**, piano.

**THURSDAY, NOVEMBER 20****7:30 PM****Westminster at Lake Ridge**

- DEBUSSY: *La Soirée dans Grenade*, from *Estampes*. **Chen-Li Tzeng**, piano.
- PIERNÉ: *Canzonetta*. SCHUMANN: *Fantasiestücke*, op.73. **Albert Hunt**, clarinet; **Yuri Chayama**, piano.
- SCHUMANN and MENDELSSOHN: Selected songs. **Ben Wallis**, bass-baritone; piano TBD.
- CRUMB: from Sonata for Solo Cello, III. *Toccata*. DVOŘÁK: from Concerto in B Minor, op. 104, I. Allegro. **Raymond Lin**, cello; **Chen-Li Tzeng**, piano.

**FRIDAY, NOVEMBER 21****12 NOON****Calvary Baptist Church**

- DEBUSSY: *Estampes*. **Chen-Li Tzeng**, piano.
- ERIC EWAZEN: *Palisade* Suite. **Mark Simon**, clarinet; **Laura Benning**, flute.
- BERWALD: Piano Quartet in E-flat Major. **Nancy Genovese**, clarinet; **Susan Wilson**, bassoon; **Margaret Dikel**, horn; **Barbara Wing**, piano.

**FRIDAY, NOVEMBER 28****11:00 AM****The Mansion at Strathmore***Student recital.***THURSDAY, DECEMBER 4****11:00 AM****The Mansion at Strathmore**

- SCHUBERT: *Arpeggione* Sonata (arranged). **Henry Vergilio**, clarinet; **Rosanne Conway**, piano.
- FAURÉ and DUPARC: Selected songs. **Daryl Yoder**, bass-baritone; **Jung-Yoon Lee** (guest), piano.
- BEETHOVEN: String Quartet in F Major, op. 18 no. 1. **Michael Casassa** and **Ramona Matthews**, violins; **Miriam Goldberg**, viola; **Allan Malmberg**, cello.

**FRIDAY, DECEMBER 5****12 NOON****Calvary Baptist Church**

- GINASTERA: Sonata, op. 22. **Donna Baldwin**, piano
- SOR, BARRIOS and WILLIS: Selected solos. **Charles Mokotoff**, guitar.
- POULENC: Sonata for flute and piano. **Gwyn Jones**, flute; **Rosanne Conway**, 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)

**DUMBARTON HOUSE**

2715 Q Street NW, Washington, DC.

**GREENSPRING**

7410 Spring Village Drive, Springfield, VA

**KENNEDY CENTER TERRACE THEATER**

Washington, DC (Metro: Foggy Bottom).

**THE MANSION AT STRATHMORE**

10701 Rockville Pike, N. Bethesda, MD (Metro: Grosvenor).

**STEINWAY GALLERY**

11611 Old Georgetown Rd., N. Bethesda, MD. (Metro: White Flint).

**WOMAN'S CLUB OF CHEVY CHASE**

7931 Connecticut Avenue, Chevy Chase, MD

# *Friday Morning Music Club Foundation*

www.fmhc.org

*Presents*

## *Joshua Wright, Piano*

*In Recital*

2014 Washington International Competition Prize Winner



**Thursday, October 16, 2014  
at 7:30 p.m.**

### **Terrace Theater**

John F. Kennedy Center for the Performing Arts  
2700 F Street NW, Washington, DC

### **Program:**

Works by Chopin, Schumann, Fauré,  
and Dutilleux

Joshua Wright dazzled the audience at the June, 2014 finals of the Washington International Competition and won the coveted Audience Choice Award in addition to the third place Ann and Betty Schein Award. He made his Carnegie Hall debut in January, 2014. He has participated successfully in several competitions and appeared with numerous orchestras and in master classes, as well as serving as a guest lecturer and master class presenter at festivals and colleges. He is a Billboard #1 Classical Artist who has released five solo albums. Joshua is currently pursuing his Doctor of Musical Arts degree at the University of Michigan.

THIS CONCERT IS PRESENTED WITH THE GENEROUS UNDERWRITING OF THE ALICE AND ARTHUR NAGLE FUND AND IS OPEN TO THE PUBLIC AT NO CHARGE.

*Free tickets will be distributed in the hall outside the Terrace Theater  
starting at 6:30 p.m. before the concert.*

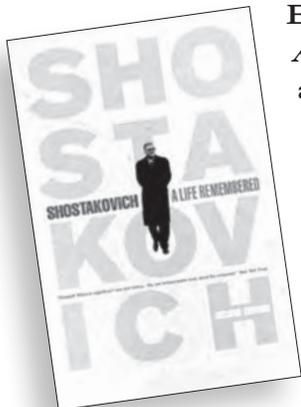


FRIDAY MORNING MUSIC CLUB, INC.

*A community of Music Lovers and Musicians*

# Book Review

BY WINSTON DAVIS



**Elizabeth Wilson, *Shostakovich: A Life Remembered*. Princeton and Oxford University Presses (2006, 2nd edition), 537 pp.**

Anton Chekhov predicted that Russia would eventually be ruled by “toads and crocodiles” whose cruelty would rival that of the Spanish Inquisition. It was Dmitri

Shostakovich’s unhappy fate to witness the fulfillment of this prophecy. Shortly after Stalin walked out of a performance of the composer’s *Lady Macbeth of Mtensk*, *Pravda* denounced the opera as “perverted” and “bourgeois,” and ominously warned that Shostakovich was “playing a game that may end very badly.” Shostakovich knew what this meant. During Stalin’s purges, many of his colleagues were senselessly murdered. Shostakovich himself narrowly avoided a similar fate. On one occasion, he was interrogated by the secret police and then told to come back the next week for further questioning. He was saved only because, over the weekend, the interrogator himself was arrested and there was no one in the office to question him. Shostakovich was declared an “enemy of the People.” His “decadent” music was said to lack the “optimism of Soviet realism.” Jealous of his success, the petty apparatchiks of the musical world (Chekhov’s toads) prohibited the performance of many of his works.

During the war, Stalin protected the composer because his international reputation was valuable as propaganda. The Shostakovich family was given a cavernous apartment, servants, a dacha, a car, and even a chauffeur. Under pressure from Khrushchev, Shostakovich finally joined the Party. Privately, he continued to believe communism was “impossible.” Publicly, he towed the Party line, signing (without reading) agitprop and delivering (but not writing) screeds on “degenerate Western music” at international “peace conferences.” He even published letters attacking Alexander Solzhenitsyn and human rights advocate Andrei Sakharov. On the other hand, Shostakovich was a man of great personal integrity who used his clout with the authorities to help friends who had incurred the Party’s wrath.

In her revised biography, Elizabeth Wilson (cellist and daughter of the British ambassador to Moscow) has assembled a vivid kaleidoscope of insightful, contemporary opinion on the composer’s career. The book focuses on his life itself and wisely refrains from giving a play-by-play description of his music’s ineffable substance. Wilson weaves her narrative around the composer’s symphonies, operas and other exoteric compositions. His fifteen relatively esoteric string quartets (thirteen of which were written only after the war) receive less attention. Musicians will be interested in such tidbits as the composer’s indifference to his own metronomic markings. All readers will be spellbound by the story of this musical giant held down, but never crushed, by the nasty Lilliputians of Soviet Russia. 🎧

## THE END OF MUSIC?

Gustav Mahler visited the ailing Johannes Brahms in Bad Ischl. Bemoaning the state of contemporary music, Brahms declared that music had come to a dead end. As the two composers walked over a bridge, Mahler pointed to the babbling brook below. “Look, Doctor, look down there!” “What is it?” asked Brahms. “Can’t you see?” said Mahler. “It’s the final wave!”

Adapted from Norman Lebrecht, *Why Mahler?*

► *Continued from page 1 • The FMMC Welcomes Paul Leavit as the New Director of the Choral*

choral works have been performed by the Choral Arts Society of Washington, the Cathedral Choral Society, and the New York City Master Chorale among others. His works have been featured in such concert venues as the Alice Tully Hall, the Kennedy Center and the Washington National Cathedral. Cecelia Porter, contributing critic for *The Washington Post* said, "Paul Leavit's *Requiem* should belong in every chorus's repertoire. It is deeply expressive and skillfully written, and successfully combines the sense of overwhelming grief and consolation that suffuse the requiems of Mozart, Verdi, Brahms and Fauré." Premiered under the baton of Thea Kano in February 2009, his *Requiem for Chorus, Soloists and Orchestra* continues to reach an ever-widening audience. In December 2012, he premiered his *Magnificat for Soloists, Chorus and Orchestra* at the National Gallery of Art in Washington, DC. His *Cantata Emmanuel for Soloists, Chorus and Orchestra*, commissioned by the Church of the Reformation for its 75th anniversary celebration, was premiered in November, 2009. In April 2013 he premiered two new works at Live Music by Living

Composers, a concert sponsored by the Leschetizky Association in New York.

Paul has expressed his own eagerness to bring the Chorale back as a force in the Washington choral community. "Chorus is to classical music what soccer is to professional sports. With a relatively limited amount of training, choral singers can be initiated into some of the greatest musical works in history, whereas a violinist or pianist would require years of personalized training to be able to experience playing a great work of music. Soccer is played the world over because all it requires is a group of people, a ball, a field, a discussion of the rules and boundary markers, no expensive pads, helmets, bats, etc. Just pure fun from the very start..."

With the first event set and already being rehearsed, Paul is looking forward to at least two events in the spring. The details for these concerts are not yet set but will be announced on the Club's web site as soon as possible. If you are interested in becoming a part of Chorale, contact Paul Leavit at [chorale@fmmc.org](mailto:chorale@fmmc.org). 🎧

## EINSTEIN ON MUSIC

"A table, a chair, a bowl of fruit, and a violin; what else does a man need to be happy?"

Albert Einstein in Arnold Steinhardt's *Violin Dreams*.

## MEMBERSHIP UPDATES

**Camille Cintron**  
Associate Oboe

**Flora Lee**  
Orchestra Violin

**Sharon Nakhimovsky**  
Orchestra Violin

**Tasha Pulvermacher**  
Orchestra Violin;  
Orchestra Viola

**Heejung Jung**  
Solo Cello

**Santana Moreno**  
Associate Clarinet

**Brent Price**  
Associate Violin

**Christian Simmelink**  
Associate Violin

## High School String Competition in Memory of Gus Johansen

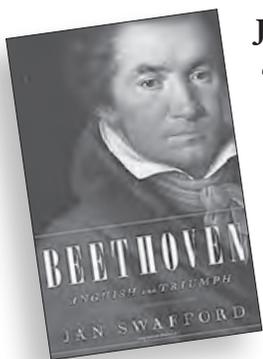
BY JEONGSEON CHOI

I'd like to invite Club members to get involved with the competition for local high school string students. Every year, the level of performance is getting better and better. You would really enjoy hearing these young musicians while helping with the competition. I will need at least two volunteers from 9:00

a.m. to 3:00 p.m. on November 15 at the National Presbyterian Church. If you can help with just part of the competition on that day, I'd be most grateful. Please contact the competition chair, Jeongseon Choi by email ([js.choi@verizon.net](mailto:js.choi@verizon.net)) or by phone at 301-461-2176. Thank you in advance! 🎧

## Book Review

BY ROBIN FRIEDMAN



**Jan Swafford, *Beethoven Anguish and Triumph: A Biography* (Boston and New York: Houghton Mifflin Harcourt, 2014).**

Members of the FMMC may be interested in Jan Swafford's recent, moving and musically-informed biography of Beethoven, *Beethoven: Anguish and Triumph*.

Swafford, a composer who teaches at Boston University, has written earlier biographies of Johannes Brahms and Charles Ives.

At over 900 pages, Swafford's book covers both Beethoven's music and his life. Swafford's stated aim is to present Beethoven as a living human being rather than as the mythological figure he became even during his lifetime. Accordingly, the book describes a man who indeed was a great composer but who frequently did not know how to navigate many of the aspects of life outside music, including his relationship with women. The book includes an extensive consideration of Beethoven's early life in Bonn and the influence the German Enlightenment exerted on the composer throughout his life.

Swafford portrays Beethoven as a composer who deepened and expanded musical trends begun by Haydn and Mozart rather than as a revolutionary who overthrew the past. As the book proceeds, Swafford emphasizes the increasingly romantic character of Beethoven's music. He offers fresh insights into the familiar three-period division of Beethoven's music – the first in which Beethoven was seeking to forge his own identity, the second or “new path” dominated by “heroic” music and the search for triumph over adversity, and the third “poetic” path which became introspective, wandering, and spiritual.

Swafford combines his treatment of Beethoven's life with detailed considerations of many of the composer's individual works. He discusses at length large orchestral compositions such as the *Third* and *Ninth Symphonies* and the *Missa Solemnis*. He also offers fresh insights into many of the sonatas for piano, violin and piano, and cello and piano, together with the string quartets and piano trios. These portions of the book are likely to be of greatest immediate interest to Friday Club members who play and teach this music.

Swafford has written an outstanding biography that will help performers and listeners alike to appreciate and understand Beethoven. 🎧



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

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## The Exchange

Members (and members only) can place announcements for music and/or instruments they want to buy, sell or give away, or for musicians they need for ensembles or specific performances. Announcements must be as brief as possible. Because space is limited, the Exchange will operate on a “first come, first served” basis. Send submissions to [newsletter@fmnc.org](mailto:newsletter@fmnc.org).

### **EXCELLENT STUDENT CELLO FOR SALE**

made in Germany circa 1900. There are minor cracks in the top which have been well repaired and, according to Ray Hardy, “do not impair function or tone quality.” Appraised insurance value \$4,500 in 1999. Call for further information: 301-654-1548. Judith Plesset

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## Outreach

BY CAROL SUE FROMBOLUTI

The FMMC Outreach program is gearing up for another year, bringing music to senior facilities in DC, Maryland and Virginia. Performances typically last no more than one hour and are scheduled by mutual agreement between the facility and the performer(s). If you do not have a full program of music to perform, you can encourage a fellow member or two to join you. Groups are always welcome in these venues.

This program brings a great deal of enjoyment to members of the community. Volunteers do not have to be FMMC performing members – any member with the desire can participate. Many performing and non-performing members have been volunteering for years in this program and we hope they will return again. At the same time, we encourage new participants. If you have limited performance experience, it is a great way to build confidence, hone your skills, and share your love of music with the community. You will definitely find your contribution rewarding.

If you are interested in participating in this rewarding activity, please contact Carol Sue Fromboluti ([outreach@fmnc.org](mailto:outreach@fmnc.org)). 🎵