

The Friday Morning MUSIC CLUB



135TH SEASON

SEPTEMBER 2020

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From the President

Leslie Luxemburg

Dear FMMC members,

It is an honor to welcome you to the 135th year of our beloved Friday Morning Music Club.

Despite the unprecedented challenges of the past several months, we find ourselves at this significant time bolstered by our over 500 faithful members. Among that number we have 34 honorary members who have rendered outstanding service to the FMMC or to our local music community, and 35 life members who have been with us for over 50 years.

Our plans for a gala celebration in coordination with the Avanti Orchestra concert scheduled for November at the Kennedy Center Terrace Theater have all been put on hold for the immediate future. Like arts organizations everywhere, we have been totally hampered by the need to cancel all public performances. I'm sure you have all been keeping up with the scientific studies regarding groups of musicians, in particular wind players and singers, being most at risk not only to each other but also in regard to audience members. It seems quite clear that it will not be until much later that we will feel comfortable meeting in person and being able to rehearse and perform together again.

Yet this has not been a totally fallow time. Many of you have taken to the internet to share at-home performances. Several members who have done an outstanding job with this are Keng Siong Sim, Albert Hunt, Steven Schwarz, and Charles Mokotoff, but there have been many others. Continuing this through the fall, we will be presenting a special virtual chamber concert series, streaming online on Friday mornings but also linked with the in-house networks in many of our venues inhabited primarily by seniors. These programs will be filmed live with no audience present at some of our particularly suitable venues and then made available for viewing on a weekly basis. This type of platform will allow us to respond to changing circumstances with greater flexibility than would have been possible with our normal in-person concert schedule. We are excited to provide this opportunity for those performing members who are up to the challenge and look forward to sharing the results with you. Information about programs and performers will be provided weekly, as well as when and how to access the events.

During the fall we will also be keeping abreast of the latest pandemic developments and, hopefully, by late fall will be able to make plans for a possible carefully calibrated reopening. We will always keep the safety of our members paramount in our considerations.

Though this development often seems quite distant, with your continued support and encouragement I am confident we can weather this storm and arrive together safely.

Any way you look at it, our 135th year will certainly be one to remember! 🍷

Leslie



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From the Managing Director

Jennie Weyman

What a journey this 135th anniversary season is turning out to be! First, I'd like to thank all of you who have continued your membership at whatever level you can. It means so much to have you with us, even under these difficult circumstances. If you haven't had a chance to renew your membership, we welcome you at any time. Remember, even if you are economically pressed due to the pandemic, you can renew for any amount, even \$0. Just visit fmmc.org/renew.

While we have cancelled all in-person concerts through December and are constantly monitoring our prospects for the spring, the planning is well underway to adapt our chamber series for virtual audiences. Recording for these concerts will begin in mid-September (I took the summer to put on my audio-engineer hat) and we will begin releasing concerts on our YouTube and Facebook pages at the end of the month. Be sure to tune in. You can check the schedule below or on the website. For the most part, performances will air on Fridays at noon, but there will be a few extra concerts aired every now and again outside of that schedule (such as Dumbarton House on select Tuesdays). In addition to these performances, both Avanti Orchestra (Pablo Saeltzer) and the Arioso Chorale (Paul Leavitt) are offering lectures and theory classes via Zoom that are open to all members. If you are interested in learning more about these programs, email Nan Cooper at orchestra@fmmc.org or Peter Baum at chorale@fmmc.org.

If you waited before submitting a performance application for the chamber music program because you were uncertain about how this virtual program would work but are now interested in participating, please fill out the Substitute Performance Application found at fmmc.org/Substitute-Performance-App. We also encourage you to fill out that form throughout the season, as you work on various repertoires. We often have cancellations, and venue chairs will consult this list when reaching out for substitutes. Even if you are not interested in the virtual concerts, make note of that when filling out the form.



Jennie Weyman

Also, if you are interested in participating in our brand new instrumental meet-ups (originally designed solely for pianists), please email Keng Siong Sim at meetups@fmmc.org so that he will include you on future communications about the program, which takes place once a month. I encourage you to read about this new program in this year's Yearbook. The Yearbook should be hitting your mailboxes and inboxes by the first or second week in September.

Last, if you are interested in auditioning to become a performance member and participate in the chamber program, please review the audition requirements and the virtual submission requirements on our website at fmmc.org/membership/auditions. These requirements are more flexible these days, as we know that we are limited by our current circumstances. If you have any questions at all, please reach out to our brand-new auditions chair, Charles Mokotoff, at auditions@fmmc.org.

We hope you are staying healthy and sane! As always, I'm only an email away. 📧

Jennie

Zoom Lessons

Sue Kelly

My lessons are all on Zoom these days and are really going well, despite the challenge of Wi-Fi connections which many students do not have. Zoom is a way to continue lessons to students who are being adaptable and indomitable out of necessity.

Amir Barrage is an example of how we are bringing music lessons to our students during the pandemic. Obviously, technology challenges and Wi-Fi signals are incredibly important! In their studio at home in Arlington, Amir's lessons have almost constantly been interrupted by intermittent signals. Oh, then there are the dogs, siblings, and bumblebees that go through the lesson space at times.

Amir and I finally had our first Zoom lessons without delays or cold weather. They took place outside the station of the Orleans VA Fire Department! It has great Wi-Fi. The Fire Department is a short drive from the family's home in Marshall VA. Please extend kudos to Amir's mom for spearheading this event by calling the Department for permission. 🎶



Amir Barrage and the Orleans VA Fire Department

Calendar of Virtual Concerts

Tune in to these concerts on:

YouTube (youtube.com/channel/UCVp6-zhmyuB5bVmJp-juCVQ)
Or Facebook (facebook.com/FridayMorningMusicClub)

Air dates and times:

Tuesday, September 29, 2020 at 12pm
Friday, October 2, 2020 at 12pm
Friday, October 9, 2020 at 12pm
Tuesday, October 13, 2020 at 12pm
Friday, October 16, 2020 at 12pm
Friday, October 23, 2020 at 12pm
Tuesday, October 27, 2020 at 12pm
Friday, October 30, 2020 at 12pm
Friday, November 6, 2020 at 12pm
Friday, November 13, 2020 at 12pm
Friday, November 20, 2020 at 12pm
Tuesday, November 24, 2020 at 12pm
Friday, December 4, 2020 at 12pm
Friday, December 11, 2020 at 12pm
Tuesday, December 15, 2020 at 12pm
Friday, December 18, 2020 at 12pm

High School Competition for Strings

In memory of Gustave N. Johansen, Jr.

This year's HS Competition for Strings will be judged virtually, and students are being asked to submit videos along with their application to be judged. Please forward this information to your students and encourage them to apply!

Application and Video Submission Deadline:

November 7, 2020 at 11:59 pm

Results Announced:

No later than November 14, 2020

Participants' Recital:

Aired Tuesday, November 24, 2020 at 12pm

For specific information, instructions, and more, visit fmnc.org/high-school-competition-for-strings. 🎶

Spotlight on the Board of Governors

Live programming is at a temporary standstill due to Covid-19. But the FMMC Board continues to work tirelessly to keep the Club moving forward for when we can meet in person again. In the interim, we thought you'd enjoy getting to know those hard-working board members, so below is the first installment of our interviews with them.

Charles Mokotoff Webmaster and Auditions Chair

How did you first start making music?

I started with French horn in elementary school which I kept up until high school. I became attracted to electric guitar like the rest of the world and then morphed into a classical guitarist.



Charles Mokotoff

What is your musical background?

I have been playing music of one kind or another my whole life. I have been a performing classical guitarist for about the last 45 years. I have a BM and MM in Guitar Performance.

What do you do for work?

I'm currently retired from the NIH where I was a computer specialist for 25 years or so. Now I am performing, recording and teaching classical guitar.

How did you first get involved with FMMC, and what areas of the Club are you active in?

I have been performing for FMMC since 2008, I am also active in the technical aspects of the website and auditions.

Why were you interested in joining the board?

FMMC has been very helpful to me and I love performing with my colleagues. When I retired, I jumped on the chance to give back by becoming Webmaster, which led to my current board position.

Later I got involved with performance auditions and some technical aspects of the complex online 2020-21 season.

If you could play any instrument other than one you currently play, which would it be?

I would love to play cello in an orchestra. I deeply enjoy the sound/register of that instrument and would jump at the chance to be involved with a performing group of musicians. As it is, I am primarily a soloist.

What's your musical guilty pleasure?

I am secretly enamored of 60s/70s music by Crosby, Stills, and Nash; James Taylor; Carole King; Van Morrison, and other artists of that time and genre. I find it soothing and transcendent.

Mary Alice Davidson Recording Secretary

How did you first start making music?

My father was a Lutheran minister and my mother played the piano, so music was always part of our household. In fact, my grandfather gave my mother a baby grand piano when she graduated from high school, and that same piano is now in my living room. Also, the music curriculum in the schools where I grew up, Oak Park, IL, was exceptional, so I played the piano and cello, took private lessons in both, and was in many choral music groups through high school.



Mary Alice Davidson

What is your musical background?

I earned a Bachelor of Music Education with a minor in piano from Wittenberg University in Springfield, OH. While in college, I was very involved in all phases of the school's vocal music program. The college's choir performed on campus and toured extensively each year throughout the Eastern U.S., presenting a mixed program of sacred music and original SATB

arrangements of folk songs. One summer, the choir embarked on an international tour, spending six weeks performing in 11 countries around the world. I was also part of a 13-person group that spent another eight weeks performing a variety show under the auspices of the USO for U.S. service members and their families in Germany, Holland, and Italy.

After graduation, I spent ten years teaching all levels of vocal music, piano, and guitar for grades K through 12 in public schools in Franklin Park, IL, and Dearborn, MI. In Dearborn, I also conducted three church choirs and gave private lessons on piano and guitar.

What do you do for work?

I eventually realized that I was more interested in enjoying music as a singer than as a teacher. In the process of earning a minor in English from Eastern Michigan University, I discovered that I had an affinity for all types of writing and editing. I moved to Arlington, VA, to enroll in a yearlong Publishing Specialist Certificate program at George Washington University. Through that program, I was hired as an entry-level editor with the American Society for Industrial Security (today ASIS International), one of four in the publishing department. I considered the job temporary until I could expand my skills and become more involved in the DC area's publishing community.

Twenty-five years later, I retired from ASIS International, having built the program to a staff of 18 with a portfolio that included the society's flagship magazine plus newsletters, a buyer's guide, a newspaper, and websites. During that time, I also was president of the Society of National Association Publications (SNAP), which represented publications across the U.S., and earned a Master's in Organizational Effectiveness from Marymount University. Through that degree, I became involved in all phases of strategic planning for both SNAP and ASIS.

After I retired, I formed Davidson Communications and consulted with international businesses to expand their online and marketing portfolios, wrote a coffee-table book on the history of ASIS, and worked with that society on various publishing and marketing projects.

How did you first get involved with FMMC, and what areas of the Club are you active in?

After I retired, my husband and I moved to Spartanburg, SC, for ten years. While there, I sang with Converse College's Festival Chorus and joined them in a trip to Prague. I also served on the Spartanburg Philharmonic Orchestra's Board of Directors.

After my husband, MG Charles H. Davidson IV, passed away, I eventually returned to the DC area. Wanting to be involved with a singing group, I discovered the FMMC Chorale through Paul Leavitt and the Lutheran Church of the Reformation. I met FMMC members who were a part of that group, specifically Olivia Adler. At one point, she asked about my background and wondered if I would be interested in joining the board at some point. I thoroughly enjoyed traveling with the Chorale to Germany, Latvia, and Estonia. About 18 months ago, Olivia called and asked if I would become recording secretary. While I knew very little about the broad scope of the FMMC's programming at the time, I did know about boards and minutes, so I said yes.

Why were you interested in joining the board?

While I have only been on the board for a year, I have been extremely impressed with what FMMC contributes to the musical life in the DC area and with the dedicated volunteer leaders who make it happen. Being on the board has given me the opportunity to become familiar with FMMC venues, musicians, competitions, and programming that enrich the lives of a variety of audiences as well as burgeoning artists.

If you could have dinner with any musician or composer, past or present, who would it be and why?

Hmmmm...I think I'd have to go with Beethoven. I'm not sure he would be the most interesting dinner companion, but I've always been astounded at the breadth of music he composed in his lifetime while sinking into deafness. I clearly remember signature performances in my musical career, and I'd have to say singing Beethoven's Ninth Symphony at Wolf Trap with the National Symphony when I first was in Washington is among the best. It was truly a spiritual experience, and I would love to know how that composer's

creative genius culminated in this masterpiece despite his unfathomable handicap.

What's your musical guilty pleasure?

"Alexa, play Symphony Hall on Sirius XM." It's great background music for my meager workouts.

Michelle Fegeas Second Vice President and Membership Chair

How did you first start making music?

I've loved to sing since I was about 5 years old. It was, and still is, how I best express myself. I also started piano lessons at that age, and I am so thankful that I learned valuable musicianship skills from those lessons starting at that early age.

What is your musical background?

I am a classically trained vocalist (soprano). I am currently working on my DMA in Vocal Performance at George Mason University, in the dissertation stage.

What do you do for work?

Right now I work as a piano and voice instructor at the OPUS Conservatory and School of Music in Ashburn, VA.

How did you first get involved with FMMC, and what areas of the Club are you active in?

I first heard about FMMC through my friend Mary Kay Traver, whom I met through another music organization. For many years she encouraged me to audition, and I finally did in October 2018 and was offered membership as a solo vocal performer. I have participated in many concerts since then, almost all of them with my friend Jeongseon Choi at the piano. The one exception was my performance with the Arioso Chorale, as a soloist in Poulenc's *Stabat Mater*.

Why were you interested in joining the board?

To be honest, the thought of serving on the board had not occurred to me at first, as I joined only 2 years ago. But Leslie Luxemburg offered the position

to me, and I happily accepted. I am very much looking forward to learning more about FMMC and its membership, and am truly humbled by this opportunity to serve such a respected and long established organization.

What is your favorite DC performing arts venue to see live music and why?

The Kennedy Center! There is always so much going on there (at least before coronavirus hit us), the caliber of the performances is top notch, the variety is astounding, and the Millennium Stage concerts are free. Accessibility to quality arts events for those who cannot normally afford it is extremely important. 🎧



Michelle Fegeas

An Update on the FMMC Performance Calendar

Albert Hunt

If you are wondering when our performance schedule will resume, you are not alone. Sadly, we have been compelled to cancel all in-person concerts at least through December since our priority is to protect the safety of our performers and audiences. However, we have not given up on broadcasting the talents and offerings of our members. We plan to continue making music this fall and will distribute virtual concerts through the FMMC website, YouTube, and the social media of many of our venues.

The concerts will be recorded in large performance spaces, with time between individual performances to sanitize common areas, the piano, and literally, to allow the air to clear. Science is quickly evolving, but this is our plan as of mid-July. Please extend kudos to FMMC Managing Director Jennie Weyman for organizing the recording and distribution of these concerts.

Stay tuned for more information, and please support your FMMC musicians by tuning into the online concerts. 🎧

News from the Avanti Orchestra

Pablo Saelzar

Dear FMMC Members and Friends of the Club

As the conductor of Avanti, the Club's Orchestra, I would like to share with you a few thoughts about these very strange times for a community that exists to make music, and also to present a plan for Avanti.

The cancellation of our spring concerts extending into the fall is a significant loss for Avanti and for me personally. Now is the time to start answering questions about what we are going to do now and how soon we will be able to go back to music-making. I see that this situation has brought over our community a sense of loss, disorientation, and discouragement. I see many following a cultural knee-jerk reaction to do something, anything, in the face of the pandemic. My instinct has been to pull back, take a deep breath, and evaluate.

I have come to think about the present condition as fasting for musicians. I am, as you may suspect, not a practitioner of fasting, but forced to be away from playing music *with* other people, I think creates an opportunity for contemplation of the works of art in our repertoires and the activity of playing them. I have been entertaining the questions of why we make music and what does non-commercial music-making mean in our society. What has become clear to me is that a community that has been making music — for the right reasons and for well over a century — will be crucial and needed after the pandemic subsides.

AVANTI'S 2020-2021 SEASON

This year's Avanti season (2020-2021) will not be normal. From now, and until an unknown date, we cannot meet as an orchestra because venues are closed due to the risks of spreading and contracting the virus. I have called this time, *phase one*. At some point in the future, venues will reopen. Then we will have to decide if and how we are going to meet. That time will be *phase two*, which I hope will be next spring. After that, I expect normal conditions (or a new normal) once again. How far in the future is normal, I don't know, but from what I gather, probably a year away. That would be the season 2021-2022.

Phase One

For Avanti, phase one will take place starting on September 10 and until we can move to phase two. It will consist of weekly lectures delivered "live" by Zoom, on Thursdays from 8 to 9 pm. These lectures on iconic symphonies of the repertoire have members of Avanti in mind, but will also be open to Club members in general. My objective with this series of lectures is the *contemplation* of selected masterpieces in the hope to make our future performances of them more enlightened and meaningful. I envision the lectures as guided tours from the per-

spective of one fan (me) who has had the privilege of playing and conducting them.

The lectures will start with the four symphonies of Johannes Brahms. His symphonies — published and premiered between 1876 and 1886 — are perhaps the most monumental symphonic achievements since the symphonies of Beethoven. They are masterfully crafted and imbued with a distillation of compositional techniques stretching from the Renaissance to the late 19th century. In addition, because they exist in a balance between chamber and symphonic music — of all the 19th century symphonies I know — they are both musicians' music as well as successful public concert music. These characteristics make them profoundly satisfying to study and play.

In these lectures I hope to address subjects that, due to time restrictions, I only hint at in rehearsals. My main objective is for us to gain awareness of Brahms's achievements in these symphonies. Score in hand, we will study the symphonies to try to illuminate Brahms's musical architecture, and hopefully understand how his architecture is expressive and meaningful. I will guide this tour through the symphonies, but the degree of detail we will delve into will be determined by the questions

and discussions with the participants.

To achieve significant results, it will be fundamental for all participants to have scores to the four symphonies. Below are two suggestions on what editions to consider. It will be crucial that participants have a score with *measure numbers*.

1. Dover editions offer the four symphonies in full score in one single tome, for about \$25. This edition can be bought on Amazon and other online retailers like Sheetmusicplus.com. This edition can also be found for free as PDF files on IMSLP (imslp.org).

2. Henle offers a new Urtext edition that I *strongly* recommend. The individual full scores are rather pricey, but Henle offers them also as study scores (the same as the "full score" but in smaller format) that are clearly laid out, and perfectly legible.

Phase Two

When we are allowed to meet again to play music, I expect we will — at first — not have the freedom we had before. Instead we will probably have to adapt to new restrictions such as sitting players away from each other as orchestras in Europe are already doing. Another new reality will be the level of comfort/discomfort individual members of Avanti will feel about coming together and sitting next to their colleagues. I expect some will want to wait, while others will be ready to rejoin. In addition, I imagine we will not be playing for an audience in a concert setting but playing mostly for and with each other.

With this scenario in mind, I have been thinking of what to play. Before the pandemic, the repertoire determined the season and the specific configuration of the orchestra for each concert. But if attendance is an uncertain variable, this approach will no longer be viable because orchestral pieces must have all the prescribed instrumentation to work. Instead, I am proposing a model that would allow for coherent and musically satisfying experiences without having to meet the requirements of instrumentation and a well-balanced number of strings.

During phase two, I would like us to explore repertoire that in normal times orchestras bypass, but one that is foundational for what we understand as Western Art Music. I am referring to vocal music. Given some minimums (starting with around five players) and with flexibility in

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Johansen International Competition News

Harriet Kaplan

JIC Winners in the Community

Violist Beatrice Chen (2018 JIC, 1st prize) and her family, who all joined the FMMC after the 2018 JIC, have performed live for FMMC events prior to the pandemic. Since March, the Chen family (which includes dad Robert Chen, concertmaster of the Chicago Symphony; mom Laura, also a professional violinist; and brother Noah, a student at Juilliard) has been sending video concerts to Ingleside at King Farm and to the FMMC. The Chen family also has been doing benefit



Chen Family Quartet

concerts in Philadelphia and Chicago to benefit musicians who are out of work. Laura Chen explained why they feel it is important to give back to communities and organizations like Ingleside at King Farm and the FMMC:

“You are welcome to keep using the videos we send you. It’s our gift to you and your fellow residents because we imagine this is a very difficult time of isolation. Music is a great ‘escape’ and can be a tremendous and necessary source of comfort. Being able to share our music is the reason we became musicians in the first (and final!) place.”

Violinist Julian Rhee (2018 JIC, 1st prize) performed at Fox Hill Retirement Community in March and was scheduled to perform at Ingleside at King



Julian Rhee

Farm as well, but the Ingleside concert was canceled because of the pandemic. Julian instead has sent videos to Ingleside, personalized by him for the community and shown on the in-house TV channel. As was reported in a newsletter article this past year, Julian performed a free pop-up concert at Ingleside and did workshops at Cabin John Middle School while he was here in September 2019.

Plans for the 2021 JIC

Like every other arts organization, we are wrestling with whether to reschedule our event and if so, how. It seems almost certain that the JIC, originally scheduled for March 2021, will need to be moved to a later date, so we are currently in negotiations with Calvary Baptist Church about what dates are available that will accommodate the competition. We are hopeful that it can take place before the end of 2021. We will keep you posted on developments. 🎻

News from the Avanti Orchestra...continued from page 6

the balance of the parts, we can successfully approach both vocal music written “a capella” and (with the addition of a second quartet — one of strings and the other of winds for example) we can play vocal music with accompaniment. This avenue opens up superb repertoire possibilities of music from the Renaissance to the late nineteenth century and beyond. For example, with a minimum of a string quartet and a wind quartet, we could play Bach’s Cantata No. 4 “Christ lag in Todesbanden.” With a scoring for four-voice chorus (SATB) and strings, those two quartets would cover all the music while maintaining the coloristic independence of the chorus and instrumental parts. The voice lines can be further supplemented by all sorts of wind instruments making for colorful combinations. Also, more string players can be added to the accompanying ensemble. Then, at some point, when we know which players can commit to rehearsals and performance, we will be able to go back and reach for those orchestral scores on the shelves.

Conclusion

In rehearsal and performance, a process I understand more as reconstitution than interpretation, we regularly have the opportunity to rise to heights through the masterpieces of the repertoire. From those heights it is possible to contemplate some of the spiritual achievements of our species. To me, the present situation reveals how this performing-and-collective art form depends on, or is a sign of, a functional society and how both are fragile. This realization inspires me to work towards that functional society. I remain optimistic because music-making — or *musiking* — is fundamental to the human experience. This opinion is based on the knowledge that since the dawn of humanity, music has always accompanied the life of societies, especially the important occasions: celebrations, mourning, commemorations, praying, playing, and even war-making! All these expressions of existence have been and will continue to be accompanied by music. When this pan-

demic retreats, our world will be in need of inspiration. We will be there with our ancient rituals to make us feel alive again.

As I finish my epistle, I want to invite you to think about *who* Avanti, and by extension the FMMC, *will be* at the other side of this tunnel. I ask who — and not what — because we are FMMC. When all of this is over, and many professional ensembles have ceased to exist, the FMMC will be a crucial resource for musicians and music lovers. Please think of investing in that future, by renewing your FMMC membership or becoming a new member today: <https://fmmc.org/membership/application>.

I have made the decision to invest in that future by donating half of my Avanti salary back to the orchestra and the Club. I hope that my commitment will inspire you to make a donation for our musical future. 🎻

Thanks!
Pablo Saelzer



Friday Morning Music Club
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From the Foundation Director

Grace McFarlane

It is indeed an honor to be invited to serve as the Director of the FMMC Foundation. Many thanks to Frank Conlon for his excellent leadership this past year. I am delighted that Frank has agreed to remain on the Foundation Board, and am thankful to be surrounded by a fine team of fellow Board members who have volunteered their time, energy and expertise in the service of our organization.

Plans were underway to hold the 67th Washington International Competition for Piano, which was scheduled to take place on May 23-24, 2020. Co-chairing this competition with Junko Takahashi has been challenging, yet enjoyable. The team of preliminary judges evaluated the extraordinarily high artistic level of performance from the numerous applications submitted. Sixteen pianists were selected to come to Washington, DC for the semifinals, but unfortunately, Covid-19 disrupted those plans.

We had hoped we might be able to hold it in October 2020, but the rapid

progress of the disease, uncertainty of venue accessibility, and competitors' ability to travel to DC forced further postponement to Spring 2021. Final details will be announced soon. Stay tuned!

We are most grateful to our distinguished judges - Simone Dinnerstein, Robert McDonald, and John Perry, for their flexibility and understanding as we postponed the competition, twice.

We look forward to holding the Johansen International Competition for Young String Players also in late 2021. Harriet Kaplan, Director of the Competition, and the steering committee continue to work tirelessly to make this yet another successful competition.

We welcome John Kaboff as the new Competition Chair of the Washington International Competition for Strings that will take place in 2022. Mark Simon continues to prepare for the Composition Competition that will occur concurrently with the WIC Strings Competition.



Grace McFarlane

In the midst of these unprecedented times, we will continue to make every effort to keep music alive in our community and remain hopeful that we will be able to resume in-person events, safely, as soon as possible. I wish you and your loved ones good health, strength, and peace during these challenging times. 🎵

Grace