

# The Friday Morning MUSIC CLUB



135TH SEASON

NOVEMBER/DECEMBER 2020

VOL. 55, NO. 2

## From the President

Leslie Luxemburg

As we move into winter in this unusual year it is good to have something to look forward to. May I recommend our Virtual Gala Presentation in honor of our 135th anniversary.

The celebration will be a prerecorded program broadcasting on Saturday February 27th, 2021, from 6:00 PM to 7:30 PM on a variety of easily accessible online platforms. It will be open to public viewing. We hope you will encourage your friends and fellow music lovers to tune in as well.

The gala will feature outstanding appearances by several of our recent Washington International Competition and Johansen International Competition winners, as well as performances by FMMC members, our Avanti Orchestra, and our Arioso Chorale.

Because we have this unique form, we also have the opportunity to share an overview of our fascinating and colorful history going back to 1886, complete with materials from the archives and spotlight interviews with some of our most treasured members. We are quite excited about this uncommon chance to expand the scope of our celebration.

We are also offering a few ways to enhance your celebration at home. For a minimum donation of \$100 to the FMMC, you will receive a festive collection of three assorted bottles of wine—sparkling, white, and red. These can be delivered to you directly along with a special program and one of our unique FMMC



anniversary face masks. There will also be an option to pick up the wine yourself at a convenient DC location. Those who are not interested in the wine package can get the program and mask sent to their homes with a qualifying donation.

We will be assembling this program over the next several months. In the meantime, we encourage you to stay entertained by watching our specially produced chamber music concerts that started streaming on a regular basis last month. Special thanks go to Albert Hunt, Jennie Weyman, and our outstanding guest videographer Paul Ritterhoff for the high quality of these programs. We are also grateful to Pablo Saelzer and Paul Leavitt for providing engaging educational opportunities for members of their groups and our membership at large over the past several months.

We assume you are taking advantage of the vast amount of outstanding musical online offerings by all our fellow arts organizations. I have found that making time to practice every day is a source of great comfort, and trust you all do as well.

I send you all my warmest wishes for many moments of shared joy with family and friends over the coming holiday season and remind you that even though most of our interactions will be taking place virtually, being together in person is sure to come some time in 2021! 🎵

*Leslie*

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*Organized in 1886*

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## *From the Foundation Director*

Grace McFarlane

**W**hat a difference a year makes! Only a year ago, as co-chair of the 2020 Washington International Competition (WIC) for Piano, the excitement of preparing promotional materials; contacting advertisers, universities and conservatories; updating the competition website; and finalizing details of the competition consumed much of my energy. We were anticipating another exciting and successful piano competition on May 23-24, 2020, culminating in a final round in the Terrace Theater at the Kennedy Center.

The staggering reality of the present coronavirus pandemic is numbing. So many have lost their lives. So many have suffered, and survivors continue to bear the scars of the COVID-19 crisis. Sadly, the arts have not been spared. We have lost many musicians who over the years enriched our lives with their talents. Throughout this period, music has been a source of comfort, healing and hope for many. We have been encouraged by livestream concerts and online performances from various websites, including the Chamber Music Society of Lincoln Center, The Violin Channel and Young Concert Artists, where several of our past WIC and JIC prize-winners have been featured in performance. These are wonderful reminders of the value and importance of the competitions sponsored by the FMMC Foundation.

We are pleased to announce that the Washington International Competition for Piano has been rescheduled for next June 5-6, 2021. The Semifinals will take place on Saturday, June 5, 2021, at George Washington University and the finals on Sunday, June 6, in the Terrace Theater, of the Kennedy Center for the Performing Arts. Of the 16 competition semifinalists selected, only one has indicated that they are unable to come. The first alternate will be invited to join the semifinals. In light of the one-year delay of the competition, the Chairs decided to offer all semifinalists the option to modify their programs, if desired, as long as the repertoire conforms to the parameters of the competition guidelines.

Unfortunately, one of our judges, Simone Dinnerstein, is unable to come at the rescheduled time, but we are delighted that Sandra Rivers has agreed to serve on the jury panel in her stead. Ms. Rivers enjoys a reputation as one of the foremost performing artists of her generation. She has concertized throughout the world and has appeared at the Mostly Mozart Festival at Lincoln Center, Tanglewood, Aspen, the Schleswig-Holstein festival, the Kennedy Center, and on the Great Performers Series at Lincoln Center. In addition to her solo career, she



has become widely known for her concert partnerships with many of the world's leading soloists including Itzhak Perlman, Kathleen Battle, Gil Shaham, Joshua Bell, Anne Akiko Meyers, Sarah Chang, Cho-Liang Lin, and Nadja Salerno-Sonnenberg, among others.

Ms. Rivers is currently on the collaborative piano faculty of the University of Cincinnati College-Conservatory of Music. A Steinway Artist, she is the artistic coordinator of the CCM/Steinway Recital Series that takes place at Steinway Hall in New York City.

As we forge ahead in these uncertain times, I wish you and your loved ones good health, strength, and peace. May the joy of music warm your hearts and bring comfort and healing.. 🎵

*Grace*



# Washington's Special Blessing

Mary Ellen Lavelle

*Mary Ellen Lavelle is an FMMC Life Member and the past chair of Piano Group II. She recently shared her story with us.*

**M**y youth in the 1930s and 1940s was taken up with practicing and performing piano recitals from the age of 6. I studied with concert pianist Hazel Hallet and then Alfred Fondacaro at Boston University. School-teacher aunts persuaded me to major in English at Emmanuel College, but because I commuted to college recitals easily continued.

Four years after college in 1953 brought two appearances as concert pianist with the Boston Pops and a promotion to assistant supervisor of music in the Westwood public schools. Then in 1957, I married Frank Lavelle who had taken a job at the US Treasury, so we left Boston for Washington DC and I blithely walked away from all my past life and its music associations.

What a blessing it was to find the phenomenal Friday Morning Music Club. Back then, the club's only venue was the Cosmos Club, with a "men only" restriction requiring that ladies enter by the back door. Yet, the spacious auditorium had a spectacular stage holding a concert grand Bösendorfer piano! Within months after an FMMC audition, I performed the Charles Griffes Piano Sonata there. I'll never forget the lady who came up after the recital and said, "It's a bitch to perform but you gave it a heart."

Over the next eight years, I had six pregnancies with two miscarriages, and little time for piano. Pope John XXIII's

Vatican Two Council ending in 1965 saved me when it condoned contraception. Frank found his income would quadruple in a Chicago law firm, so we moved to the city's North Shore village of Glencoe. Northwestern School of Music was highly respected. The Chicago Symphony was spectacular. But no Friday Morning Music Club! Looking back, I realized that Boston had had no Friday Club either. Years went by as we raised the family. I eventually taught a very productive piano program including both group and private lessons. Only once did I appear as soloist, performing the sprightly JS Bach "Italian Concerto" with a DePaul University student orchestra.

When our four children finished college, Frank took early retirement and joined an old friend in a small law practice in Washington on M Street. I was thrilled to revive my membership in Friday Club. Once again, it became my life's enrichment. In our Piano At Homes Group Two, outstanding colleagues were a constant inspiration – such wonders as Pam Thompson, Jill Witten, Georgiana Acchione, Chen-Li Tzeng, Roseanne Conway, Margie Patterson, Berthelle Denton, Gina Denny, David Loewenstein,

and the indomitable Frank Conlon. Years ago, our special inclusion of the clarinetist Bill Dakin began after our loss of Marge Dakin, our dear pianist who was Bill's wife.

Just before the pandemic, we were delighted with the new memberships of Immanuela Gruenberg and Keng Sim, both fine pianists who have been embellishing our Zoom programs for this coming season as Chen-Li Tzeng assumes my chairperson duties. Newest members include Ann Hoopes and Simon Finlow.

Words can't express how grateful I am, now 89 years old, to have had the joy of so many Friday Morning Music Club friendships and their musical inspiration. Washington is truly blessed. 🎹



Painting by Mary Ellen Lavelle

## High School Competition for Strings In memory of Gustave E. Johansen, Jr.

**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 12 PM

Applications are now open! 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! For specific information, instructions, and more, visit [fmmc.org/high-school-competition-for-strings](http://fmmc.org/high-school-competition-for-strings). 🎹

# News from the Johansen International Competition (JIC) for Young String Players (Ages 13–17)

Harriet Kaplan

## Next JIC Postponed

Our biggest news is that the next JIC has been officially postponed until 2022. Over the summer, we reached agreement with the trustees of the Johansen Charitable Trust to delay the competition because of the pandemic. We do not have specific dates yet because changes at Calvary Baptist Church are requiring us to search for a new venue. There are several good possibilities, and we hope to be able to announce specifics this fall.

Because the competition will be delayed, we will accordingly delay the application deadline. With regard to age eligibility, we have decided to allow anyone who would have been eligible by the original cutoff date of March 20, 2021, to apply and compete. This will probably result in some 18-year-olds participating, but we expect most applicants will still be 17 or under based on the age groups that have applied in the past (the majority in 2018 were 16). Although we have not received any submissions, to date 82 applications have been started on Getaccepted.

## Updates on JIC Winners

Cellist *Brannon Cho* (2012 JIC, 1<sup>st</sup> prize) was featured recently in an article on The Violin Channel (<https://theviolinchannel.com/cellist-vc-artist-brannon-cho/>), with several excellent videos of his playing from the past couple of years.



Brannon Cho

Violinist *Nancy Zhou* (2009, 1<sup>st</sup> prize and Best Performance of Commissioned Work) will be performing as part of a live streamed concert with the New York City Chamber Players on October 3, 2020 at 8:00 PM. The concert will be available at the link: [www.nycpmusic.org/oct-3](http://www.nycpmusic.org/oct-3).



Nancy Zhou

Members of the JIC Steering Committee have been contacting JIC winners to find out what they have been up to since they won prizes in the competition. Paul Silverman heard from *Matt Lipman* (viola, 2009, 1<sup>st</sup> prize), who has a very active performing career (see many details at his website: <https://www.matthew-lipman.com/artist.php?view=bio>).

Matt commented:

When I reflect on my participation in the Johansen International Competition 11 years ago, it is clear how pivotal an experience it was for me—not only in the moment, but for my future in music. It was the first event that had ever asked me to perform five whole pieces simultaneously (of all styles, no less), a skill that has proved useful in the professional world. I also met many other musicians in Washington, DC back then with whom I still closely work. Most importantly, it signified the moment I realized that hard work, dedication, and passion combined could lead to a fulfill-

ing life in music. I am forever grateful to the Johansen Competition for encouraging me to pursue my dream.

Matt, who also won first prize in the 2012 Washington International Competition, is on the faculty at Stony Brook University and performs on a 1700 Matteo Goffriller viola on loan from the RBP Foundation.

Matt will be featured in a streaming event of archived Chamber Music Society of Lincoln Center concerts. The event is scheduled for November 17, 2020, at 7:30 PM and will be available for one week following the initial stream. On the program is the Brahms Sextet No. 1 in B flat major (original performance November 15, 2016) and the Mendelssohn Sextet in D minor (original performance July 10, 2019). Go to [chambermusicsociety.org](http://chambermusicsociety.org) to sign on. 🎻



Matt Lipman

## FMMC First Half FY21 Operations Budget Approved

Anne Zim

Due to the uncertainty created by COVID-19, the FMMC's Operations Budget for FY 21 that was approved by the Board of Directors on September 18, 2020, was based on the first half of FY 21 instead of the entire year. The budget covering the second half of FY 21 (01/01/21– 06/30/21) will be presented in December for Board approval.

The FMMC Treasurer presented a FMMC First Half Operations Budget FY 21, totaling \$99,684. The majority of income and expense categories, excluding Administrative Expenses, during the first half on FY21 are estimated to be 25 percent below FY 20 Actual. Below are some of the categories with major changes when compared with the first half of FY20.

### Income:

- A. Contributions Income – The budgeted figure represents 30 percent of last year's First Half Actual for several reasons. One-third of all donations from the November fundraising drive are received in January (2<sup>nd</sup> half of FY21), and the cancelled orchestra and chorale concerts eliminated any contributions that might have been collected.
- B. Grants – The budgeted figure for Grants actually exceeds the entire FY 20 Actual by 35 percent. In light of the pandemic, The Dallas Morse Coors Foundation for the Performing Arts has committed to contributing \$4,500, the same as last year, to be applied toward general operating support rather than to specific programming.  
In addition, FMMC applied for and received \$8,700 under the Small Business Administration's Paycheck Protection Program (PPP) and \$1,000 under its Economic Injury Disaster Loans (EIDL) program, which was determined by the number of employees indicated on the application. These are grant programs not loans and do not need to be repaid.
- C. Dues – The "Pay What You Can" dues initiative yielded positive results with many members including additional contributions of more than \$9,000 above their dues amount. One half of that total is included in the First Half Operating Budget in accordance with FMMC's accrual accounting system.

### Expenses:

- While most expenses are expected to be at least 25 percent lower in the season's first half, they could be down by as much as 35 percent by the end of the year, depending on various factors.
- A. Administrative – This amount is estimated to be 50 percent of total FY 20 Actual due to fixed costs, even though accounting fees have been reduced by 50 percent.
  - B. Fundraising – This figure includes estimated costs to produce the November fundraising letter and has not been reduced.
  - C. Newsletter – This figure is lower because just two issues will be published in the fall. Also, the FMMC Managing Director was able to significantly reduce the costs for printing by hiring a new printer.
  - D. Yearbook – This figure is 50 percent lower resulting in lower printing and postage costs and because the number of books actually printed was far fewer than last year.
  - E. Orchestra – Since no concerts are being presented, budgeted expenses include only the first half of the conductor's honorarium. Pablo Saelzer has pledged to donate 50 percent of his honorarium equally between FMMC and Avanti.
  - F. Chorale – Since no concerts are scheduled, the only expense included is the first half of the conductor's honorarium. 🎧

## Arioso Chorale: Shutting Down Concerts But Keeping Active – A Look at the Past Six Months

Peter Baum

Back in February, the Chorale was on a big high. We had just completed one of the best concerts in the history of the Chorale with a stellar performance of the Verdi *Requiem*. With the next concert scheduled for April, the singers and the Chorale Orchestra were in the process of preparing Handel's *Messiah*. Then the coronavirus pandemic put a stop to everything.

With all FMMC face-to-face activities suspended, the Chorale began to meet virtually on the Zoom Platform (as much of the world at large was doing). Starting the weekend that the April Concerts

would have happened, the Chorale has met every weekend since, skipping only three weekends when Paul Leavitt was on vacation and out of town. Besides the social aspects of these calls, the Chorale has embarked on a study of music theory from simple intervals to the analysis of different choral works. In addition, the attendees at these sessions have been looking at the use of the International Phonetic Alphabet as it applies to some of the more common languages used in choral singing. These sessions will continue throughout the fall with a look at some major choral works and with an emphasis

on the proper diction needed to present the texts clearly to an audience. Anyone interested in joining these sessions should contact Peter Baum at [choralechair@fmmc.org](mailto:choralechair@fmmc.org). Your name/email will be added to the mailing list. Sessions run on Sundays from 1:30 PM to 3:00 PM.

While nothing is yet certain, the Chorale plans to resume rehearsals in late January to prepare for a concert in April. Look for details on the Chorale page on the FMMC website. 🎧



## Spotlight on the Board

During the pandemic the Board continues to work diligently to assure that the business of the Club continues as smoothly as possible. So you can get to know these hard workers, we are featuring our next installment of our interviews with them.

### Sue Kelly

#### Member At-Large

**How did you first start making music/when did you first develop a love for music?**

I began learning to play the piano in 3<sup>rd</sup> grade, then cello in 6<sup>th</sup> grade, heavily influenced by my father's love and practice of music. He was a professional violinist but taught public school music, and eventually founded an orchestra that he conducted.

**What is your musical background?**

My father was a professional violinist, trombonist, and conductor so I grew up around music.

I first practiced the piano on our pump organ, and later on a parent-restored square grand piano – in St. Paul MN. Cello lessons began in Long Beach CA, and both continued through college in Santa Barbara, UCSB, as well as UCLA. My teachers included Joseph di Tullio and Gabor Rejto. A college summer program afforded me the opportunity to study in Fontainebleau France with international teachers, including cellist Maurice Gendron and composer Nadia Boulanger. After marriage and children, I had a career as cellist in many area orchestras (National Theatre, Wolf Trap, Baltimore Opera, Alexandria Symphony, Baltimore Theatres) and also as a musical contractor for orchestras, TV shows, recordings.

**What do you do for work?**

I am presently music librarian for the Kennedy Center Opera House Orchestra (ballet, theatre, and concerts), MD Lyric Opera, and Washington Ballet; cello teacher at Levine Music, Episcopal HS, and privately in my McLean VA studio; cellist and personnel manager of Alexandria Symphony.

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

Moving to Washington in the 70's, I contacted a friend of my father's, Jan Buress, a vocalist in FMMC, and she encouraged me to join. I joined as a solo performer, but mostly played in chamber groups, and was also active in the orchestra, serving as Chair for many years.

**Why were you interested in joining the board?**

I wanted to contribute something to FMMC again, and, given a busy work schedule, thought that giving general assistance on the Board in various times of need would be satisfying.

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

J S Bach, so I could finally learn what bowings he really intended when he wrote the *Unaccompanied Suites for Cello*.



### Richard Sawyer

#### Public Relations Director

**How did you first start making music/when did you first develop a love for music?**

My parents, especially my Dad, loved music and got me involved in our family's church choir. I also sang the part of Amahl in the opera *Amahl and the Night Visitors* in my local community opera company – a stressful (I was just 12 years old and still a soprano!), but ultimately rewarding, childhood experience. I took some piano lessons as a child but was too much of a hellion as a kid to take it very seriously until later as an adult.

**What is your musical background?**

Following graduate school, I started getting serious about piano playing and have studied with a number of good teachers over many years. I gravitate to works by Beethoven, Mozart, Haydn, Chopin, Brahms, and Scriabin.

**What do you do for work?**

I had a rewarding career designing and directing large-scale evaluation research studies of health promotion, disease prevention, and education programs. I retired just a few years ago, which was a difficult decision; so much so that I retired twice!!

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

One of my music friends suggested I get involved with FMMC's Piano Associates group. So I joined the club and started participating in the Associates group, which has been a wonderful experience. I've also attended many FMMC chamber and Avanti concerts, and participated in the Outreach program.

**Why were you interested in joining the board?**

I was motivated by the opportunity to work with others to further the goals of FMMC. The mission of FMMC really "speaks to me." I enjoy the process of being part of a group of like-minded people who are committed to working on and achieving important goals. Being on the board has been a great experience.

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

Without a doubt, Mozart would be my first choice. I would enjoy gaining insights into his personality and amazing genius. While I am a fan of many composers, Mozart's classicism is unmatched in beauty, elegance, and emotional depth. I especially love his piano concertos.

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

Both the cello and oboe because they produce such rich, soulful tonalities. 🎻



## From the Managing Director

Jennie Weyman

And just like that, it's the start of the Holiday Season! It's hard to fathom how quickly this fall has already gone, but I'm pleased with how much we've been able to accomplish, even under these strenuous circumstances.

By now, you should have received a physical yearbook if you (a) requested one during the membership appeal, or (b) are a life or honorary member. If you did not receive yours and would like a copy, please email me at [manage@fmmc.org](mailto:manage@fmmc.org). We ordered a few extras and should be able to accommodate your request.

Our Virtual Chamber Series is thus far a great success! On average, about 40 people tune in for the premiere itself, but the view count for the videos shows that about 300-400 people are watching each concert. While these videos are a way for us to continue music-making in the midst of the pandemic, they are also allowing us a far wider audience than was ever possible prior to the pandemic. It is impossible to give this situation a silver lining considering the cost of COVID-19, but I am incredibly proud of the work you're doing and the reach of these performances. As a reminder, we premiere these concerts every Friday and select Tuesdays at 12 PM. For a complete listing, visit [fmmc.org/calendar](http://fmmc.org/calendar) or see the listing here in the Newsletter. As for the spring season (January – June), you can expect a decision regarding “in-person or virtual?” in the next coming weeks if we have not announced our decision by the time of the January newsletter's publication.

As a reminder, if you are working on repertoire throughout the season and would like to submit a performance application to

be considered throughout the year, please do so at [fmmc.org/Substitute-Performance-App](http://fmmc.org/Substitute-Performance-App). We've already had one cancellation for the Virtual Chamber Series this fall, and having names on hand of those ready to go with music is helpful as we manage those last-minute situations.

“Member Monday” is off to a bit of a slow start, in part because I have my hands full and in part because I don't have as many performances to share as I was hoping to get. If you are making music at home and recording it (even if it's just audio!), please send it my way and I'll happily share it on our Facebook page—even if the recording is pre-pandemic. It's important for FMMC to recognize that we are the sum of our parts, and that's why I love sharing your work as much as possible.

Finally, Leslie has been hard at work planning the 135<sup>th</sup> Anniversary virtual celebration for February, and I am excited by what we're putting together. Please save the date of February 27, 2021, and stay tuned for more information.

Stay safe and stay healthy! I'm always an email away, 📧



Jennie Weyman

Jennie

## FMMC Concert Calendar, November – December 2020

All concerts are virtual through the end of 2020 and presented online. To watch these concerts, visit FMMC's YouTube page ([bit.ly/3cO7QHV](http://bit.ly/3cO7QHV)) or our Facebook page ([facebook.com/friday-morningmusicclub](https://facebook.com/friday-morningmusicclub)). They will be available for two weeks after their premiere date. Program details will be found on line.

### Friday, November 6 at 12 noon, filmed at Jordan Kitt's, Rockville

- CLARA SCHUMANN: Nocturne in F Major, op. 6, no. 2; Scherzo in C minor, op. 14. FLORENCE PRICE: *Dances in the Canebrakes*. MARGARET BONDS: *Troubled Water*. **Victoria Bragin**, piano.
- *Winds from Aracosia*, a tapestry of folk songs from East and West (arr. Kharazian).
- GRAZYNA BACEWICZ: *Polish Capriccio*. ALBENIZ: *Asturias* (transcribed by Xavier Turull) from Suite Española, op. 47. **Christine Kharazian**, violin.
- BRAHMS: Vier ernste Gesänge (Four Serious Songs). **Daryl Yoder**, baritone; **Jung-Yoon Lee**, piano.

### Friday, November 13 at 12 noon, Woman's Club of Chevy Chase Chamber Series, filmed at the Lutheran Church of the Reformation

- CHOPIN: Ballade No. 1 in G Minor, op. 23. **Judith Block**, piano.
- FEDERIGO FIORILLO AND LILI BOULANGER: Selected Caprices. **Christine Kharazian**, violin.
- DEBUSSY: *Songs for Madame Vasnier*. **Deborah Thurlow**, soprano; **Gillian Cookson**, piano.

### Friday, November 20 at 12 noon, filmed at Old Town Hall, Fairfax

- SCARLATTI: Four Keyboard Sonatas, K552, 553, 554, and 555. **Steven Schwarz**, piano.
- SCHUMANN: *Fantasiestücke*, op. 73. **Albert Hunt**, clarinet; **Jung-Yoon Lee**, piano.
- LISZT: “Les jeux d’eaux à la villa d’Este” S. 163, No. 4; Mephisto-Walz No. 1, S. 514 (Der Tanz in der Dorfschenke). **Tzu-Yi Chen**, piano.

### Tuesday, November 24 at 12 noon, Student Recital (filmed at Dumbarton House)

This concert will feature the winners of the 2020 FMMC High School String Competition.

### Friday, December 4 at 12 noon, Lyceum Chamber Series (filmed at the Lutheran Church of the Reformation)

- Selected solos. **Charles Mokotoff**, guitar.
- PROKOFIEV: Selections from *Romeo and Juliet*, op. 75. **Yao Lin**, piano.
- A set of holiday and seasonal songs. **Deborah Thurlow**, soprano; **Gillian Cookson**, piano.

### Friday, December 11 at 12 noon, the Mansion at Strathmore Chamber Series (filmed at Blue House Studio)

- BACH, KREISLER, YSAYE: Selected solos. **Makiko Taguchi**, violin.
- SCHUBERT: *Der Hirt auf dem Felsen*, op. 129. **Nancy MacArthur Smith**, soprano; **Albert Hunt**, clarinet; **Jung-Yoon Lee**, piano.

### Tuesday, December 15 at 12 noon, filmed at Dumbarton House

- Program TBD.

### Friday, December 18 at 12 noon, Composers Group Concert (filmed at Blue House Studio)

- Music by members of the FMMC Composers Group.



Friday Morning Music Club  
 755 8th Street, NW  
 Washington, DC 20001

## Become a Tiered Donor today and get an FMFC Face Mask!

We are pleased to announce that all contributors of \$100+ (beyond your annual dues) will be receiving FMFC face masks, designed to commemorate our 135<sup>th</sup> Anniversary Season! This includes everyone who contributed during our membership appeal beginning last May. They feature adjustable nose strips, adjustable ear loops, a filter pocket, and machine-washable fabric. To make a contribution today and receive one of these masks, visit [fmfc.org/donate](http://fmfc.org/donate). 🎧



### Membership Update

The following FMFC members renewed after the production of the 2020-21 *Yearbook and Directory*. To see their contact information, please log in to the FMFC website and go to the member directory. 🎧

Ginger Ackerman,  
 Chorale Soprano,  
 Arlington, VA 22207

Michael Bowyer,  
 Solo Flute,  
 Colorado Springs, CO 80909

Tanya Lee,  
 Chamber Piano,  
 Bowie, MD 20720

Jacqueline Rosenblatt,  
 Solo Piano,  
 Owings Mills, MD 21117

Ellen Sakai,  
 Solo Piano,  
 Greenbelt, MD 20770

Carol Sikkelee,  
 Solo Organ, Piano/Harpsichord,  
 Alexandria, VA 22305

Sophia Sun,  
 Student Piano,  
 Rockville, MD 20850