

The Friday Morning MUSIC CLUB



136TH SEASON

SEPTEMBER 2021

VOL. 56, NO. 1

From the President

Leslie Luxemburg

Welcome to the conclusion of our 135th year and the start of the 136th season!

I look forward to when we will be able to gather together once again in person for meetings and concerts. While the past year and a half would not have been anywhere near as successful without the benefits of virtual communications, as musicians and music lovers we are especially aware of the primacy of sharing our performances with live audiences.

One thing we learned from the pandemic is the benefit of virtual media in connecting to a wider audience and keeping people engaged who cannot attend in person. We will continue this practice occasionally throughout the coming year.

I am excited that our long anticipated and several times postponed luncheon will finally take place on Friday, November 19th at the Dacor Bacon House in Washington DC, a few blocks from the White House. All fully vaccinated members are welcome. I anticipate a robust crowd will want to attend, perhaps in part because



the room where the luncheon will take place houses a Steinway grand piano that was played by Arthur Rubinstein when a guest of Virginia Bacon when the house was a private residence. Plans are in the works for a suitably special musical program to take place during the luncheon featuring this historical instrument. We are gratified that Anne McDonough, the Deputy Director of the DC History Center and our main contact for the FMMC Archives housed there since the 1890's,

will be our featured speaker. She is sure to share some fascinating and illuminating tidbits.

Please keep a lookout for luncheon registration materials some time in the next few weeks.

Several other outstanding musical events are in the works as well, including the resumption of our chamber music series in October. Concerts are scheduled to take place at Calvary Baptist Church Sanctuary, MLK Library in the new auditorium, and Dumbarton House, Fairfax Old Town Hall, and Collington, all starting in October. Other venues will start their programs later in the season.

I don't want to spoil any of the surprises coming up, but I would strongly advise paying close attention to FMMC announcements over the next few months.

Let's join together and celebrate our resilience and our appreciation and love of music as a group! It will be a joy to see many of you again soon. 🎵

Leslie

FMMC Vaccination Policy

The FMMC Board is implementing a general COVID-19 policy for its 2021-2022 season. This policy will be in effect for the full season unless circumstances warrant a change.

All meetings, rehearsals, and events (such as the annual luncheon) attended strictly by FMMC members will be restricted to people who are vaccinated.

Since our performances take place at outside venues, and we are essentially there as guests, we need to follow the protocols set by the individual venues.

As an organization that provides totally voluntary opportunities for the music community to meet, we feel strongly that people who participate in, or attend, our events should know we have done everything possible to ensure their safety. We will continue to stream occasional concerts for those unable for whatever reason to meet these requirements. 🎵

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

Organized in 1886

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A Letter from Life Member Doris Gazda

All so long ago! I joined FMMC as a student member in 1947. My mother was an associate member and encouraged me to audition because it was an opportunity to perform. I played many times in Barker Hall at the YWCA. I have memories surrounding the hoopla about buying the Bösendorfer piano and then the trouble with getting it on the stage. I remember one concert when I played a Corelli Sonata with my sister, Olga, accompanying. I was playing from memory and took an incorrect ending . . . whereupon both of us started to improvise “in the style” and finally landed on an ending where we got back on track—to our mother’s great relief. I always played on a program at Christmas time when I was home from the Eastman School of Music for the holidays.

As a performing member, I eventually became FMMC Program Director and co-founded Concerts in Schools with Bea Prosterman. I vividly remember the first

lunch meeting with Pat Hayes at my home when we started to put it all together. It was wonderful how it became a major focus of the Club.

I was not able to continue my FMMC activities while raising two children and teaching (at that time I was known as Doris Petranek but later went back to my maiden name). When I moved to the Frederick, MD, area I no longer participated in Club activities. I was teaching in the Montgomery County schools, conducted the Frederick

County Youth Orchestra and Civic Orchestra, and founded the Potomac Valley Youth Orchestra. Eventually moving to Tempe, AZ, I taught at Arizona State University and started writing music for string orchestra, eventually becoming string editor for Carl Fischer Music. My last 20 years were spent writing music and getting it published primarily through Carl Fischer.

I have a life-long connection with FMMC and enthusiastically applaud all of the Club’s endeavors. 🎶



Doris standing in front of a large display of her publications.

Avanti Orchestra

Nan Cooper

We are happy to be able to greet you after the difficulties the pandemic has brought us, and we look forward to our return for the 2021-2022 season with Conductor Pablo Saelzer.

First in our transition back to full performances, Avanti will begin the season in September with a concert to be held for a small audience of invited friends and family. The program (subject to change) will contain the first two movements of Beethoven Symphony #6, an instrumental version of Bach Motet BWV 225, nine of the Liebeslieder-Waltzer by Brahms (in his orchestration), and other selections.

November 19th will mark Avanti’s second concert of the season, which is planned to be a public performance. Programming most likely will include a concerto with soloist and a symphony for full orchestra. The concert will be held at the Church of the Epiphany, Washington, DC, 7:30 PM.

To commemorate the pain caused by the pandemic as well as to express the feeling of moving forward, a performance of the Brahms Requiem with FMMC’s Arioso Chorale will be held in the spring. Two performances are planned: for Friday, April 29 and Saturday, April 30, 2022, 7:30 PM, at the Montgomery College Cultural Arts Center, Silver Spring, MD.

Avanti’s season will conclude with the annual Masterwork Festival performance on June 4, 2022, 7:30 PM, at Montgomery College Cultural Arts Center. 🎶

Lifetime Member Sura Kim

Sura and Soye Kim

When pianist Sura Kim first arrived in America in 1949 to study music, one piece of advice she took to heart was “you have to join clubs.” This year marks her 50th anniversary as a member of the Friday Morning Music Club, making her a Lifetime Member in the solo piano category. Looking back, Sura said, “FMMC has been the thread that stitched together the many facets of my life.”

In her student days in Korea she was well known at Ewha Women’s University in Seoul, performing recitals, teaching, and accompanying a ballet class that led to recording a soundtrack in a ballet movie. Then there was the international phase, which began when she served as student delegate to the World Conference in Oslo, Norway, in 1947, followed by piano studies in the U.S. at Baldwin-Wallace College (B.M. 1950), and with Robert Goldsand at the Cincinnati Conservatory and the Manhattan School of Music, NYC (M.M. 1952). Soon after, she married physiologist Dr. K.S. Kim, an avid music-lover, and relocated to Liverpool, England, and then to Singapore, for his research. During that time, she was the first Korean to give a debut recital at the Wigmore Hall (London, 1958), followed by a solo recital tour in Germany and Singapore.

Sura finally settled in Washington, DC, in 1965, where she taught piano at

the George Washington University from 1972 through 1993 and became active in the FMMC. The Club was a great way to ease back into performing after taking a break to have three children; it was a place to meet new friends and reconnect with old friends, and to try out new repertoire. Always challenging herself, Sura studied 20th-century repertoire with William Masselos, performing the Copland Fantasy, the Alban Berg sonata, and John Cage’s “Amores” for prepared piano and percussion, making good use of the toolkit in the basement. After she retired, Sura served as FMMC Program Director for the 1993–1995 seasons. Mary K. Traver, who was FMMC President at the time, recalled that “the job was done so professionally and artistically...!” and praised Sura’s memorable Club performances and invaluable advice while serving on the FMMC Piano Masterclass/Coaching Committee. Sura also served on the Board of the French Piano Institute founded by then-FMMC member Gail Delente, judged local competitions, and continued to teach students privately.

These days, Sura is taking it easy on her Steinway grand piano although she can still sometimes be found playing 4-hand duets with friends, her daughters (including Soye Kim, FMMC, violin),



Sura Kim

and her grandson. During more carefree times, she used to meet regularly for lunch with FMMC friends Mary K. Traver, Dina Fleming, Clair Rozier, and Billie Anderton, and she stays in touch with another FMMC Lifetime member, Ann Myongsook Lee (soprano), whom she has known since their school days in Korea. Sura reminisces on her long membership, “I joined the Club because it was a place where musicians congregated, and over the years, have enjoyed many informative conversations, learned from members’ performances and opinions, worked with them as peers, and these people have become my friends.” 🎹

A Biography for Mozart Lovers, Mozart: The Reign of Love by Jan Swafford

Review by Richard Sawyer

Jan Swafford’s recent (2020) biography of Amadeus Mozart is a highly readable, engaging portrait of Mozart’s life, from childhood to his passing. Swafford is a skillful biographer and a composer, so he brings a musician’s insight to describing the most renowned of Mozart’s compositions, across all genres including symphonies, chamber, opera, concertos, and solo pieces. The author presents a compelling thesis for why Mozart is among the greatest of composers.

Swafford’s extensive research comprises many primary source materials including Mozart’s letters and letters to him, and a range of secondary sources. The reader learns much about Mozart’s personality; his musical ideas; his immediate family members especially his father Leopold, sister, and wife; other musicians of his age; and a wide array of aristocrats and others Mozart

came to know through his travels around Europe. The life of the times is also presented, including city life, the challenges of travel, and domestic life among a wide range of European society.

Swafford, as a composer, engages in fairly detailed descriptions and analyses of some of Mozart’s compositions, and some readers (including me) may find such descriptions somewhat long-winded. However, I still found these passages of interest and noted that they would serve as excellent references to consult when listening to a specific Mozart composition.

Taken together, a great read. 🎹



JIC Rescheduled

Harriet Kaplan

As most of you may know, the next JIC, originally scheduled for March 2021, has been rescheduled to March 21–24, 2022. Because of the COVID-19 pandemic, the JIC Steering Committee sought and was given permission from the Johansen Trust to postpone the competition.

One consequence of the postponement is that Calvary Baptist Church was no longer available to the JIC, but we found a beautiful new venue: First Congregational United Church of Christ, 945 G Street, NW, Washington, DC. The church has a large and attractive sanctuary with a high-quality grand piano and sufficient additional space for our needs, and the location is very convenient to Metro, hotels, and restaurants. Fortunately, all three judges and both pianists with whom we have agreements will be able to participate.

To date, there are 108 applications in progress and two submitted on GetAcceptd. The JIC landing page can be viewed at: <https://app.getacceptd.com/jic>

Updates on Winners

Past JIC winners have many accomplishments to report from this past spring and summer, despite the limitations imposed by COVID.

Cellist *Brannon Cho* (2012 JIC, 1st prize) was featured in a VC Live concert in May 2021 sponsored by the Foundation for Chinese Performing Arts with pianist Eric Lu in a program of Schumann, Beethoven, and Rachmaninoff.



Brannon Cho

Violinist *Maria Ioudenitch* (2012 JIC, 2nd prize) has been awarded the first prize in the senior age category and the Ysaÿe Grand Prize at the 2021 Ysaÿe International Music Competition in Liège, Belgium. She will receive €3000 as well

as a professional recording on the AZRU Classical label, valued at €4000, as the recipient of Ysaÿe Grand Prize, presented in recognition of the best performance of an Ysaÿe solo sonata during this year's competition.



Maria Ioudenitch; photo credit: Maria Ioudenitch

Maria also has been selected to compete in the 2021 Joseph Joachim Violin Competition in Hannover, Germany, along with another JIC winner, *Charlotte Marckx* (2018 JIC, 2nd prize). The competition will take place September 26–October 10, 2021.

Violinist *Gallia Kastner* (2012 JIC, 1st prize) was soloist with the Aspen Conducting Academy Orchestra on July 5, 2021. She performed Bologne's Violin Concerto No. 9 in G major, Op. 8. Gallia is a winner of the 2021 Aspen Music Festival Dorothy DeLay Fellowship.



Gallia Kastner

Violist *Matt Lipman* (2009 JIC, 1st prize) was one of the featured artists in series of eight prerecorded concerts by the Chamber Music Society of Lincoln Center that was streamed weekly during July and August 2021; each concert will also be available on demand for one year following the premiere. The series is free.



Matt Lipman

Matt, with another JIC violist, *Beatrice Chen* (2018 JIC, 1st prize) performed Bach's Brandenburg Concerto No. 6 on May 21. The concert, which was live-streamed, was part of the Bach Week Festival taking place in Evanston, IL.

Cellist *Krzysztof Michalski* (2018 JIC, 1st prize tied) performed Bruch's Kol Nidre with the Flemish Chamber Philharmonic on June 1, 2021.



Krzysztof Michalski

Violinist *Julian Rhee* (2018 JIC, 1st prize) has won the 2021 Astral National Auditions. Seven soloists or groups were chosen to join the Astral program. From the Astral Artists website:

Once awarded a place in Astral's career development program, National Auditions Winners receive customized career development mentorship, a full complement of marketing materials, superior performance opportunities, community partnership experience, artistic exploration, and networking with top professionals in the field.

Julian also performed the Bruch Violin Concerto with the Flint Symphony Orchestra on May 8, 2021.



Julian Rhee

Three JIC winners performed in the 40th annual Rockport Chamber Music Festival in July and August 2021: Violinist *Joel Link* (2003 JIC, 2nd prize, tied) as a member of the Dover Quartet (July 9); violinist *Tessa Lark* (2006 JIC, 1st prize), August 8; and cellist *Zlatomir Fung* (2015 JIC, 1st prize), August 13. 🎶

From the Foundation Director

Grace McFarlane

As I begin my second year serving as FMMC Foundation Director I wish to thank all my colleagues on the Foundation Board for their faithful guidance and support throughout this difficult pandemic year. We are delighted with the success of the first Virtual Washington International Competition for Piano which took place the weekend of June 5-6, 2021, and are grateful that our distinguished judges, Simone Dinnerstein, Robert McDonald, and John Perry, chose to travel to Washington, DC to adjudicate in-person, the programs submitted by the fourteen semifinalists. Special thanks to the wonderful staff at the Steinway Gallery, North Bethesda, for so generously hosting the judges for the semifinals and finals of this year's virtual competition.

The event was conducted successfully thanks to the outstanding talents of our FMMC Managing Director, Jennie Weyman, who worked tirelessly with the Competition Co-Chairs, Junko Takahashi and myself. Despite the virtual format, we were able to maintain the essential elements of the in-person competition. The semifinals were conducted in a closed session on Saturday, during which the judges listened to 25 minutes of each contestant's program and selected 6 finalists. After selecting the repertoire for the program to be heard in the finals, each judge was able to connect individually, through Zoom, with each of the remaining semifinalists to offer feedback on their performances. The Sunday finals were broadcast via Zoom, webinar-style, with recorded live-streamed performances from the six finalists. This attracted a sizeable international audience,

which also had the opportunity to select their favorite performer.

Canadian pianist, Vivian Chen, age 24, won the First Prize as well as the Audience Prize. Second prize went to Jiao Sun, (China) and Third Prize went to Simon Karakulidi (Russia). We look forward to hearing Vivian perform in the Nagle Recital in November in the Terrace Theater of the Kennedy Center for the Performing Arts. If you missed the performances from the WIC 2021, please note that the recorded programs of all semifinalists are available on the website at fmmcfoundation.org.

We look forward to two exciting "in-person" events next year: the Johansen International Competition for Young String Players, March 21-24, 2022 and the Washington International Competition for Strings and Composition, May 27-29, 2022. As in the past, we welcome volunteers to host our contestants and assist with the logistics of running the competitions. We hope to attract a large audience in support of these young, talented, aspiring musicians.

As we approach this new year, we are mindful of the continued challenges created by the COVID pandemic and our need to be cautious. I wish you and your loved ones good health, strength and joy, making and sharing music together. Stay safe. Stay well. 🎶

Grace



Announcing the Gustave Johansen, Jr. High School String Competition now on-line

This year's judges will be the members of the Verona Quartet.

Application deadline: November 6

Video submission deadline: November 13

Results will be available by November 20

<https://fmmc.org/membership/young-musicians/local-competitions/high-school-competition-for-strings/>

Look for details of the Verona Quartet in next month's newsletter.

From the Managing Director

Jennie Weyman

It's hard to fathom that we're already gearing up for the start of the 2021-22 season. This summer has flown by as we worked to get things in place for the new season, making plans for both in-person and virtual options, and making sure we have contingency plans, seeing as how often the pandemic has thrown us for a loop over the last year.

Although most of our public performances are scheduled to begin in October, we're still constantly evaluating guidance from the CDC and making the best decisions to ensure your safety, particularly with regard to the Delta variant. We'll be sharing more information leading up to those first concerts based on the most recent research. Because we use so many venues, we are also working with each of them to have policies in place that allow our volunteers and their staff a way to work in tandem to enforce them. Vaccination and masking will certainly be a large part of those policies. Keep an eye out for more information.

There are a few things coming up this season that I am particularly excited about. First, our in-person Friday series at Calvary is becoming the Downtown DC Chamber Series and moving to Wednesdays (still at 12 noon). It will be split between Calvary Baptist (now in their stunning sanctuary space!) and Martin Luther King Jr. Memorial Library (newly renovated and opened back to the public in fall 2020). The reason for the move to Wednesdays is that we feel it will be more convenient for both venues to help us solicit audiences, as well as for performers and audiences who often go out of town on Fridays. Calvary Baptist has begun a brand new charter school, and we are working with their administration to have students attend specific concerts throughout the year. As many of you know, audience attendance has struggled at Calvary, so we are hoping both the change of location within Calvary, as well as the change in day-of-the-week, will help with that issue. In addition, MLK Library has a wonderful new space and is excited to partner with us to present these concerts.



Martin Luther King Library Performance space

The library is always bustling, and we're hoping we can invite library-goers up to the beautiful auditorium. Special thanks to Albert Hunt for working so hard to make this happen!

Don't worry about the lack of concerts on Friday, because that leads me to the next big exciting thing. We received positive feedback from audiences who tuned in to our Virtual Chamber Concerts all last season. While they were originally created to provide members with music-making opportunities in a time of great difficulty, we have decided to continue them in the 2021-22 season. While they were originally recorded in isolation with no audiences, we are shifting them to be recordings of actual FMMC concerts. They will continue to be released

on Fridays at 12 noon, but monthly instead of weekly. For a full list of air dates, check the performance calendar in the next newsletter, or visit fmmc.org/calendar. Just like last season, notices will be sent via email the day before each concert is premiered. We're still in the process of solidifying details, but we'll be sharing more soon!

As you can see, we've been keeping busy and working hard this summer. I have loved having your input as we work through these ideas together, and I'm so glad to have you with us as we prepare to make music together again! The annual yearbook will be landing in your inboxes by the beginning of September, and the physical copies (for those of you who requested them), will be making their way to your mailboxes shortly after that.

Keep on keeping on, and as always I'm only an email away. 📧

Jennie

Membership Update

New Members

March 2021 Student Voice Competition winners

Rosemary Wright, Student Voice, Fairfax, VA 22030
 Meghan Willey, Student Voice, Fairfax, VA 22030
 Grace Mead, Student Voice, Oakton, VA 22124
 Alexandria Zallo, Student Voice, Baltimore, MD 21218
 Callie Cooper, Student Voice, Vienna, VA 22180
 Olivia Davidson, Student Voice, Salisbury, MD 21804
 Lena Goldstein, Student Voice, Arnold, MD 21012
 Ricky Goodwyn, Student Voice, Carrollton, VA 23314
 Sara Miller, Student Voice, Salisbury, MD 21804
 Ella Rescigno, Student Voice, Columbia, SC 29223
 Julianna Smith, Student Voice, Towson, MD 21204
 Jillian Tate, Student Voice, Waxhaw, NC 28173

March 2021 Student Woodwind Competition winners

Krystal Wu, Student Clarinet, Ellicott City, MD 21043
 Joshua Kucharski, Student Trumpet, Bowie, MD 20715
 Jackson Bernal, Student Alto Saxophone, Potomac, MD 20854
 Arthur Hu, Student Bassoon, Bethesda, MD 20817
 Hyun June Cho, Student Tenor Trombone, Potomac, MD 20852

April 2021 Student Piano Competition winners

Madelyn Dwyer, Student Piano, Glenelg, MD 21737
 James Bennett, Student Piano, Vienna, VA 22180
 Tan Nguyen, Student Piano, Leesburg, VA 20176
 Harrison Benford, Student Piano, Potomac, MD 20854
 Trung Nguyen, Student Piano, Leesburg, VA 20176

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The FMMC Pianos

Joanna Taylor

As an organization that has presented public performances since our earliest days, the FMMC takes its need to own a fine piano very seriously. Our publication *The First 100 Years* outlines the story of our first piano acquisitions. In our early years, the Club borrowed Steinway concert grand pianos mostly from Edward Droop of E.F. Droop & Sons. Mr. Droop, a prominent businessman who was active in the Washington, DC, arts culture, was the DC agent for Steinway & Sons. In 1924 we purchased our first piano, a Steinway size C, from his company for \$1,575, less a \$200 discount.

At some point before 1952, Alice Clapp, a devoted member, gave us an excellent size L piano. In February 1955, the Club sent out cards to members and interested organizations offering both pianos for sale, the size L for \$1,800 and the size C for \$2,200. We accepted an offer of \$2,200 for the size C from the New York Avenue Presbyterian Church. The Board of Governors then authorized FMMC's piano committee to search for a new concert grand piano in New York City. Eight committee members spent a weekend in New York and reported back to the Board on May 19, 1955. Their choice had narrowed to a new Steinway concert grand for \$6,210 and a 2-year-old Austrian piano, a Bösendorfer, for \$4,500. The majority of the committee favored the Bösendorfer but climatic problems, the lack of a sustaining pedal, and its resale value resulted in a tie vote in the Board on June 7th.

On June 17, an offer came in from Allen-Smith Importers to build a Bösendorfer piano to the Club's specifications for \$4,634 and deliver it in 8 to 10 months. The Steinway that the committee had considered in New York was by then no longer available. On June 21, the Board and the piano committee voted to proceed with acquiring the custom-built Bösendorfer. Warren Grimes, a lawyer and husband of a Club member, handled the negotiations. Club members were now following member Olive Witter's instructions to "pucker up" to pronounce the ö umlaut in Bösendorfer.

In the meantime, the Bösendorfer piano that the piano committee had earlier considered in New York was shipped down to Washington and installed on the stage of the Cosmos Club auditorium, courtesy of AllenSmith Importers in anticipation of a planned Mozart program on Friday, January 27, 1956, the 200th anniversary of his birth.

When news came from Vienna that the new piano would arrive before that date, the program was revised to give two members the opportunity to play the Mozart D major Sonata K.448 for two pianos on the two Bösendorfers, an event that caught the interest of the press.

By 1958 serious problems had developed in the custom-built Bösendorfer piano. Wendell Eaton, the club's piano technician, wrote the Bösendorfer company in Vienna that the legs had sprung apart, the rim of the case had developed a two-foot-long split, and the key-bed had split entirely through. The company replied that the piano should be returned at their expense, and they would either repair it or send a new piano. They asked for specific information on conditions in the hall with regard to humidity (which was reported to remain between 45 and 55 degrees all winter) and temperatures. Mr. Eaton explained to the Board that American pianos have key-bed expansion joints, which this piano did not have. The custom Bösendorfer piano was returned to Vienna in June, and the size L Steinway we still owned was reconditioned for use until the Bösendorfer returned in the fall.

In the fall of 1958, a new Bösendorfer piano arrived on loan from Vienna and was in use by November. It was found to be so satisfactory that the Board decided to keep it rather than accept the repaired former piano. Mr. Grimes was important in the continuing negotiations, which were finally resolved in September 1959 between the Bösendorfer Company, Mr. Don Smith, the importer, and the Club to the effect that the Club would keep the new piano in an even exchange with



The FMMC piano with Jeongseon Choi and Michelle Fegeas

the one that had been returned. The Club was very proud of this instrument, particularly its beautiful mellow tone and its effectiveness in ensembles with strings or voice.

By 1970, the Bösendorfer piano needed new hammers, which seemed to be unavailable from the factory. On June 6, 1970, the Board granted President Helen May permission to appoint and empower a committee to purchase either a 7- or a 9-foot rebuilt grand piano, not to exceed approximately \$6,500 and contingent on the sale of the Bösendorfer. On June 27 the committee located a rebuilt 9-foot Steinway in New York City. This instrument was bought after the Board members were polled by telephone and the Bösendorfer had been sold.

On September 15, 1983, a meeting was called to discuss the purchase of a new Steinway D piano, which a committee of three pianists had chosen in New York City. The Club bought this piano, with the Cultural and Philanthropic Fund paying the difference between the \$24,349 in the piano fund and \$25,490, the price of the piano. FMMC has this piano to this day.

In 2011, our piano had to be moved out of its home of several decades at elegant Charles Sumner School Museum to a new base of operations, Calvary Baptist Church. And this past summer, the piano got a new home in the church's beautiful sanctuary.

Adapted from Charlotte Shear, *The First Hundred Years of the Friday Morning Music Club of Washington, D.C.*, and Willa Mae Koehn, *The Friday Morning Music Club of Washington*



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The Arioso Chorale: Back to Rehearsing with Four Concerts Planned for 2021-2022.

Peter Baum

Eighteen months ago, the Chorale was preparing to sing Handel's Messiah when all Club public activities stopped for the coronavirus pandemic. Now, as the Club and the Chorale prepare to resume public performances, the Chorale is once again preparing to sing Messiah, only this time in mid-October. Why so early? To avoid the Christmas rush of course. Actually, the message of Messiah is what we all need as we emerge from over a year of serious ups and downs in our lives.

The Chorale is planning to sing Bach's St. Matthew Passion in early March 2022

and will join forces with Avanti to present the Brahms Requiem in April. The final concert of the year in early June will feature the Leavitt Requiem. This work will be presented just before the Chorale takes the work to Italy, where the work will have its Italian Premier at the Amalfi Festival held from late June to the end of July.

Anyone interested in joining the Chorale to sing or play in the Chorale Orchestra should contact Peter Baum at choralechair@fmmc.org. The Club is requesting all participants to be fully vac-

cinated and the Chorale will follow CDC and local guidance for indoor gatherings.

Chorale rehearsals are held on Sunday afternoons from 1:30 – 4:00 PM and Orchestra rehearsals are held on Monday evenings from 7:30 – 10:00 PM at the Church of the Reformation (212 E. Capitol St., NE). Street parking is available in the area and the nearest Metro stop is Capitol South on the Orange, Blue, and Silver lines. Rehearsal schedules are posted on the Chorale Page of the FMMC website (FMMC.org) 📢

Membership Update...continued from page 6

New Members

Jennifer Dahnke, Chorale Alto, Washington, DC 20003
Chantal Dalton, Chorale Alto, Washington, DC 20003
Sue Ducat, Associate, Chevy Chase, MD 20815
John Earle, Solo Piano, Arlington, VA 22201
Rosanne Gochman, Associate Piano, Chevy Chase, MD 20815
John Hagood, Associate, Washington, DC 20001

Gale D. Kaufmann, Associate, Washington, DC 20024
Elizabeth Peters, Associate Soprano, Washington, DC 20008
Betty Rieley, Associate Piano, Pittsburgh, PA 15232
Shuai Wang, Solo Piano, Greenbelt, MD 20770
Barbara Whitney, Associate, Takoma Park, MD 20912
Janghyo Yoo, Piano vocal accompanist, Burke, VA 22015
Yicheng Zhang, Associate Student Violin, Washington, DC 20009