

The Friday Morning MUSIC CLUB



136TH SEASON

DECEMBER 2021

VOL. 56, NO. 4

From the President

Leslie Luxemburg

The past few weeks have brought us much closer to business as usual, and the universal wearing of masks for our musical gatherings has become quite a normal routine. Given these conditions, the Arioso Chorale and Orchestra presented two exuberant performances of beloved portions of Handel's *Messiah* on October 14th and 16th at the Church of the Reformation to somewhat small but enthusiastic audiences. The chorus singers, sporting their stylish singers' masks that featured the FMMC logo, along with the orchestra members, really enjoyed being able to make music together again. The outstanding quartet of vocal soloists set a high bar. Especially noteworthy were the splendid young tenor Michael Butler, a winner of our 2020 FMMC vocal competition, and our Managing Director soprano Jennie Weyman, who sang with shimmering and heartfelt tone throughout.

November saw a return to our public chamber series, supplemented by some live recorded and subsequently streamed concerts. The Avanti Orchestra performed for the public on Friday November 19 at the Church of the Epiphany, and the following Sunday, November 21, our 2021 Washington International Competition first-place pianist Vivian Chen presented her Nagle Recital at the Terrace Theater of the Kennedy Center. Hopefully many of you were able to attend these two splendid events.

I was gratified that we were able to gather for our much-delayed annual luncheon on November 19th at the DACOR Bacon House. In addition to finally being able to celebrate our esteemed 2020 Hon-



orary Members Denyce Graves and Pablo Saelzer, we were delighted to acknowledge the devoted, long-term service of Barbara Gholz as concertmaster of the Chorale Orchestra. Bobbie, a solo violin member of the FMMC since 1974, moved to her role with the Chorale in the early 90's after several years with the FMMC orchestra. Her final appearance in this capacity was the January 2020 triumphant performances of the Verdi Requiem. While she continues to support the FMMC in many ways, this participation is particularly significant and deserves our appreciation.

Now we have arrived at the end of the year. I trust we are all feeling more optimistic that the coming year will continue on the now established path to normalcy. If you are like me, I imagine you will take some time over the next few weeks to reflect on what we have learned over the past almost two years about what is truly important to ourselves and our well-being, and for those closest to us. Sending you warmest wishes for a holiday season filled with family gatherings and, of course, music! 🎵

Leslie

Virtual Friday Series Broadcast Schedule

Broadcast Date, Time, and Recording Venue

Friday December 17 at 12pm
Strathmore Mansion, MD

Friday January 28 at 12pm
Calvary Baptist Church, DC

Friday February 25 at 12pm
Strathmore Mansion, MD

Friday March 25 at 12pm
Fairfax Old Town Hall, VA

Friday April 22 at 12pm
Calvary Baptist Church, DC

Friday May 27 at 12pm
The Lyceum, VA

Friday June 24 at 12pm
Dumbarton House, DC

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An official publication of the
Friday Morning Music Club, Inc.
Organized in 1886

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From the Foundation Director

Grace McFarlane

As we approach the end of another year, one unlike any other in my memory, I look back and reflect on where we have been as we look ahead to new opportunities in 2022. We are indebted to the remarkable vision and courage of the FMMC Founders 135 years ago, and to the organizational fortitude of members over 70 years ago, who conceived the idea of sponsoring a major competition to promote young artists in piano, strings, and voice (and later on, composition). The Washington International Competition provided a platform to help launch the successful professional careers of so many of our competition winners and finalists. I salute the visionary leadership of this remarkable group of volunteers who provided a framework that still holds firm today.

I am honored to have served as Foundation Director throughout these 22 months of the pandemic crisis, meeting virtually on a monthly basis with a dedicated and supportive board of trustees committed to our mission. It has been a challenging time of uncertainty, but we are delighted with the success of the Washington International Competition for Piano in June that led to the showcase of our first-prize winner at the Nagle Recital in the Kennedy Center Terrace Theater in November. Plans are under way for the JIC and WIC 2022 for Strings and Composition to proceed accordingly, with the

chairs and committees working tirelessly to make these competitions successful.

With the return to in-person rehearsals and concerts, making and sharing the gift of music together, our hearts are filled with joy, promise, and hope. Indeed, on the cusp of the new year 2022 we have much to look forward to. The success of our programs is dependent on the gracious gifts and bequests from numerous donors who have contributed over the years. As we strive to secure better financial stability to enhance our efforts in future programs, it is imperative to continue this philanthropy.

I would invite you to consider a special year-end gift to the Foundation. We welcome donations to the general fund as well as specific gifts for our competitions. How has music made a difference in your life during this time of Covid? Perhaps you might consider honoring someone who touched your life in a special way this past year.

I wish you and yours all the best for a joyful and peaceful holiday season.

Stay safe ~ Stay well. 🍀

Grace



Ross-Roberts High School Competition for Woodwinds, Brass, and Percussion

The Ross-Roberts High School Competition for Woodwinds, Brass, and Percussion will again be virtual in 2022. We are asking all participants to submit a video with their application to serve as their entry to be judged.

Application with video submission Deadline: Saturday, March 12, 2022

For additional information with specific requirements, instructions, and application forms, visit www.fmmc.org or contact highschoolwind@fmmc.org

Encourage Students to Apply!

The FMMC Archives Part 1—Past IS Prologue

Mary Alice Davidson and Angelina Wong

Why would a company, community, or even a family stop recoding and passing on its history? Why do boards, legislators, and grandparents make sure that the next generation knows what happened in the past?

As FMMC's co-archivists, Angelina Wong and Mary Alice Davidson would answer by saying that Shakespeare was right: the past does inspire the future. Our challenge is twofold: locate what's missing from the past, and then move into a digital future.

We need your help in fulfilling the first challenge (see part 2 of this article). And we've made inroads into the second challenge in collaboration with the Martin Luther King, Jr. Memorial (MLK) Library's DigDC digital catalogue (see part 3). But there's more to the story.

FMMC members were reminded of the Club's rich history during its 135th Anniversary Celebration. In 1885, 15 prominent women first hosted piano concerts for each other in their homes. Thankfully, President Leslie Luxemburg, along with Joanna Taylor and Managing Director Jennie Weyman, had a wealth of information on how FMMC evolved through many decades when crafting the

script for the anniversary video. Details were passed on through books, scrapbooks, minutes, photographs, programs, and newsletters.

Today, FMMC's past has inspired more than 500 members and countless competition winners to meet in myriad venues with the same objective: share music with each other and with diverse audiences. But in what retrievable format will current records be for those who will produce the 150th Anniversary events?

The bulk of FMMC's historical documents and recordings through 2000 have been preserved at the DC History Center, the MLK Library, and the Library of Congress. Many records from 2000 to 2005 were moved to a storage unit in Bethesda, MD. Current members have recently contributed records they retained beyond 2005 to that collection, including documents from past FMMC and FMMC Foundation presidents. Music and programs from Arioso Chorale and Avanti Orchestra performances are also housed there. With the help of Joanna Taylor and FMMC Treasurer Anne Zim, we have been sifting through the file drawers and boxes to find nuggets and organize the contents.

On the digital front, copies of some FMMC records are available on www.fmmc.org under "About Us." There's a two-part history of the Club at its 100th Anniversary as well as digital copies of monthly newsletters from 2015 to today. The recording of the 135th Anniversary video can also be viewed at www.fmmc.org/135years. FMMC also has its own YouTube page where you can find a recording of Vivian Chen's WIC 2020 winning piano performance and a video of an Arioso virtual choir selection. Last spring, Angelina designed an online schematic using Avanti's programs beginning in 2015. The design links the various venues, performers, compositions, and soloists to each other for a comprehensive overview of the performances. This design can be replicated using other FMMC programs as well.

Finally, we look forward to sharing details of the amazing treasures that we uncover in our searches of FMMC's past that certainly will inspire the next generation of FMMC members. Our digital goal for the future is slowly but surely clicking. Will you help us? 🎵

Member Update

The following people have joined the Club since the publication of the 2021-22 Yearbook Directory.

New Members

Alexandra Desaulniers, Chorale Soprano, Severn, MD 21144
 Andrew Egbuchiem, Solo Countertenor, Brooklyn, NY 11212
 Caleb Olander, Associate Student Flute, Poolesville, MD 20837
 Carson Smith, Associate, Washington, DC 20009
 Walter Weiss, Associate Violin, Bethesda, MD 20817
 Georgia Yuan, Associate Flute, Associate Piano, Washington, DC 20003

Returning Members

Olivia Johann, Student Oboe, Centreville, VA 20120
 Youbin Jun, Solo Cello, Fairfax, VA 22032
 Samuel Solverson, Chorale Tenor, Washington, DC 20003
 Michael Spiro, Associate Violin, Silver Spring, MD 20906
 Junko Takahashi, Chamber Piano, Bethesda, MD 20814
 Joshua Turner, Chorale Tenor, Washington, DC 20003
 Felicia Weiss, Solo Piano, Washington, DC 20016
 Angela Winter, Solo Soprano, Frederick, MD 21701 🎵

JIC Announcement!

Discussions are being finalized for a concert featuring 2022 JIC winners as concerto soloists with an orchestra of musicians from the National Philharmonic at Strathmore Hall in Bethesda. The proposed date is October 30, 2022. Stay tuned for more details! 🎵

Archives Part 2—Where Are They Now?

FMMC's storage unit in Bethesda holds an array of documents chronicling FMMC's history from 2000 to the present. To get a handle on what's there, the files are currently being organized by year in some cases and by season in others.

Two of the most valuable resources that shed light on FMMC's past are the monthly newsletters and minutes of the FMMC Board of Governors meetings. Some years are quite complete for both resources, but others have gaping holes.

Do you have some newsletters that could fulfill the archives? Check out the list in **Exhibit A**. Thankfully, all issues beyond 2010 are digitized in the Newsletter Archives under "About Us" at www.fmmc.org.

If you were a former member of the FMMC Board of Governors, perhaps

you have some valuable minutes. Check out **Exhibit B** for the list of minutes the archives needs. If you wish to keep the minutes we need, we can compromise: Let us borrow the documents to make digital copies, and then we'll return the originals back to you. We are open to other ideas, too, but please talk to us.

Let's work together for the benefit of FMMC and its individual members! Thanks for your help!

Please email Mary Alice Davidson secretary@fmmc.org or Angelina Wong thetroubadourharp@gmail.com.

Exhibit A

Newsletters:

2000–February and March
2001 to 2005—all issues
2006/2007–February
2009–2010–October

Exhibit B

Minutes: 1999 through 2005
(have one per year)
2006/2007—March, May, and June
2007/2008—all dates
2008/2009—September, November, and February
2009/2010—January, February, and May
2010/2011—May
2012/2013—November and February
2013/2014—February
2014–2015—November and April
2017/2018—January
2018/2019—December and March 🎧

Archives Part 3—Digging into the Future

The newly renovated Martin Luther King, Jr. Memorial (MLK) Library at 9th and G Streets in DC opened its doors to the general public in late September. But the Friday Morning Music Club's music and memorabilia have actually been a part of that library's collection for decades.

Here's the news: 115 concerts presented by the FMMC Composers Group from 1968 to 2010 have been digitized and are now a key part of the library's digital catalogue. You'll find the collection at www.digdc.dclibrary.org. On that home page, you'll see the FMMC logo displayed prominently. Just click on that banner and you're in the collection.

Once there, you'll see rows of microphones with a FMMC concert date below them. When you click on the microphone, the next screen adds an arrow to the upper left side of the microphone. By clicking on that arrow, the music performed in the concert will begin. General information on the concert is presented on the same page.

There's a better option, however. Once back at the first set of microphones, scroll through the five pages and you'll see actual concert programs. By clicking on those concert dates, more details about the concert are displayed, including the venue where it was performed and the musical subjects it depicts. An important feature is creator/contributor, which lists the composers and performers who contributed to that concert. By clicking on the name of either one, every concert that includes compositions or performances by that same person in the entire collection is displayed.

To make the collection even more user-friendly, Laura Farley, MLK's digital library curator, asked FMMC archivists to add descriptions of what's included in each composition, such as the instruments, vocalists, or combinations of the two. These descriptions are based on Library of Congress standardized nomenclature for music. As a result, anyone looking through the MLK library's digital catalogue for chamber music, solo (piano) recordings, or

quartets, to name a few examples, will be directed to the FMMC Composer Group recordings.

Bringing these Composers Group concerts to the general public has been one of Farley's digital goals for some time. In the late 1960s, the Composers Group contracted to have audio recordings made of their concerts. Kurt Stern, who led that group for years, eventually contributed the reel-to-reel tapes and CDs to what was then called the DC Public Library. Realizing that it was a unique collection, Farley and her team digitized the originals. However, only 32 concerts of that group had actual programs. Because the MLK Library had been hosting FMMC's Virtual Chamber Concerts, staff reached out to Managing Director Jennie Weyman for help. The resulting partnership between Farley and the archivists led to the online collection.

The next step? The search to find more Composer Group concert programs is in high gear! 🎧

Where Are They Now?

An Update on Johansen International Competition Winners Denise Djokic and Nelson Lee

Judy Silverman

In the JIC competition in 1997, only three major prizes were available—there were no individual first, second, and third prizes for each instrument. Mrs. Johansen, who attended this first JIC in its entirety, was so impressed with the quality of participants that she added more money so that additional prizes could be awarded to these outstanding musicians.

I was fortunate enough recently to be in touch by email with one of those musicians from 1997, Denise Djokic, cellist and third-place winner, who is married to another of the 1997 participants, violinist Nelson Lee, winner of a special judges' prize. Both Denise and Nelson, who have two children (ages 9 and 3), are on the faculty at the University of Illinois at Urbana-Champaign. Denise was appointed this fall as a lecturer in cello, and Nelson is a resident artist and clinical professor of music. Nelson plays first violin in the Jupiter Quartet, which also has a residency currently at the university. Denise told me that they love finally being in the same location.

Denise comes from a large musical family and began her early training in her hometown of Halifax, Nova Scotia, with Olive Shaw and Shimon Walt. She moved to Cleveland, Ohio, during her high school years to study at the Cleveland Institute of Music with Richard Aaron and is a graduate of its Young Artist Program. Denise furthered her training at the New England Conservatory, where she completed her undergraduate diploma with Laurence Lesser and Paul Katz.

Nelson also comes from a family of musicians. His parents are both pianists (his father is also a conductor), and his twin sisters Andrea and Alicia play the cello and clarinet. He often collaborates with Denise.

For more details about Denise and Nelson, please visit their websites: <https://music.illinois.edu/faculty/denise-djokic> and <https://music.illinois.edu/faculty/nelson-lee>

Following are some of the questions I posed to Denise, who kindly took time



Denise Djokic



Nelson Lee

out of her busy schedule to answer for the FMMC community.

The JIC that you participated in was more than 20 years ago. What do you remember about your experience there?

I remember that the competition atmosphere was especially supportive. I had never participated in an international competition before and the JIC was a very warm introduction to that world. Everyone who worked for the competition

was so kind and there was also a friendly feeling between competitors. Many of us knew each other from school and summer camps, but I also remember meeting new friends at the competition and feeling a connection through that shared experience.

Were there friendships you developed through the competition that you maintained after the competition?

I came to the JIC with a group of fellow students from the Cleveland Institute of Music, where some of us were studying at the time in the Young Artist Program. I think the competition experience brought all of us closer, as well as giving us the opportunity to meet and learn from the other competitors. Although Nelson Lee (now my husband!) and I were not in school together then, we crossed paths at the JIC and kept running into each other at other competitions. Julie Albers (cellist and 2nd-prize winner) is a good friend—and attended our wedding! Nelson and I play in a chamber orchestra called ECCO (East Coast Chamber Orchestra) together with Jessica Lee, another friend whom I met for the first time at the JIC.

Do you remember how you prepared for the JIC?

Richard Aaron, my teacher at the time, had a huge influence on my preparation. My lessons with him were always so enriching and inspiring, and he gave me plenty of opportunities to perform my repertoire. There were regular studio performance classes and also informal concerts that he arranged for all of the students in our school who were attending the JIC. I think that this was just as valuable as my own personal practice. It allowed me the chance to learn from my classmates and I also became more comfortable with the experience of just being on stage in front of an audience.

Did participating in the JIC and winning a prize affect your views on pursuing a musical career?

I had made the decision to pursue music seriously prior to the competition, however I do feel that my experience at the JIC gave me the confidence to keep traveling down that path. I was thrilled

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From the Managing Director

Jennie Weyman

It was wonderful to see so many of you at the many events this November. Believe it or not, we are about to enter into the last month of the year. With it comes one of my favorite events of the season: the December Composers Concert. While this was originally scheduled for Friday, December 17 at 12 PM, we have changed the date to December 10 to coincide with the FMMC and FMMC Foundation concurrent board meetings, all taking place at Calvary Baptist Church. While in the past, this concert was followed by a luncheon and holiday party, we have opted to forgo food offerings due to the pandemic (and our new location in the sanctuary). Instead, the concert itself will serve as the celebration, and we invite you to join us and connect with each other after the concert. If you are disappointed by FMMC not having a concert on December 17, the virtual concert on that date (filmed at the Mansion at Strathmore) is taking place as scheduled.



Jennie Weyman

You should soon be receiving our annual fundraising brochure in the mail. We know that you hear from many worthy organizations at this time of year, which makes us even more grateful for your support, whether that comes in the form of your time, your talent, your financial gifts, or all three. We would also appreciate if you would share our fundraising efforts with your friends and family in the season of giving. Giving Tuesday (November 30, the Tuesday after Thanksgiving) would be a great time to remember FMMC. Facebook is once again matching donations beginning at 8 AM that day until they reach a total of \$8M in matched funds. Last year only one person donated to our Facebook FMMC Fundraiser and Facebook still matched \$20 of that donation, so it really does work! Donating this way is an easy way to make your donation go further, and while it is hosted on Facebook, you do not need to have a Facebook account. Keep your eyes open for more information on how to participate, and thank you in advance. You can learn about different giving methods at fmmc.org/donate.

I wish you all the best as we enter into the holiday season. I will be in and out of the “office” over the next few weeks due to the holidays, so I’ll endeavor to get any communication answered as soon as I’m able. 🐾

Jennie

Where Are They Now?...continued from page 5

to be accepted to the live rounds of the competition and it was so much fun to be a part of this group of young musicians. The positive energy from the JIC inspired me to seek more competition opportunities afterwards, and I ended up participating in quite a number of them through my teenage and college years.

What advice would you give young musicians preparing now for the March 2022 JIC?

We’re so fortunate at this moment in time to have the opportunity to perform in front of a live audience again. And at the same time, because of this “break” of sorts from the stage, it’s not easy for everyone to just get back up there and play again. I’m getting used to that feeling myself! Some advice I’d give to young JIC hopefuls would be to find as many opportunities as possible to play for people. It could be a planned performance, or it could be a parent or friend sitting on your living room couch while you run through your repertoire. And for those who have access to devices, you could record yourself in your practice room or organize a zoom performance! Finding familiarity in that situation is a great way to prepare.

I also think that it’s important to put a lot of care into your practice routine, and to think of ways to make that designated time a very mindful one. What time of day do you feel your best? Do you take breaks? Do you set an intention before you practice, or plan how much time you think you need to spend on each piece? Have you ever considered keeping a practice journal? At what stage in your preparation would you like to be two months before the competition, or two weeks before? These are all helpful things to incorporate into a practice routine.

Information about the instruments and bows that you play would be an extra bonus. We are always interested in recording projects, upcoming concerts, or other special events, too. And just how many children do you have? This must be tricky with two performing musicians.

Nelson and I both play on instruments by Romeo Antoniazzi; my cello was made in 1901 and his violin is from 1906. We didn’t plan this — it’s just coincidence!

My next performance will be here in Urbana; it’s a collaboration with the

University of Illinois Dance Department. I’m performing Benjamin Britten’s First Suite for Cello, which is the music set to choreographer Donald Byrd’s work “Love.” I performed the entire work at the premiere in Seattle 12 years ago (all three suites) and am so excited to have the chance to perform an excerpt of it here at the Krannert Center.

I have my first post-covid concerto performance this spring with the Quebec Symphony Orchestra, and Nelson and I will travel to Brunswick, Maine, this summer to teach and perform at the Bowdoin International Festival of Music.

We have two kids and it’s always a bit of a juggle! Luckily the kids love to travel, and we sometimes travel together with the other members in the Jupiter String Quartet who bring their families, too. We’re also privileged to have a great support system with a wonderful nanny who travels with us occasionally, and two sets of grandparents who have accompanied us on many trips. 🐾

FMMC Concert Calendar

December 2021 and Early January 2022

Wednesday, December 1, 12 noon at Calvary Baptist Church

- J.S. BACH: Suite No. 3 in C Major, BWV 1009: Prelude, Sarabande and Gigue. **Youbin Jun**, cello.
- MENDELSSOHN: *Songs without Words* (selections). **Immanuela Gruenberg**, piano.
- THEA MUSGRAVE: *Songs for a Winter Evening* (Seven Scottish Folk Songs). **Erin Ridge**, soprano; **Alex Kostadinov** (guest), piano.

Thursday, December 2, 11:00am, in The Mansion at Strathmore

- GARY SCHOCKER: *Regrets and Resolutions*. **Gwyn Jones**, flute; **Rosanne Conway**, piano.
- GABRIELA LENA FRANK: Four Folk Songs for Piano Trio. **Erin Durham**, violin; **Maxfield Wollam-Fisher**, cello; **Topher Ruggiero**, piano.
- ANNA BON: Trio V, op. 3, no. 5. **Teresa Meeks** and **Hazel Johnson** (guest), flutes; **Deborah Weinberger** (guest), alto flute.

Saturday, December 4, 12 noon at Dumbarton House

- ANNA BON: Trio V, op. 3, no. 5. **Teresa Meeks** and **Hazel Johnson** (guest), flutes; **Deborah Weinberger** (guest), alto flute.
- J. S. BACH: Partita No. 2 in D Minor, BWV 1004, Allemande and Sarabande. TELEMANN: Fantasia No. 7 from Twelve Fantasias. **Hyejin Kim**, violin.
- A. SCARLATTI: Two cantatas: *Clori mia, Clori bella* and *Ardo, è ver, per te d'amore*. **Marjorie Coombs Wellman**, soprano; **Carole Falvo**, recorder; **Edwina Moldover**, cello; **Douglas Rathbun**, harpsichord.

Wednesday, December 8, 12 noon at Martin Luther King Jr. Memorial Library.

- BLOCH: Concertino for flute, viola, and piano. DURUFLÉ: RECITATIF ET VARIATIONS, op. 3. **Susan Hayes**, flute; **Bonnie Cohen**, viola; **Barbara Peterson Cackler**, piano.
- DUSSEK: Sonata in F-sharp Minor ("Élégie Harmonique"), op. 61. **Steven Schwarz**, piano.
- IRELAND: Fantasy-Sonata. **Phyllis Crossen-Richardson**, clarinet; **Janet Crossen**, piano.

Friday, December 10, 12 noon, at Calvary Baptist Church. Composers Concert

- HILLARY KRUH: Three songs for Mezzo-soprano: *After the Rain* (Peggy Pond Church); *Lullaby for a Moonmaiden* (Hillary Kruh); *Because I Could Not Stop for Death* (Emily Dickenson). **Leslie Procter**, mezzo-soprano; **Hillary Kruh**, piano.
- LESLIE BENNETT: *E.R.; Inside/Out*: Eleanor Roosevelt in Narration and Song. Text by the composer. **Laura Marling** (guest), narrator; **Nancy MacArthur Smith**, soprano; **Melvin Goodwyn** (guest), piano.

Friday, December 17, 12 noon, Friday Virtual Series on YouTube

Filmed at The Mansion at Strathmore.

Wednesday, December 22, 7:00 P.M. at Friendship Heights Village Center. Student Recital.

Program TBA.

Sunday, January 2, 7:30 P.M. at Riderwood Community Chapel

- ANTON ARENSKY: String Quartet No. 2 in A Minor. **Robyn Tessin**, violin; **Julia Moline**, viola; **Valerie Matthews** and **Taka Ariga** (guest), cellos.
- LUIGI BOCCHERINI: String Quintet in D Major, op. 11, no. 6, G. 276 "L'Uccelliera" (Bird Sanctuary). **Carolyn Wu** (guest) and **Robyn Tessin**, violins; **Julia Moline**, viola; **Taka Ariga** and **Valerie Matthews**, cellos.
- FRANK MARTIN: *Pavane couleur du temps* for string quintet. **Robyn Tessin** and **Carolyn Wu** (guest), violins; **Julia Moline**, viola; **Taka Ariga** and **Valerie Matthews**, cellos.
- Additional work TBD.

Wednesday, January 5, 12 noon at Martin Luther King, Jr. Memorial Library

- JAKE HEGGIE: *The Deepest Desire*: Four Meditations on Love. **Deborah Thurlow**, soprano; **Susan Hayes**, flute; **Barbara Peterson Cackler**, piano.
- DEBUSSY: *Reflets dans l'eau*; *Des pas sur la neige*; *Ondine*; *General Lavine*—eccentric; *Feux d'artifice*. **Charles Timbrell**, piano.
- BEETHOVEN: Trio in C Minor, op. 1, no. 3. **Eunju Kwak**, violin; **Janet Frank**, cello; **John Sutherland Earle**, piano.

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

- HUGO WOLF: Selected lieder: **Debora Madsen**, soprano; **George Peachey**, piano.
- LIBBY LARSEN: *Aubade* for solo flute. TANIA LEON: *Alma* for flute and piano. **Heidi Schuller**, flute; **Dana Smith** (guest), piano.
- CLARA SCHUMANN: Trio. **Robyn Tessin**, violin; **Valerie Matthews**, cello; **Victoria Bragin**, piano

Venues

Calvary Baptist Church

755 Eighth St. NW, Washington, DC
(Metro: Gallery Place)

Dumbarton House

2715 Q St. NW, Washington, DC

Friendship Heights Community Ctr.

4433 S. Park Ave., Chevy Chase, MD
(Metro: Friendship Heights)

The Mansion at Strathmore

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

Martin Luther King Memorial Library

901 G St. NW, Washington, DC 20001
(Metro: Gallery Place)

Riderwood Village Chapel

3110 Gracefield Rd., Silver Spring, MD



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

The Arioso Chorale: A Successful Messiah Concert and now on to Bach

Peter Baum

The Arioso Chorale is back with live performances starting its 2021–2022 season with two performances of Handel's *Messiah*. It may seem that presenting *Messiah* in October was ahead of the traditional season to showcase this audience favorite, but it was the work that Arioso had planned to present in the Spring of 2020 when Covid-19 shut down all live performances. That was incentive enough to program this work to demonstrate continuity of effort and to present to the public the message contained in this significant choral work.

Four excellent soloists (Jennifer Weyman, Soprano; Linda Hayes Bennett, Alto; Michael John Butler, Tenor, and Michael Nansel, Baritone), a chorus of 40 singers, and an orchestra of 28 presented the work to a combined audience of over 100 people. In addition, the Chorale took advantage of the recording capabilities in place at the Church of the Reformation to capture the performances. You may view the recording of the Saturday afternoon performance, which was done in two segments on the Reformation Church website. The links to the performance are:

First segment: <https://vimeo.com/632525693>

Second segment: <https://vimeo.com/633930705>

Now that this concert is complete, Arioso has begun rehearsals for J. S. Bach's *St. Matthew Passion*. This complex two-part work calls for the simultaneous efforts of two full sets of soloists, two separate choirs, and two separate orchestras. Arioso plans to present this work at the start of Lent, doing each part of the work twice and covering four different evenings in early March.

Anyone interested in joining the Chorale to sing or play in the Chorale Orchestra should contact Peter Baum at choralechair@fmmc.org. The Chorale Orchestra is in significant need of violists and would love to add your name to the list of performers.

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 🎧