

The Friday Morning MUSIC CLUB



136TH SEASON

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From the President

Leslie Luxemburg

As a longtime member who always finds deep personal satisfaction in performing and sharing music, I recently signed up on the roster of volunteers for the Outreach Program. I would encourage you to consider doing this as well.

I think that bringing joy to those who listen to us is probably as important as the size of the audience or the location of the venue. The intimate communication between performer and listener is profound and rewarding on its own. Adding to that, sharing with people who are not able to attend outside events makes it even more worthwhile. Our Outreach program enables us to do just that. Outreach is truly one of the FMMC's most valuable activities.

Performers, either individuals or groups, indicate their interest by signing up with the Outreach Coordinator, Joanna Taylor, at outreach@fmmc.org. Joanna is putting together an updated list of venues that are interested in having programs at their facilities. You are welcome



to suggest, and perform, at similar places you know of as well. Either the performers or the venue can initiate the contact. After a performance has taken place, a report should be submitted to Joanna that includes the name of the venue, the performers, and the date of the performance. Any additional information on the space provided and the condition of the piano is also useful.

Programs should run from a half hour to an hour maximum. They provide a

chance for you to explore new repertoire or share some of your old favorites. Joanna can suggest other participants if you need an accompanist or anyone else to meet the requirements of your chosen repertoire. What a wonderful opportunity to have fun, experiment, and possibly meet some new FMMC colleagues, all the while providing a valuable service by bringing music into the lives of appreciative senior citizens!

As I am writing this, we are still in a period of uncertainty regarding safe public performances, most especially for vulnerable groups. In some ways, that makes it an ideal time to get on the roster and use the time to practice and prepare for the days ahead.

Performing with the Outreach program is a win-win situation for both you and your potential listeners. I hope you will seriously consider joining me in signing up! ♪

Leslie

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Omicron Disrupts Chamber Concerts

Albert Hunt

With the highly contagious omicron variant rampant in the Washington DC metropolitan area, FMMC was obliged to cancel chamber music concerts for January. A decision whether to resume concerts in February was made on January 20, after the newsletter deadline. On page 6 you will find our proposal for a full calendar of performances for this February and early March. But please check the FMMC website for the latest chamber music schedule before heading to a concert. ♪



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Johansen International Competition News

Harriet Kaplan

2022 Preliminary Auditions

By the time you read this, the JIC will have completed preliminaries for the 2022 competition and chosen 30 to 32 semifinalists. Due to the increase in COVID cases in December, we decided to hold this portion of the competition online with our local judges (Jody Gatwood, Eunju Kwak, Marta Howard, Sam Swift, and Ken Whitley). We hope that by March, we will be able to hold a successful in-person competition.

Strathmore Concerto Concert

We are moving forward with plans for a concerto concert featuring first-prize 2022 winners at Strathmore with members of the National Philharmonic. The date is Sunday, October 30 in the afternoon.

2022 JIC Judges

Three distinguished musicians have agreed to serve as judges for the semifinals and finals of the 2022 JIC, which are scheduled to take place March 21–24 in Washington, DC.

Violinist Judith Ingolfsson performs regularly as soloist, chamber musician, and in recital as the Duo Ingolfsson–Stoupel, founded in 2006. The *New York Times* has characterized her playing as producing “both fireworks and a singing tone” and *Strings* magazine described her tone as “gorgeous, intense, and variable, flawlessly pure and beautiful in every register.” Her extensive discography includes 13 CDs on labels including Audite, Genuin, Accentus, and OehmsClassics.

She studied at the Curtis Institute of Music in Philadelphia and at the Cleveland Institute of Music with Jascha Brodsky, David Cerone, and Donald Weilerstein. In addition to winning the Gold Medal at the International Violin Competition of Indianapolis in 1998, she was also a prizewinner at the Premio Paganini Competition in Genoa and at the Concert Artists Guild Competition in New York. In 1999, she was honored by National Public Radio as Debut Artist of the Year.

She is currently professor of violin at the Peabody Institute of Johns Hopkins University and co-artistic director and founder of the festival Aigues-Vives en Musiques in France



Judith Ingolfsson

and the festival The Last Rose of Summer in Berlin, Germany.

Violist Ralph Fielding serves as Distinguished Artist-in-Residence in the Conservatory of Music at Lynn University in Boca Raton, Florida and previously was on the faculty of the University of Southern California. He holds BA, MM, and MBA degrees from Yale University. He is active as a clinician at music programs around the country and has given master classes at such institutions as the Cleveland Institute, DePaul University, Indiana University, the New England Conservatory, the San Francisco Conservatory, the University of Michigan, and Rice University, as well as having been an adjudicator for ASTA, MTNA, Suzuki, AVS/Primrose, and other competitions. He also held a three-year term as the elected President of the American Viola Society.

Fielding has been a member of the Utah Symphony and the Los Angeles Philharmonic Orchestra. In addition to his classical work, he played in the string section for dozens of Hollywood films, sound recordings, and TV shows.

Bion Tsang began piano studies at age six and cello at age seven. The following year, he entered The Juilliard School, and he made his professional debut at age eleven with Zubin

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Johansen International Competition News...continued from page 2

Mehta and the New York Philharmonic. He received his BA from Harvard University and his MMA from Yale University, where he studied with Aldo Parisot. His other cello teachers included Ardyth Alton, Luis Garcia-Renart, William



Ralph Fielding

Pleeth, Channing Robbins, and Leonard Rose. Tsang is on the faculty at the UT Butler School of Music. Winner of an Avery Fisher Career Grant and the Bronze Medal in the International Tchaikovsky Competition, he has appeared with major orchestras both in the United States and abroad. As a chamber musician, Tsang has collaborated with violinists Pamela Frank, Jaime Laredo, Cho-Liang Lin, and Kyoko Takezawa; violist Michael Tree; cellist Yo-Yo Ma; bassist Gary Karr; and pianist Leon

Fleisher. He has been a frequent guest on numerous chamber music organization and music festival programs, and he served as artistic director of the Laurel Festival of the Arts for ten years.



Bion Tsang; photo by Mark Matson

Tsang also helps his family run the Paul J. Tsang Foundation, a nonprofit organization named in honor of his father and formed to help facilitate educational or career opportunities for promising students and professionals in the arts and sciences.

He shared this memory with us: "Back in 1986, when I competed in the VIII International Tchaikovsky Competition in Moscow, we had an unusual diet of just two items: caviar and cucumbers." 🍷

Virtual Friday Series Broadcast Schedule

Broadcast Date, Time, and Recording Venue

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

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

Applications are being accepted for the 2022
Ross-Roberts High School Virtual Competition for Woodwinds, Brass, and Percussion.

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

For additional information with specific requirements, instructions, application form, and the optional provided accompanist, visit www.fnmmc.org or contact highschoolwind@fnmmc.org

Encourage Students to Apply!

FMMC Second-Half Budget for Fiscal Year 2021–22

Anne Zim

The FMMC Board approved the Second-Half Budget for Fiscal Year 2021–22 on December 19, 2021. You'll see that we show a net income loss of \$71,434 for total FY22. Our dues income (\$29,933) covers only 14.1% of our total expenses (\$212,800).

We need your help! As we all know, our essential employee, Managing Director Jennie Weyman, has kept FMMC alive through the past 2 years with her technical and social media wizardry. We will continue to depend on her professional expertise in the coming months and beyond as we navigate the seemingly unending pandemic, resultant loss of performance and concert opportunities, and the multitude of tasks that accompany returning to normal. Jennie will also work further to seek grant funds to reduce the burden on individual donors.

Please help us afford Jennie! If members who are able could each contribute an additional \$250 or more, we could avoid dipping into our Endowment Fund to cover most of our projected expenses, including her salary. Please consider making an additional gift to ensure that the FMMC will continue another 135 years! Thank you! 🍷

FMMC FY2022 Final Budget

	Actual FY22 - 1st Half (7/1/21–11/30/21)	FY22 - 2nd Half (12/1/21–6/30/22)	FY22 Total Budget
Ordinary Income/Expense			
4000 Earned Income			
4005 Dues	\$17,281	\$12,652	\$29,933
4010 Application Fees	395	2,400	2,795
4015 Yearbook Adv	600	0	600
4020 Member Luncheon	2,846	0	2,846
4025 Dividends & Interest	2,876	5,623	8,499
4030 Realized Gain	0	12,000	12,000
4035 Miscellaneous Income	114	200	314
4040 FMMC Fdn Operating Support	0	8,000	8,000
Total 4000 Earned Income	\$24,112	\$40,875	\$64,987
4500 Contributed Income			
4505 Individuals	\$18,278	\$43,092	\$61,370
4515 Foundations	4,569	9,440	14,009
4520 Govt/MLK Library	0	1,000	1,000
Total 4500 Contributed Income	\$22,847	\$53,532	\$76,379
Total Income	\$46,959	\$94,407	\$141,366
Expense			
6000 Operations			
6100 Personnel	\$30,244	\$43,292	\$73,536
6130 Professional Services	7,821	17,420	25,241
6200 Operating Costs	19,789	22,771	42,560
6500 Concert Operations	18,216	26,860	45,076
6580 Member Luncheon	0	3,174	3,174
6590 Misc	413	0	413
6600 Competitions (4)	4,000	18,800	22,800
Total 6000 Operations	\$80,483	\$132,317	\$212,800
Total Expenses	\$80,483	\$132,317	\$212,800
Net Ordinary Income	(\$33,524)	(\$37,910)	(\$71,434)

From the Foundation Director

Grace McFarlane

"The music I need to get me started can be anything from Bach to Bellydance.

This morning it's the 24 Rachmaninov Preludes from a French pianist ... She calls the record The Landscapes of the Soul and she explores them with a wide-eyed curiosity and therapeutic calm. Perfect comfort zone for the weird world we presently inhabit."

This poignant quote from a recent review (12/28/21) by Norman Lebrecht on slippedisc.com refers to the latest release from one of our WIC-Piano Finalists from 2011, Fanny Azzuro, who just completed this monumental recording project. Each time I hear from former WIC contestants, I am reminded of the importance of this competition which has served as a launchpad in the careers of so many pianists, string players, composers and singers who have participated.

With the steady flow of inquiries and the looming February application deadlines for the WIC 2022, we eagerly look forward to the Strings and Composition competitions, cognizant of the realities surrounding the continued spread



of COVID variants and the uncertainties that these bring.

As of this writing, the preliminary round of the Johansen International Competition (JIC) is imminent, and semifinalists will be selected to come to Washington DC to compete this spring in this year's competition for young string players, slated to take place March 21-24.

We remain hopeful that we will be able to hold these competitions successfully in-person.

As we enter the third year of Covid disruptions, I am hopeful that things will begin to resolve and we will be able to resume our activities, coming together in the pursuit of sharing the joy of music. 🎶

Grace

Student Activities

Christine Kharazian

The Friday Morning Music Club student recital season started strong with two concerts in November at Strathmore Mansion and in December at the Friendship Heights Village Center of Chevy Chase, MD. Both featured winners of the FMMC High School instrumental competitions. Despite their young age, our student member musicians perform with impressive musical maturity and amazing technique. Please consider attending our next concert on Wednesday, March 23, 7pm, at Friendship Heights Village Center. 🎶



Kentlands String Quartet: Jingjing Wu, violin; Linda Huang, violin, Jessica Lian, viola, Jessica Jiang, cello



Anderson Bernal, double bass; Jackson Bernal, bassoon; Harrison Jude Benford, piano; Miyabi Henriksen, violin; Anne-Marie Wnek, violin

FMMC Concert Calendar

February and Early March 2022 *Please check the website before attending*

Wednesday, February 2, 12 noon at Calvary Baptist Church.

- BRAHMS: *Klavierstücke*, op. 119. **Simon Finlow**, piano.
- HINDEMITH: *Scherzo*. **Bonnie Cohen**, viola; **Janet Frank**, cello.
- BARTOK: *Contrasts*: **Albert Hunt**, clarinet; **Makiko Taguchi**, violin; **Immanuela Gruenberg**, piano.

Thursday, February 3, 11:00am in The Mansion at Strathmore.

- ENRIQUE GRANADOS: Three Spanish Dances from op. 37. **Lee Becky**, guitar.
- CEDRIC ADDERLEY AND JEREMIAH EVANS: New art songs. **Liana Valente**, soprano; **Yuri Chayama**, piano.
- FRANÇOIS BORNE: *Fantaisie brillante sur Carmen*. **Takeaki Miyamae**, flute.

Wednesday, February 9, 12 noon at Martin Luther King Jr. Memorial Library.

- Program TBD

Wednesday, February 16, 12 noon at Calvary Baptist Church. Composers Concert.

- JONATHAN NEWMARK: *Crooked Brook*. **Jonathan Newmark**, piano.
- STEVEN SCHWARZ: *Variations on the Hymn "In the Garden."* **Jonathan Newmark** and **Steven Schwarz**, piano four hands.
- SHARON GUERTIN SHAFER: *Hymn Variations*, for solo piano. Songs: *Right-Now Me* (text: Joan Donati); *Onion Soup and More* (texts: Garrison Keillor, Shel Silverstein, Frances Brody, Natasha Josefowitz). **Liana Valente**, soprano; **Sharon Guertin Shafer**, piano.
- MARK SIMON: *Friday Afternoon*. **Michael Casassa**, violin; **Michael Gallaher**, viola; **Valerie Matthews**, cello; **Susan Alexander**, piano.

Thursday, February 17, 12 noon at Old Town Hall.

- JOHN ALDEN CARPENTER: *Gitanjali* (Song Offerings, on poems of Rabindranath Tagore). **Polly Baldrige**, soprano; **Jeongseon Jung** (guest), piano.
- SHOSTAKOVICH: Sonata for cello and piano in A Minor, op. 40 **Maxfield Wollam-Fisher**, cello; **Topher Ruggiero**, piano.

Wednesday, February 23, 7:30pm at Ingleside at King Farm.

NOTE: This concert will not be open to the public.

- MARK SIMON: *Friday Afternoon*. **Michael Casassa**, violin; **Michael Gallaher**, viola; **Valerie Matthews**, cello; **Susan Alexander**, piano.
- NIKOLAI MEDTNER: Sonata in D Minor ("Sonata-Elegy"), op. 11, no. 2. **Scott Joplin**: *Solace: a Mexican Serenade*. **Steven Schwarz**, piano.
- SCHUBERT: Quintet in A Major, D667 ("The Trout"). **Christine Kharazian**, violin; **Julia Moline**, viola; **Valerie Matthews**, cello. **Cyndy Eliot**, bass; **Vicki Bragin**, piano.

Friday, February 25, 12 noon, Friday Virtual Series on YouTube.

- Filmed in The Mansion at Strathmore.

Sunday, February 27, 2:00pm at The Lyceum.

- TELEMANN: Sonata. C. P. E. BACH: *Hamburger Sonata*. **Takeaki Miyamae**, flute; piano TBD.
- JAKE HEGGIE: *The Deepest Desire: Four Meditations on Love*. **Deborah Thurlow**, soprano; **Susan Hayes**, flute; **Barbara Peterson Cackler**, piano.
- RAVEL: *Rhapsodie Espagnole*. **Chen-Li Tzeng** and **Jeongseon Choi**, piano four hands.

Wednesday, March 2, 12 noon, Calvary Baptist Church.

- Program TBD

Thursday, March 3, 11:00am, The Mansion at Strathmore.

- Program TBD

Thursday, March 3, 8:00pm, Lutheran Church of the Reformation. Arioso Chorale.

- BACH: *St. Matthew Passion, Part 1*

Saturday, March 5, 8:00pm, Lutheran Church of the Reformation. Arioso Chorale.

- BACH: *St. Matthew Passion, Part 2*

Sunday, March 6, 7:30pm at Riderwood Community Chapel.

- BEETHOVEN: Sonata in A-flat Major, op. 110. **Simon Finlow**, piano.
- MOZART: Clarinet Quintet. **Albert Hunt**, clarinet; **Makiko Taguchi**, violin; **Eunju Kwak**, violin; **Bonnie Cohen**, viola; **Janet Frank**, cello.

Wednesday, March 9, 12 noon at Martin Luther King Jr. Memorial Library.

- Program TBD

Thursday, March 10, 8:00pm, Lutheran Church of the Reformation. Arioso Chorale.

- BACH: *St. Matthew Passion, Part 1*

Saturday, March 12, 8:00pm, Lutheran Church of the Reformation. Arioso Chorale.

- BACH: *St. Matthew Passion, Part 2*

Venues

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

Church of the Reformation
212 East Capitol St. NE
Washington, DC
(Metro: Capitol South or Union Station)

Ingleside at Rock Creek
3050 Military Rd. NW
Washington, DC

The Lyceum
201 S. Washington St.
Alexandria, VA

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)

Old Town Hall, City of Fairfax
Corner of Main St.
(Rt. 236) & University Dr.
Fairfax, VA

Riderwood Community Chapel
3110 Gracefield Rd.
Silver Spring, MD

From the Managing Director

Jennie Weyman

What a disappointment January has been thanks to the COVID-19 pandemic. While we haven't been able to host concerts this month, it is my hope that we will be able to return to in-person events in February. As always, we will keep you in the loop regarding our thoughts and decisions. To date we have not learned of any COVID cases linked to our events, and we plan to keep it that way.

Despite our lack of in-person events, I'm grateful that we were able to broadcast a few virtual concerts as part of the Virtual Friday Series. In case you missed them, you can view them at youtube.com/channel/UCVp6-zhmyuB5b-VmjP-iuCVQ. You can also subscribe to our YouTube Channel and turn on notifications to receive alerts when we schedule or premiere a video. You can read more about how to do this on our website (fmmc.org/news/announcing-2021-22-virtual-chamber-series) and via YouTube's help guide (support.google.com/youtube/answer/4489286). This will look a little different depending

on how you access our YouTube channel (via the computer, your mobile device, or a streaming app), so let us know if you need any help. It means so much to have Paul Ritterhoff's support on this project, particularly with COVID being what it is.

I'm in the midst of applying for several grants to support FMMC and would love assistance from members and audience members with experience in institutional fundraising. Does your workplace participate in donation matching? Do you have ties with a family or corporate foundation that might support our mission? Have you worked with corporate, foundation, or governmental grants in the past? I'd love to hear from you, as every connection we make ensures our sustainability in the years to come.

As you can see in this newsletter, we are looking at a deficit of approximately \$70,000 in the 2021-22 Season. We worked hard to keep our numbers in the black during the thick of the pandemic, and now that we are returning to normal we must take stock of what "normal"



Jennie Weyman

costs. I recognize that my presence with the organization is a significant burden on our budget, and I'm doing everything I can to ease that burden. Our endowment cannot sustain a yearly deficit that high, so it's imperative that we increase income and cut costs. If you have thoughts on ways we can achieve this, we would love to hear from you.

I hope you're staying safe and making music in any way you can! 🎵

Jennie

Music Clubs

Nancy Hallsted, FMMC President, 1985-87

Music clubs have been havens of refuge for composers, scholars, performers and music listeners for generations. In England and Europe "clubs for music making" played a considerable part in the development of musical culture according Percy Scholes, author of *The Oxford Companion to Music*. In his 10th edition Scholes gives an example of a music club from a dedication found in the first book of English madrigals, published in England in 1588. A certain Nicholas Yonge wrote that "a body of substantial merchants and gentlemen was accustomed to gather at his house in the parish... for the exercise of musicke daily." Samuel Pepys wrote in his *Diary* of going

to a "musique meeting at the Post Office" (i.e., the Black Swan in Bishops-gate), and Henry Playford wrote in the preface to his *Musical Companion* published in 1701, describing forming clubs in caverns in cities at "convenient" distances with rules prominently displayed for conducting the business.

Historically the American musical experience has also derived its originality, vitality, and durability from the formation of music organizations and clubs. John Tasker Howard in his lengthy discussion of *Our American Music, 1620 to present*, points out that the spread of music-making away from the cultural centers of New York, Boston, and Philadelphia to

frontier areas of the United States can be attributed to small groups gathering to perform and listen to music. Howard tells how Mark Beaubien, public ferryman, played his fiddle for the dancing at his tavern in 1833, which led to subsequent interest in establishing a school of music. He calls attention to the Old Settler's Harmonic Society which gave its first concert in Chicago's Presbyterian Church. Clubs grew with the population, meeting throughout the United States, making an indelible impact on music-making in American neighborhoods and communities.

In her history of Washington, D.C., 1800-1950, Constance McLaughlin Green

continued on page 8



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

*“We are the
music makers,
and we are the
dreamers of
dreams.”*

Arthur O’Shaughnessy

Music Clubs...continued from page 7

observes that several musical organizations were active in the 1880s, including The Georgetown Amateur Orchestra, the Treble Cleff Club as well as the “well-trained choirs” of the “Asbury and St. Luke’s Negro churches.” Despite the level of music activity which she says, “lagged behind other big American cities” of the time with “the city as a whole remain[ing] luke-warm to the art [of music]” Green writes that “Beginning in 1886 a group of women with some leisure and a serious interest in music formed the Friday Morning Music Club, meeting at each other’s houses to study and give private concerts. By the end of the century the Club had begun to achieve professional stature.”

Could these women look in on the Club today, they might be pleased to see

one of the largest regional groups of musicians and lovers of music in the United States, now nearly 800 members strong giving their talents and their services to encourage music-making that includes a symphony orchestra, a chorale, concerts in schools, professional coaching of instrumental and vocal music, lecture recitals, student recitals, music for those confined to nursing homes and hospitals, and the regular Friday tradition of free concerts, open to the public, October through May, in the heart of the Nation’s Capital.

Taken verbatim from the Foreword to “The First Hundred Years of the Friday Morning Music Club of Washington, D.C.” by Charlotte Shear, published 1986. ♪