

The Friday Morning MUSIC CLUB



137TH SEASON

MARCH 2023

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Student Profile — Yunah Kwon

Yunah was recently interviewed by Student Activities Chair Christine Kharazian

1. How did you select the oboe, or did the oboe select you?

When I moved to the U.S. from South Korea in 4th grade, I really wanted to join the band or orchestra to make friends. Conveniently, around the same time, our elementary school invited musicians from the Navy Band to come and demonstrate their instruments. The oboist played some quick excerpts for us, one of them being *Hedwig's Theme* by John Williams. As a huge Potterhead, I was convinced that the oboe was destined for me. I also wanted to challenge myself by playing the "hardest instrument," according to my band director. Soon enough, my oboe journey began with a plastic Yamaha oboe rental from a local music store. Looking back, even if I had chosen another instrument, I like to think that I would've continued to pursue music just as deeply as I did with oboe.

2. Do you have a teacher that inspired you in a special way?

My private instructor, Katherine Needleman, never fails to inspire me as an oboist and a musician. Every time I hear her play, it makes me think, "so *that's* what oboe is supposed to sound like!" Her sweet tone and control are unmatched; I haven't yet met an oboist with the same caliber of tone and technique as her. We always run out of lesson time because she has so many musical insights to share with me. She throws music theory, history knowledge, and phrasing ideas as they come to her, and then it's up to me to pick up the pieces and apply them. Ms. Needleman is also a strong advocate for playing works by living underrepresented composers and promoting gender equality

in classical music. Outside of just playing my instrument well, she has taught me the importance of being a socially conscious artist in the modern world, a lesson that I think is crucial for my generation of musicians in shaping the future of our art form.

3. I learned that you volunteer for the Do Re Mi Project. Please tell us more.

The Do Re Mi Project is a student-founded nonprofit that promotes music equity by connecting high school tutors to kids for free online music lessons. Amy, a flutist in my youth orchestra, founded the organization and asked me to tutor piano for Do Re Mi. During quarantine, I started tutoring piano to more and more students since I wanted an outlet to continue sharing my passion for music. At one point over the summer, I had thirteen students whom I tutored weekly. Eventually, I started organizing events for Do Re Mi tutors as well, such as nursing home recitals and online masterclasses. I find volunteering for Do Re Mi meaningful because, unfortunately, classical music is still an elitist art that requires years of expensive lessons and exclusive enrichment opportunities. By making music education more accessible through free tutoring and open masterclasses, the Do Re Mi Project closes the gap between passionate musicians and high-level instruction.

4. What is your proudest musical accomplishment?

My proudest accomplishment is learning how to play the clarinet. Although I've been interested in the French horn, cello, and guitar, I had never once in my



life wanted to play the clarinet until our school required students in the top band to enroll in the marching band. Since the oboe isn't a marching band instrument (double reeds are too delicate), I decided to take up the clarinet during my soph-

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LESLIE LUXEMBURG

FMMC President
fmmc@fmmc.org

CAROL FROMBOLUTI

Newsletter Editor
newsletter@fmmc.org

For address changes,
please go to
www.FMMC.org
and update your
member profile.
If you do not have
access, send changes to:

MICHELLE FEGEAS

Membership Chair
membership@fmmc.org

find us on facebook

Arioso Chorale: A Highly Successful Concert and Looking Forward to a World Premiere in May

Peter Baum

In January, Arioso held a truly successful pair of concerts highlighting two outstanding guest soloists. Over 300 people attended in person and another 300 watched the livestream broadcast. Now, the Chorale and its orchestra are looking forward to their next challenge, and concerts in early May.

The principal work for the May concert will be the world premiere performance of Paul Leavitt's "Stabat Mater." According to the Ultimate Stabat Mater Website, the text for the "Stabat Mater" comes from the 13th century and has been set to music approximately 300 times since then.

Such an important work needs a deeper dive into how this text has been set to music over the centuries. Therefore, the second major works on the program will be Verdi's *Quattro Pezzi Sacri* (Four Sacred Pieces), published in 1898, which has for one of its movements a "Stabat Mater." In addition, the Arioso Chamber Singers will present an *a cappella* (or minimally accompanied) version of the text from an even earlier period.

The chorus started rehearsals for the May concert in mid-February but there is still time to join in the project. The orchestra begins its rehearsal cycle in mid-March. Interested singers and instrumentalists should contact Peter Baum at choral@fmmc.org for further details.

The concert dates are Thursday, May 4, and Saturday, May 6, 2023, starting at 8:00 PM in the sanctuary of the Church of the Reformation located at 212 E. Capitol St, NE. 🎶

Student Profile — Yunah Kwon...continued from page 1

omore year because it was the most practical woodwind marching instrument for me to learn. With the help of YouTube tutorials, online fingering charts, and mini lessons with my clarinet friends, I taught myself how to play the instrument grudgingly.

Although there are similarities in fingering and air control, the clarinet uses a single lip embouchure, meaning your bottom teeth are in contact with the mouthpiece. In comparison, the oboe uses a double lip embouchure, where your lips cover your teeth on both sides of the reed. I didn't want to mess up my embouchure for oboe, so I had to learn how to play the clarinet with an extra unconventional double lip embouchure. All in all, I don't regret learning the clarinet—it led me to befriend clarinet section members and even appreciate the instrument's appeal—but having played both instruments, I can proudly confirm that the oboe is, in fact, the superior instrument.

5. Can you say a few words about your FMMC experience? Any message for our young members?

I really enjoyed performing at the Strathmore Mansion for the FMMC community! Practicing music at home can feel detaching at times, so I appreciate the opportunity to share my musical ideas with a live audience. After all, the point of being a musician is to share your music.

My favorite part about the classical music community is how tight knit it is. At the recital, I befriended other student musicians from Maryland—a flutist, clarinetist, and pianist—and sure enough, ended up running into the pianist later at my youth orchestra rehearsal. So, my message for young members would be to take full advantage of the performance and social opportunities you are given. You never know which musician you'll run into next! 🎶

Yunah Kwon

Celebrating 25 Years of Johansen International Competition: Changes Along the Way

Part I: Administration

Judy Silverman

FMMC Life Member Anna Storch Johansen provided funding for a competition for young string players with the goal of awarding them significant cash prizes at a time when they need it most and to inspire and encourage young string players when they are making decisions about their careers.

The trust document of the Johansen International Competition for Young String Players (Ages 13–17) stipulates only that the FMMC Foundation establish “an international string competition to be held every three years for string players ages 13–17.” It does not describe prizes or other activities.

At its inception, Anna worked with FMMC volunteers to establish the values and foundational practices that define the competition. This series of articles recounts how our club volunteers and skilled administrators have worked since then to make the competition what it is today—a prestigious, world-class competition—while always honoring Anna’s original vision. We will show how the experience for participants has evolved to include much more than monetary awards.

Beginnings

As early as the late 1980s, Claire Rozier and Mary Kay Traver, with support from other Foundation members, had many talks with Anna about this project. Judy Shapiro helped Anna plan the first competition between 1995 and 1997. Anna funded the 1997 competition as a pilot project, but the JIC trust was not funded until after Anna’s death in 1998. The JIC trust was fully funding in 2000.

Judy Shapiro and Dorothy Jarvinen handled all the administrative tasks for that first competition in 1997 and did everything manually—with typewriters, telephones, and paper and pencil, receiving guidance from the chairs of the Washington International Competition.

They designed and sent paper applications to mailing lists obtained from the American String Teacher Association, the College Music Society, and Musical America. In addition to these mailings and to programs that catered to string players in the 13–17 age group, FMMC members and friends hand-delivered applications to summer programs and festivals in the United States and elsewhere. They achieved their goal—to reach an international audience. In 1997 there were about 50 applications, and 20 people were selected to compete.

Hiring an Administrator

It became clear during the first JIC that the required duties were more than Judy and Dorothy could handle in the future without administrative assistance. Among the many tasks that need attention in addition to directly running the competition are budgeting and bank reports; filing trust documents; preparing schedules and publicity; checking applications for accuracy and completeness; arranging post-competition concerts and housing; handling hotel, travel, and contractual arrangements for judges and pianists; and arranging payments of awards for winners and reimbursements for judges and others, making certain that IRS rules are followed.

During the three-year gap after the first competition, the JIC Steering Committee hired a part-time administrator, Laura Zellers, to assist with the 2000 JIC. Laura, herself a professional violinist and teacher, expanded mailing lists, kept budget records, and handled PR for post-competition concerts as well completing many other administrative duties such as receiving applications, checking repertoire, and setting up prescreening. Judy and Dorothy continued with advising, organizing the competition, securing judges and pianists, and handling a



Laura Zellers, Judy Silverman, administrative assistant Marcus Wyche, and Judy Shapiro at the 2003 JIC.

multitude of competition duties including attracting volunteers and housing hosts and securing post-competition concerts.

Further Developments

In 2004, Alice Berman, a violist and book and magazine editor with a degree in journalism, became Executive Administrator. Alice developed a three-year timeline for the JIC with specific processes and budgets for each year of the cycle. She also instituted the use of detailed forms for housing, scheduling rehearsals with pianists, and the scheduling of the competition. During Alice’s tenure (2004–2015), the competition grew in many ways. Corporate donors were recruited, and the number of applications ballooned to more than 150. Publicity was done largely through print media as well as paper mailings.

In 2004, my husband and club member Paul Silverman, with the support of



Alice Berman with viola judge Michael Tree at the 2012 JIC.

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Part I: Administration...continued from page 3

the JIC Steering Committee, contacted an acquaintance named Steve Roberson, an established webmaster and the CEO of Zurka Interactive. With input from Paul and Alice, Steve designed the first web-based application form used by the FMMC for any of its competitions. Over a period of nearly two years, they refined the web-based application so it could be used for the 2006 JIC. This economical, and efficient method of distributing and processing applications was a success. With feedback primarily from Alice, Steve continued to refine the application.

In 2015, Harriet Kaplan assisted Alice with the 2015 JIC. In 2016, when Alice decided to resign, Harriet was asked to take on the job of managing the competition (with the position now titled Administrative Director). For the 2018 JIC, the committee decided to use the platform GetAcceptd (now called Acceptd) to receive applications and videos. This platform was already being used by the WIC as well as all the major conservatories, so it was well-tested and reliable. All correspondence with applicants could be done through the platform. The savings in both time and cost for the competition and for applicants was substantial, with materials no longer needing to be sent through U.S. and international mail.

Publicity also changed greatly. Prior to 2018, most advertising was done in print

media, but the advertising landscape had changed such that more people would be reached using social media and digital ads. The JIC set up a Facebook page, developed by Steering Committee member Joanna Taylor, that was used to broadcast information about the competition. Ads were placed in online publications, and teachers and organizations across the United States agreed to distribute brochures. Mention of the JIC appeared on many websites as well as on the Wikipedia list of classical competitions. In 2018, there were 191 applicants, the largest number since the competition began.

The move to a digital workflow has made the Administrative Director's job easier in many ways. Tasks that once required printed paperwork and mailed or faxed documents can be done entirely on the computer, with the corresponding reduction in costs.

The competition originally scheduled to be held in 2021 was postponed until 2022 (with permission from the trustees) because of the COVID pandemic. Administering the competition in the COVID era posed new challenges, including requiring all participants to be vaccinated and to wear masks unless performing. The preliminary screening, normally held in one location with all judges being present, was moved to Zoom. The Steering Committee was also tasked with finding a new venue because during the

year's delay, the original venue became unavailable. Planning and cooperation between the committee, the Administrative Director, participants, and others resulted in a successful event.

We have been incredibly lucky in our outstanding administrators, each of whom have been extraordinarily skilled, responsible, and effective. I believe that the consistency of the membership of the Steering Committee over many years with just

a few changes and additions has assisted the efficacy of the administrators and strengthened the competition.

We have received numerous positive comments from judges and participants in these 25 years about how the competition is run. Glenn Dicterow, former concertmaster of the New York Philharmonic and a violin judge, wrote that "we were surprised by the level of talent especially since the age range was 13 to 17. I'm very encouraged for the future of music if these are the talents we have ... the competition is run very professionally and efficiently." Comments from competitors include phrases such as "an awesome experience"; "I had lots of fun"; "I learned a lot about myself and my playing through the process of preparing for and playing at this competition"; "I will keep [the judges'] comments in mind as I continue to develop my career."

Throughout these 25 years, the JIC Steering Committee has strived to meet Anna Johansen's original goals, supported by FMMC members and officers, Foundation directors, and trustees as well as community friends. Many are still active in the FMMC: Grace McFarlane (currently FMMC Foundation Director), Leslie Luxemburg (currently FMMC Board President), Frank Conlon (FMMC Foundation Trustee), Mary Kay Traver, and Ann Franke, to name just a few. 🍀

This is Part 1 of a three-part series.

Author's note: In researching this article, I consulted paper and digital records in private collections and in official FMMC Foundation and JIC records and had conversations with dozens of people involved in the JIC over the years. A book could be written with the wealth of material I have gathered, but I have provided here a summary of some of the changes that have taken place over the 25-year history of the competition. Perhaps in the future a skilled historian will be able to write a more detailed history. Feel free to contact me at judithsviola@gmail.com if you have questions about the information provided in this article.



Meeting with judges at the 2018 JIC. Facing camera from left: Steering Committee member Connie Milner, Harriet Kaplan, Judy Silverman, viola judge Timothy Deighton, violin judge Chee Yun; back to camera from left: volunteer Allan Kirkpatrick, Paul Silverman, cello judge Peter Stumpf.

From the President

Leslie Luxemburg

Spring is in the air and we are looking forward to Arioso's next outing which will take place on May 4 and 6, also at Church of the Reformation. Paul Leavitt is an accomplished composer, and we will be treated to the premier of his setting of the "Stabat Mater." While parts of the piece have been publicly performed previously, this will be the first complete performance of the entire work. Any of you who have heard the Chorale perform Paul's exquisite *Requiem*, know you are in for another sublime musical experience with this new work.

We are in the thick of the search for a new Avanti conductor and a new Managing Director. While initial responses



have been encouraging, this is a challenging time and we much appreciate your continued patience during the process. Our stalwart team has been working hard to keep things running smoothly. I must mention Tanya Li Sims and Joanna Taylor in particular, for taking on unexpected tasks and dealing with them with great success. Please do continue to spread the word among potentially interested colleagues and friends, to help us find the strongest candidates for both positions.

The calendar for March is filled with FMMC chamber concerts. Please make sure to check the updated schedule on our website and make plans to attend and cheer on your fellow musicians. 🎶

Leslie

From the Foundation Director

Grace McFarlane

The FMMC Foundation was created with a distinct purpose: to provide a platform through which talented young performers could compete at a high artistic level and receive critical feedback, encouragement and support as they launched their professional artistic careers. The Foundation supports the Washington International Competition (WIC) and the Johansen International Competition for Strings (JIC). One of the joys I experience as Director of the Foundation is to witness the well-deserved successes of past prizewinners in our competitions as they gain recognition and acclaim on the international stage. Not a month goes by without notices in music publications of a new prize award, major debut, appointment, signing with professional management, or a performance review of a young artist who has been a past winner or finalist in our competitions.

On February 4, Nadir Khashimov, first-prize violin winner of the 2015 WIC Strings, returned to give an outstanding masterclass to four students. Not only is he a brilliant virtuoso, he displayed his gift as an inspiring teacher, working with these young students and transforming their playing within the short time allotted. He kept the audience engaged and gave practical suggestions covering technical and artistic details. Nadir's career continues to expand with performances as a concerto soloist, in chamber music, and solo recitals.

We were honored to have him share his extraordinary talent with us on the day before his Bruch concerto performance with the Symphony of the Potomac. Special thanks to Steinway Gallery for allowing us to hold the masterclass in their lovely facility and providing a beautiful Steinway 'B' for our use. Pianist Jeongseon Choi provided excellent collaboration for all four students in the works of Casadesu, Accolay, Mozart and Beethoven.

Please mark your calendars for the next Foundation event: Jiao Sun, second-prize winner of the 2020/2021 WIC Piano, will be returning to DC to perform a benefit recital in support of the Foundation, on Friday, April 21st at 7:00 PM, in Steinway Gallery's Recital Hall, North Bethesda, MD. I hope you will attend what promises to be an exciting performance. Watch out for more details in the next newsletter.

Spearheaded by the FMMC President, Leslie Luxemburg, we will be naming the first prize in the 2023 WIC Voice competition in honor of our cherished friend, colleague, and vocal inspiration, Louise McClelland Urban. Louise is a former Foundation board member, a longtime supporter of the competition, a frequent preliminary judge, and advisor and mentor to competitors. If you wish to contribute to this fund, you can do so in the donor section of the website at www.fmmcfoundation.org. Specify that your donation is



in honor of the WIC Voice 2023 - Louise Urban Fund. If you have any questions, please do not hesitate to contact me at foundation@fmmc.org.

The Foundation Board has made the decision to lower the application fee for the WIC Voice competition to make it more affordable for contestants, and the application deadline was extended to February 25, 2023. Applications and queries continue to come in. Following the preliminary judging process, the semifinalists will be announced in mid-March and we will begin the final preparations for the in-person competition on May 27&28.

As we head into the spring, I look forward to meeting many of you at the benefit recital in April and the WIC Competition in May. Stay safe and well. 🎶

Grace

FMMC Concert Calendar - March and Early April 2023

Thursday, March 2, 1 pm in The Mansion at Strathmore

- Mozart: Trio in E Major, K. 542. **Eunju Kwak**, violin; **Janet Frank**, cello; **Charles Timbrell**, piano
- Schubert: Selected Songs. **Debora Madsen**, soprano; **George Peachey**, piano
- Claude Debussy/Olivier Messiaen/Toru Takemitsu: Selected works. **Yuri Chayama**, piano

Friday, March 3, 12 noon at St. George's Episcopal Church

- Händel: Nine German arias for violin and cello, keyboard, and soprano. Selected arias. **Hyejin Kim**, violin; **Veronica Kim** (guest), soprano; **Joy Mentzel** (guest), piano
- Schubert: Songs to texts by Mayrhofer. **Daryl Yoder**, bass-baritone; **Jung-Yoon Lee**, piano.
- Philip Schroeder: *Moons*. **Andrew Kraus**, piano

Sunday, March 5, 3 pm at The Lyceum

- J.S. Bach (arranged for piano by E. D'Albert): Passacaglia and Fugue in C Minor, BWV 582. **Immanuela Gruenberg**, piano
- Debussy: *Petite Suite*. **Sophia Pallas** and **Julian Trail**, piano duo
- Smetana: String Quartet No. 1 in E Minor ("From My Life"). **Robyn Tessin** and **Carrie Esko**, violins; **Julia Moline**, viola; **Valerie Matthews**, cello

Sunday, March 5, 7:30 pm at Riderwood Community Chapel

- Farrenc: Trio for Flute, Cello, and Piano, op. 45. **Laura Benning**, flute; **Valerie Matthews**, cello;
- **Natasha Dukan** (guest), piano
- Beethoven: Piano Trio in B flat Major, op. 97 ("Archduke"). **Marion Richter**, violin; **Keng Siong Sim**, cello; **Chen-Li Tzeng**, piano

Friday, March 10, 12 noon at St. George's Episcopal Church

- Mozart: String Quintet in G Minor, K. 516. **Eunju Kwak**, violin; **Makiko Taguchi**, violin; **Bonnie Cohen**, viola; **Evelyn Harpham**, viola; **Janet Frank**, cello
- Debussy: *Estampes*. Ginastera: *Danzas Argentinas*. **Ryan McNamara**, piano

Friday, March 10, 7:30 pm at Church of the Epiphany

- Avanti Orchestra, Pablo Saelzer, conductor
- Mozart: Piano Concerto No. 24 in C Minor, K. 491. **Avery Gagliano**, piano
- Brahms: Serenade No. 1 in D Major, op. 11

Thursday, March 16, 12 noon at Old Town Hall

- Beethoven: Piano Trio in B-flat Major, op. 97 ("Archduke"). **Marion Richter**, violin; **Keng Siong Sim**, cello; **Chen-Li Tzeng**, piano
- Purcell: Songs and Duet. **Polly Baldrige**, soprano; **Tom Baldrige**, tenor; **Jolene Baxter**, soprano; **Jeongseon Choi**, piano

Friday, March 17, 12 pm at Live! at 10th & G

- Mozart: String Quintet in G Minor, K. 516. **Eunju Kwak**, violin; **Makiko Taguchi**, violin; **Bonnie Cohen**, viola; **Evelyn Harpham**, viola; **Janet Frank**, cello
- TBD
- Liszt: *Chapelle de Guillaume Tell* and *Au lac de Wallenstadt*. **Shuai Wang**, piano

Tuesday, March 28, 12 noon at Woman's Club of Chevy Chase

- Villa Lobos: *Assobio a Jato*. **Laura Benning**, flute; **Valerie Matthews**, cello
- Mendelssohn: *Songs Without Words* selections. **Steven Schwarz**, piano
- Bruch: Selections from Eight Pieces for Clarinet, Viola and Piano. **Carole Falvo**, clarinet; **Jeanne Rosenthal**, viola; **Lois Jones**, piano

Wednesday, March 29, 7pm at Friendship Heights Village Center

- Student Recital Series

Sunday, April 2, 3 pm at The Lyceum

- Mozart: Sonata in D Major, K. 311. **Joan Mizrahi**, piano
- Hindemith: Duet for Viola and Cello. **Walter Piston**: Duet for Viola and Cello. **Bonnie Cohen**, viola; **Janet Frank**, cello
- Farrenc: Trio for Flute, Cello, and Piano, op. 45. **Laura Benning**, flute; **Valerie Mathews**, cello; **Natasha Dukan** (guest), piano

Thursday, April 6, 1pm at The Mansion at Strathmore

- Coleridge-Taylor: Quintet in F-sharp Minor. **Karin Caifa**, clarinet; **Lydia Leong** and **Alex Cheng** (guest), violins; TBD, viola; **Tom Zebovitz**, cello
- Dvorak: String Quintet in E-flat Major. **Andrew Juola** (guest) and **Erin Ryan** (guest), violins; **Rachel Hixon** and **Corby Johnson**, violas; **Ryan Bridgland**, cello

Saturday, April 8, 4pm at Westminster at Lake Ridge

- TBD: **Andrew Egbuchiem**, countertenor; **Grace Reid**, piano
- Sharon Guertin Shafer: *The Soul of Things* after poems by Joan M. Donati. **Sharon Guertin Shafer**, piano; **Mandy Brown**, soprano
- Lowell Lieberman: *Night Music*. Debussy: *Tarantella*. **Susan Hayes**, flute; **Albert Hunt**, clarinet; **Barbara Cackler**, piano

Friday, April 14, 12 pm at Live! at 10th & G

- Mozart: Duo for Violin and Viola in B-flat Major, KV 424. **Mary Findley**, violin; **Bonnie Cohen**, viola
- Daniel Dorff: *Swans (for Two Alto Flutes and Piano)*. **Laura Benning** and **Gwyn Jones**, alto flute; **Natasha Dukan** (guest), piano
- Scarlatti: Four Keyboard Sonatas, K. 544, 545, 546, 547. **Steven Schwarz**, piano

Thursday, April 20, 12 noon at Old Town Hall

Composers Concert

- Steven Schwarz: *Six Poems by Emily Dickinson*. **Mandy Brown**, soprano; **Patrick O'Donnell** and **Tatiana Loisha**, piano four hands.
- Sharon Guertin Shafer: *Songs Without Words for Solo piano*. **Sharon Guertin Shafer**, Piano
- Leslie Bennett: (title and performers to be submitted later)

April 21, 12 pm at Live at 10th & G

- Arrieu: Quintet en Ut. **Brian Harris**, oboe (guest); **Ken Hawes**, French horn (guest); **Jeri Holloway**, clarinet (guest); **Deborah Hazel Johnson**, flute (guest); **Teresa Meeks**, bassoon
- TBD: **Yuri Chayama**, piano
- Clarke: Sonata for Viola and Piano. **Susan Russo**, viola; **Victoria Bragin**, piano

VENUES**Church of the Epiphany**

1317 G St., NW
Washington, DC
(Metro: Metro Center).

Friendship Heights Village Center

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

Goodwin House

4800 Fillmore Ave.
Alexandria, VA

Live! at 10th & G

945 G St., NW
Washington, DC
(Metro: Gallery Place 9th St. exit
or Metro Center)

The Lyceum

201 S. Washington St.
Alexandria, VA

The Mansion at Strathmore

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

Old Town Hall, City of Fairfax

Corner of Main St. (Rt. 236)
& University Dr.
Fairfax, VA

Riderwood Village Chapel

3110 Gracefield Rd.
Silver Spring, MD

St. George's Episcopal Church

915 N. Oakland St.
Arlington, VA
(Metro: Virginia Square GMU)

Westminster at Lake Ridge

12191 Clipper Dr.
Lake Ridge, VA

Woman's Club of Chevy Chase

7931 Connecticut Ave.
Chevy Chase, MD

An Exciting New Venue: 10th & G Chamber Series

The Club has added a new venue to present great classical music performed by our talented members. This venue, conveniently located at 10th and G streets (945 G Street), NW (First Congregational UCC building) is easily accessible on Metro, from either Metro Center (Red; Orange/Silver/Blue lines) or Gallery Place (Red; Yellow/Green line stops). There are nearby parking garages and off-street metered parking. Come out and support your fellow members and enjoy great music. Good restaurants nearby for lunch.

Concerts are provided at noon on the third Friday of most months, in an easily accessible auditorium on the 1st level of the building. Our next concert on March 17th will feature:

Mozart: String Quintet in G minor, K. 516

Makiko Taguchi, violin

Eunju Kwak, violin

Bonnie Cohen, viola

Evenlyn Harpham, viola

Janet Frank, cello

Liszt: *Chapelle de Guillaume Tell* and *Au lac de Wallenstadt*

Shuai Wang, piano 🎹



Avanti Orchestra
Pablo Saelzer, Conductor

Brahms Serenade No. 1
Mozart Piano Concerto No. 24
Avery Gagliano, Piano

Friday, March 10 @7:30 PM

Church of the Epiphany
1317 G St NW
Washington, DC

Free admission

Friday Morning Music Club
fmmc.org

"Cosmos Flowers" by Agnes Scholiers licensed under CC 2.0



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

Outreach in Action!

On a gloomy day in late January, two FMMC duos performed a delightful and uplifting program for residents at Brighton Gardens in Friendship Heights. Soprano Angelina Wong and accompanist Robyn Rowley opened with five songs in multiple languages and styles with themes of lost love, hope, and strength. Flautist Dorothy Mora and harpist Patricia Henry then presented a slate of songs by the Scottish poet Robert Burns, whose birthday was on January 25. The musicians alternated between instrumental renditions and sing-along numbers, ending with “Auld Lang Syne.” Audience members were still singing as they made their way out of the performance space after the concert! 🎶



Angelina Wong, soprano, with Robyn Rowley at the piano



Patricia Henry, harp, and Dorothy Mora, flute