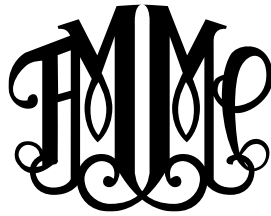


ANNUAL REPORTS
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CONTENTS

Auditions	3
Student Activities	3
Membership	4
Recording Secretary	4
Treasurer	5
Chamber Program	5
Outreach Program	6
Newsletter	7
Public Relations	7
Digital Media	9
Rules and Revisions	9
Arioso Chorale	10
Avanti Orchestra	11
FMMC Foundation	11
Archives	12
Music-at-Home Meetups	13
Piano Master Classes and Coaching Sessions	13

Auditions – Marta Howard, Chair

In-person auditions took place on October 18, 2022, and March 14, 2023, both at our new venue, Live at 10th and G/UCC. Applications for in-person auditions continue to lag from pre-pandemic levels, with 3 in October and 2 in March. Video submissions throughout the season have been regular, however, with 7 complete submissions and 3 still in process, awaiting final repertoire inclusions.

Options for the judges at auditions are to recommend “Accept,” “Return,” or “Reject” for each performer. Excepting 1 “Return” and 1 “Reject,” all others who auditioned were accepted: 6 Solo Piano, 2 Solo Cello, 1 Voice (mezzo), 1 Solo Violin.

The facilities at 10th and G have been a definite improvement over Calvary, and the staff at the church has been instantly available to help with the small issues that have arisen. It is convenient to Metro Center and there are even a few parking spots for the church in the underground lot, although this is not guaranteed.

In-person and virtual judges for this year have included Bobbie Gholz, Evelyn Harpham, Susan Kelly and Connie Milner, strings; Katie Katinas, Marje Palmieri and Ben Wallis, voice; Judith Block, Rosanne Conway, Simon Finlow, and Felicia Weiss, piano; Gwyn Jones, Mark Simon, and Sarah Weiner, woodwinds. They make it all possible!

The Chair’s current tasks include designing a brochure to publicize auditions (and membership in general) and updating the list of accompanists available and willing to play for auditions.

Student Activities – Christine Kharazian, Chair

This season the Student Activities division planned four local student competitions:

- High School Competition for Strings in memory of Gustave E. Johansen, Jr.
- Sue Goetz Ross Student Competition for Voice
- Ross-Roberts Competition for High School Woodwind, Brass & Percussion Players
- Stubbs-Henbest-Davis High School Piano Competition

Strings competition was held online and Woodwind, Brass & Percussion, Voice and piano took place in person. Since some of our chairs find the planning and running of virtual competitions more effective and beneficial, we hope to continue offering a choice of online and in person events.

I would like to recognize and thank all the competition chairs for their amazing work: Jeongseon Choi (strings), Mira Yang (voice), Carole Falvo and John Hoven (woodwind, brass and percussion) Chen Li Tzeng (piano).

We hope to bring back the High School Composition Competition in 2024. This might require creating a committee that will work on creating a more effective planning process and promotion of the event to reach a larger community. Opening this competition to college students next season, much like the Local Student Voice Competition, which was stipulated in the original gift that initially funded the competition, is an important step in this process. Also a new chair for this competition will need to be recruited.

The student recital programming produced 4 successful recitals. For the last 2 student concerts I would like to thank Jeongseon Choi and Albert Hunt for stepping in when I was out of the country for personal

reasons. Every concert was very successful and received by the audiences with great appreciation and accolades. We would like to see more active participation in the future from our student members and investigate ways to make student membership more attractive to non-winning students as well as better encourage existing student members to perform. We are open to your suggestions. Also we would encourage the club members to attend the Student recitals. They are always a treat.

In collaboration with the FMMC Foundation, Student Activities held 1 successful masterclass with Nadir Khashimov, where the following student members participated: Addison Ellis-Otovo, Aidyn Ellis-Otovo, and Daphne Wen. For the success of the event we extend our gratitude to Grace McFarlane, the Foundation Director, to Leslie Luxemburg, FMMC President, Jeongseon Choi, who provided the piano accompaniment and all who participated in the organization of the masterclass. This event was supported by the Frances Kaplan Memorial Fund to encourage FMMC student musical activities.

We have a Special Program coming up! 2023 winners of Ross Roberts winners will be performing at Ingleside at King Farm on Thursday, June 15th at 7:30 pm as a part of Rising Stars Series. Invitation came from Judith Silverman, an FMMC member and representative of King Farm's Cultural Arts Center programming committee and followed up by our Ross Roberts Co-chair, Carole Falvo.

I am happy to report that some of our venues chose to stream FMMC concerts on their virtual platforms. We plan to continue collaboration with the following venues next season: Mansion at Strathmore, Goodwin House (Alexandria, VA), Friendship Heights Village Center (2 recitals), Riderwood Community. We hope to renew our partnership with the Steinway Piano Gallery.

It has been my pleasure and honor to be the Students Activities Chair of the Friday Morning Music Club for the past 10 years. I am stepping down from this position but not from the commitment to support many of the club activities as a grateful member. I would like to welcome Cyndy Rice Elliott as the new chair and wish her the best in this endeavor.

Membership – Michelle Fegeas, Chair

In June 2022, I accepted a new full-time position as an elementary music teacher. Unfortunately, this new position made it difficult for me to fulfill my duties as Membership Chair. For this reason, we were not able to put forth a membership campaign this year. I will be resigning my position so that someone with more time to dedicate to this important task can take my place.

I am grateful to FMMC for the opportunity to serve as your Membership Chair for the last three years.

Recording Secretary – Mary Alice Davidson

The Recording Secretary's role is to take minutes during the monthly meetings of FMMC's Board of Governors. From September 2022 through June 2023, a draft version of the minutes was sent to the board members for their review, and they offered corrections or clarifications. At the following meeting, FMMC President Leslie Luxemburg asked for a voice vote to approve the final version of the minutes, which generally was unanimous.

Because of my personal conflicts with the Board's early 2023 meeting dates, the February and March 2023 minutes were compiled by Susan Kelly and Marta Howard, respectively. The final versions of both were approved by the board at its next meeting.

This season, the meetings were held in a board room at the First Congregational United Church of Christ, either in person or via Zoom. Since the FMMC Chamber Concerts were at the same 10th and G location, board members were invited to attend immediately following their meeting. The March meeting was an exception, however, because the board met at Hillwood Museum in Washington and were able to have lunch or explore the expansive gardens there.

The meetings follow an agenda sent to all by the president who, along with board chairs, offers monthly reports. Because of the resignations of Jennie Weyman and Pablo Saelzer, committee chairs summarized the difficult tasks needed to fill these key positions. Both groups, including young players from the orchestra, were diligent and organized as they pursued the next FMMC leaders.

As FMMC's co-archivist, I maintain a file of all each month's minutes for the FMMC Archives including financial reports. Angelina Wong has contributed greatly to FMMC's digital archives housed at the Martin Luther King (MLK) Memorial Library at 9th and G, which she will discuss in her report. Last March, President Luxemburg and I participated in the History Network, which is sponsored by the DC History Center at the MLK library. Of the 57 local participants, FMMC was the only music organization invited to participate.

The Fundraising Committee held off with meetings this year since the FMMC's financial picture improved through a grant from the DC Commission for the Arts, several generous bequests, and key staff resignations. The committee will resume when the new managing director starts. The group will reassess its June 2022 draft vision, mission, and goal strategies with an eye toward FMMC's new future.

Treasurer – Anne Zim

On March 17, 2023, the FMMC received 50 percent of the grant from the DC Commission on the Arts & Humanities (DCCAH) awarded last October. The \$55,300 is to be used by the FMMC General Fund for Operating Expenses incurred between October 2022 and September 2023 for budget purposes as outlined by Jennie Weyman in the application form:

1. Avanti Program Costs:	\$49,625
2. Arioso Program Costs:	\$52,625
3. Chamber Concerts:	\$28,190
4. HS Student Competitions:	\$29,525
5. Retirement Homes:	\$7,625
6. Other Operating Expenses:	\$34,153
Total:	\$201,743

The FMMC Finance Committee will schedule a meeting in May after Laila Linden assumes her new position as FMMC Managing Director.

Chamber Program – Yooni Lee, Director

This has been the Chamber Program's first full year of offering in-person concerts since the pandemic began. Audience size has been significantly affected by the pandemic over the past two years, and we have been delighted to see somewhat of a return to normalcy. We began slowly with a rather small audience size, but by the month of April, we have received positive reports from most venues.

We have two new venues this year in lieu of the Calvary Baptist Church. We are hosting concerts two Fridays a month at St. George's Episcopal Church in Arlington and one Friday a month at Live at 10th & G in Washington DC. Both venues have been welcomed by the performance members, and it has been delightful to work with such supportive and responsive hosts. I would strongly recommend that we continue our relationship with both venues going forward.

Westminster at Lake Ridge is another well-received new venue we were able to add, which offered three concerts this season with a good-sized audience.

Other venues include Collington Retirement Community, Dumbarton House, Goodwin House in Alexandria, Greenspring Village, Ingleside at King's Farm, Jewish Community Center of Northern VA in Annandale, The Lyceum, Old Town Hall in Fairfax, Riderwood Village, The Mansion at Strathmore, and Woman's Club of Chevy Chase.

Dumbarton House announced their delay with the construction schedule, so we had to cancel our May and June concerts. This venue has struggled to draw an audience in their first two concerts in October and November, and could use some extra effort in getting the word out about the FMMC presence there. Additionally, Friendship Heights Village Center has expressed an interest in hosting us, so we are looking into this prospect.

We have programmed a total of 60 concerts this season, and this cannot be possible without our dedicated venue chairs: Leslie Bennett, Bonnie Cohen, Sarah Hover, Albert Hunt, Lois Jones, Christine Kharazian, Yooni Lee, Joan Mizrahi, Judy and Paul Silverman, Nancy Smith, Makiko Taguchi, and Tom Tucker. Nancy Smith at the Old Town Hall in Fairfax has expressed her wishes to step down, so we are in search of the next venue chair.

There were 203 performance applications submitted by about 70 applicants. I believe this is a number close to pre-pandemic, so we are slowly returning to the norm there as well.

We had plans to continue offering four virtual concerts on YouTube, but after the first recording, especially with Jennie's departure, we decided to cancel for the rest of the season after considering viewership numbers and budget issues.

This has been my first year as the Program Director. I have appreciated everyone's welcome and support getting acquainted with this role.

Outreach Program – Joanna Taylor, Director

The FMMC Outreach Program gained momentum this past year. Players from all of FMMC's categories have volunteered over the season, ranging from student members to WIC winners. From October through December, 10 FMMC groups or soloists performed, and from January through June, 25 groups or soloists have volunteered.

Our venues include: Brighton Gardens in Friendship Heights, MD; Friends Club of Bethesda, MD; Georgetown Senior Center in Washington, DC; Arlington Central Library's Memory Cafe; and Providence of Fairfax. A new venue this season was Foggy Bottom/West End Village at St. Paul's Parish in Washington, DC, which will have hosted two FMMC concerts by the end of the season. The feedback from the activity directors has been uniformly ecstatic.

The process involves first gathering potential dates from our venues' activity directors, asking them to hold these dates for FMMC. Then the Outreach Director publicizes the available dates in periodic mass emails to all FMMC members as well as on the FMMC website. Each mass email has resulted in a flurry of responses from members offering to perform. We have managed to fill about 3/4ths of the available dates provided by the venues.

To keep the Outreach Program on everyone's minds, I have posted photos of Outreach performances on FMMC's Facebook page and submitted them for publication in the FMMC Newsletter. I expect next season to continue successfully with the same venues and unknown new ones, as well as with a healthy interest in the Outreach Program on the part of FMMC membership.

Newsletter – Carol Fromboluti, Editor

The FMMC newsletter was published monthly from September through May. Issues were mostly eight pages, with an occasional six-page edition. Distribution was electronic through MailChimp, and a print run of about 150 copies. Electronic distribution went to 1,625 recipients, with over a 50% open rate.

Since the Club sponsors so many different activities, the newsletter is the main vehicle by which members are kept up-to-date on what is going on in the various sub-groups. Articles ranged from the status of rehearsals and performances by Avanti Orchestra and Arioso Choral, the calendar of each month's chamber presentations, information on competition winners, updates on past JIC and WIC winners, student profiles, news about the work of the Archives committee, and of course, monthly columns from the President and the Foundation Director.

A special thanks goes to Ramona Matthews and Joanna Taylor for their steadfast work on the calendar, Harriet Kaplan for keeping us informed about the Foundation competition winners, Peter Baum and Angelina Wong for updates on Avanti and Arioso, and Mary Alice Davidson for letting us know about the important work of the Archivists and the FMMC history. Special thanks to Christine Kharazian for interviewing and spotlighting student competition winners.

If you have an article you'd like to submit, please let me know. There's almost always a way we can fit it in, and it's those personal stories that keep the newsletter interesting.

Public Relations – Richard Sawyer, Director

PR Subcommittee and Brief Overview: Richard Sawyer continued as the lead for public relations (PR) and the PR committee during the past year. Current PR committee members include Anne Zim, Carol Fromboluti, Leslie Luxemburg, and Yooni Lee.

Public Relations Plan: A PR plan, developed December 2016, and approved by the Board in early 2017, has remained in place to guide PR work. Key elements of the plan include:

- **Main objectives of public relations:** enhance the prestige, name recognition, and community awareness of FMMC; increase membership at Performance, Associate and Student levels; increase attendance at performance events; and generate additional funds, by increasing membership, obtaining grants and bequests.
- **Target audiences:** 1) current members; 2) recruitment of new members (representing diverse age range) to join at the Performance, Associate and Student member levels; 3) Washington area music

schools (e.g., local universities, Levine, Washington Conservatory of Music); 4) broader local population as attendees at performance events (including outreach events); 5) other Washington area music and arts organizations (e.g., Strathmore, WPAS); and 6) Washington area organizations that can promote and communicate about FMMC (e.g., WETA-FM).

- **Methods for communicating, advertising, and promoting FMMC:** FMMC website; FMMC newsletter; print media; social media presence; press releases; communication and promotion by existing members to their family members, friends, and local communities.
- **Tailor public relations, as needed, for different performance events:** Chamber Series (e.g., Dumbarton House; Strathmore Mansion; Steinway Chamber series; Old Town Hall in Fairfax; Lyceum; MLK library); Avanti Orchestra; and the Arioso Chorale venues.

2022-2023 PR Activities: The following are both completed and ongoing PR activities:

- **Maintain, update and refine FMMC website:** The FMMC website was maintained and kept up to date regarding our events, special issues, and features. New content was occasionally added. We sustained and updated our Facebook presence.
- **Strategically promote programs/venues on the website, social media, FMMC newsletter, and emails to members and others:** The website and newsletter continued to list all of our performance events. We regularly communicated with members about FMMC work and upcoming performance events. Our membership database was used to send email blasts to highlight upcoming concerts. This effort represented different programs/venues (e.g., Chorale, Avanti, Calvary, Foundation competitions, etc.) throughout the year. We continued to encourage FMMC performers to invite their friends and family members to performances. The membership database is maintained and updated to facilitate publicizing FMMC events. All of these activities will be continued into the next year. Richard and Carol developed a brief article for the newsletter promoting the 10th and G streets concerts.
- **Written guidance for performers to better engage audiences:** Written guidance (previously developed) was disseminated again to FMMC performers to use in providing brief introductory remarks, prior to performances, about the musical program to facilitate greater engagement and understanding among audience members. These remarks may highlight what audience members could listen for, background information about the composers and compositions, and the performer's own personal feelings and connection to the music. The guidelines were distributed to the venue chairs. It was decided that this guide is not needed for the Chorale, Avanti, or the Foundation competition events. The guide will be distributed again during the next performance year.
- **Publicize our events via online, print, and other mechanisms:** We continued to participate in the Spring and Fall Washington Post Guide to the Arts. We used Eventbrite to publicize selected program offerings. We had previously purchased three advertisements with The Beacon, a local newspaper with broad circulation in the DC area targeting seniors. The Beacon has a broad reach: 176,000 papers are distributed monthly at approximately 2300 locations. The demographics of readers are 94% age 50 or older, 2/3 females, mostly college educated, and 55% of readers report attending an advertiser event. The first Beacon ad publicized the April 29, 2022 Brahms Requiem concert. The second Beacon Ad was published February 2023 and focused on promoting membership and our auditions. We will make decisions regarding content and timing of the remaining 3rd ad soon, with one option to promote specific Chamber concert series (e.g., Strathmore and Dumbarton). The PR committee, at our last meeting, noted that it would be good to focus more attention on promoting the Chamber Series. To this end, it was acknowledged that efforts could be made to have venues use their own PR tools to promote our concerts (e.g., their own websites, Facebook pages, bulletin boards, newsletters, etc.) The PR committee also discussed the possibility of the Chamber series adopting its own name (as the Avanti and Arioso have done) to enhance prestige.

- **Use of consolidated FMMC's branding with consistent marketing materials:** We continued to use the professional program template for the Chamber Program, letterhead, and informational materials (as a trifold), developed previously.
- **Recruitment of new Managing Director:** PR committee members also devoted time to the hiring of a new Managing Director. This work included revising and updating the job description, developing and implementing plans for recruitment, and interviewing candidates.
- **Participation in Fundraising Committee:** PR committee members also devoted time to tasks of the Fundraising Committee.

Digital Media – Tanya Li Simms, Director

The role of the Digital Media Director is to assist with FMMC's various social media presences online and in digital productions, which includes managing the FMMC websites.

Coming on board as the new Digital Media Director in October 2022, this role rapidly took shape to also include a focus on cybersecurity for the organization.

Between taking on numerous duties to manage outdated FMMC website postings, extensive updates were added to the FMMC Foundation's websites to assist with maintaining public awareness of the many programming and events of both organizations.

In undertaking these activities, a variety of business practices were flagged that should require additional attention—from password management practices across business accounts, to access management for users, to data accountability issues. Numerous practices required a layer of cybersecurity best practices. Tailored briefings to board members about these best practices were held on such topics as best practices for password management and data accountability as part of an effort to create more awareness and understanding of improved digital awareness.

Additionally, a new public Eventbrite account was created for certain official FMMC events. As an example, this account generated some donations for Avanti Orchestra concerts.

Rules and Revisions – Olivia Adler, Director

During the 2022-23 year, I attended meetings of the Board of Governors via Zoom.

I also assisted on an ad hoc by-law revisions committee looking to update the by-laws of the FMMC Foundation. The Foundation by-laws were last revised in 1985. The objectives of this project are:

1. to assure that the Foundation by-laws reflect actual practices of the Foundation,
2. to modernize and clarify the language of the Foundation by-laws, and
3. to coordinate with the FMMC Board regarding any
4. matters that might need to be revised in the FMMC by-laws, and
5. to assure that the by-laws of the Foundation, as finally amended and adopted, are consistent with requirements set by the FMMC by-laws, as they may be amended, that pertain to the Foundation.

The project is ongoing. The Foundation by-law revisions committee plans to meet this summer to continue considering what types of changes might be advisable and to determine what type of coordination with the FMMC is needed.

Arioso Chorale – Peter Baum, Chair

This report covers the ninth year of Chorale operations with Paul Leavitt as the Director. This was a different operating year for the Chorale as we returned to a normal schedule of concert events.

Chorale Activities: The Chorale ended the 2021-2022 season with bon voyage concerts on June 16 & 18 featuring the Leavitt *Requiem* and other selections by Faure, Elgar, and Mozart with soloists Danielle Talamantes, Madalaine Vander Linden, Michael John Butler, Kerry Wilkerson, and Daryl Yoder, and accompanied by a chorus of 54 singers from the Arioso Chorale and members of the National Philharmonic Chorus plus an orchestra of 26 instrumentalists. Two weeks later the Chorale, with soloists Danielle Talamantes, Madalaine Vander Linden, Kerry Wilkerson, and approximately 30 others traveled to Italy to perform the Leavitt *Requiem* as the opening event in the 25th rendition of the Amalfi Festival. Italian tenor Enrico Terrone Guerra joined the group to present the Leavitt *Requiem* as Michael John Butler could not make the trip. The concert took place in a 10th century Benedictine Abbey. An additional concert on July 4th was held in Maori that featured gospel, Broadway show tunes, and other lighter fare to an appreciative audience.

After a short summer recess, the Chorale began rehearsals in August and prepared for their first concert of the 2022-2023 season. Works for this concert sung by the 42 chorus members and accompanied by 35 instrumentalists in the orchestra included two small works by Paul Leavitt and featured Ernest Bloch's *Avodath Hakodesh* (Sacred Service) with Jerome Barry as the baritone soloist. The concert was live-streamed on the Church of the Reformation website.

The Chorale's second concert of the season was held on January 26 and 28, 2023. With a chorus of 50 and orchestra of 36, the concert featured Puccini's *Messa di Gloria*. Other works included selections by Poulenc, Bizet, Gounod, and Vaughan Williams. The soloists for this concert were Allan Palacios Chan, Bob McDonald, Gabrielle Levy, and Therese LaGoe. The concert also introduced the Arioso Chamber singers, a group of 16 singers drawn from the Chorale and specializing in a cappella music. The concert was live-streamed on the Church of the Reformation website.

The Chorale's final concert of the 2022-2023 season will take place on May 4 and 6, 2023, featuring the world premiere of Paul Leavitt's treatment of the *Stabat Mater*. Also included on the program will be Verdi's Four Sacred Pieces and other works by Schubert, Pärt, Yonek, and De Victoria. A chorus of 50 and an orchestra of 38 will support a quartet of soloists. At the time of this writing, the soloists have not been confirmed.

Future Events: The Chorale has not yet decided on its performance schedule or repertoire for the 2023-2024 season. Dates for the concerts probably will be in October, January, and April. The Chorale might travel to Helsinki, Finland, in late June to present a concert featuring a Leavitt work. If this effort comes to pass, a bon voyage concert will be scheduled for early June 2024.

Avanti Orchestra – Angelina Wong, Manager

Avanti's Masterwork Festival concert will be on Saturday, May 20 at the Cultural Arts Center in Silver Spring. The program will premiere Antonio Juan-Marco's *Pasión de Violetas* and Brahms' *Symphony No. 2*. Plans are underway to hold a reception open to the public immediately after the concert to recognize Pablo Saelzer for his years of conducting Avanti Orchestra. Angelina made contact with the Cultural Arts Center to organize that and is collaborating with Tanya to create an RSVP for catering. The reception should last an hour in the lobby. Members in Avanti also voiced wanting to do a closed, informal party with Pablo over the summer; Angelina and Anne Zim agreed that event will be held at each participant's expense.

Avanti Orchestra had three successful concerts this past year. The first on September 23 featured 2022 JIC winner, Jinan Laurentia Woo on the violin. The second at the Kennedy Center Terrace Theater featured Sydney Lee (the 2022 WIC winner) on the violin and Vivian Chen (the 2021 WIC winner) on the piano. The third on March 10 featured Avery Gagliano on the piano.

During this past concert season, Pablo Saelzer announced stepping down as Avanti's conductor. The Conductor Search Subcommittee formed immediately and began the process of advertising the vacancy and selecting four conductor candidates to audition for the Avanti Conductor position next year. The Church of the Epiphany and the Cultural Arts Center confirmed rehearsal and concert dates, where the concert dates will be: September 30, November 18, March 9, and May 4th. Tony and Nan agreed it would be appropriate to gift a \$200 donation to Epiphany to make up for the lack of concerts at that location next year.

FMMC Foundation – Grace McFarlane, Director

2022-2023 was a busy year for the Foundation as we welcomed the resumption of live, in-person events. The first FMMC/Foundation-sponsored showcase concert of the season featured a brilliant performance by Jinan Laurentia Woo, 1st prize violin winner in the 2022 Johansen International Competition (JIC), performing the Tchaikovsky Violin Concerto with the Avanti Orchestra under the direction of Maestro Pablo Saelzer, at the Church of the Epiphany on September 23, 2022. The following month, Jinan Laurentia was joined by Luka Coetzee, 1st prize cello, and Emad Zolfaghari, 2nd prize viola, in performance with members of the National Philharmonic under the baton of Rebecca Bryant Novak, at the Music Center at Strathmore, Bethesda, MD. This October 30 concert featured concertos of Sibelius, Bartok and Dvorak.

We were pleased to welcome back to DC two winners of the Washington International Competition (WIC) – Vivian Chen, piano (2021) and Sydney Lee, cello (2022). These talented artists performed concertos by Beethoven and Tchaikovsky with the Avanti Orchestra in the Terrace Theater of the Kennedy Center for the Performing Arts on November 11, 2022. The 2nd-prize cellist in both the 2022 JIC and WIC, Romain-Olivier Gray, was invited to perform the Dvorak cello concerto with the Prince George's Philharmonic in November. We are delighted that he will perform for us at the FMMC Annual Luncheon on May 6th.

A former 1st-prize violin winner of the 2015 WIC Strings, Nadir Khashimov, returned to the area to perform the Bruch concerto with the Symphony of the Potomac and gave an outstanding masterclass on February 4, 2023 at the Steinway Gallery to four FMMC violin and viola students. These young

performers will long remember the inspiring and insightful comments from this brilliant, talented artist-teacher.

With a stunning display of virtuosity and polished musical performances, an enthusiastic audience was wowed by all three JIC winners who were featured in recital on the Roth Series at the Annunciation Church in Washington, DC on Sunday, February 26, with our own Frank Conlon, pianist, collaborating masterfully with these young artists.

A Benefit Recital for the Washington International Competition Fund was held on Friday, April 21st, again at Steinway Gallery. Jiao Sun, 2nd prize winner in the 2021 WIC Piano competition played a program of works by C.P.E Bach, Beethoven, Chopin, Debussy and Liszt. The performance revealed her depth of artistry and virtuosity. Thank you, Jiao, for your generous offer to perform this benefit recital on behalf of the WIC. And special thanks to Foundation Trustee Katie Katinas for providing an elegant reception following the recital.

Throughout the year, the 2023 WIC Voice Chair, Chen-Li Tzeng, has been diligently and carefully managing the application process and organization of this year's WIC competition. Five preliminary judges – Robert Baker, Jerome Barry, Thomas Reilly, Nancy McArthur Smith and Deborah Thurlow - evaluated all the excellent submissions and selected 16 semifinalists who will come to Washington to compete in the semifinals on Saturday, May 27 at George Washington University. Our distinguished panel of jurors for this year's competition – James Morris, Sylvia McNair, and Antony Walker – will select six finalists to compete for top prizes on Sunday, May 28 in the Kennedy Center Terrace Theater. This year's First Prize will be named in honor of longtime member, Louise McClelland Urban. We anticipate a very high level of performance from all our contestants and hope to see you at the competition.

It has been my pleasure and privilege to work alongside a dedicated Board of Trustees. As we come to the end of another successful year, I wish to express my grateful thanks for their continued support, collaboration, expertise and camaraderie.

Archives – Angelina Wong, Co-Archivist

The year-long project of processing and digitizing the Composers' Group special collection at the MLK Memorial Library was completed this year. The collection may be viewed directly online here: <<https://dcplislandora.wrlc.org/islandora/object/dcplislandora:380883>>. Patrons can access the page also by following these steps:

1. Go to <https://www.dclibrary.org/digdc> and click on the "Visit" button in the middle of the page.
2. Scroll down to find "Friday Morning Music Club" as a featured collection and click on it.

The digital collection features only select items from the entire collection. More items may be digitized upon request to the Special Collections division at the MLK Memorial Library. Not all audio records are available because of backlogging, but they will be available as soon as the library has access to the resources to convert them to a modern audio format. The end of this document contains a list of programs missing from the collection—the collection has audio records of these concerts but no corresponding program, so the pieces played in the recordings remain unrecognized.

Angelina also backlogged all correspondences sent to the archives@fmmc.org account. There is one pending inquiry concerning the donation of music scores from the heir of FMMC chamber musician,

Patricia Cochran, Yooni and Angelina agreed to advertise the scores in the newsletter once the heir creates an inventory of the items available.

The archival policies are still pending in the draft stage. The Foundation will review their By-laws and appoint their own Archivist, who will collaborate with the FMMC Music Archivist over how to curate Foundation records at the FMMC Archives.

In her dual role as Avanti Orchestra Manager and FMMC Music Archivist, Angelina catalogued and organized Avanti's music library stored in the Archives. The question remains if the catalogue should be a public document or have restricted access.

Music-at-Home Meetups

Piano Group I – Anita Plotinsky, Chair: This year, members of the FMMC Piano Group I joyfully returned to a full season of in-person meetings. Continuing a tradition of more than a quarter-century, the group met at 10:30 on the third Tuesday of the month for good music followed by lunch in members' homes.

We currently have 10 members, including two new members who joined us this year. Members include Chris Ehemann, Louis Essers, Catherine Grimball, Nancy Hedin, Noreen Lyday, Anita Plotinsky, Stuart Rosenthal, Liz Santucci, Allan Wang, and Judy Wanger.

The group includes an active composer who performs his own music in addition to pieces from the traditional repertory, two people who play both solos and music for four hands, and a new member who participated in the 2022 Van Cliburn Amateur Festival. Over the course of the season, we heard many familiar pieces from Bach to Ives, and were introduced to a number of pieces by less well-known composers such as Grazyna Bacewicz and Yasunori Mitsuda.

Our group is currently seeking two or three new members. Anyone interested is invited to contact Anita Plotinsky at anitaplotinsky@gmail.com.

Piano Group II – Chen-Li Tzeng, Chair: We meet seven times in person from October through May. Members are Gina Denny, Simon Finlow, David Lowenstein, Bill Dakin, Immanuela Gruenberg, Frank Conlon, Keng S Sim, Mary Ellen Lavelle, and Chen-Li Tzeng.

Associate Pianists – Susan Roberts, Chair: The Associate Pianists group currently has 13 active members. We meet in each other's homes the first Monday of each month except August and January. Meetings start at 10:30 am. Everyone brings their own sandwiches, and two co-hosts bring salad and dessert. Music selections are from all periods, including the 20th century, and duets as well as solo compositions are played.

Piano Master Classes and Coaching Sessions – Mary K. Traver, Chair

The renowned pianist-teacher Ann Schein presented a master class for FMMC on Monday, April 10. The event took place at the International Piano Archives located in the Performing Arts Library of the University of Maryland, College Park. Three pianists participated: Simon Finlow, Harrison Benford, and Michael Chen. The repertoire performed included the Haydn Sonata in C minor, Hob. XVI/20, Chopin Sonata in B minor, Op. 58 (first mvt.), and the Liszt *Paraphrase de concert sur Rigoletto*, S. 434. It was a

morning of wonderful music performed by talented pianists, with brilliant and insightful teaching by a leading pedagogue.

The capacity audience included club members, along with interested listeners from the community, university students, and music faculty. We are grateful to Donald Manildi, curator of the International Piano Archives, and library staff for making it possible for us to use this wonderful space and piano. Special thanks to FMMC for assistance in helping to publicize the event as well as to Grace McFarlane who arranged for a colleague to design the very attractive flyer.