

The Friday Morning MUSIC CLUB



138TH SEASON

APRIL 2024

VOL. 58, NO. 8

Remembering George Manos, Acclaimed Musician

The FMMC and FMMC Foundation are beneficiaries of the legacy of the late George Manos, one of Washington's leading musicians, who died in 2013. He was an honorary member of FMMC and for many years served the Club as Director of the FMMC choral ensemble, as pianist for benefit recitals, and as official pianist for the National Vocal Awards Competition (which later became the Washington International Competition for Voice). The memory of his dedication and musical collaboration in FMMC will now be perpetuated through performance awards for both the Club and Foundation.

George Manos graduated from Peabody Conservatory and The Juilliard School of Music. His early musical career included a tour of duty in the Marine Band as Concert Pianist. Sgt. Manos was dubbed "The White House Pianist" by President Harry Truman. Following his military years, Mr. Manos served as

Music Director and Conductor of the Gallery Concert Orchestra for eighteen years, presiding over 600 Sunday evening concerts and recitals. He was founder and conductor of the Washington Oratorio Society and official pianist under Howard Mitchell for the National Symphony Orchestra. His international career included conducting appearances in Mexico, Brazil and Scandinavia, and he was founder and then director of the Killarney Bach Festival in Ireland for ten years. His academic career included serving as Director of the Wilmington School of Music, as well as Associate Professor at The Catholic University of America.

In April, the Club and Foundation will present special events in his memory. Pianist Mia Chung (a former Manos student) will perform the April 6th Benefit Recital for the Foundation at Steinway Gallery. The upcoming Washington International Competition for Pianists will name the



George Manos

First Prize in honor of George Manos. On April 7, the George Manos High School Piano Competition will take place at the Woman's Club of Chevy Chase. On Monday, April 8th, Ms. Chung will conduct a masterclass for FMMC at the Clarice Smith Center for the Performing Arts, at the University of Maryland. ♪

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A REMINDER: The FMMC Piano Masterclass with Artist-Teacher Mia Chung, Monday, April 8th

Location: International Piano Archives, Performing Arts Library
Clarice Smith Performing Arts Center
University of Maryland, College Park

Time: 10:00 until noon

Parking: Adjoining Stadium Parking Garage

Admission free: Contributions to the FMMC Piano Masterclass Fund are encouraged.

For further information you may contact members of the masterclass committee: Chen-Li Tzeng, Grace McFarlane, or Mary K. Traver, Chair. ♪



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

Organized in 1886

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From the Foundation Director

Grace McFarlane

Memories of the exciting February 25th performance of Jaewon Wee, first prize violin winner in the 2022 WIC Competition for Strings, still linger in my mind. The enthusiastic, sizable audience at the Washington Conservatory of Music's Back Room was treated to an afternoon of musicality and stunning virtuosity from this engaging artist. A rich varied repertoire revealed her extraordinary artistic strengths: masterful Ysaÿe; engaging, vertiginous Tanguy; Slavic dance elements in Dvořák; architectural breadth; rhythmic intensity and dynamic colors in Brahms; and a technically dazzling Wieniawski. Her substantive program was supported brilliantly by her sensitive collaborating pianist, Michael Adcock. What a treat!

As we approach the busiest time of the year in the Foundation, we eagerly anticipate two exciting performances:

1) Benefit Recital by Mia Chung, pianist, on Saturday, April 6th at 3:00pm at Steinway Gallery in North Bethesda, featuring works of Bee-

thoven and Schumann. All proceeds benefit the WIC Competitions. Come and support this Foundation Benefit and bring a friend.

2) At the end of the month, on Sunday, April 28th, Sydney Lee, first-prize cello winner in the 2022 WIC Competition for Strings, performs at 3:00pm with the Pressenda Chamber Players at the Washington Conservatory.

Preliminary judges have assiduously evaluated the large number of video applications to this year's WIC Piano Competition and selected the semifinalists who will come to Washington, DC, to compete in May. We look forward to welcoming our distinguished judges - Olga Kern, John O'Connor, and Santiago Rodriguez - who will hear the contestants in the semifinals on Saturday, May 25th and select six pianists for the finals competition on Sunday, May 26th in the Terrace Theater of the Kennedy Center for the Performing Arts. Mark your calendars.



I am grateful to our WIC Piano Competition Chair, Simon Finlow, and his terrific Co-Chair, Yuri Chayama, for their faithful management and work on the competition. I have been impressed by their keen organizational skills, individual responses to the large volume of correspondence, and attention to the minutest details, thoroughly checking to ensure that all application entries meet the competition rules and guidelines. Thank you, Simon and Yuri!

As we continue to share the joy and inspiration of beautiful music together, I wish you a happy spring and hope to see you at one of our upcoming events. 🎵

Grace

An Interview about George S. Manos

Chen-Li Tzeng

As we honor and remember Mr. George S. Manos, what better way to know the man than hearing from his student. Here is an interview with pianist Mia Chung, who studied with Mr. Manos and will present a benefit concert and a piano masterclass in April.

1) Please tell us about your piano study with Mr. Manos.

I began my studies with Mr. Manos when I entered tenth grade at Walt Whitman High School in Bethesda, Maryland. Mr. Manos lived walking distance from my school, and on Thursday afternoons I would have my lessons at his home where he lived with his mother and brother. Mr. Manos was a J.S. Bach specialist with years of experience as a conductor, pianist, and composer. He was the director of the Killarney Bach Festival in Ireland for some years. As such, he was a complete musician with a genuine care for style, expression, and musical design.

I always enjoyed going to his house because I could smell the preparation of Greek food in his kitchen. He loved good food, great music, and funny stories. Most of all, he was a person who had a wonderful sense of musical and personal style. Always dressed like a nobleman, Mr. Manos was a gentleman in every sense of the word. He was also very considerate and encouraging. He used to call me “*Might Mite*” because I was petite but always went for a powerful sound. With Mr. Manos on my side, I thought I could accomplish anything.

2) What was Mr. Manos like as a teacher?

Mr. Manos believed in me as a budding musician even though I was just a kid. I became his pupil through the help of my previous teacher, Marjorie Sparks Ross, who also resided in Bethesda. She developed my musical foundation with intensive technical and musical instruction three times a week after school. When I became Mr. Manos’ student, I had to adjust because he wasn’t a piano teacher,

but a complete musician with experience in composition and conducting as well. Instead of getting in the weeds of how to play every musical detail, he talked about how the music was designed and indicated spots where I could highlight the temperament and expression of the music more. In many ways, he was the perfect teacher for me before college—someone who gave me room to find my voice and figure things out for myself. This wasn’t always easy because I preferred to be told what to do, but he knew this was what I needed. He was particularly impactful in his teaching of Bach, Beethoven, and Brahms, and he is the reason they are my favorite composers. Once you are exposed to the craftsmanship and creative genius of these three composers, you are hooked.

3) What would you describe as his influence on you as a pianist and musician?

Mr. Manos taught me how to find my own solutions musically and technically. He was never dogmatic nor insistent about how to play something but rather asked me to consider various options and ways of approaching piano playing and music interpretation. I always remember him asking me to try squeezing the sound from the keys. At the time, I didn’t fully grasp what he meant, so he didn’t harp on it too much. It was a technique that was unique to the way that he played. Over time I came to understand what he meant and now use this technique all the time! It lends a kind of core to the sound that isn’t possible otherwise.

Later on, after I went to college, Mr. Manos became the Music Director at the National Gallery of Art. He conducted the NGA orchestra and performed on

occasion. I still remember him practicing Brahms’ Piano Concerto No. 1. He must have been in his mid-60s when he performed this, so I have it as my ambition to do the same when I reach a similar age! I had the privilege of performing several times on the Sunday night concert series at the Gallery. These concerts included solo recitals and performances of concerti like Shostakovich’s Piano Concerto No. 1 with Mr. Manos as conductor. While I was a graduate student at Yale University, I spent a summer interning at the NGA’s Music Department. With Mr. Manos’ permission, I researched and wrote an extensive paper on the connection between music and art as seen in the works of Chopin and Delacroix, Debussy and Turner, and Schoenberg and the Blue Rider group. I did this because he always encouraged me to broaden my intellectual scope through the allied arts. This influence has impacted me as a musician and professor because I enjoy drawing in other forms of expression to understand and explain music.

4) Any other things you would like to share with us?

Mr. Manos was a gem of a person, and I was extremely privileged to have studied with him. He was most proud of having been the student of Austin Conradi and often shared the impact Conradi had on his musical growth. As Mr. Manos’s student, I am part of a long line of musicians, a kind of “*apostolic succession*” (words Mr. Manos used often) of talents that hand down wisdom from previous generations for the continuation of our great tradition. It is an honor to participate in this celebration of Mr. Manos! 🎹

Johansen International Competition: Where Are They Now? Brannon Cho

Judy and Paul Silverman

Brannon Cho will be performing the Haydn Cello Concerto No. 1 in C Major with the Avanti Orchestra on May 4, 2024, at 7:30 p.m. at the Montgomery College Cultural Arts Center (7995 Georgia Avenue, Silver Spring MD) under the baton of Chi-Yuan Lin. The concert is free and open to the public.

Praised for his “burnished tone, spell-binding technique, and probing musical mind” (*Boston Classical Review*), cellist Brannon Cho (2009 JIC finalist and 2012 JIC 1st prize) has emerged as an outstanding artist of his generation.

Born in New Jersey, Brannon Cho received his bachelor’s degree from Northwestern University’s Bienen School of Music, where he studied with Hans Jørgen Jensen. He was awarded the Artist Diploma from the New England Conservatory, where he studied with Laurence Lesser. He also completed the Professional Studies program at the Kronberg Academy in Germany under the tutelage of Frans Helmerson. Brannon performs on a rare cello made by Antonio Casini in 1668 in Modena, Italy, and is sponsored by Thomastik-Infeld.

In addition to the JIC prize Brannon won as a teenager, he also won first prize in the 6th International Paulo Cello Competition as well as a top prize in the Queen Elisabeth, Naumburg, and Cassado International Cello Competitions. He has appeared as a soloist with many of the top orchestras around the world, including the Helsinki Philharmonic Orchestra, Minnesota Orchestra, Chamber Orchestra of Europe, Belgian National Orchestra, Tokyo Philharmonic Orchestra and Brussels Philharmonic. Recently he replaced Alisa Weilerstein in Prokofiev’s *Sinfonia Concertante* with the Belgian National Orchestra to critical acclaim.

As a chamber musician, he has shared the stage with Christian Tetzlaff, Gidon Kremer, and Joshua Bell. His numerous chamber music performances include

participation in Marlboro Music Festivals, Chamber Music Connects the World, and the Music@Menlo Festival.

He is a founding member of two groups: Trio Seoul with violinist Jinjoo Cho and pianist Kyu Yeon Kim and a string trio with violinist Stella Chen and violist Matthew Lipman (2009 JIC, 1st prize, and 2012 Washington International Competition, 1st prize).

He was recently appointed to the faculty of the prestigious Encore Chamber Music Summer Festival and to the faculty of the McDuffie Center for Strings, which is hosted by Mercer University.

For more details, please visit Brannon’s website: brannoncho.org

We had a chance to catch up with him following his recent outstanding chamber music concert with Music From Marlboro musicians at the Freer Gallery in Washington, DC, on December 7, 2023, when he graciously agreed to an online interview with us about his preparation for the JIC and his current musical life.

Following are some of the questions we posed to Brannon, who kindly took time out of his busy performance schedule to answer for the FMMC community.

Q: Since you are a prize winner in so many competitions, would you like to comment on how you prepared for competitions as a young person?

A: My first JIC experience was actually in 2009 when I was 14 years old. By that time, I had been studying with my teacher Hans Jensen for a few years, and thus already had my sights set on doing well at competitions. He had been very happy with my progress the previous summer at the Meadowmount School of Music, so he encouraged and pushed me to apply for the JIC. To my surprise, I advanced to the semifinals, and then even more surprisingly, made it to the finals. I remember



Brannon Cho

being so inspired by the fact that I made it to the finals of a prestigious competition in the company of the top string players from around the world under the age of 18. Seeing the other competitors perform at such a high level was a big source of inspiration for me for the next three years until the 2012 JIC; often when I practiced, I specifically wanted to get better so I could win the JIC. Mr. Jensen would test me in lessons and studio classes in the format of the JIC. For example, I would start with something of my choice, and then he would have me jump around to other movements of any of the other pieces I was preparing. And then on another day, he would have me prepare and perform 20 minutes or so comprised of various selections of movements, much like for the final round of the JIC. This way, I became very comfortable with the JIC format by 2012.

Q: Did participating in the JIC affect your musical career?

A: I would certainly say my two experiences at the JIC defined my high school years musically and the immense development I went through as a cellist in those formative years. Another thing I can thank the JIC for is the wonderful friendships that still last to this day. From both of my JIC experiences, I have made friends whom I have met again and again since then: Santiago Cañon-Valencia, Matthew Lipman, Nancy Zhou, Sang Eun Lee, to name a few. And I have also met so many musicians whom I find out later also participated in the JIC at some point.

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Annual Meeting & Luncheon

Friday, May 3, 2024

Woman's Club of Chevy Chase
7931 Connecticut Avenue, Chevy Chase, MD 20815

Annual Meeting: 10 a.m. • Luncheon: 12:00 noon

Guest Speaker: Karen McCool, MLIS, MA
Music Librarian at Martin Luther King Jr. Memorial Library

Musical Performance by FMMC Student Competition Winners

Tickets: \$50

Includes a delicious buffet, glass of wine, and coffee or tea

RSVP Deadline: April 22, 2024

Space is limited so early registration is encouraged.

To RSVP online, please visit: fmmc.org/Annual-Luncheon.

To RSVP by mail, see instructions and form below.

For Directions, Parking, and to RSVP Online, Visit fmmc.org/Annual-Luncheon.

Large parking lot located behind WCCC

RSVP Information for Annual Meeting + Luncheon:

First Name: _____ Last Name: _____

Phone: _____ Email: _____

- I am RSVPing for _____ person(s), enclosing a check for \$_____ (\$50 per person).
- I cannot attend, but enclosed is a gift of \$_____ to support FMMC.
- I am also attending the Annual Meeting at 10 a.m.

Guest Name(s): _____

I wish to be seated with: _____

Please mail this form and your accompanying check to:

Friday Morning Music Club, Attn: Laila Linden, 755 8th Street, NW, Washington, DC 20001



The Friday Morning Music Club Foundation Presents a

Benefit Recital

for the 2024 Washington International Competition Fund



Mia Chung, Piano

*Program to feature works by
Beethoven and Schumann*

Saturday, April 6, 2024 at 3pm

Steinway Piano Gallery
11611 Old Georgetown Road
North Bethesda, MD 20852

A reception will follow the concert.
Suggested Donation \$35 - Students Free

Reservations recommended. Please email:
Grace McFarlane – foundation@fmmc.org

Dr. Chung will also conduct a piano masterclass on Monday, April 8 from 10 am to 12 pm as part of the FMMC Piano Masterclass Series. This event will be held in the International Piano Archives at the University of Maryland Clarice Smith Performing Arts Center, 8270 Alumni Drive, College Park, Maryland. Open to the public at no charge.

Pianist and artist teacher **Mia Chung** has enjoyed international success as a recitalist, concerto soloist, and chamber musician. First Prize winner in the Concert Artists Guild Competition and recipient of an Avery Fisher Career Grant, Ms. Chung has performed extensively in major concert halls in North America, Europe, Asia, and Central America. She has appeared with the Alabama, Baltimore, Harrisburg, National, and New Haven symphonies, the Boston Pops, and the Seoul Philharmonic, among others. Chung graduated magna cum laude from Harvard College, received a master's degree from Yale University, and her doctorate from the Juilliard School where she studied with Peter Serkin.

Brannon Cho...
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The talent and commitment that the JIC can attract has been and continues to be astounding.

Q: You seem to be pursuing solo, orchestral, and chamber music career paths all at the same time. What are the challenges and benefits of this approach?

A: I have been based in Germany for the past five years, but half the time, I am back in the US for concerts. It is not easy to juggle an active concert schedule in both continents, but I have been lucky so far to be able to pull it off. By having a varied schedule (recitals, chamber music, concertos, teaching, etc.), I am always meeting new people and being immersed in different cultures around the world. Also, Europe and the US have somewhat different approaches to string playing and music-making in general—it has been fascinating to learn from both communities, and I continue to learn from the best of both worlds.

Q: What advice would you give to aspiring musicians just beginning their musical careers?

A: Something I've learned from being active internationally is that music is truly universal, and openness is the most important trait. When pursuing success as an artist, it's important to keep in mind that people have all kinds of different tastes, and the way to truly become fulfilled is to dig deep within yourself and aim for what you want to communicate with your own playing. 🎧

Inside the Avanti Orchestra Conductor Search Committee

Sarah Hover

As we approach the end of our 2023–24 season, which has focused on our conductor search, it's hard to believe we started this process in November 2022. Our committee of ten orchestra members had to start from scratch since so many online resources have developed in the 18 years since we last sought a new conductor. We consulted with people in the know about conductor searches, placed advertisements, created applications and spreadsheets with links for resumes and videos, reviewed and discussed application materials from 52 candidates, narrowed them down to 12, conducted interviews by Zoom, and finally chose 4 very talented finalists. This process prompted animated discussions of what makes a good conductor—specifically what kind of conductor would be a good fit for Avanti. Do we want someone young, less experienced but full of energy and fresh ideas? Or someone at the pinnacle of his/her career who can draw on a wealth of rich experience with varied orchestras? Do we want someone who has a prestigious career elsewhere, who would fly in for each concert cycle? Or someone local who knows the community and can draw on nearby resources? Personality-wise, do we want someone who is dynamic and charismatic, or a more mild-mannered individual who conveys sensitivity to the subtleties of the music? We wrestled with these questions while also committing to diversity, equity, and inclusion. To keep some variables constant, we chose to perform all four concerts at the Montgomery College Cultural Arts Center, and we stipulated that each concert include a soloist from one of the FMMC competitions. We gave each candidate as much latitude as possible in choosing repertoire, and we observed their communication and organization skills as they interacted with the orchestra manager in recruiting personnel, procuring music, and managing details. A brief

summary of our four candidates will give you a sense of the results of this process thus far.

Shun Yao kicked off the season on September 30th, with Mahler's Fourth Symphony (with Adia Evans, soprano, 2023 WIC) and a contemporary piece, *Subito con Forza*, by Unsuk Chin. Maestro Shun Yao, a doctoral student at the University of Maryland, demonstrated commitment to contemporary repertoire, assisting the audience's understanding by pointing out passages in which Chin drew on the works of Beethoven. Our second concert of the season on November 18th, conducted by Dietrich Paredes Baralt, comprised of Mozart's Overture to *The Abduction from the Seraglio*, the Mendelssohn Violin Concerto with Jinan Laurentia Woo as soloist (2022 JIC winner), and Beethoven's Seventh Symphony. Maestro Paredes Baralt offers rich experience with youth orchestras in the tradition of Venezuela's El Sistema. Our third concert, on March 9th, was conducted by Jamie Reeves. Maestro Reeves, a graduate of Indiana University and Peabody Conservatory, currently conducts the Montgomery, Alabama Symphony Orchestra. He also expressed commitment to under-represented composers. He led the Avanti orchestra in the tender *Lyric for Strings* by George Walker, Beethoven's Third Piano Concerto with soloist Yi-Yang Chen (2017 WIC winner), and Brahms' Third Symphony. Our final concert on May 4th will be conducted by Chi-Yuan Lin, a doctoral student at Peabody Conservatory. The committee was impressed by her desire to honor Avanti's tradition, continuing to perform masterworks while building trust and extending repertoire to more modern works. Maestra Lin has chosen *Strum* by contemporary composer Jessie Montgomery, Haydn Cello Concerto No. 1 (Brannon Cho, soloist, 2012 JIC winner), and Tchaikovsky Symphony No. 5.

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FMMC Concert Calendar - April and Early May

Before attending a concert, please check the FMMC website Calendar for the most current information.

Friday, April 5, 12pm, at St. George's Episcopal Church

- Mozart: Viola Quintet in D Major, K. 593. **Makiko Taguchi**, violin; **Eunju Kwak**, violin; **Bonnie Cohen**, viola, **Evelyn Harpham**, viola; **Janet Frank**, cello
- Kapralova: Selected songs. **Daryl Yoder**, bass-baritone; **Jung-Yoon Lee**, piano
- Chopin: Scherzo No. 4 in E Major, op. 54. **Jack Stabile**, piano

Wednesday, April 10, 7pm, at the Friendship Heights Village Center

FMMC student recital

Thursday, April 11, 8pm, at the Lutheran Church of the Reformation

Arioso Chorale and Orchestra

- Poulenc: Gloria
- Fauré: *La Naissance de Vénus*
- Boulanger: *Vieille prière bouddhique*
- Ravel: *Les Bayadères*
- Ravel: *L'Aurore*

Friday, April 12, 12pm, at St. George's Episcopal Church

- Schubert: Sonata for Arpeggione and Piano in A Minor. **Chen-Li Tzeng**, piano; **Marion Richter**, viola
- Albeniz: Selections from *Iberia*. **Ryan McNamara**, piano

Saturday, April 13, 2024, 4pm, at Westminster at Lake Ridge

- Schubert: *Liebesbotschaft*. Respighi: "Acqua" from *Deita Silvana*. Britten: *Fish in the Unruffled Lakes*. Dvorak: "Song to the Moon" from *Rusalka*. **Mandy Brown**, soprano; **Yejin Lee** (guest), piano
- Amy Beach: *By the Still Waters*. **Yejin Lee** (guest), piano
- Glière: Eight Pieces, op. 39 for Violin and Cello. **Robert Park**, cello; **May Ing** (guest), violin

Saturday, April 13, 8pm, at the Lutheran Church of the Reformation

Arioso Chorale and Orchestra

- Poulenc: Gloria
- Fauré: *La Naissance de Vénus*
- Boulanger: *Vieille prière bouddhique*
- Ravel: *Les Bayadères*
- Ravel: *L'Aurore*

Sunday, April 14, 2024, 7:30pm, at Collington Retirement Community

- Ligeti: Sonata for Solo Cello. **Robert Park**, cello
- Sibelius: Violin Concerto, first movement.
- Chausson: *Poem*, op. 25. Paganini: *Cantabile*.
- Azarashvili: *Nocturne*. Schumann: *Romance in A*. **Makiko Taguchi**, violin; **Jung Yeon Joo** (guest), piano

Tuesday, April 16, 2024, 7:30pm, at Goodwin House

- Schubert: Trio in B-flat Major, D471, no. 1. **May Ing** (guest), violin; **Bonnie Cohen**, viola; **Robert Park**, cello
- Glière: Eight Pieces, op. 39 for Violin and Cello. **Robert Park**, cello; **May Ing** (guest), violin
- Ligeti: Sonata for Solo Cello. **Robert Park**, cello
- Bruch: Concerto for Clarinet, Viola, and Orchestra in E Minor, op. 88. **Albert Hunt**, clarinet; **Bonnie Cohen**, viola; **Immanuela Gruenberg**, piano

Thursday, April 18, 12pm, at Old Town Hall

- The FMMC Composers Group presents works by member composers: **Ron Planting**, **Steven Schwarz**, and **Sharon Guertin Shafer**

Friday, April 19, 12pm, at Live! at 10th and G

- Schumann, Viardot, and Poldowski: Selected songs. **Gail Collins**, mezzo-soprano; **Barbara Peterson Cackler**, piano
- Bruch: Selections from Eight Pieces for Clarinet, Viola, and Piano, op. 83. **Albert Hunt**, clarinet; **Bonnie Cohen**, viola, **Jung-Yoon Lee**, piano
- Albeniz: Selections from *Iberia*. **Ryan McNamara**, piano

Sunday, April 21, 3 pm, at the Lyceum

- Bruch: Selections from Eight Pieces for Viola, Clarinet, and Piano, op. 83. **Bonnie Cohen**, viola; **Albert Hunt**, clarinet; **Jung-Yoon Lee**, piano
- Lowell Lieberman: *Night Music*. Saint Saëns: *Tarentella*. **Susan Hayes**, flute; **Albert Hunt**, clarinet; **Barbara Peterson Cackler**, piano
- Barber, Ginastera, and Piazzola: Three passionate dances. **Andrew Kraus**, piano

Friday, April 26, 12pm, at the Woman's Club of Chevy Chase

- Poulenc: *Three Novelettes for Piano*. **Judith Block**, piano
- Mozart: "Kegelstatt" Trio, K. 498. **Carole Falvo**, clarinet; **Jeanne Rosenthal**, viola; **Lois Jones**, piano
- Kapralova: Selected songs. **Daryl Yoder**, Bass-Baritone; **Jung-Yoon Lee**, piano

Saturday, April 27, 3pm, at Greenspring

- Mozart: "Kegelstatt" Trio, K. 498. **Carole Falvo**, clarinet; **Jeanne Rosenthal**, viola; **Lois Jones**, piano
- Liszt, Bizet, Fauré, and Poldowski: A French song sampler. **Nancy Smith**, soprano; **Lisa Bloy** (guest), piano
- Borodin, arr. Jonathan Scott: *Polovtsian Dances*. **Chen-li Tzeng** and **Jeongseon Choi**, piano four hands

Friday, May 3, 12pm, at St. George's Episcopal Church

- Reger: Suite No. 1 in G Major, op. 131c. **John Kaboff**, cello
- Beethoven, Schoenberg, Mozart, and Wagner: Selected songs. **Mark Bublitz**, tenor; **Gillian Cookson**, piano
- Chopin: Fantasy in F Minor, op. 49. **Eun Suk Cha**, piano

Thursday, May 9, 3pm, at Ingleside at King Farm

A Pianofest

- Afro-Cuban music selections: **Alvaro Puig**
- Ravel: *Mother Goose Suite*. **Jung-Yoon Lee** and **Yuri Chayama**
- Gershwin: *Rhapsody in Blue*. **Frank Conlon**

Thursday, May 9, 7pm, at Dumbarton House

- Danzi: Duet in C Major for Viola and Cello. **Caroline Brethauer**, viola; **Sarah Hover**, cello
- Beethoven: String Quartet, op. 59, no. 1. **Erin Ryan** (guest), violin; **Rachel Hixson**, violin; **Corby Johnson** (guest), viola; **Ryan Bridgland** (guest), cello

VENUES**Collington Retirement Community**

10450 Lottsford Rd.
Mitchellville, MD

Dumbarton House

2715 Q St., NW
Washington, DC

Friendship Heights Village Center

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

Goodwin House

4800 Fillmore Ave.
Alexandria, VA

Greenspring Retirement Community

7410 Spring Village Dr.
Springfield, VA

Ingleside at King Farm

701 King Farm Blvd.
Rockville, MD

Live! at 10th & G

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

Lutheran Church of the Reformation

212 East Capitol St., NE
Washington, DC
Metro: Capitol South or Union Station

The Lyceum

201 S Washington St.
Alexandria, VA

Montgomery College Cultural Arts Center

7995 Georgia Avenue
Silver Spring, MD

Old Town Hall, City of Fairfax

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

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

Inside the Avanti Orchestra Conductor Search Committee...continued from page 7

And the final decision? At this stage, we're finding that each conductor's musicality is not in question, so the final choice will rest on the committee's judgment of "good fit." Informing this decision, we have a whole season's worth of survey data from orchestra players and audience members as well as observations of each conductor's communication skills, organization, and attention to administrative details. The committee will meet in May, arriving at a decision by the end of the month. We will keep you posted!

Co-chairs, Avanti Conductor Search Committee:

Carol Bartholomew & Sarah Hover

Avanti Committee Members:

Jay Chadwick, Michael Herman, Corby Johnson, Sue Kelly, Melissa Lyndon, Leslie Luxembourg, Manuel Possolo, Andrea Ricka, Christen Sparago, Meredith Spisak, Joanna Taylor, Christopher Tolbert, Angelina Wong

Avanti Orchestra invites you to their final concert of the season on Saturday, May 4, at 7:30 PM, at the Cultural Arts Center in Silver Spring.

Conductor Chi-Yuan Lin and Avanti will showcase the rhythmic masterpiece *Strum for String Orchestra* by recent Grammy-winning composer Jessie Montgomery. The star of the evening will be cellist Brannon Cho, the 2012 Johansen International Competition first-place winner, in Haydn's *Cello Concerto No. 1*. Maestro Lin will wrap up the classics with Tchaikovsky's *Symphony No. 5*. Her program promises a captivating journey through a diverse array of music. We give special thanks to Taiwan Economic and Cultural Representative Office (TECRO) for their support in this concert. 🎻



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

Membership Update

The following members joined after publication of the FMMC 2023-24 *Yearbook & Membership Directory*.

New Members

Amelia Baisden, Solo Cello, Washington, DC
Thomas Burton, Associate, Alexandria, VA
Cherie Davis, Associate Soprano, Laurel, MD
Florence Fee, Associate, Arlington, VA
Carlos Hojvat, Associate, Arlington, VA
Rishab Jain, Student Percussion, Clarksville, MD
Atefeh McCampbell, Associate Piano, Bethesda, MD
Martin Meister, Student Trombone, Local Student Competition Winner, Ellicott City, MD
Michelle Pan, Student Flute, Local Student Competition Winner, Potomac, MD
Mike Ratel, Associate Cello, Falls Church, VA
Mark Serrano, Associate Piano, Fairfax, VA
Bonnie Shuen, Chamber Piano, Falls Church, VA
Louis Westerman, Student Clarinet, Local Student Competition Winner, Bethesda, MD
Lydia You, Student Oboe, Local Student Competition Winner, Clarksville, MD

Updated Status

Robert Feiertag, Composer, Greenbelt, MD 🎵