

fmmc

Classical Music for All

140TH SEASON

SEPTEMBER 2026

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SOUND THE FANFARE!

FMMC celebrates its 140th anniversary this season. Details to come, so stay tuned.

From the Managing Director— Every Member Is an Ambassador

Laila Linden, FMMC Managing Director

As we begin another exciting season, the Avanti Orchestra, Arioso Chorale, Chamber Series, Outreach Program, Student Activities, and other programs are once again bringing classical music to audiences throughout the Washington metropolitan area. Every performance, recital, and outreach concert reflects the talent and dedication of our musicians, volunteers, and supporters.

As we celebrate FMMC's 140th anniversary season, I'd like to ask every member to consider another important role—**serving as an ambassador for FMMC**. The strongest organizations grow through personal connections.

For 140 years, FMMC has grown because members have shared their passion with others. Today, that spirit of advocacy is more important than ever. While our performances enrich thousands of lives each year, our future depends on expanding the community of people and organizations who believe in our mission.

You can make a tremendous difference simply by opening doors.

Do you work for, or know someone at, a company that supports the arts or community organizations?

A personal introduction can often be the first step toward a corporate sponsorship or grant that helps sustain our concerts, educational programs, and community outreach.



Laila Linden

Would your friends, neighbors, colleagues, or fellow musicians enjoy being part of FMMC?

Invite them to attend a concert, become a member, or explore one of our many performance opportunities.

Do you know someone (or maybe yourself) looking for a meaningful volunteer experience?

FMMC offers many ways to get involved—from ushering at concerts to serving on the Board or on an FMMC committee, assisting with marketing, fundraising, or behind-the-scenes operations. Whatever skills or interests you or they may have, there's likely a place for real impact.

This season, I encourage each of us to think about one simple question: ***Who in my network would enjoy supporting or becoming part of FMMC?***

If every member introduced just one potential sponsor, member, or volunteer, the collective impact would be extraordinary. If you know of anyone, I would love to hear from you. Your recommendation carries far more weight than any advertisement ever could. Please contact me at manage@fmmc.org.

Thank you for everything you do to support FMMC. Your enthusiasm, advocacy, and personal connections help ensure that our music—and our mission—continue to flourish. 🎵

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From the President

Albert Hunt, FMMC President

I hope everyone had a wonderful summer. I know I did! I played music aboard a scuba boat—in between dives with giant manta rays and sharks—and also enjoyed performing in Harpers Ferry and working with talented young musicians at the ASME@WAW Music Festival. I returned rested, inspired, and excited about the upcoming FMMC season.

And what a season it will be! FMMC will present more than 60 chamber music concerts, four Avanti Orchestra concerts, and three Arioso Chorale concerts. We will also sponsor high school competitions in voice, piano, strings, winds, brass, and percussion. Our vibrant Outreach Program and in-home musicales will continue bringing people together through music.

I am happy to report that in Fiscal Year 2026, FMMC had a small surplus of over \$3,000 for the first time in many years. This is thanks to your generosity and the fundraising efforts of our Managing Director, Laila Linden. It gives us a chance to breathe and celebrate, but our financial challenges are not behind us. We need your continued generosity to keep our programs strong and FMMC on sound financial footing.

We have also made encouraging progress in strengthening our Board. I am delighted to welcome Rachel Hixson as our new Recording Secretary, with heartfelt gratitude to Mary Alice Davidson for her many years of outstanding service in that position. I am also pleased to welcome David Friedlander as our new Digital Media Director. David brings many years of experience, and I know he will make a significant and positive difference in how FMMC presents itself to the public.

As we look toward 2027, we still need to find our next President and Treasurer. One of them could be you—or perhaps you know someone who would thrive in one of these roles. Leadership is a commitment, but I have found it rewarding in ways I never anticipated. Try it, you'll like it!

I look forward to seeing you and sharing wonderful music in the months ahead. 🎵

Albert



Albert Hunt

2026-2027 FMMC Board Meeting Schedule

In-person and on zoom

- Friday, September 18, 2026, 10am-12pm at 10th & G
- Thursday, October 15, 2026, 4pm-6pm at 10th & G
- Friday, November 13, 2026, 10am-12pm at 10th & G
- Friday, December 4, 2026, 10am-12pm—
Concurrent FMMC/Foundation Meeting at WCCC
12pm-2pm Cookies & Composers Concert to follow
- Friday, January 15, 2027, 10am-12pm at 10th & G
- Thursday, February 18, 2027, 4pm-6pm at 10th & G
- Friday, March 19, 2027, 10am-12pm at 10th & G
- Thursday April 15, 2027, 4pm-6pm at 10th & G
- Friday, May 7, 2027, 10am-12pm Annual Meeting
12pm-2pm Luncheon at WCCC
- Thursday, June 3, 2027, 4pm-6pm at 10th & G —
1st hour concurrent meetings, 2nd hour joint meeting FMMC/Foundation

FMMC Concert Calendar September and Early October 2026

Please check the FMMC website calendar for the most current information.

Sunday, September 20 @ 4pm, at Live! at 10th & G

Urban Miniatures: A Taiwan–U.S. Chamber Concert

- Brahms: Trio in A Minor, op. 114, movements 1 and 4
- Patrick Wu: *Between Cities*
- Sarasate: *Navarra*, op. 33
- Jessie Montgomery: *Strum*
- Paul Schoenfeld: *Cafe Music*, movement 1
- Martinů: *La Revue de Cuisine* (The Kitchen Review)

Friday, September 25 @ 12pm, at Woman's Club of Chevy Chase

- Granados: *Quejas o la Maja y el Ruiseñor* from *Goyescas*. *Allegro de concierto* in C-sharp Major, op. 46. **Simon Finlow**, piano
- Strauss: Three songs from *Four Last Songs*. **Marj Palmieri**, soprano; **Stephen Brown**, piano
- Schumann: *Märchenerzählungen* (Fairy Tales) in B-flat Major, op. 132. **Albert Hunt**, clarinet; **Bonnie Cohen**, viola; **Frank Conlon**, piano

Sunday, September 27 @ 4pm at Cultural Arts Center, Montgomery College

Avanti Orchestra Concert

Chi-Yuan Lin, Conductor

Serena Pei-Tsung Chiang, piano

- Shuiian Chang: *Diu Diu Diu Diu Dang*
- Ravel: Piano Concerto in G
- Florence Price: *Adoration*
- Bernstein: Symphonic Dance from *West Side Story*
- James P. Johnson: *Victory Stride*

Thursday, October 1 @ 1pm at Strathmore Mansion

- Chopin: Sonata in B Minor. **Jack Stabile**, piano
- Shostakovich Sonata for Viola and Piano, op. 147. **Hyejin Kim**, viola; **Tophér Ruggerio**, piano

Thursday, October 1 @ 8pm at Church of the Epiphany

Arioso Chorale & Orchestra Concert Paul Leavitt, Conductor

- Leavitt: *Stabat Mater*
- Brahms: A German Requiem – *Wie Lieblich*
- Mozart: Requiem – *Lacrimosa*
- Gounod: St. Cecilia Mass – *Sanctus*
- Fauré: Requiem – *Libera Me*

Friday, October 2 @ 12pm at St. George's Episcopal Church

- Poulenc: Trio for Oboe, Bassoon and Piano. **Laurel Kuxhaus**, oboe; **Nancy Switkes** (guest), bassoon; **John Sutherland Earle**, piano
- Brahms: Violin Sonata in A Major. **Olga Yanovich** (guest), violin; **Irina Koulikova**, piano
- Chopin: Polonaise in E-flat Major, op. 26, no. 2. Nocturne in D-flat Major, op. 27, no. 2. Waltz in A-flat Major, op. 34, no. 1. **Victoria Bragin**, piano

Saturday, October 3 @ 4pm at Church of the Epiphany

Arioso Chorale & Orchestra Concert Paul Leavitt, Conductor

- Leavitt: *Stabat Mater*
- Brahms: A German Requiem – *Wie Lieblich*
- Mozart: Requiem – *Lacrimosa*
- Gounod: St. Cecilia Mass – *Sanctus*
- Fauré: Requiem – *Libera Me*

Friday, October 9 @ at 12pm at St. George's Episcopal Church

- Brahms, Trio for Clarinet, Cello, and Piano, op. 114. **Albert Hunt**, clarinet; **David Boyle**, cello; **Simon Finlow**, piano
- Beethoven: Piano Sonata No. 30 in E Major, op. 109. **Seojin Heo**, piano
- Boucard: *Suite Champêtre* for Flute and French Horn. **Takeaki Miyamae**, flute; **Mark Stanga**, French horn

Friday, October 16 @ 12pm at Live! at 10th & G

- Poulenc: *Banalités*. **Melanie Ashkar**, mezzo soprano; **Emily Baltzer** (guest), piano
- Gershwin: Three Preludes. Selected show tunes. **Steven Schwarz**, piano
- Schubert: Violin Sonatina, op. 137, no. 2. **Eunju Kwak**, violin; **Jeongseon Choi**, piano

VENUES

Church of the Epiphany, DC
1317 G Street, NW
Washington, DC
epiphanydc.org
Metro: Metro Center

**Cultural Arts Center at
Montgomery College**
7995 Georgia Ave.
Silver Spring, MD

Live! at 10th & G
945 G St., NW
Washington, DC
Metro: Gallery Place or Metro Center

St. George's Episcopal Church
915 N. Oakland St.
Arlington, VA
Metro: Virginia Square GMU

Strathmore Mansion
10701 Rockville Pike
N. Bethesda, MD
Metro: Grosvenor

Woman's Club of Chevy Chase
7931 Connecticut Avenue
Chevy Chase, MD
wccmaryland.org

The Arioso Chorale and Orchestra Begins the Season in a New Concert Venue and Prepares for a Trip to Italy

Peter Baum

It seems like the summer can't be over yet, but the Arioso Chorale and its Orchestra are already into rehearsals for the first concert of the year on Thursday, October 1, with a repeat performance on Saturday, October 3. These concerts will be held at the Church of the Epiphany, just a block away from Metro Center in Washington. The Thursday concert will begin at 8:00 PM and the Saturday concert will start at 4:00 PM. The program will feature Paul

Leavitt's *Stabat Mater*, along with excerpts from works by Brahms, Mozart, Gounod, and Fauré.

A week after the concerts, Arioso, and some of the members of the orchestra, will be on a plane to Salerno, Italy. On our weeklong trip, the Chorale will present the European premier of the Leavitt *Stabat Mater* in Naples on Wednesday, October 14, followed by a repeat concert in Amalfi two days later.

While the Italy trip is fully booked, the Chorale welcomes new singers who can participate in the concerts at Epiphany and later concerts in late January and at the end of April 2027. Instrumentalists are always welcome, with string players particularly needed. People interested in joining Arioso or the orchestra should contact Peter Baum at chorale@fmmc.org. 🎵

Member CORNER

Music's Universal Bond: A Choir Member's Perspective

Leslie Hardware, Arioso Chorale Member

One of my most memorable musical experiences and perhaps the acme of my choral performances, spanning sixty plus years in church, community and university choirs, was singing Beethoven's *Missa Solemnis* under the baton of Antal Dorati to packed houses in four great concert halls during the summer of 1988.

In an age of great divide between Eastern communist countries and "the West," Antal Dorati, former principal conductor of many orchestras including the BBC Symphony, the Stockholm Philharmonic, the National Symphony in Washington D.C., the Detroit Symphony and the Royal Philharmonic, aspired to unite the East and West through music. Whereas Beethoven affirmed the brotherhood of humanity in his last symphony, Antal Dorati selected another of Beethoven's compositions to act as glue.

After two weeks of full 8-hour day rehearsals with an all-European Orchestra we, as members of the University of Maryland Chorus, together with the or-

chestra whose members were hand-picked from various symphonies, performed the *Missa Solemnis* in the Philharmonie Berlin Hall in Berlin, Tchaikovsky Hall in Moscow, Semper Opera in Dresden and Lord Albert Hall in London over five days.

In each instance, we savored the satisfaction of successfully submitting the Mount Everest of Beethoven's choral work. We also reveled in the elation of envelopment in the rousing responses from the respective audiences who, as if cued by the sound of the last note, immediately exploded with thunderous applause.

This unforgettable response emblazoned in my mind after these many years, was from listeners whose native language we choristers did not speak or understand. Neither did they understand our mother tongue; yet we spoke another language clearly understood by all who heard us: the universal language of music.

Music is a bonding vehicle. Whether we join in singing the National Anthem, participate in music during worship,

sing songs at a soccer game in England, enjoy a social or ritualistic dance, play an instrument with others, sing in a group or merely listen to music with company, music unites us.

Music's magnet is myriad and operates at many levels. Music may trigger the release of oxytocin, the bonding hormone that spikes in mothers at the time they give birth, or it may mediate a surge of dopamine, facilitating the mood boost or the sweet satisfaction that ensues with realized pitch or note anticipation. As we listen to or perform music, its successive tones full of emotions, transmitted in waves that envelop us, massage or nurture an insatiable psychological landscape.

In music there is no East or West, no North or South, but one kindred spirit throughout the world. In 1988, the Berlin Wall was standing strong, but the ideological barrier it represented was readily transcended by music.

How do we know we are one? Our music tells us so. 🎵

Chamber CORNER

Chamber Music

Andy Tangborn

The chamber music program is planning a busy schedule at 14 venues, including the reopened Dumbarton House. We also plan to continue the Music-in-the-Schools program with Washington Performing Arts. Yooni Lee has been a great help in transitioning the chamber program to Andy. 🎵

Composers' Group

In May, FMMC Composer's Group Member Jonathan Newmark was honored to perform with the United States Army Woodwind Quintet, in a concert at Ingleside at King Farm in Rockville. The Quintet performed two of Newmark's works for chamber winds, and then he joined the Quintet in a performance of piano wind sextets by Francis Poulenc and living American composer Christopher Kaminski. 🎵



Jonathan Newmark, far left



Washington & Johansen International Competitions

Daryl Yoder, Foundation Director

As I begin my second year as Foundation Director, I'm deeply grateful to all the people who made this year's Washington International Competition a great success. From a field of 130 applicants, 16 singers, ages 18–32, were invited to compete in the semi-finals on May 23 at George Washington University. Our wonderful jury, consisting of soprano Tony Arnold, tenor Nicholas Phan, and soprano Karen Slack, selected six singers to move on to the finals, which were held on May 24 in the Harris Theatre at George Mason University. After a truly excellent afternoon of singing and extensive deliberation, 1st prize was awarded to mezzo-soprano Michelle Mariposa (Philippines), 2nd prize to soprano Carolina Sullivan (USA), and 3rd prize to baritone Minki Hong (S. Korea.) Washington audiences will have the opportunity to hear Michelle this season in performances with both the Washington National Opera and

Opera Lafayette. Finalist awards went to sopranos Lauryn Davis, Yuxin Liu, and Sarah Rosales. When the ballots for the audience prize were counted, it was found that the vote was, in fact, tied between two singers! We were extremely grateful to board member Leslie Luxemburg who, on the spur of the moment, offered to donate an additional \$1,000 to the competition so that we could award two full audience prizes to both Lauryn Davis and Carolina Sullivan. It was a wonderful, celebratory end to the weekend.

As with every year, there were many people who played significant roles in making all of this happen. Grace McFarlane and Lois Smith Jones found housing for all of the out-of-town contestants; Eunju Kwak once again put her formidable organizational skills to the task of organizing all the weekend's volunteers; Simon Finlow and Gail Collins helped to check all of the online submissions to make sure

that requirements were being met; Jeanne Rosenthal provided food for the judges and volunteers during semi-finals; and assistant competition chair Yuri Chayama covered a whole variety of tasks both before and during the weekend. Central to the success of our year, of course, was Competition Chair Trudi Benford who threw herself wholeheartedly into the job, making sure that each applicant was treated with kindness and that every participant had as positive an experience as we could offer them. I am thrilled that she will be continuing as Chair for our 2027 competition.

And with that, save the dates! The 2027 WIC for piano will be held on May 22–23, with the finals in the Gildenhorn Recital Hall at the Clarice Smith Performing Arts Center in College Park. We hope to see you there! 🎵

Johansen International Competition News

Danielle Stoebe, JIC Administrative Director

Updates on Winners – Where are they Now?

Nelson Lee (1997 JIC, judges' prize violin) has departed his role as longtime first violinist with the Jupiter Quartet and accepted a position at McGill University.

Teng Li (2000 JIC, first prize viola) was appointed as performance faculty at Curtis Institute of Music for the 2026–27 school year.

Nancy Zhou (2009 JIC, first prize, best performance of commissioned work violin) was appointed resident faculty at Tianjin Julliard where she will be teaching the school's Graduate Studies program and Pre-College division.

There is a great article and video about Zlatomir Fung's (2015 JIC, first prize cello) new album, *Fantasies*: <https://theartsdesk.com/classical-music/first-person-young-cellist-zlatomir-fung-operatic-fantasies-old-and-new>

Soyoung Cho (2015 JIC, second prize viola) has been appointed associate principal viola at Los Angeles Philharmonic.

Samuel Rosenthal (2018 JIC, third prize viola) was a finalist for the 2025 Susan Wadsworth International Auditions.

Julian Rhee (2018 JIC, first prize violin) is now being represented by IMG Artists on their roster for North American representation.

A-Hyeon Choi (2022 JIC, third prize cello) received the fourth prize for the 2025 IsangYun Competition. She received KRW5,000,000 (¥2,600).

Xunyu Zhou (2025 JIC, second prize viola) received the CZK50,000 (¥1,800) first prize, as well as a fine viola bow by Luboš Odlaš, a Gewa viola case, three sets of Pirastro Perpetual strings and an Evah Pirazzi Pirastro rosin at the Oskar Nedbal International Viola Competition.

Starla Breshears (2025 JIC, third prize cello) was a finalist in the Irving M. Klein International String Competition. She was also announced as a new section cellist with the San Francisco Symphony and will begin in the 2026–27 season. There is a nice interview with her in the Strad: <https://www.thestrاد.com/playing-hub/how-i-won-my-job-at-the-san-francisco-symphony-aged-18/21399.article> 🎵



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September 2026

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Musical Arts International

James Colwell Piano Restoration

