



The Friday Morning Music Club Foundation
Presents The Sixty-Seventh Annual

Washington International Competition for Piano

Semifinals: Saturday, June 5, 2021

Finals: Sunday, June 6, 2021 at 1PM

Virtual Performance on Zoom Webinar

DISTINGUISHED JUDGES

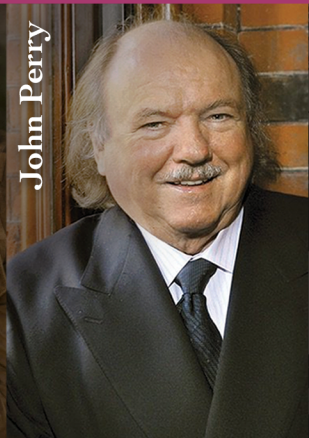
Robert McDonald



Simone Dinnerstein



John Perry



WASHINGTON
INTERNATIONAL
COMPETITION

Washington International Competition for Piano 2021

Semifinals

June 5, 2021 @ 9:00am

Finals

June 6, 2021 @ 1:00pm

Originally scheduled for May 23 & 24, 2020, and twice rescheduled due to the global pandemic, the Washington International Competition for Piano will be held virtually on June 5 & 6, 2021. We are delighted at the prospect of presenting our competition in this format while maintaining the most important aspects of an in-person event.

In March 2020, preliminary judges selected 16 semifinalists from among this year's 148 applicants, 14 of which were able to participate virtually in 2021. On Saturday, June 5, our distinguished panel of judges will view and evaluate the contestants' programs in a closed session and select 6 pianists to proceed to the finals. The finals will be broadcast on Sunday, June 6 via Zoom Webinar and open to the public and free of charge. The recorded performances of all semifinalists will be available at fmmcfoundation.org after the competition.

The Jury

Preliminary Round

Scott Beard
Bok Hwa Kim
Rhoda Jeng
Paul Leavitt
Charles Timbrell

Semifinal & Final Round

Simone Dinnerstein
Robert McDonald
John Perry



Awards

Performance Awards

- **October 28, 2021 @ 7:30pm:** Solo Recital at the Kennedy Center Terrace Theater, Washington, DC, *Alice Nagle Fund*
- Concerto performance with FMMC's Avanti Orchestra, *Maestro Pablo Saelzer*

Cash Awards

First Prize, <i>The Ann and Betty Schein First Place Award</i>	\$10,000
Second Prize, <i>The N. Meyer & Sarah Sugar Baker Memorial Award</i>	\$5,000
Third Prize, <i>The Lewis Potter Memorial Award</i>	\$3,000
Three Finalist Prizes, <i>George Manos Awards</i>	\$1,000
Viola Musher Audience Prize.....	\$1,000

Prizes may be distributed, withheld, or clustered as the awards panel determines. The decision of the judges is final.

Semifinals Schedule & Repertoire

Saturday, June 5, 2021

Steinway Piano Gallery, North Bethesda, MD

9:20 AM: Contestant 1 – Rixiang Huang, 26 (China)

Goyescas Piano Suite, Op. 11, No. 1, "Los Requebros"	Enrique Granados (1867 – 1916)
Sonata No. 53 in E minor, Hob. XVI: 34.....	Franz Joseph Haydn (1732 – 1809)
I. Presto	
II. Adagio	
III. Finale. Molto vivace	
Après une lecture du Dante: Fantasia quasi Sonata.....	Franz Liszt (1811 – 1886)
Toccata in F-sharp minor, BWV 910.....	Johann Sebastian Bach (1685 – 1750)
Sonata No. 7 in B-flat major, Op. 83.....	Sergei Prokofiev (1891 – 1953)
I. Allegro inquieto	
II. Andante caloroso	
III. Precipitato	

9:45 AM: Contestant 2 – Ryan Soeyadi, 21 (USA)

Skazka in G major, Op. 51, No. 6.....	Nikolai Medtner (1880 – 1951)
Skazka in A major, Op. 51, No. 3.....	Nikolai Medtner (1880 – 1951)
Partita No. 3 in A minor, BWV 827.....	Johann Sebastian Bach (1685 – 1750)
Fantasia	
Allemande	
Corrente	
Sarabande	
Burlesca	
Scherzo	
Gigue	
Scherzo No. 4 in E major, Op. 54.....	Frédéric Chopin (1810 – 1849)
Prelude No. 3 in E major, Op. 32.....	Sergei Rachmaninov (1873 – 1943)
"Sonata Minacciosa" in F minor, Op. 53, No. 2.....	Nikolai Medtner (1880 – 1951)
Sonata in C major, Op. 53, "Waldstein".....	Ludwig van Beethoven (1770 – 1827)
I. Allegro con Brio	
II. Introduzione: Adagio molto	
III. Rondo: Allegretto moderato – Prestissimo	

10:10 AM: Contestant 3 – Simon Karakulidi, 23 (Russia)

Toccata in E minor BWV 914.....	Johann Sebastian Bach (1685 – 1750)
Sonata No. 26 in E-flat major, Op. 81a, "Les Adieux".....	Ludwig van Beethoven (1770 – 1827)
I. Das Lebewohl: Adagio-Allegro	
II. Abwesenheit: Andante con moto	
III. Das Wiedersehen: Vivacissomamente	
Prélude, Choral et Fugue, FWV 21.....	César Franck (1822 – 1890)
Prelude	
Choral	
Allegro/Fugue	
You Can't Get There From Here.....	Nico Muhly (b. 1981)
Transcendental Étude No. 4 in D minor, "Mazeppa".....	Franz Liszt (1811 – 1886)

10:35 AM: Contestant 4 – Vivian Chen, 24 (Canada)

Sonata No. 2 in G-sharp minor, Op. 19, "Sonata-Fantasy".....	Alexander Scriabin (1872 – 1915)
I. Andante	
II. Presto	
French Suite No. 4 in E-flat major, BWV 815.....	Johann Sebastian Bach (1685 – 1750)
Allemande	
Courante	
Sarabande	
Gavotte	
Air	
Menuet	
Gigue	
Sonata No. 31 in A-flat major, Hob. XVI: 46.....	Franz Joseph Haydn (1732 – 1809)
I. Allegro moderato	
II. Adagio	
III. Finale: Presto	
Une barque sur l'océan.....	Maurice Ravel (1875 – 1937)
Sonata No. 2 in D minor, Op. 14.....	Sergei Prokofiev (1891 – 1953)
I. Allegro ma non troppo	
II. Scherzo	
III. Andante	
IV. Vivace	

11:00 AM: Break

11:15 AM: Contestant 5 – Wenting Yu, 27 (China)

- Sonata No. 3 in F minor, Op. 5..... Johannes Brahms (1833 – 1897)
I. Allegro maestoso
II. Andante espressivo
III. Scherzo: Allegro energico – Trio
IV. Intermezzo. Andante molto
V. Finale: Allegro moderato ma rubato
- Toccata for Piano, Op. 40..... Robert Casadesus (1899 – 1972)
- Sonata No. 26 in E-flat major, Op. 81a, "Les Adieux"..... Ludwig van Beethoven (1770 – 1827)
I. Das Lebewohl: Adagio – Allegro
II. Abwesenheit: Andante con moto
III. Das Wiedersehen: Vivacissimamente
- Transcendental Étude No. 8 in C minor, "Wilde Jagd"..... Franz Liszt (1811 – 1886)
- English Suite No. 3 in G minor, BWV 808..... Johann Sebastian Bach (1685 – 1750)
Prelude
Allemande
Courante
Sarabande
Gavotte
Gigue

11:40 AM: Contestant 6 – Yang Li, 27 (China)

- Les Soirées de Nazelles, FP 84..... Francis Poulenc (1899 – 1963)
- Sonata No. 31 in Ab major, Op. 110..... Ludwig van Beethoven (1770 – 1827)
I. Moderato cantabile molto espressivo
II. Allegro molto
III. Adagio ma non troppo – Allegro ma non troppo
- Transcendental Étude No. 12 in B-flat minor, "Chasse-neige"..... Franz Liszt (1811 – 1886)
- Prelude and Fugue No. 4 in C-sharp minor, BWV 849..... Johann Sebastian Bach (1685 – 1750)
- Variations and Fugue on a Theme by Handel, Op. 24..... Johannes Brahms (1833 – 1897)

12:05 PM: Contestant 7 – Yupeng Mei, 27 (China)

- Sonata No. 2 in B-flat minor, Op. 36..... Sergei Rachmaninov (1873 – 1943)
I. Allegro agitato
II. Non allegro
III. Allegro molto
- Études..... Frédéric Chopin (1810 – 1849)
Étude Op. 10, No. 1 in C major, "Waterfall"
Étude Op. 10 No. 8 in F major
Étude Op. 25 No. 10 in B minor
- Musical Offering, BWV 1079: Ricercar a 3..... Johann Sebastian Bach (1685 – 1750)
- Sonata No. 28 in A major, Op. 101..... Ludwig van Beethoven (1770 – 1827)
I. Allegretto, ma non troppo
II. Vivace alla Marcia
III. Adagio, ma non troppo, con affetto
IV. Allegro
- Sonata in E-flat minor, Op. 26..... Samuel Barber (1910 – 1981)
I. Allegro energico
II. Allegro vivace e leggiadro
III. Adagio mesto
IV. Fuga: Allegro con spinito



12:30 PM: Lunch Break

1:25 PM: Contestant 8 – Arsenii Mun, 22 (Russia)

Sonata No. 23 in F minor, Op. 57, "Appassionata".....	Ludwig van Beethoven (1770 – 1827)
I. Allegro assai	
II. Andante con moto	
III. Allegro ma non troppo – Presto	
Partita No. 2 in C minor, BWV 826.....	Johann Sebastian Bach (1685 – 1750)
Sinfonia	
Allemande	
Courante	
Sarabande	
Rondeaux	
Capriccio	
Rondo à la mazur in F major, Op. 5.....	Frédéric Chopin (1810 – 1849)
Étude in G-sharp minor, "La Campanella," S. 141, No. 3.....	Franz Liszt (1811 – 1886)
Sonata No. 7 in Bb major, Op. 83, "Stalingrad".....	Sergei Prokofiev (1891 – 1953)
I. Allegro inquieto	
II. Andante caloroso	
III. Precipitato	

1:50 PM: Contestant 9 – Fifi Zhang, 28 (USA)

Sonata No. 24 in F-sharp major, op. 78, "à Thérèse".....	Ludwig van Beethoven (1770 – 1827)
I. Adagio cantabile – Allegro ma non troppo	
II. Allegro vivace	
Caténaires	Elliott Carter (1908 – 2012)
Prelude and Fugue No. 5 in D major, BWV 874.....	Johann Sebastian Bach (1685 – 1750)
Six Pieces for Piano, Op. 118.....	Johannes Brahms (1833 – 1897)
1. Intermezzo in A minor	
2. Intermezzo in A major	
3. Ballade in G minor	
4. Intermezzo in F minor	
5. Romanze in F major	
6. Intermezzo in Eb minor	
Sonata No. 7 in Bb major, Op. 83, "Stalingrad".....	Sergei Prokofiev (1891 – 1953)
I. Allegro inquieto	
II. Andante caloroso	
III. Precipitato	

2:15 PM: Contestant 10 – Hyerim Lee, 26 (South Korea)

- Sonata No. 3 in B minor, Op. 58..... Frédéric Chopin (1810 – 1849)
I. Allegro maestoso
II. Scherzo: Molto vivace
III. Largo
IV Finale: Presto non tanto
- Prelude and Fugue No. 4 in C-sharp minor, BWV 849..... Johann Sebastian Bach (1685 – 1750)
- Sonata No. 32 in C minor, Op. 111..... Ludwig van Beethoven (1770 – 1827)
I. Maestoso – Allegro con brio ed appassionato
II. Arietta: Adagio molto semplice e cantabile
- Sonata No. 3 in A minor, Op. 28..... Sergei Prokofiev (1891 – 1953)
- Étude-Tableaux in C minor, Op. 39, No. 1..... Sergei Rachmaninov (1873 – 1943)

2:40 PM: Contestant 11 – Ji-Hyang Gwak, 29 (South Korea)

- Sonata No. 1..... Carl Vine (b. 1954)
I. (No tempo marking)
II. Leggiero e legato
- Musical Offering, BWV 1079: Ricercar a 3..... Johann Sebastian Bach (1685 – 1750)
- Les Jeux d'eaux à la Villa d'Este, S.163, No. 4..... Franz Liszt (1811 – 1886)
- Sonata No. 3 in C major, Op. 2..... Ludwig van Beethoven (1770 – 1827)
I. Allegro con brio
II. Adagio
III. Scherzo: Allegro
IV. Allegro assai
- Selections from Miroirs..... Maurice Ravel (1875 – 1937)
II. Oiseaux tristes
IV. Alborada del gracioso

3:05 PM: Break

3:20 PM: Contestant 12 – Jiao Sun, 30 (China)

- Prelude and Fugue No. 17 in A major, BWV 886..... Johann Sebastian Bach (1685 – 1750)
- Sonata No. 1..... Carl Vine (b. 1954)
I. (No tempo marking)
II. Leggiero e legato
- Sonata No. 33 in C minor, Hob. XVI: 20..... Franz Joseph Haydn (1732 – 1809)
I. (Allegro) Moderato
II. Andante con moto
III. Finale: Allegro
- Selections from Visions Fugitives, Op. 22..... Sergei Prokofiev (1891 – 1953)
II. Andante
IV. Animato
V. Molto giocoso
VII. Pittoresco (Harp)
IX. Allegro tranquillo
XIV. Feroce
- Sonata No. 1 in C major, Op. 1..... Johannes Brahms (1833 – 1897)
I. Allegro
II. Andante (nach einem altdeutschen Minneliede)
III. Allegro molto e con fuoco – Più mosso
IV. Allegro con fuoco – Presto non troppo ed agitato

3:45 PM: Contestant 13 – Jooae Cheon, 27 (South Korea)

- Sonata No. 2 in F-sharp minor, Op. 2..... Johannes Brahms (1833 – 1897)
I. Allegro non troppo, ma energico
II. Andante con espressione
III. Scherzo: Allegro – Poco più moderato
IV. Finale: Sostenuto – Allegro non troppo e rubato –
Molto sostenuto
- Partita No. 3 in A minor, BWV 827 Johann Sebastian Bach (1685 – 1750)
Fantasia
Allemande
Corrente
Sarabande
Burlesca
Scherzo
Gigue
- Sonata No. 59 in E flat Major, Hob. XVI: 49..... Franz Joseph Haydn (1732 – 1809)
I. Allegro
II. Adagio e cantabile
III. Finale: Tempo di Minuet
- Ballade No. 2 in F Major, Op. 38..... Frédéric Chopin (1810 – 1849)
- Sonata No. 7 in Bb major, Op. 83, "Stalingrad" Sergei Prokofiev (1891 – 1953)
I. Allegro inquieto
II. Andante caloroso
III. Precipitato

4:10 PM: Contestant 14 – Narae Lee, 30 (South Korea)

- Sonata No. 46 in E major, Hob. XVI: 31..... Franz Joseph Haydn (1732 – 1809)
I. Moderato
II. Allegretto
III. Finale: Presto
- Images, Book 2: Cloches à travers les feuilles, L110/1..... Claude Debussy (1862 – 1918)
- Prelude and Fugue No. 7 in E-flat major, BWV 852..... Johann Sebastian Bach (1685 – 1750)
- Sonata No. 8 in B-flat major, Op. 84..... Sergei Prokofiev (1891 – 1953)
I. Andante dolce
II. Andante sognando
III. Vivace
- Sonata No. 3 in F minor, Op. 5..... Johannes Brahms (1833 – 1897)
I. Allegro maestoso
II. Andante espressivo
III. Scherzo: Allegro energico – Trio
IV. Intermezzo. Andante molto
V. Finale: Allegro moderato ma rubato

4:35 PM: Judges Deliberate

5:35 PM: Announcement of Finalists

5:45 PM: Semifinalist Feedback Session



Finals Schedule

Sunday, June 6, 2021 from 1:00pm - 4:00pm

Zoom Webinar and Steinway Piano Gallery, North Bethesda, MD

This page will be updated with the details for each finalist (including repertoire) after the judges have deliberated and selected the finalists following the Semifinals on Saturday, June 5.

Introduction & Opening Remarks

Finalist 1 – TBD

Finalist 2 – TBD

Finalist 3 – TBD

Break

Finalist 4 – TBD

Finalist 5 – TBD

Finalist 6 – TBD

Judges' Deliberation, Audience Prize, and Yi-Yang Chen Performance

Announcement of Winners

FINALS JUDGES BIOGRAPHIES



Simone Dinnerstein is an American pianist. She lives in Brooklyn, New York with her husband, son and dog, less than a mile from the hospital in which she was born.

Simone has a distinctive musical voice. The Washington Post has called her “an artist of strikingly original ideas and irrefutable integrity.” She first came to wider public attention in 2007 through her recording of Bach’s Goldberg Variations, reflecting an aesthetic that was both deeply rooted in the score and profoundly idiosyncratic. She is, wrote The New York Times, “a unique voice in the forest of Bach interpretation.”

Since that recording, she has had a busy performing career. She has played with orchestras ranging from the New York Philharmonic to the Melbourne Symphony and has performed in venues from Carnegie Hall to the Seoul Arts Center. Her ten albums have all topped the Billboard classical charts. In recent years, Simone has created projects that express her broad musical interests. Following her recording Mozart in Havana, she brought the Havana Lyceum Orchestra from Cuba to the United States for the very first time, raising the funding, booking the concerts, and organizing their housing and transport. Together, Simone and the orchestra played eleven concerts from Miami to Boston. Philip Glass composed his Piano Concerto No. 3 for Simone, co-commissioned by twelve American and Canadian orchestras. She collaborated with choreographer Pam Tanowitz to create New Work for Goldberg Variations, which was met with widespread critical acclaim. Working with Renée Fleming and the Emerson String Quartet, she premiered André Previn and Tom Stoppard’s Penelope at the Tanglewood, Ravinia and Aspen music festivals. Most recently, she created her own string ensemble, Baroklyn, which she directs from the keyboard. Their performance of Bach’s cantata Ich Habe Genug in March 2020 was the last concert she gave before New York City shut down.

Simone is committed to giving concerts in non-traditional venues and to audiences who don’t often hear classical music. For the last three decades, she has played concerts throughout the United States for the Piatigorsky Foundation, an organization dedicated to the widespread dissemination of classical music. It was for the Piatigorsky Foundation that she gave the first piano recital in the Louisiana state prison system at the Avozelles Correctional Center. She has also performed at the Maryland Correctional Institution for Women in a concert organized by the Baltimore Symphony Orchestra. Simone founded Neighborhood Classics in 2009, a concert series open to the public and hosted by New York City Public Schools to raise funds for their music education programs. She also created a program called Bachpacking during which she takes a digital keyboard to elementary school classrooms, helping young children get close to the music she loves. She is a committed supporter and proud alumna of Philadelphia’s Astral Artists, which supports young performers.

Simone counts herself fortunate to have studied with three unique artists: Solomon Mikowsky, Maria Curcio and Peter Serkin, very different musicians who shared the belief that playing the piano is a means to something greater. The Washington Post comments that “ultimately, it is Dinnerstein’s unreserved identification with every note she plays that makes her performance so spellbinding.” In a world where music is everywhere, she hopes that it can still be transformative. Simone’s photographs are by Lisa-Marie Mazzucco.



American pianist **Robert McDonald** has toured extensively as a soloist and chamber musician throughout the United States, Europe, Asia, and South America. He has performed with major orchestras in the United States and was the recital partner for many years to Isaac Stern and other distinguished instrumentalists. He has participated in the Marlboro, Casals, and Luzerne Festivals, the Chamber Music Society at Lincoln Center, and has broadcasted for BBC Television worldwide. He has appeared with the Takács, Vermeer, Juilliard, Brentano, Borromeo, American, Shanghai, and St. Lawrence string quartets as well as with Musicians from Marlboro. His discography includes recordings for

Sony Classical, Bridge, Vox, Musical Heritage Society, ASV, and CRI.

Mr. McDonald’s prizes include the Gold Medal at the Busoni International Piano Competition, the top prize at the William Kapell International Competition and the Deutsche Schallplatten Critics Award. His teachers include Theodore Rehl, Seymour Lipkin, Rudolf Serkin, Mieczyslaw Horszowski, Beveridge Webster, and Gary Graffman. He holds degrees from Lawrence University, the Curtis Institute of Music, the Juilliard School, and the Manhattan School of Music. A member of the piano faculty at the Juilliard School since 1999, Mr. McDonald joined the faculty of the Curtis Institute of Music in 2007, where he holds the Penelope P. Watkins Chair in Piano Studies. During the summer, he is the artistic director of the Taos School of Music and Chamber Music Festival in New Mexico.



John Perry, distinguished artist and teacher, earned his bachelor’s and master’s degrees at the Eastman School of Music where he was a student of Cecile Genhart. During those summers, he worked with the eminent Frank Mannheimer. Recipient of a Fulbright Scholarship, he continued studies in Europe for four years where he worked with Wladyslaw Kedra, Polish concert artist and professor at the Akademie für Musik in Vienna, and Carlo Zecchi, renowned conductor, pianist, and head of the piano department at the Santa Cecilia Academy of Music in Rome.

Mr. Perry has won numerous awards including the highest prizes in both the Busoni and

Viotti international piano competitions in Italy and special honors at the Marguerite Long International Competition in Paris. Since then he has performed extensively throughout Europe and North America to great critical acclaim. Also a respected chamber musician, Mr. Perry has collaborated with some of the finest instrumentalists in the world.

He also enjoys an international reputation as a teacher, presenting master classes throughout the world. He often is a jury member at some of the most prestigious international piano competitions. His students have been prize winners in most major competitions and include two first-prize winners in the Rubinstein, four first-prize winners in the Music Teacher's National Association national competition, and first-prize winners in the Naumburg National Chopin competition, the Cleveland Competition, Beethoven Foundation competition, the Federated Music Clubs, and the YKA, AMSC, and YMF competitions, and finalists in the Chopin International in Warsaw, the Van Cliburn, the Queen Elisabeth, Leeds, Dublin, Busoni, Viotti and the Three Rivers competitions.

Mr. Perry is professor at the Glenn Gould School of the Royal Conservatory of Music in Toronto, professor of piano at Mason Gross School of the Arts, Rutgers University, and Professor Emeritus of the USC Thornton School of Music. In addition, he founded a music school, John Perry Academy of Music in Los Angeles, where he serves as Artistic Director. During the summer he is artist professor at the Lake Como International Piano Academy, the Banff Center in Alberta, Canada, the Sarasota Music Festival in Florida, the Orford Music Festival in Quebec, the Morningside Music Bridge Program in Calgary, Alberta, the Internationaler Klaviersommer Cochem, Germany, the International Music Festival in Perugia, Italy, the Amalfi Coast Music Festival in Italy, Montecito International Music Festival in Santa Barbara, and the John Perry Academy Summer Piano Festival in California. He also serves on the Advisory Board of the Kirov Academy in Washington, DC.

His recordings are available on the Telefunken, Musical Heritage Society, CBC, ACA and Fox labels.

PRELIMINARY JUDGES BIOGRAPHIES



Rhoda Wang Jeng is currently on the piano faculty at Goucher College. She has received critical acclaim for her concerts and has been painted as a "pianist of considerable grace and poetic insight". A New York newspaper critic once described her performance as having a "lush romantic sense and uncommon sensitivity." Dr. Jeng has performed extensively as soloist and chamber musician in the United States and in Europe. She has also appeared as a soloist with orchestras in Pittsburgh, Baltimore/DC, and in the New York area. A winner of numerous competitions, Dr. Jeng has been invited to adjudicate and chair piano competitions across the country including the National Society of Arts and Letters. She received the Doctor of Music Arts in Piano Performance and Literature from the Eastman School of Music, Master of Music degree from Yale University, and the Bachelor of Music degree from Peabody Conservatory. Her teachers include Jeffrey Kahane, Boris Berman, Peter Frankl, and Julian Martin. Dr. Jeng has served on the faculty of Carnegie Mellon University, Drexel University, and Grove City College. She also is a visiting faculty artist at the Summer Piano Institute at the University of Central Missouri.



Pianist **Bok Hwa Kim** made her solo debut at the age of six in Seoul, Korea. Later she and her family followed her American piano teacher, Josephine Flexner, a pupil of Nadia Boulanger and Olga Samaroff, to the U.S. and, at the age of eleven, gave her orchestral debut in Memphis, playing Beethoven's First Piano Concerto. She had since won top placements in numerous competitions, and had been a semi-finalist in the Washington International Competition and the Robert Casadesu International Competition. As a student in the Peabody Conservatory, she studied piano with Leon Fleisher and Julian Martin, and harpsichord/fortepiano with Shirley Mathews, before earning her Doctorate in Musical Arts. She also holds a master's degree from the Juilliard School, under the tutelage of Bartók's protégé György Sándor. Dr. Kim had been an assistant to Julian Martin and had taught in Howard Community College, the Levine School of Music and the Peabody Conservatory.



Paul Leavitt made his debut as a concert pianist at 15 years old with the Albany Symphony Orchestra. He has an MM from the Juilliard School (1987) and a BFA from SUNY Purchase (1984), both in piano performance. He was a laureate of the International Steinway Competition for Young Talents (1989) in Paris, France.

As a pianist he has performed in many prestigious venues such as the Espace Pierre Cardin, L'Institut du Monde Arabe, l'UNESCO, Palais Garnier and the Salle Pleyel, l'Abbaye de Royaumont and given recitals for the Zeister Kunststikting in Holland. He

(Paul Leavitt, *cont.*) played a solo recital for the Leschetizky Association in New York and has premiered piano works on their "Live Music by Living Composers" series. As an organist he has given solo recitals in the Kennedy Center Concert Hall and at the Franciscan Monastery in the Holy Land in Washington, DC.

His compositions have been performed by the Lithuanian National Opera and Ballet Orchestra, the Washington Metropolitan Philharmonic Orchestra, the Empire State Symphony, Musici Emeriti Hamburg, the New York City Master Chorale, the Cathedral Choral Society and the Choral Arts Society of Washington under the direction of conductors such as Dr. Thea Kano, Norman Scribner, J. Reilly Lewis, Ulysses James and Robertas Servenikas. His Requiem premiered under the direction of Thea Kano in February 2009. Cecelia Porter, of the Washington Post wrote, "Paul Leavitt's Requiem should belong in every chorus's repertoire. It is deeply expressive and skillfully written, and successfully combines the sense of overwhelming grief and consolation that suffuse the requiems of Mozart, Verdi, Brahms and Fauré." His compositions are available at ymusic.com and also through his website: lumenariamusic.com.

Director of Music and Arts at the Lutheran Church of the Reformation in Washington since 2003, Mr. Leavitt is in his seventh season as conductor of Arioso Chorale and Orchestra of the FMMC. He is a proud life-time member of the Leschetizky Association in New York, the American Guild of Organists, ASCAP, and the Association of Lutheran Church Musicians.



Charles Timbrell has achieved a wide reputation as pianist, author, and teacher. He has performed major solo recitals in New York, Washington, Paris, Rome, London, and Glasgow and has appeared on festivals in Canada, France, England, the Czech Republic, and at leading music schools throughout the U.S. and Europe. He received degrees in piano performance from Oberlin Conservatory, the University of Michigan, and the University of Maryland, where his principal teachers were Emil Danenberg, Benning Dexter, and Stewart Gordon. He also studied for two years at the Accademia di Santa Cecilia in Rome with Guido Agosti and privately in Paris with Gaby Casadesus, Monique Haas, and Eric Heidsieck. Critics have praised his performances as "masterly, with real insight" (London Times) and "beautifully conceived and technically assured" (Washington Post). He has performed extensively in the U.S. and Europe, recorded for the Dante label (France), made two DVDs of French piano music for IMC (Japan), and judged numerous national and international competitions. He is the author of French Pianism (Amadeus Press), editions of works by Mozart, Beethoven, Chopin, and Schumann (Alfred Publications), and numerous articles in music journals. He has taught at the University of Michigan, University of Richmond, American University, University of Maryland, and Howard University. He is presently Professor Emeritus of Piano at Howard University.

IN MEMORIAM: *Remembering Scott Beard (1964-2021)*



We were so saddened to learn that **Robert Scott Beard** passed away March 28, 2021. Dr. Beard was the provost and senior vice president for Academic Affairs at Shepherd University, and a nationally recognized pianist, teacher, clinician, author and recording artist. Before becoming provost, he served in several positions, including professor of piano, coordinator of keyboard studies, dean of graduate studies, and associate provost.

Scott was born August 24, 1964 in Richmond, Virginia and raised in Rockville, Virginia. He showed musical talent early and began his piano studies with regional teachers, Judith Ross and later Judith Siegel. In 1982, Scott entered the Peabody Institute of the Johns Hopkins University, where he earned the Bachelor of Music in piano performance in 1986. Scott continued his education earning a Master of Music in Piano Performance and the Doctor of Musical Arts in Piano Performance from the University of Maryland. During those years, he studied piano with esteemed teachers, Tinka Knopf, Lillian Freundlich, Robert Weirich and Ann Koscielny. Scott always spoke of his gratefulness for the exceptional education he received and enjoyed passing on his experience to the next generation of students. Recognized for his outstanding teaching abilities, Scott won 2006 West Virginia Music Teacher of the Year. Scott treasured his piano students, many of whom won prizes in prestigious competitions, including state, regional and national competitions.

Scott was one of the leading experts on the music and teaching of 19th-century pedagogue Theodore Leschetizky (1830-1915). His doctoral dissertation and recording, *Leschetizky: Piano Treasures*, represents one of the first major research projects on this composer's music. Scott believed and lived Leschetizky's famous aphorism: "No life without art; no art without life."

As a pianist, Scott concertized as a soloist, chamber musician and orchestral soloist throughout the United States, Europe and South America. His concerts were praised for their poetry, passion and innovative programming. A champion of French piano music, he was a participant for many years in the French Piano Institute held at the Schola Cantorum in Paris, France. In addition to his career as a pianist, Scott served as an associate artistic director for Opera Camerata of Washington, D.C., and for many years as organist and music director at Our Savior Lutheran Church in Laurel, Maryland. Possessing a strong baritone voice, Scott also frequently enjoyed singing for Shepherd University functions and regional worship services.

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ABOUT FMMC

Since its founding in 1886, the Friday Morning Music Club has worked to fulfill its dual mission: (1) promote musical culture—through education and entertainment—among its members and in the community at no cost to audiences, and (2) provide musicians of all skill levels with performance opportunities and a thriving musical community. It is one of the oldest organizations of its kind in the United States. With more than 500 members, the Club includes professional musicians, teachers, lovers of music, and those who wish to support music in the Washington, D.C. area. FMMC presents over 100 concerts each season through our Chamber Series, Avanti Orchestra, Arioso Chorale, Composers Group, and Outreach Program (all at no cost to audiences, and no longer just on Friday mornings), as well as host our thriving In-Home Music Meetups for musicians of all levels, a program directly descended from Club activities dating all the way back to 1886. The Club also fosters the development of local talent through competitions for local students and recitals by student members. FMMC also played an active role in the creation of the National Symphony Orchestra and Washington Performing Arts.

FMMC FOUNDATION

The Friday Morning Music Club Foundation, Inc., is a subsidiary of the Friday Morning Music Club, formed for the purpose of supporting the education of gifted young musicians. Founded in 1948 and financed by tax-deductible gifts and legacies, the Foundation sponsors both the Washington International Competition (WIC) for artists ages 18-30 and the Johansen International Competition (JIC) for young artists ages 13-17. The WIC, originally known as the National Auditions, was founded in 1948 through the generous bequest of Ms. Gretchen Hood to help promising young musicians develop their professional concert careers.

Both competitions are judged by experts of international status and attract outstanding young musicians from around the world. Prizes include substantial cash awards, complimentary FMMC membership, and performance opportunities in the Washington DC Metro Area. The final round of each competition is open to the public, and provides a rare opportunity to hear exceptional artists in a variety of works.

The Foundation is governed by a Board of Trustees composed of and elected by members of the FMMC and is subject to oversight by the FMMC's Board of Governors with respect to financial practices, budget, and governance. The Foundation relies on volunteers to perform the many tasks that make its competitions possible. In addition, the Foundation relies on special gifts and bequests to its Endowment Fund to support its performance awards and administrative costs.

WASHINGTON INTERNATIONAL COMPETITION

The Washington International Competition (WIC) was founded in 1948 to support and assist young classical musicians in developing their careers. Virtually all of our winners have become active professional musicians and dedicated music educators. Notable winners have included: Jessye Norman, Ben Holt, Solomon Howard, Gil Morgenstern, Adela Pena, Jane Coop, Robert McDonald and Jeffrey Siegel. A competition for composers was added in 1976 for the composition of a chamber composition for strings alone or with piano. While it occurs annually, the WIC alternates between pianists, string players (violinists, violists, and cellists), composition, and singers in a 3-year rotation. The next WIC for Strings and Composition will take place in 2022, Voice in 2023, and Piano in 2024. For more info, visit fmmcfoundation.org.

JOHANSEN INTERNATIONAL COMPETITION

The Johansen International Competition for Young String Players Ages 13–17 (JIC), established in 1997 and occurring every 3 years since, is made possible through the generosity of a charitable trust established by the late Anna Storch Johansen of Falls Church, Virginia. The next competition will be held March 21-24, 2022. For additional information, visit fmmcfoundation.org/johansen-international-competition.

WASHINGTON INTERNATIONAL COMPETITION DONORS

FMMC FOUNDATION

Funds for today's awards are provided entirely by gifts and legacies from club members and friends, including, in some cases, those friends who have become committed to the competitions after attending the finals as members of the audience.

THE ANN SCHEIN & THE GEORGE L. SHIELDS FOUNDATION FIRST PLACE AWARD is named for longtime honorary member of the FMMC and esteemed judge of the 2017 Competition, Ann Schein. She chose to honor the memory of her mother Betty when she established an ongoing award for the piano competition.

THE N. MEYER AND SARAH SUGAR BAKER MEMORIAL AWARD is named for the prominent Washington attorney and his wife. It was endowed through a bequest from Mrs. Baker. She is remembered as an enthusiastic supporter and frequent member of the competition audience. The Baker Fund finances the second prize award every year.

THE LEWIS POTTER MEMORIAL AWARD was given annually by Sally West Potter, his wife, who initiated this prize in 1987. Lewis Potter was a prominent and beloved pianist, organist and choral conductor who appeared on FMMC programs every year for more than 20 years. He was founder and director of the Washington Choral Society which later merged with the Cathedral Choral Society.

Since 2017, the **THREE FINALIST AWARDS** are named in honor of **GEORGE MANOS**, a most distinguished Washington conductor and pianist who was a longtime member and honoree of the FMMC. Mr. Manos specifically left instructions in his estate for funds to be used by the Foundation for prizes in the piano competition which bore his name.

VIOLA MUSER MEMORIAL AUDIENCE PRIZE is named after another long time and beloved member of the FMMC. Before her death in 2017 she had personally financed the audience prize for many years. She named the prize in remembrance of her mother, Amelia Stieglitz Wishner, a great music lover and supporter of the arts. Viola definitely followed in her footsteps, as arts in general and music in particular played a major role in her life. She always took a personal interest in the winners of this special award and was particularly proud of their accomplishments. We continue to name the audience prize in Viola's memory.

Other Foundation funds applicable to this year's competition include the **Dorothy Crost Bourgin Fund**, the **Alice and Arthur Nagle Fund**, the **Adele Hargreaves Wolsey Fund** and the **Charles and Ruth Connelly Endowment**.

We honor the memory of **Clair Price Rozier**, long time FMMC member, gifted pianist and teacher who passed away in January this year. Clair was instrumental in the foundation of the Johansen International Competition, served as Director of the FMMC Foundation from 1981-1985 and was a member of the Piano Master Class/Coaching committee for several years. Her family has requested that contributions in her memory be made to the Friday Morning Music Club Foundation.

SUPPORT US

To contribute to the Foundation or endow a prize, visit fmmc.org/donate, where you can donate online or download our mailable donation form. **Make sure to designate your contribution for the FMMC Foundation Fund.** You may also designate your gift for a specific future competition (Piano, Composition, Strings, or Voice), the JIC, and more. Checks can be made payable to FMMC Foundation, and mailed to the Foundation Treasurer at 755 8th Street NW, Washington DC 20001.

The Friday Morning Music Club Foundation is a 501(c)(3) not-for-profit organization, and all donations are tax-deductible to the full extent of the law. If you have any questions, please email donate@fmmc.org or foundation@fmmc.org.

SPECIAL THANKS

To David Slan, Jenny Hung and Matthew Bachman at Steinway Gallery, North Bethesda, for their generous offer to use their facilities to host the judges for the semifinals and finals of this year's virtual competition.



STEINWAY PIANO GALLERY
WASHINGTON D.C.

To Bethesda North Marriott Hotel and Conference Center for providing hospitality and accommodation for our judges.

To the FMMC Foundation Board of Trustees and the FMMC Board of Directors, for their advice, support and cooperation throughout the process of organizing the 2020-2021 WIC.

And to Jennie Weyman, Managing Director of FMMC, whose creativity, technical assistance, management skills and always cheerful demeanor and cooperative spirit made the logistics of this event run smoothly. We could not have done this without her help. Thank you, Jennie.

Grace McFarlane & Junko Takahashi

Co-Chairs, Washington International Competition for Piano 2020-2021

The recorded performances of all semifinalists will be available on our website, fmmcfoundation.org, after the competition. To stay up to date with us and our future events, follow us on Facebook!



WASHINGTON
INTERNATIONAL
COMPETITION



FMMC
FOUNDATION



JOHANSEN
International
Competition
for Young String Players
(Ages 13-17)