

Noteworthy

A publication of The Wednesday Morning Music Club (Austin)

Website: musicclubaustin.org

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MEMBER HIGHLIGHT

Klaus Bichteler and Mary Parse

Mary currently serves as the Chair of the Wilcox, Maurer, Rudd and Putter High School Awards and on the WMMC Nominating Committee



Taken in Cezanne's studio, Aix-en-Provence

Klaus was born at the beginning of World War II in Bach's city, Leipzig, and has been growing older ever since. He discovered classical music as a young boy while tinkering with a radio made from a gallium crystal and a sewing needle. The radio station chose to fill the hour before the nightly mystery with Bach's double concerto for two violins. That changed his life. Ever since he has tried to fill his ears with such music, and he has even tried his hand at producing some.

One of his fondest memories is of singing a Palestrina 3-voice canon with two of his math friends in a VW bug while parked in a cemetery in Hamburg. The three still don't agree on whether they succeeded in waking the dead.

In answer to a telegram, Klaus came in 1968 to a research facility in Dallas, ostensibly to ward off the Russians' Sputnik. When this was accomplished, he went to U.T. in 1970 to become a math professor, a career he enjoyed (conjecturally more than his students) for 40 years. A friend encouraged him to try out for Morris Beachy's Texas Choral Union: "If you don't audition, I'll call you a coward for the rest of your life." At his first rehearsal he sat next to a friendly bass with an enormous voice and personality, who kindly accepted his amateurism and became his role model, namely, Russell Gregory. Klaus went on to sing in nearly every chorus in the city.

Mary started piano lessons when the tap dance lessons failed because her mother wouldn't make a costume for the coming recital. She never looked back and skipped all the way to her weekly lessons. In seventh grade, in addition to piano lessons, Mary began organ lessons with a local teacher, and she enjoyed the challenge of hands and feet on three keyboards. The next year, the organ lessons moved to a large downtown church in Houston with a superb organist and a big Aeolian-Skinner pipe organ. She became the full-time organist at her father's church in Pasadena, earning \$60.00 a month for three Sunday services and the weekly choir practice. She held this position through high school.

At Austin College, Mary found it impossible to study both piano and organ, and she chose piano because of its greater opportunity for expressiveness. She also became acquainted with much vocal literature as she accompanied all the students in the voice teacher's studio.

During the late '60s, she took a brief detour into Special Education, hoping to do her part to save the world with Head Start in its earliest days. She learned from that experience that a) she was not fit to lead a whole class of unruly students and b) that she missed the music very much. The Pedagogy Program at the University of Texas became the perfect fit for her skills and personality (and arguably a better way to save the world). Verna Harder's classes were a revelation in how to teach young children, and piano lessons with Greg Allen opened vistas of subtlety and beauty.

Mary began her piano-teaching career in 1976, buoyed by Miss Harder's "skip-flips" and "flash-bounces" and by the musical insights of all her excellent teachers. In the mid-'80s, she learned that Dr. Doris Harrel was giving Suzuki teacher training classes in her studio in San Marcos. Curious, and more than a little skeptical, Mary attended some classes and observed some lessons. That became a transformative experience, injecting new enthusiasm and additional skills into her teaching.

Meanwhile, she put her years of church music playing to good use at St. Michael's Episcopal Church, beginning in 1980, where they had a small resonant stone building with an upright piano and enthusiastic singing. She stayed with that church through ups and downs (her own and the church's) until her retirement in 2016.

Mary also helped support her music "habit" by working as a secretary for a computer science teacher at U.T., eventually taking some programming courses, and landing a job as a part-time programmer at Applied Research Labs on the Pickle campus. That job gave her extra sympathy for her adult students, as she bent her mind around brand new concepts like they had to do to learn to play piano.

Mary and Klaus first met at St. Michael's in the early '80s when she was the choir director and he came to sing bass. They married in 2001 and have had fun making music together ever since.



President's Message

Janie Keys

What would we do without them? The house committee plays an indispensable role in the smooth running of our meetings. Not only have members volunteered to help set up and put back, they are also serving as stage managers during performances. It is a much appreciated group effort organized by chair Barbara Buttrey. Thanks to all who helped at the November 1st meeting.

A salute to the medley: The medley of armed services hymns has been a feature of the American Music programs since 2013 and was established by our president at that time, Carolyn McColloch. On our last program, it was a fitting end to an enjoyable program of American music and also an appropriate end, since Veteran's Day is November 11th. From the front row, the experience of singing these hymns in unison with everyone was inspiring. Those of you who have sung in a choir surrounded by great voices know the effect. The medley was a heartfelt tribute to those who have served our country - those who are present in our lives and those who live in our memories.

A look at what's coming up: For a preview of the November 15th Chamber Music program, you can go to www.kmfa.org/events (choose classical live), and read Michelle d'Arcy's informative description. Our program, Dedicated to Chamber Music NFM, is one of many programs for which we have gained recognition from NFM. Thanks to the number of accomplished chamber musicians in our midst, we are able to fill this program.

Mark your calendars for the WMMC Holiday Coffee

The annual Holiday Coffee will be on December 20th beginning at 9:30. Gather round the piano and sing your favorite Christmas tunes while enjoying coffee and edibles with your WMMC friends. It's a wonderful time to bring guests and prospective members. If you'd like to share some delicious holiday sweets or savories, please e-mail Elizabeth Lerner at earendlerner@yahoo.com or call at (512) 328-0545 to let her know what you'll be bringing.

ABOUT OUR PERFORMERS

Katharine Shields, soprano

Katharine has performed in recitals, revues, opera, and Gilbert & Sullivan operettas in Boston and Austin. She has done Hit Parade Reviews with Carol Koock and Jerry Conn, and programs with songs by George Gershwin and Cole Porter. In addition to the Wednesday Morning Music Club, she enjoys singing in the University Methodist Church Choir and Chorus Austin. She volunteers for the Settlement Club and the Austin Opera Guild.

Gena Caponi Tabery, piano

Gena is a former Associate Professor and director of the American studies at The University of Texas at San Antonio. She has published in the fields of American Literature, American music and African American Culture. She has studied piano and organ at Texas Lutheran University and Trinity University, as well as privately with Dr. Frank Speller, Mary Parse, and Gregory Eaton. She is delighted to serve as interim organist at St. Michael's Episcopal Church. She also serves on the board of Ensemble VIII, an early music vocal ensemble directed by Dr. James Morrow. For more information, see: genatabery.com

Mary Parse, piano

See Member Highlight on page 1.

Pat Yingst, flute

Pat grew up playing piano and flute. In 1979 she completed a degree in music theory at the University of Houston, and following that returned to her career as a software developer while teaching piano in the evening. When it came time to retire from her profession she decided to use this precious time as an opportunity to revisit the flute. For the past 7 years she has studied with Seetha Shivaswamy. She enjoys playing with several large ensembles including the Austin Flute Choir, the Austin Philharmonic Orchestra, and the Balcones Community Orchestra. She is also in several chamber groups.

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ABOUT OUR PERFORMERS

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Carolyn McColloch, piano

Carolyn graduated with a Bachelor of Music Education from West Virginia University with prior study at Mason College of Music in Charleston, Randolph-Macon Woman's College, U. of Michigan Interlochen, and additional graduate study. She continued to study as she performed and taught in Oklahoma City, Denver, Midland, Kingwood, Houston, and Katy. She loved teaching. Now she is performing and sharing her love of music!

Angelica Lopez, piano

Angelica Lopez grew up in the Rio Grande Valley where she asked for and received the gift of piano lessons for her 8th birthday. Music-making permeated her life as she continued piano lessons, played French horn in high school band, served as an organist at her church, and accompanied fellow students for high school assemblies and UIL events. She moved to Austin to study in the Music Department at The University and fell in love with both the City of Austin and the concert-scene. Angelica and her husband, Chuck, were able to permanently relocate to Austin in 1983 and one of the first things she did was to join the Wednesday Morning Music Club. She has been a Suzuki piano teacher since 1985 when she enrolled in Suzuki teacher training.

Betty Mallard, piano

Dr. Betty Mallard is an Associate Professor Emeritus of the Butler School of Music Keyboard Division where she was a faculty member for 31 years and served as Chair of the Keyboard Division for 7 years. Betty holds degrees in piano performance, a BM and a DMA degree from The University of Texas and an MM from USC. She retired from UT in the fall of 2011. She soon found life without teaching quite pointless. Now she enjoys teaching children and adults of all ages at her home, and she performs whenever the opportunity presents itself. She most recently is enjoying performing four-hand piano music with Dr. Angelica Lopez, a member of WMMC.

Klaus Bichteler, bass

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Martha MacDonald, clarinet

My first exposure to music was from my mother who played piano and my dad who played trumpet, and both sang in the church choir. Our family holidays included singing around the piano with any added instruments that were handy. Chamber music has always been my first love, and I've followed it through my Bachelor of Music Ed from Baylor, MM from the University of Michigan, and DMA from The University of Texas. I've enjoyed performing chamber music on a professional basis with the Austin Chamber Ensemble, Cantilena Chamber Soloists, Chante Duo, and Trio Contraste. I've also enjoyed teaching piano and flute in addition to clarinet and working with students in chamber music groups.

Terri Freeland, cello

Although teaching cello and playing as a freelance musician after completing her MM in Cello Performance at UT Austin in the early 1990s, Terri always had a real passion for chamber music, and shortly after joined WMMC. She teamed up with Robert Centeno after playing at Burnet Presbyterian Church, where Robert is the keyboard/organist, and they have been a musical duo ever since. Soon after meeting Robert, Terri met Rachel May, violinist, and the three musicians founded the Zelos Trio in 2005. Together they have concertized and coached young chamber musicians here and abroad with Austin Chamber Music Center and Chamber Music for the World. Terri resides in Lakeway with her two children and her husband, Dr. Dan Freeland, owner of Bee Caves Family Practice.

Felicity Coltman, piano

Felicity Coltman is Founder and Artistic Director Emeritus of the Austin Chamber Music Center. Born in South Africa, she holds diplomas from the Royal Schools of Music and Trinity College of Music in London, the University of South Africa, and a degree from the University of Kansas. Felicity received the Gruber Award for Excellence in Chamber Music Teaching from Chamber Music America and the B. Iden Payne Performing Arts Award. In 2004 she was inducted into the Austin Arts Hall of Fame. For many years, Felicity has taught piano, theory and chamber music to students of all ages. Today she remains active as teacher, performer, judge, and consultant. She is also a certified yoga teacher.

“Where words fail, music speaks.” Hans Christian Andersen

Opera in the Ozarks (OIO), Summer 2017, In Review

By Lee Meyer and Marcia Edwards



OPERA
IN THE
OZARKS
AT INSPIRATION POINT

The Operas:

Three strong women in three powerful operas, June 23 – July 21, 2017. *The Marriage of Figaro* (Mozart), *Carmen* (Bizet), and *Susannah* (Carlisle Floyd).

The Singers:

This year there were forty-two singers at OIO. Twelve had master's degrees, eleven were pursuing master's degrees, eight had bachelor's degrees, and twelve were working on their bachelor's degrees. Nine were from Texas or were studying at Texas universities.

Younger singers participate in the Studio Program, and they sing in the touring opera for children. This year the children's opera was *Jack and the Beanstalk*.

Recipients of the TFMC Scholarship, Katherine DeYoung (U. of Houston) and Amanda O'Toole (U. of North Texas) are both pursuing master's degrees, and they both sang the title role of *Carmen*. The endowments of WMMC members Maria Putter and Bill Yick provided scholarships to two of the young artists.

The Orchestra:

There were 25 members in the orchestra from seven different countries: Argentina, China, Hungary, Russia, South Korea, Malaysia and the U.S. The American musicians came from seventeen different states. They are students at thirteen notable conservatories, including Eastman, Manhattan, Boston, Northwestern, Michigan, USC, Cincinnati, U. of Missouri at Kansas City, and San Francisco. This was one violinist's 15th year, and one trombonist's 9th year. Two members had ties to Texas. Eighteen had master's degrees or were pursuing a master's degree. Almost all were music educators at universities and schools.

The Conductors:

Maestro Tom Cockrell, Director of Orchestral Activities at the U. of Arizona, is the Artistic Director of Opera in the Ozarks. The Assistant Conductor this summer was Eiki Isomura from Houston's Opera in the Heights, where he serves as Artistic Director. Mr. Isomura holds a master's degree from the U. of Arizona where he studied conducting under Dr. Cockrell.

Attendance:

This summer, 3,237 people attended the ticketed (\$20 or \$25) performances—an increase of 1,055 from 2016! Ten pre-season shows reached 1,000 people; approximately half of these were elementary and middle school students. Thirteen performances of *Jack and the Beanstalk* at different venues reached 1,900 audience members. Fourteen singers and four pianists gave a series of recitals one afternoon in several galleries at Crystal Bridges Museum of American Art in Bentonville. The Museum wants these presentations to continue and to be available on more than one afternoon.

Among the two dozen Texans attending the operas this summer were eleven from WMMC/Austin: Sue Breuer and daughter Paula, Suzy Gallagher and Kit Thompson, Greta Gutman, Marcia Edwards, Carla and Phil Johnson, Lee Meyer, and Bill and Laresa Yick. Maria Putter underwrote the production of *Carmen*. Seven Texans—including WMMC members Lee Meyer and Maria Putter—sponsored a Night of Opera, and seven Texans were scholarship donors. WMMC also sponsored a Night of Opera, thanks to the Maria Putter Vocal Endowment.

Campus Improvements:

During the past year major construction was completed on the Carole and Duane Langley Rehearsal Building, a large metal structure with two soundproof rehearsal halls. The Bill Yick Hall is named for WMMC member Bill Yick in recognition of his generous contribution. The other hall is named for Jim Swiggart, who retired in 2013 after 25 years as General Director of OIO. This hall was funded by donations from Glenn and Lorie Bear of Houston and from Don Dagenais of Kansas City.

Two new pianos for the new rehearsal spaces were purchased with funds from Carolann Martin and Don Dagenais. Bill Yick arranged for their purchase. Tim Danielson donated his mother's grand piano, which was transported to Arkansas by Bill and Tim. They have interesting stories to tell about this undertaking.

Two important improvements to the OIO theatre were completed this year: (a) the orchestra pit was rebuilt from the foundation up, and (b) the stage decking and its support were rebuilt.

New OIO Archives:

The U. of Arkansas Libraries Special Collections Department in Fayetteville has recently established an Opera in the Ozarks archival collection with 1,800 files and 375 audiovisual items. Archivist and librarian Janet Parsch has been responsible for organizing the boxes of materials from every year since 1950 when OIO was established.

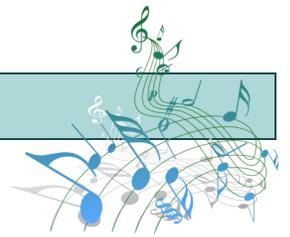
Contributors:

Many thanks to these WMMC members who contributed to Opera in the Ozarks through the ArkansasGives program: Carla Johnson, Bill Yick, Marcia Edwards, Maria Putter, Sue Breuer, Nan Hampton, Sarah Harriman, and Elise Ragland. The following WMMC members have made significant contributions as IPFAC patrons: Maria Putter, Sue Breuer, Bill Yick, Lee Meyer, Carla Johnson, Carolyn Poe, Virginia Kniesner, and Phyllis Noonan.

Looking Ahead to 2018:

Federation Days will be July 18 – 20. The three mainstage productions will be *Die Fledermaus* (Strauss), a popular operetta and comedy; *Abduction from the Seraglio* (Mozart), a classic comedy; and *Ballad of Baby Doe* (Douglas Moore), a drama based on a true American story. Start making plans now to attend Opera in the Ozarks in 2018! You won't be disappointed!

Events Calendar



Austin Chamber Music – austinchambermusic.org

Nov. 18 @ 7:30 PM, First Presbyterian Church

Simmering Scorpio. Program: Fanny Mendelssohn, Niccolò Paganini, Alexander Borodin and Georges Bizet featuring Matt Trevino, bass; Charles Wetherbee, violin; Gregory Sauer, cello; and Michelle Schumann, piano.

The Metropolitan Orchestra - <https://www.metopera.org/Season/In-Cinemas/>

Nov. 18 @ 12:55 PM

The Exterminating Angel. The Met presents the American premiere of Thomas Adès's *The Exterminating Angel*, inspired by the classic Luis Buñuel film of the same name. Hailed by the New York Times at its 2016 Salzburg Festival premiere as "inventive and audacious ... a major event," *The Exterminating Angel* is a surreal fantasy about a dinner party from which the guests can't escape. Tom Cairns, who wrote the libretto, directs the new production, and Adès conducts his own adventurous new opera.

Classic Chamber Concerts – gtownfest.org

Nov. 18 @ 7:00 PM – Round Rock Presbyterian Church, 4010 Sam Bass Rd., Round Rock

Clarinet Celebration. Program: Beethoven's Trio in Eb Major, Op. 38 and Brahms' Trio in A minor, Op. 114. Performers: Toby Blumenthal, piano; Stephen Girko, clarinet; Douglas Harvey, cello.

Balcones Orchestra – bcorchestra.net

Nov. 19 @ 4:00 PM – Episcopal Church of the Resurrection, 2200 Justin Lane

Program: Handel's Concerto Grosso in Bb, Op. 6, No. 10; Gounod's Petite Symphony for Winds; Haydn's Symphony No. 99 in Eb. Free admission, suggested donation of \$10.

Conspirare – conspirare.org

Dec. 1 & Dec. 2 @ 7:30 PM – University Presbyterian Church, 2203 San Antonio Street

Youth Choirs: Breath of Heaven. The stunning voices of our brilliant young artists will usher in your Holiday season in beauty. Join us to hear Benjamin Britten's beloved Ceremony of the Carols, interspersed with other favorites of the British choral tradition including Purcell, Rutter, Blake, Page, and Parry.

Central Texas Medical Orchestra - ctmorchestra.org

Dec. 2 @ 7:30 PM – Westover Hills Church of Christ, 8332 Mesa Drive

Ring in the Holidays, benefitting the Alzheimer's Association of Central Texas. The St. Edward's Combined Choirs under the direction of Dr. H. Morris Stevens, Jr. will perform several holiday favorites to help ring in the season with soloist Sara Au, horn.

Austin Symphony – austinsymphony.org

Dec. 1 & Dec. 2 @ 8:00 PM – The Long Center

Beyond the Score: Prokofiev Symphony No. 5. These performances begin with an informative multimedia first half that takes you back in time to WWII in Soviet Russia. During the war, the Russian composer played a significant role in arousing a heroic, patriotic sentiment among his fellow countrymen. Prokofiev composed a majestic masterpiece to echo this emotion, a work that he himself described as "a hymn to free and happy Man, to his mighty powers, his pure and noble spirit." The first half presents the story behind the music with dramatic visuals on a giant screen, plus four actors depicting Prokofiev, Soviet wartime officials, historians and other period characters. After intermission, you will experience the Fifth Symphony in its entirety without interruption.

Georgetown Symphony Society - gsstx.org

Dec. 3 @ 4:00 PM – Klett Center for the Performing Arts, Georgetown H. S., 2211 N. Austin Avenue

Winter Wonderland Holiday Concert. Temple Symphony Orchestra, conducted by Thomas Fairlie, featuring vocalists George and Penny Hogan and violinist Suzanne Jacobson, performing Antonio Vivaldi's "Winter" and traditional holiday favorites.

