

Noteworthy

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Hear Ye, Hear Ye: Don't Miss the Fielder Competition!

by Michelle d'Arcy

Next spring we commemorate the generosity of WMMC Past President Bonnie Cummins Fielder with our biennial celebration of up-and-coming young talent. Yes, the Fielder Grant for Career Advancement competition will be here before we know it. This spring the competition will be held following our regularly scheduled gathering on Wednesday, March 20th, 2019 at 1 p.m. at our new (temporary) home at Triumphant Love Lutheran Church at 9508 Great Hills Trail. This location offers not only oodles of free parking but also easy proximity to outstanding eateries in the Great Hills/Arboretum/Domain shopping areas for those who would like to enjoy lunch nearby before the festivities begin. So please take a moment now to put this date on your 2019 calendars. There is nothing more gratifying to an artist, especially an artist in the beginning of a career, than to perform before a full house of appreciative audience members.

If you have ever wondered how grateful our grant winners are, take a moment to read what they are up to. A perfect example is the vivacious Rainelle Krause (<https://www.rainellekrause.com>). For those of you who attended the 2017 competition, you may remember Rainelle as our first place winner. Rainelle thrilled us with her rendition of Mozart's "Queen of the Night" aria from *The Magic Flute* with its brilliant high F, right on the line for the most experienced coloratura. Relive her rendition again here: <http://bit.ly/2xqA4UQ>. Since then, Rainelle has sung for the Dallas Opera, premiered pieces for the Opus Opera in New Orleans, and had multiple auditions, including for Opera Hong Kong, Komische Oper Berlin, and the Vienna Staatsoper.

We received this note from Ms. Krause: "I found the . . . experience . . . lovely. It really makes a difference to be heard by people who are so invested in the art form . . . you all went out of your way to make us feel welcomed and appreciated. Winning first place came at a very important time for me — *I was ready to walk away from the career entirely if I didn't see some tangible success in the next six months, and it seems that win, and the confidence boost that came with it, helped to invigorate me and keep me afloat long enough for things to start falling into place.*"

Rainelle's lovely voice will be heard on stage once again as she has contracts through spring of 2019, including the Brahms' *Requiem* and a concert of music from *La Traviata*. Bravissima, Rainelle!

Anna Laurenzo, mezzo soprano (www.annalaurenzo.com) and second place winner, also has been busy since the competition. Acclaimed for her "deeply moving" performances and "lovely tone," Anna's most recent engagements include concerts with Minnesota Opera, American Lyric Theater, LOFTrecital (<https://loftrecital.org>), and the Metropolitan Opera Guild. *Voir Dire*, her professional release recorded in June of 2018, will be available worldwide next year. In February, she joins the roster of Chicago Opera Theater for their premiere of *The Scarlet Ibis*.

Ms. Laurenzo's words of appreciation must gratify every WMMC member who has memories of a career on the cusp: "I am incredibly grateful to have received the grant money from my second place award from the Fielder Grant. It has been such a blessing in helping me continue my vocal study with ongoing lessons, coachings, and . . . other competitions. In particular, I was able to take acting classes with the Matthew Corazione Studio Theater, which have allowed me to deepen my characterizations and better my acting skills." Congratulations, Anna — on a sterling launch to what surely will be a sterling career!

Sydney Anderson, another Fielder finalist (<http://www.operasaratoga.org/sydney-anderson/>), is currently pursuing her Master's Degree in Vocal Performance at the Moores School of Music of the University of Houston. If you visit her website, do not miss her "Oh quante volte" from Bellini's *I Capuleti e i Montecchi*. She expressed that the Fielder Grant opened new vistas and many opportunities abroad. Sydney participated in "a Master Class program in Budapest, where I won a small competition the summer following the Fielder Grant Competition! So, for me, it was a very worthwhile experience, as I would not have been able to afford that European program and the travel to get there, without the help of your organization." Sydney sang with the prestigious Ars Lyrica Houston, where she has a returning contract for the 2018-2019 season. Her recent roles include Adina in *L'elisir d'amore* and Antonia in *Les Contes d'Hoffman*, both with Moores Opera Center; Rosalinde in *Die Fledermaus*; Dew Fairy in *Hansel and Gretel*; and Tallulah in the New England Premiere of Thomas Pasatieri's *The Hotel Casablanca*, with Hartt Opera Theatre.

Sydney expressed her deep appreciation for the Fielder Grant funds and the role WMMC played in her success when she cited a theme familiar to so many starting out in the opera/stage world and the costs entailed: "preparation costs for the audition season, such as lessons, coachings, making recordings, headshots, printing costs, original copies of music (where required), etc." Thank YOU, Sydney!

Another 2017 Fielder winner was Cristina Bakhoun. When she contacted us, she expressed her gratitude eloquently and realistically: the prize money "really helps towards the expenses that quickly add up in the opera world." Cristina, trained as a mezzo soprano and competing as one, told us what has happened since performing in the competition: "I've since become a soprano. With time my voice has matured and changed . . . I am happy to report I'll be performing Mimi in Puccini's *La Boheme* with Indianapolis Opera in September. This will be both a role and company debut for me. In October, I'm really looking forward to returning to Mobile Opera to perform Rosina in Rossini's *Il Barbiere di Siviglia*." Best of luck to you, Cristina!

So WMMC-ers, imagine what splendid treats are in store for us at the spring Fielder competition. Don't miss it! Put Wednesday, March 20th at 1 p.m. on your calendars now!

Thought for the Day: "Anyone who thinks fallen leaves are dead has never watched them dancing on a windy day." --Shira Tamir

Editors: Marie White, Carolyn McColloch, Marcia Edwards



President's Message

Janie Keys

The gift of music. TLLC has a pre-school which meets in the morning during the week. After our October 17th meeting, one of our members related that during the performances a group of very young children had gathered at the entrance to the sanctuary. They were listening with eyes wide open and mouths hanging open! What a wonderful moment. I wish I had seen it.

Music happens between the notes. If you go to <https://onbeing.org/programs/yo-yo-ma-music-happens-between-the-notes/>, you can listen to renowned cellist Yo-Yo Ma as he is interviewed by Krista Tippett at On Being. Yo-Yo Ma's complete biography as a cellist can be read on Wikipedia. He is, however, much more than a great cellist: he is an educator, a humanitarian, and a deep thinker. We see more of this other side in these interviews. In the link above, Yo-Yo Ma is described as "a citizen artist and a forensic musicologist, decoding the work of musical creators across time and space. In his art, Yo-Yo Ma resists fixed boundaries, and would like to rename classical music just "music" — born in improvisation, and traversing territory as vast and fluid as the world we inhabit. In this generous and intimate conversation, he shares his philosophy of curiosity about life, and of performance as hospitality." Really, hospitality? Yo-Yo Ma offers a real gem as he explains the cornerstone of his performance philosophy. It has to do with a statement made by chef Julia Child about dropping a chicken on the floor (yes, I really did mean to say "chicken on the floor"). Among the moments of humor, there is time for those deep thoughts requiring reflection. Regarding the notion that music happens between the notes, he reveals his thinking on moving from one note, or sound, to another. The script of the interviews accompanies the speaking.

Flutist and teacher Marianne Gedigian, who played at our Fall Luncheon, has written a book, *Survival of the Flutist*. It details the journey of a flutist on the path to professional and personal fulfillment. The book is illustrated by artist, flutist and teacher, Patti Adams. Go to <https://www.youtube.com/watch?v=LeuTIPodpkg> to see an enchanting video trailer. The book is available exclusively at <http://www.flutistry.com/>

Our next meeting is November 7th. In the foyer a table will be set up with NFMC and TFMC Insignias and additional holiday items (all non-profit) that can be purchased. The program is dedicated to chamber music, and it promises to be a good one. Hope to see you there.

Poetry Corner

Song of the Witches:

"Double, double toil and trouble"

By William Shakespeare from Macbeth

Double, double toil and trouble;
Fire burn and caldron bubble.
Fillet of a fenny snake,
In the caldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and howlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
Double, double toil and trouble;
Fire burn and caldron bubble.
Cool it with a baboon's blood,
Then the charm is firm and good.



Opera IQ

Can you match these opera titles with their composers?
(Answers on p. 4)

- | | | |
|-----------------------------|-------|----------------|
| 1. Samson et Dalila | _____ | a. Bellini |
| 2. La Fanciulla del West | _____ | b. Bizet |
| 3. La Traviata | _____ | c. Cilea |
| 4. Adriana Lecouvreur | _____ | d. Donizetti |
| 5. Carmen | _____ | e. Poulenc |
| 6. La Fille du Régiment | _____ | f. Puccini |
| 7. Dialogues des Carmélites | _____ | g. Rossini |
| 8. Die Fledermaus | _____ | h. Saint-Saëns |
| 9. Norma | _____ | i. Strauss |
| 10. Il Barbiere di Siviglia | _____ | j. Verdi |

ABOUT OUR PERFORMERS

Sheryl Goodnight, flute

Sheryl has been a musician since childhood. At Temple High School she played with the All State Orchestra, and All Region and Area Bands and Orchestra. She received Outstanding Performer Awards at solo and ensemble contests. Sheryl holds a degree in Piano Performance from UT and a Performance Certificate in Flute. She is the Principal Flutist with the Temple Symphony Orchestra, and she teaches flute for Temple College and Mary Hardin Baylor. She also has a private studio in her home. She has presented recitals and clinics throughout Texas and often appears as soloist. Sheryl enjoys spending time with her dachshund Sassi, visiting with family and friends, doing aerobics, and working on her talking computer.

Dr. Stephen Burnaman, piano

Dr. Stephen Burnaman serves on the faculty of Huston-Tillotson University in Austin, where he is Department Chair of the Arts and Humanities. He teaches piano, theory, and music history. Also, he is organist for Hyde Park Baptist Church in Austin. He has a private studio.

Marianne Weiss Kim, soprano recorder

I learned the love of song in Germany, where I grew up. At the age of 16-20, I sang Madrigals and Bach Cantatas as well as Oratorios with a concert choir in Stuttgart. I took vocal instructions in Stuttgart and later in Houston, where I sang in an Episcopal choir. I still particularly love the German Lied and decided to take vocal lessons again. My primary instrument is the recorder, and I have accumulated a fair repertoire by attending workshops throughout the US.

Gregory C. Eaton, harpsichord

Gregory has been organist and Choir Master at All Saints Episcopal Church in Austin since 2014. His previous positions included Director of Music and Choir Master at St. Ann and the Holy Trinity Church in Brooklyn Heights, NY (1993-2014), where he performed 600 recitals and served as guest conductor for various choral ensembles. Prior to St. Ann, he served as assistant organist at Trinity Wall Street and Music Director at the Church of the Epiphany, Manhattan. He was hired as lecturer for church music at General Theological Seminary, where he taught until 2008. Gregory graduated from the University of Redlands, California and is a member of the American Guild of Organists. He co-founded the Chelsea Winds, a recorder ensemble. He loves cooking, photography and hiking.

Katie Kerwin, violin

I have a Bachelor's of Music Performance degree on guitar from the University of Hartford, Hartt School of Music. For 25 years to the present, I have taught in my private studio on guitar, violin, and piano and at the central studio of the Childbloom Guitar Program. The blessing of working in performances on solo works, chamber music, and orchestra gives me great joy. I especially like to promote the use of classical guitar in chamber music.

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, and U. of Michigan Interlochen. 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!

Billy Corsbie, violin

Born and raised in Waco, Texas, I studied piano with my mother very early and sang in the church choir. I moved to Austin for law school in 1969 and have been a faithful listener to KMFA ever since. I started fiddling with my paternal grandfather's violin about that same time and joined a local orchestra a few years later. I played guitar in a dance band in high school. Advice for young students: enjoy your music as the blessing it is.

Gay Bullard, piano

Gay Bullard got her BA in Music Education from the University of Central Oklahoma and a Master's in Music Supervision from Corpus Christi University. She taught public school music for 18 years, mostly in the elementary grades in the Gregory-Portland ISD. After retiring from public school music, she opened a Suzuki Piano Studio in Dripping Springs. She learned to play the mountain dulcimer and worked in hospice, playing the dulcimer for people in their dying process. She is now retired and enjoying accompanying for soloists and small ensembles.

Rachel May, violin

An unknown fact about California girl, Rachel May: when she was 15 she toured Europe with "America's Youth in Concert." Before leaving for Europe, the group performed in Carnegie Hall and at the White House for President Nixon where she was a witness to the signing of the 26th amendment allowing 18 year olds to vote.

Elizabeth Warren, violin

Elizabeth Warren grew up in a musical family and began playing violin at age four. She studied with violinist Sungrai Sohn at Sarah Lawrence College, where she earned her BA. For over twelve years she has maintained a private violin studio of students ages six through adult. Coupled with her love of teaching, Elizabeth enjoys a diverse performing calendar. She has toured internationally with Bill Callahan, performing throughout the UK and Israel. Elizabeth was featured at All Tomorrow's Party's Fest, The Hardly Strictly Bluegrass Fest, South by Southwest, and Austin City Limits. Her recent performances include debuting new music for short films with Access Contemporary Music, and performing alongside Redd Volkaert and Ruby Jane for the world-premiere of Graham Reynolds' Marfa Tryptich. She is also an active volunteer teacher and mentor through Kids In a New Groove, a local non-profit that provides free music lessons to children in foster care.

Caiti Coughlan, viola Bio not available.

Terri Freeland, cello

From a young age, Terri has been passionate about performing chamber music with fellow musicians. After completing her MM in Cello Performance at UT Austin, Terri maintained a private cello studio and performed as a freelance musician with various groups, including The Austin Symphony. In 2005, she, along with Rachel May (violin) and Robert Centeno (piano), founded the Zelos Trio. Together they have concertized and coached young chamber musicians here and abroad with the 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.

Events Calendar



Texas Early Music Project - early-music.org

Nov. 3, 7:30 PM - First Presbyterian Church, 8001 Mesa Drive

Nov. 4, 3:00 PM - First Presbyterian Church, 8001 Mesa Drive

How to Marry a Millionaire (c. 1725). A fully staged performance of the opera *Pimpinone*, Telemann’s comedic romp in which an ungovernable maid (Justin’s *Gitanjali Mathur*) trains a cunning eye on a hapless gentleman of means.

Austin Chamber Music – austinchambermusic.org

Nov. 3, 7:30 PM – Northwest Hills United Methodist Church, 7050 Village Center Drive

Nostrovica – Synchronism Concert.

Performances include *Program Suite in the Old Style* by Alfred Schnittke; *Pastorale Balletto Minuetto Fuga Pantomime Vocalise* by Sergei Rachmaninov; *Melodie and Valse-Scherzo* by Pyotr Tchaikovsky; *Violin Sonata No. 2 in D Major, op. 94a* by Sergei Prokofiev, and *Le Grand Tango* by Astor Piazzolla. Featuring the Russian String Orchestra led by Misha Rachlevsky, Music Director. Performers will be Stanislav Pronin, violin, and Michelle Schumann, piano.

La Follia Austin Baroque – lafollia.org

Nov. 10, 7:00 PM – Redeemer Presbyterian Church, 2111 Alexander Avenue

Nov. 11, 3:00 PM – Redeemer Presbyterian Church, 2111 Alexander Avenue

A World Tour of Chamber Music.

An intimate concert of nine musicians playing works by Telemann, Couperin, Purcell, and Handel, including the *Pachelbel Canon* and Vivaldi *La Folia* variations.

Austin Opera - austinopera.org

Nov. 10, 7:30 PM – Dell Hall, The Long Center for the Performing Arts

Nov. 15, 7:30 PM – Dell Hall, The Long Center for the Performing Arts

Nov. 18, 2:30 PM – Dell Hall, The Long Center for the Performing Arts

Otello by Verdi.

Presented as a festive staged concert event and based on Shakespeare’s iconic characters, Verdi’s *Otello* is a rarely performed masterwork of personal and political jealousy that will leave Austin audiences breathless.

Panoramic Voices - panoramicvoices.org

Nov. 10, 7:30 PM - Northwest Hills United Methodist Church, 7050 Village Center Drive

Nov. 11, 4:30 PM - Northwest Hills United Methodist Church, 7050 Village Center Drive

Toward the Unknown Region.

Choral/orchestral music with rich poetry, as cast through the musical lenses of Ralph Vaugh Williams, John Corigliano, Randall Thompson, and Dana Falconberry. These selections represent some of Brent Baldwin’s musical favorites in celebration of his 10 years as Artistic Director. Performances include *Fern Hill* (John Corigliano/Dylan Thomas); *Our Town* (Aaron Copland/Thornton Wilder); *Toward the Unknown Region* (Ralph Vaugh Williams/Walt Whitman); *Frostiana* (Randall Thompson/Robert Frost). Enigmatic original works in collaboration with Dana Falconberry, local song-writing treasure.

Georgetown Symphony Society – gsstx.org

Nov. 11, 4:00 PM – Georgetown High School, Klett Center for the Performing Arts, 2211 N. Austin Avenue

Van Cliburn Silver Medalist Kenny Broberg.

Conspirare – conspirare.org

Nov. 17, 8:00 PM – St. Matthew’s Episcopal Church, 8134 Mesa Drive

Bach Plus.

Bach Plus weaves the jubilant motets of J. S. Bach with poetry and a premiere from cutting-edge composer Ted Hearne. Rarely performed together, the motets represent the pinnacle of baroque musical composition, weaving a playful and powerful musical tapestry. Let Conspirare’s dazzling virtuosity take your breath away in this season opener.

2018–19 Met Live in HD Season
(movie theatre transmissions)
LIVE PERFORMANCES

Opera IQ Answers
1-h, 2-f, 3-j, 4-c, 5-b, 6-d, 7-e, 8-i, 9-a, 10-g

DATE - SAT	COMPOSER	Opera
NOV 10—11:55 AM CENTRAL TIME	NICO MUHLY	<i>Marnie</i>
DEC 15—11:55 AM CENTRAL TIME	GIUSEPPE VERDI	<i>La Traviata</i>
JAN 12—11:55 AM CENTRAL TIME	FRANCESCO CILEA	<i>Adriana Lecouvreur</i>
FEB 02—11:55 AM CENTRAL TIME	GEORGES BIZET	<i>Carmen</i>
MAR 02—11:55 AM CENTRAL TIME	GAETANO DONIZETTI	<i>La Fille du Régiment</i>
MAR 30—11:00 AM CENTRAL TIME	RICHARD WAGNER	<i>Die Walküre</i>
MAY 11—11:00 AM CENTRAL TIME	FRANCIS POULENC	<i>Dialogues des Carmélites</i>