

# Noteworthy

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## Music Memory

By [Addie Broyles](#)

Austin American Statesman

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**For 100 years, music memory classes have taught more than listening.**

Three notes.

Not just any three notes, but three of the same note, played in quick succession by a live orchestra on the stage of the Austin school district's majestic Performing Arts Center in the Mueller development.

That was the final challenge of last year's music memory contest, a University Interscholastic League competition for students to identify compositions and their composers in as little as three notes.

The students, in third through sixth grade, had learned the songs based on full-length recordings, but during the end-of-year test, 20-second snippets of the songs were performed live by the district's All-City Orchestra, comprised of high school students, some of whom started their musical journeys as music memory students themselves.

Limiting the selections to 20 seconds makes the test incredibly difficult. But that last three-note challenge left parents in the audience with jaws agape, looking at one another as if to ask, "Is that even possible?"

For more than 20 of the hundreds of students who spent months preparing for that moment, the answer was easy: "Symphony No. 1, Movement 3" by Zwilich.

By answering that final question correctly, those students earned the coveted Malcolm Gregory pin, the music memory contest's highest honor, named after an Austinite whose life was forever changed as a music memory student nearly 100 years ago and without whom the current Austin contest might not exist.

### Victrola on the porch

Mollie Gregory Tower grew up surrounded by music.

The youngest of four children, Tower knew that her parents, Malcolm and Margaret, had met in the University Methodist Choir and sang with that group for the rest of their lives. She remembers how far they would go out of their way to attend countless symphony and opera performances. Tower and her siblings all graduated from the University of Texas School of Music, and three of the four became music educators, with her brother, Russell, becoming a professional choir director and organist.

In the 1970s, Tower taught music at Andrews Elementary, and in 1978, she was promoted to elementary music coordinator for the entire Austin district.

Editors: Marie White, Carolyn McCulloch, Marcia Edwards

Not long after she got the job, her dad called. "My father was not a phone talker, but he said, 'So you got the new job. Well, I need you to come and see me and I need to tell you something,'" she says. Tower drove over to his house and sat down to listen as he launched into a story that, despite those many years loving music as a family, she'd never heard before.

In 1921, when he was a student at Wooldridge Elementary, his music teacher was Katherine Cook, the woman who would become the namesake for Cook Elementary. Every Sunday afternoon, she would invite her students to her house in West Campus, where they would sit on the front porch and listen to songs played on a Victrola pointed out the open window.

Cook was training them for one of the city's early music memory contests, a competition that first started in 1916 after New Jersey teacher Charles Milton Tremaine implemented a version of a parlor game he played at home that challenged guests to identify the names and titles of musical compositions.

The concept took off quickly, and by the early 1920s, similar contests were taking place in more than 500 cities around the country, including Austin.

Many students at that time had to go to their schools to listen and study, and often the city symphonies provided the music. The contest became an event celebrated by thousands in the public plazas and squares.

Though more than 50 years had passed since Gregory participated in Austin's contest — for which he earned a perfect score two years in a row — he could still recall the names of the pieces he studied on Cook's front porch.

But remembering the composers and titles of the songs wasn't what had the lasting impact on Tower's father. Gregory explained that it was during those afternoons on Cook's porch when he discovered how music moves something inside of you, a part of himself that he didn't know existed.

Tower says that as the youngest of seven children in a household without much money, Gregory didn't have the chance to listen to music in the same way that students do now simply by flipping on a radio or searching for a specific song on the internet.

Listening intently to those songs so that he could identify them during the test encouraged him to think critically about the different instruments and time signatures, how the parts of the songs could sound so varied, even within the same piece, and what kinds of emotions we might associate with those passages.

Although Gregory became a businessman, music was always part of his life. "Listening to a piece tapped into a special place inside of him," Tower says. The music memory contest "taught him how to use music for the rest of his life."

But music memory contests had all but disappeared by the late 1970s. Despite being hugely popular before the Great Depression and World War II, the contests started to fold during the war and in the post-war era when pop and rock music began to take over the public consciousness.

Before her father could even ask the question, Tower was thinking about how she might revive the contest.

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With this origin story never far from her mind, Tower laid the foundation to bring back the contest that had been so transformative in her own father's life.

By the spring of 1980, Tower had launched the contest in six schools. By the following year, it had expanded to 40 schools and featured a live orchestra at the final contest. It was such a success that the University Interscholastic League board re-established a statewide contest, and over the years, before he died in 1999, Malcolm Gregory was able to watch his beloved music memory contest expand to hundreds of schools across the state.

In May, on the 35th anniversary of the revived contest, Tower sat proudly in the audience as she watched her granddaughter, Christina Tannert — Malcolm's great-granddaughter, a third-year music teacher at Doss — proctor the exam from the stage, while Tower's daughter, Debbie Tannert, who was retiring after 29 years as a music teacher in Austin, coached her final group of students.

As she sat next to her sister, Peggy Brunner, who taught music at Texas State University for 46 years, Tower imagined her father as a 10-year-old sitting on that porch listening to Mozart on a Victrola and could feel four generations of music vibrating through her.

### Modern music memory

Tower left the Austin school district in 1997 and started working with a music education company in Connecticut, where she focused on developing music memory curriculum. In 2014, Tower purchased the music memory portion of the company to start Austin-based Mighty Music Publishing, which publishes curriculum that is now used by more than 1,700 schools across 14 states.

One of the biggest changes that Tower made to the contest preparation is the development of listening maps, which help students visualize the songs with lines and images.

Tower recalls her teacher training: "The way we had been taught to teach listening meant talking my way through the music. You'd start with Beethoven's Fifth and say 'Here it comes! Here comes the French horn solo! Get ready ... here comes the oboe!' But when you were talking, you were blocking people from listening," she says.

She decided to find ways to use other senses to enhance the learning, including those listening maps and, now, kinesthetic activities for students who learn by doing.

"When your body changes how it moves, your mind is soaking it in. Just like the visual pictures change to help you hear, see and understand, your body helps you feel the music when it changes," she says. "You're not choreographing a dance; you are moving to learn the music. You might do one thing during the 'A' theme and then do a different movement to the 'B' melody."

Tower has five part-time employees, some of whom are also teachers or retired teachers. The curriculum for the 20 songs each year is 480 pages.

The music memory contest is just one of dozens of UIL academic contests that provide an athletics-inspired avenue for intellectual competition. Last year, UIL expanded the program so that second-, seventh- and eighth-graders could also participate. "Orders are coming in from bumps in the road, and what a thrill to realize that children even in the smallest schools are hearing Mozart and Bach because of it," she says.

Although Tower and other educators in Austin chose which songs to include for the first years of the competition, an UIL committee now makes those decisions.

The contest still includes plenty of compositions that predate even students' great-great-great grandparents: Johann Sebastian Bach's "Tocatta and Fugue in D Minor," "The Arrival of the Queen of Sheba" from Solomon by George Frideric Handel and "The Heavens Are Telling" from Joseph Haydn's masterwork, "The Creation."

But Tower, who admits appreciating contemporary music more than her father did, has long been an advocate for making the annual list as diverse as possible. Last year's contest included Scott Joplin's "The Entertainer," "Mambo" from "West Side Story" and a movement from the Pulitzer Prize-winning "Symphony No. 1" by modern composer Ellen Zwilich.

"The committee put 'Sing, Sing, Sing' on last year's list, which just blew me away," she says. Written by Louis Prima and performed by Benny Goodman, that song — famously performed during a jazz concert at Carnegie Hall in 1938 — can teach kids more than how to identify a swing beat.

"Classical music is just awesome, but jazz is the only true American form of music. Everything else we borrowed. I feel it's critical that we educate children about our own contributions," she says. "Take Zwilich. We need to know her name."

### Teaching more than music

In decades of teaching music memory, Patton Elementary music teacher Jacque Fowler has enjoyed watching the variety of music expand to include modern pieces that the students can relate to. Just last week, she played the first song of this year's selections for her students: John Williams' "Cantina Band" from the original "Star Wars."

Fowler has been teaching music memory material in her classroom since she started in 1981. Even though Fowler was in her first year as a teacher, Tower asked her if she could help write some of the curriculum, including the listening maps. "I remember thinking, 'If I had this in college, it would have made those music history classes so much easier.' It was a real 'aha' moment," she says.

Fowler has been at Patton Elementary for more than three decades, and all of her students learn the songs, not just the six per grade who are chosen to compete on the school's official team.

"Kids are an open book," she says. "Not all the kids are exposed to this kind of music, but they don't come to us with a lot of preconceived notions of what is good music. There's a lot of content in there, and they learn to listen, analyze and evaluate what they are hearing."

By also studying the historical and cultural context of the songs, Fowler helps the students make connections with what they are learning in other classes.

Learning and talking about the songs becomes a family affair, Fowler says, especially in Austin, where we spend plenty of time in our cars. At the contest every year, she hears from parents and siblings who are as excited to take the test as the students who are competing.



# President's Message

Janie Keys

*It was a cozy end to the year.* The room for the Holiday Coffee at TLLC, known as the Parlor, could be described as cozy, but it gave our gathering a true party feel: a convivial get together among friends (and within an arm's reach of the goodies on the refreshment table!) Many thanks to Hospitality co-chairs Elizabeth Lerrner for organizing the space and Sarah Harriman for working behind the scenes. The other traditions of the Holiday Coffee, the sing-alongs, were equally well observed. The Hanukkah songs, led by Fran Rush with Greta Gutman at the piano, provided an opportunity to sing a verse in Hebrew and hear informative commentary by Fran (I have never seen a dreidle before.) The Christmas carols led by Mary Takvam with Carol Koock's lovely accompaniment at the piano were heartwarming and a fitting close to the musical program.

*A funny thing happened on the way to the airport.* The surprise addition to the Holiday Coffee program, pianist Isidora Jovanovic, was a house guest of Felicity Coltman and was planning to leave for the airport after Felicity's performance. However, after learning that she was an accomplished performing pianist, we asked her to play. She graciously accepted, after voicing some reservations about performing in her airport clothes (tennis shoes and jeans.) Her Debussy *Arabesque* was such a treat that no one noticed her shoes! Please read her impressive bio in "About Our Performers" below.

*Celebrating the new year:* The new year at WMMC begins not with fireworks, but with an opportunity for enlightenment. If you found the article by Addie Broyles to be a fascinating read, then come to our meeting on **Wednesday, January 16th, at 9:30 for a presentation on Music Memory by Mollie Tower and Deb Tannert.** The presentation will take place in the Sanctuary and will be a multi-media event involving a projector and screen. Mollie and Deb gave this presentation not long ago at the American History Club to great reviews by some of our members. Our regular meeting will begin at 10:00 in the Sanctuary

If you look at the program for our first meeting of the year (Yearbook, p. 22), you'll see creativity at work among our members in bringing to life the works of American Women Composers. It's a program not to be missed. I hope to see you there.

## MUSIC MEMORY continued from pg. 2

Fowler says that another reason she loves the program is that it appeals to all kinds of learners. "It happens every year that there is a kid who is successful here who hasn't had this level of success in the classroom. It's amazing what that can do for their self-confidence because they realize they can do it," she says. "Even if they don't become music teachers or musicians, they will carry these lessons for a lifetime. It's exciting to see 35-year-old adults who talk about the fact that they still listen to that music."

Although many music memory students do eventually play music themselves in some capacity — including professional musicians such as Austin's Gary Clark Jr., who was a student of Fowler's and competed on her team for three years — they aren't the students whom Tower feels most passionate about reaching. "By high school, only maybe 20 percent of the students perform music, and even fewer will continue after high school, but 100 percent of the students you teach will be music listeners for the rest of their lives," she says.

Teaching them to become active listeners gives them tools to become even more perceptive in the world outside their music classes, too.

"Sometimes our elementary children grasp the meaning and emotion in music more than adults. They can cut to the heart of the thing so fast and not just let it pass over their heads," Tower says. "They do not need everything to be upbeat and happy because they experience emotions very strongly."

That's a lesson her dad learned so many years ago on that porch, all because he learned how to listen to music and not simply hear it.

### Thought for the New Year:

"The secret of getting ahead is getting started."

Mark Twain

## ABOUT OUR PERFORMERS

### **Carla Johnson, soprano**

Carla Johnson grew up in Lubbock and attended Texas Tech University where she sang in the Tech Choir and Madrigal group. After receiving her Bachelor's in Music and her Master's in Elementary Education, she taught music in Florida. After moving back to Lubbock, Carla was involved in many organizations. She is a Past President of the Texas Federation of Music Clubs, TFMC District I, and Lubbock Music Club. Carla joined the WMMC in 2006 when she moved to Austin with her husband Phil, who has recently retired as a Justice on the Texas Supreme Court.

### **Carlie Burdett, piano**

Carlie Burdett is a composer and lyricist whose portfolio contains hundreds of pieces for choir, voice, piano, and other instruments. She won the 2013 Houston Saengerbund Composition Contest and the 2014 TFMC Music in Poetry Contest. She studied at UT Austin before completing her Bachelor of Music Degree in Theory/Composition at WTAMU. In addition to writing music, Carlie has taught piano and theory and has been active in Federated Music Clubs. She currently chairs Sacred Music and Together We Sing for TFMC. She and her husband Tom have three children and five grandchildren and live in Georgetown, Texas.

### **Elise Ragland, soprano**

My great grandfather was an itinerant piano salesman who, upon marrying one of his customers, a piano teacher, established Beasley music company in Texarkana, Texas. I took the required piano lessons and helped out at the store, but my passion was singing. My mother sang with the Shreveport Opera and WMMC. Through adolescence I sang with the adult choir at church. I also sang with the chorus and had leads in Gilbert and Sullivan operettas and musicals. I started voice lessons in college and founded The Rice Madrigal Singers and two folk groups with regular coffee house gigs. Since 1977 I have been a mainstay of the choir at Westminster Presbyterian Church in Austin, and finally my voice has grown up so I started voice lessons again in 2014.

### **Maxine Gomes, piano**

Maxine Gomes earned piano performance degrees from the New England Conservatory of Music in Boston and New York University where she received her Ph.D. She pursued a dual career in New York for many years as a music teacher and solo pianist giving numerous recitals and FM radio broadcasts on Long Island and New York City. After earning a Professional Diploma in Administration, Maxine took a hiatus from music and had a career in school administration on Long Island, New York. Maxine, again, is enjoying performing in the metropolitan Austin area.

### **Elizabeth Arend Lerner, reader**

Elizabeth was born in Austin in the mid-1950s, the third child and only daughter. Her paternal grandparents lived in Pflugerville and her maternal grandmother lived on Rio Grande, a short distance from the Texas Federated Women's Club. She received her B.A. in Applied Art from Trinity University in San Antonio. A few months after graduating, she returned to Austin and has never left. She has worked in various administrative positions both paid and as a volunteer for the past 40 years. Currently, she is a docent at the Blanton Art Museum, a member of U.T. Forum and involved with several other groups. She is thankful to her dear friend, Sarah Hariman, for inviting her to join the WMMC.

### **Martha Cook, soprano**

Martha Cook and Van Cliburn have something in common, the same hometown. Martha entered Stephen F. Austin State University with a scholarship playing French horn. She has a Bachelor of Science degree from Texas State University. Her professional career was in healthcare administration. In her teens and early married years she was pianist or organist for various churches. Through the years she has sung in church choirs, Houston Oratorio Society, and Austin Choral Union. She currently sings with St. Edward's Masterworks Singers. Her recent voice coaches are Cynthia Dyre Moellenhoff and Katherine Altobello.

### **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!

### **Gregory Shields, violin**

Greg Shields started violin at age eight and has played in a variety of school and community orchestras and musical productions. He currently plays in the Balcones Community Orchestra and studies fiddle with Ruby Jane Smith.

### **Ruby Jane Smith, violin and mandolin**

Ruby Jane Smith is an Austin fiddle player, singer, song writer, band leader, and recording artist. She began violin at age two, appeared at the Grand Ole Opry at age 9, and won the Mississippi State Fiddle Championship at age 11. Her band Ruby and the Reckless performs frequently in Central Texas and tours nationally.

### **Patricia Kruger, flute**

Trisha Kruger grew up in Southern California and began playing the piano at age three. At age eight, she started flute lessons, winning her first concerto competition at age eleven. She continued competing and was a finalist two years in a row for the LA Philharmonic Spotlight on Youth Competition. Majoring in Flute Performance at Brigham Young University, she was the principal flautist in BYU's Philharmonic Orchestra. She won First Place in the Utah State Fair competition, and she was selected to perform in a Master Class with James Galway. Trisha taught flute lessons for 15 years prior to moving to Austin, where she resides with her husband and four beautiful children.

# ABOUT OUR PERFORMERS

## Russell Gregory, bass

Russell is a life-long Austinite. He has performed throughout the region and is well known for his memorable characterizations of many leading Gilbert & Sullivan roles (*The Mikado*, *Sergeant of Police*, *Sir Joseph Porter*, etc.) He has sung extensively in all major Texas cities and has appeared in *The Marriage of Figaro*, *Riders to the Sea*, *Gianni Schicchi*, *Der Rosenkavalier*, *The Mikado*, *The Pirates of Penzance*, *H.M.S. Pinafore*, and *The Gondoliers*, among others. Among his happiest memories on stage are his appearances in December 2002 and January 2006 singing with his son-in-law and grandsons – 3 generations on stage together – in *Amahl and the Night Visitors*.

## 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 has been 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.

## Isidora Jovanovic, piano

A native of Belgrade, Serbia, Isidora Jovanovic began playing the piano at the age of seven. She won several prizes, most notably the Nikolai Rubinstein in Paris (1997), and went on to earn a bachelor of music degree in piano performance from the University of Novi Sad, studying with Professor Dorian Leljak. She earned a Master of Music in piano performance from Northwestern University under Professor James Giles, and a second graduate degree from Florida Atlantic University under Professor Edward Turgeon. In 2012, Jovanovic won the FAU Aria & Concerto Competition and subsequently performed with the FAU Symphony Orchestra. Jovanovic teaches applied piano and master classes at FAU's Teaching Outstanding PerformerS (TOPS) Piano and Creative Writing camps. She is currently pursuing a Doctor of Musical Arts degree in piano performance at Arizona State University with the renowned Brazilian pianist Professor Ciao Pagano.

## Music Factoid :

Domenico Scarlatti composed his *Cat Fugue* after his cat, Pulcinella, walked across his keyboard.

## I Opened a Book

by Julia Donaldson

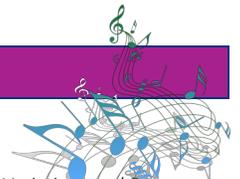
I opened a book and in I strode  
Now nobody can find me.  
I've left my chair, my house, my road,  
My town and my world behind me.

I'm wearing the cloak, I've slipped on the ring,  
I've swallowed the magic potion.  
I've fought with a dragon, dined with a king  
And dived in a bottomless ocean.

I opened a book and made some friends.  
I shared their tears and laughter  
And followed their road with its bumps and bends  
To the happily ever after.

I finished my book and out I came.  
The cloak can no longer hide me.  
My chair and my house are just the same,  
But I have a book inside me.

# Events Calendar



**Austin Symphony** - austinsymphony.org

**Jan. 11 -12, 8:00 PM** – Dell Hall, The Long Center, 701 W. Riverside Drive

Variation Voyage.

Program: *Variations on “America”* by Charles Ives; *Symphonic Variations* by Antonin Dvořák; *Symphonic Variations, FWV 46* by César Franck; *Variations and Fugue on a Theme of Purcell, Op. 34* by Benjamin Britten. Legendary pianist Leon Fleisher joins the symphony in performing César Franck’s *Symphonic Variations*.

**Conspire** – conspirare.org - (Youth Choir)

**Jan. 18-19, 8:00 PM** – St Martin’s Lutheran Church, 606 W. 15<sup>th</sup> St.

Hope of Loving.

The beautiful, socially conscious choral works of Jake Runestad take center stage for this January concert series and Conspire’s next recording. Runestad’s commitment to musically potent and well crafted compositions aligns with current cultural questions about race, gender, orientation, and psychological challenges related to suicide and gun violence.

**Austin Chamber Music** – austinchambermusic.org

**Jan. 19, 7:30 PM** - First Unitarian Church, 4700 Grover Avenue

It’s All Greek to Me.

Program: *Violin Sonata in G minor* by Giuseppe Tartini; *Cinq melodies populaires grecques* by Maurice Ravel; *Piano Trio in E-flat Major, Op. 1., No. 1; Constantinople: II. Odd World* by Christos Hatzis. Featuring Sonja Larson, violin; Nora Karakousoglou, cello; Michelle Schumann, piano.

**Austin Chamber Ensemble** – austinchamberensemble.com

**Jan. 19, 7:30 PM** - First Presbyterian Church, 8001 Mesa Drive

Lone Wild Wolf.

Pianist Patryce King presents a program titled “Lone Wild Wolf” to highlight the Full Moon of January 2019. Martha Mortensen Ahern will join Ms. King in performing the Poulenc *Sonata for Four Hands*. Expect to hear a mostly solo piano program featuring the wild side of Beethoven, Ginastera, and more.

**Austin Baroque Orchestra** - austinbaroqueorchestra.org

**Jan. 19, 7:30 PM** – Redeemer Presbyterian Church, 2111 Alexander Avenue

Just in time for Carnival season, this is a chamber program made up of early baroque works from Venice and northern Italy. Often seen as a reaction against the controlled restraint of the late Renaissance, music in 17<sup>th</sup>-century Italy changed drastically, and the expressivity and emotional frankness of the music of Monteverdi and his contemporaries can be arresting, even today. Works by Monteverdi, Merula, Uccellini, Strozzi, Bertoli, and others, will be performed by a small ensemble including violin, recorder, cello, dulcian, harp, and theorbo.

**Ensemble VIII** – ensembleviii.org

**Jan. 24, 7:30 PM** - Westlake Hills Presbyterian Church, 7127 Bee Caves Road

**Jan. 25, 7:30 PM** - St. Louis Catholic Church Chapel, 7601 Burnet Road

Sacred and Profane: A German’s *Italianate Songs of Life and Love*.

From the 16<sup>th</sup> to 18<sup>th</sup> centuries, eager composers from Germany and France would journey from their native lands to Venice and Rome to study with the great Italian masters. Credited with solidifying the Italian practice within a uniquely German style, Heinrich Schutz’s *Cantiones Sacre* and *Italian Madrigals* collections are masterpieces of harmonic genius and thrilling vocal sonority.

**Austin Opera** - austinopera.org

**Jan. 26, 7:30 PM; Jan. 31, 7:30 PM; Feb. 3, 2:30 PM** - The Long Center, 701 W. Riverside Drive

Silent Night.

Austin Opera’s season continues with the company premiere of the Pulitzer Prize–winning modern classic *Silent Night*. The opera, with music by Kevin Puts and a libretto by Mark Campbell (*The Manchurian Candidate*, 2016), is based on the 2005 film *Joyeux Noël*, which was nominated for an Academy Award for Best Foreign Language Film. A stellar cast and creative team join forces in Austin to present this powerful vision of humanity and hope. It recounts a miraculous moment of peace during one of the bloodiest wars in human history. The year is 1914 and the Great War has just been declared, dividing nations and sending millions into battle. As Christmas Eve falls on a battle field near Belgium, soldiers in French, German, and Scottish trenches begin recalling songs of home, stepping into no-man’s-land for a spontaneous truce. Once sworn enemies, they trade their weapons for merriment and camaraderie—resulting in one miraculous night of peace.

**Austin Civic Orchestra** - austincivicorchestra.org

**Feb. 2, 7:30 PM** – Southwestern University’s Alma Thomas Theater, Georgetown

Meisters of Musik.

Program: *Don Giovanni Overture* by Wolfgang Amadeus Mozart; *Clarinet Concerto No. 2, Mvt. II & III* by Carl Maria von Weber; *Flying Dutchman Overture* by Richard Wagner; *Recitative and Aria, “Infelice”* by Felix Mendelssohn and *Symphony No. 1* by Ludwig von Beethoven. Guest performers are soprano Lynn Eustis and ACO clarinetist Caleb Martin, an alum of Southwestern University. Come early for a pre-concert talk led by Dr. Michael Cooper at 6:45 PM.

**Salon Concerts** – salonconcerts.org

**Feb. 2, 4:30 PM; Feb. 4, 7:00 PM** – private homes

Program: *Sinfonia concertante in E-flat Major* by W. A. Mozart; *Dharma at Big Sur for six-string electric violin and orchestra* by John Adams; *Quintet in C Major, Op. 163, D. 956* by Franz Schubert. Performers: Sean Riley, six-string electric violin; Bruce Williams, viola; Douglas Harvey, cello; Kathryn Mishell, piano; and The Thalea String Quartet.

**La Follia Austin Baroque** – lafollia.org

**Feb. 9, 7:00 PM, Feb. 10, 3:00 PM** - Redeemer Presbyterian Church, 2111 Alexander Avenue

A World Tour of Baroque Secular and Religious Vocal Works.

Works by Monteverdi, Pergolesi, Vivaldi, Clerambault, Charpentier, Purcell, Bach, Handel and others are performed by four stellar soloists and a 16 -piece baroque chamber ensemble.

**Central Texas Medical Orchestra** - ctmorchestra.org

**Feb. 9, 7:00 PM** - Westover Hills Church of Christ, 8332 Mesa Drive

Music from the Heart.

Soloist, Steve Girko, clarinet; Guest artist, The Mrs. Concert benefits Austin Pets Alive.

**Austin Chamber Music** - austinchambermusic.org

**Feb. 9, 6:00 PM**, St. Andrew’s Upper School, 5901 Southwest Parkway

**Feb. 10, 4:00 PM**, The Carver Museum, 1165 Angelina Street

The African Diaspora.

*Sonata No. 2 in A Major* by Joseph Bologne, *Chevalier de Saint-Georges*; *Suite for Violin and Piano* by William Grant Still; *Tumbao* by Tania León; *Pan con Timba* by Aldo López Gavilán; *5 Negro Melodies for Piano Trio* by Samuel Coleridge-Taylor; *Selections of Bomba y Plena* by Samuel López. Performers: Eleanor Dunbar, violin; Elizabeth Lee, cello; Artina McCain and Jonathan Tsay, piano; Samuel Lopez and Friends, percussion.

<http://music.utexas.edu/> - check all events online