

Noteworthy

A publication of The Wednesday Morning Music Club (Austin)

Website: musicclubaustin.org

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MEMBER HIGHLIGHT

Sheryl Goodnight

Sheryl Goodnight was born in Temple, Texas. At Temple High School she was first chair flute as well as section leader in both the band and orchestra. She was a member of the 1978 Texas All State Orchestra and the All Region band and orchestra throughout high school. Sheryl attended Temple Junior College (now Temple College), Baylor University, and UT Austin. She graduated in 1984 with highest honors with a Bachelor of Music in Applied Piano, along with a Performance Certificate in flute.

Sheryl began studying piano at the age of eight, under the tutelage of Priscilla Heard. Sheryl won first prize in the Senior Solo Division piano competition at the Texas Music Teacher's Association Convention in 1977. She was invited to attend the UT summer piano workshop, conducted by Dr. Bill Race and Nancy Garrett. This led to her transferring to UT after three years of study at Baylor. At Baylor she studied piano with Roger Keyes and flute with Helen Ann Shanley. Her principle teachers at UT were pianists Betty Mallard and Nancy Garrett. She studied flute at UT with John Hicks, Karl Kraber, and Torkil Bye.

In her first three years of college, Sheryl performed as piano soloist with the East Texas State University Orchestra at Commerce. In 1985, Sheryl won first place in the Brass and Woodwinds Competition sponsored by the Tuesday Musical Club of San Antonio. This event was a milestone, launching her career as a professional flutist. After winning this competition, she participated in several summers of flute master classes at SMU in Dallas conducted by the legendary Julius Baker, the former Principle Flutist of the New York Philharmonic.

In 1986, Sheryl joined the faculty as adjunct Instructor of Flute at Mary Hardin Baylor, and in 1988, as adjunct Instructor of Flute for Temple College. In 1994, Ms. Goodnight became Principle Flutist for the Temple Symphony Orchestra, where she is in her 25th season as Principle Flutist. She has appeared as soloist with the Temple Symphony Orchestra, the Temple College Symphonic Band and Orchestra, the University of Mary Hardin Baylor Wind Ensemble, and various high school bands in the Central Texas area. She has also performed chamber works with the Temple Symphony Orchestra Chamber Players.

In 1991, Sheryl was named Temple's Disabled Person of the Year. She commits all of her music to memory by having the flute parts recorded by rehearsal letter or section, under tempo, and she analyzes the works theoretically. At age six Sheryl was diagnosed with Retinitis Pigmentosa, a hereditary condition of the retina, which consists of a lack of peripheral vision, near-sightedness, and night-time blindness.

Sheryl enjoys accompanying her flute students, in order to maintain her pianistic skills, which laid a solid foundation for her beloved career in music. This in turn provides a successful ensemble and collaborative experience for her students.

Sheryl also studied dance growing up in Temple at the Peggy Cole School of Dance. This training led to taking tap dance classes while at UT. She helped the dance instructors teach some of the students who did not have a previous dance background. Ballroom dancing became a favorite pastime in her adult years.

Sheryl also enjoys spending time with her black, short-haired Dachshund named Sassi, and with family and friends. Working with her talking computer and technology, and cooking when time permits, are some of Sheryl's other favorite pastimes.



President's Message

Janie Keys

It's mostly about love. The guest artists, Laura Pfortmiller (daughter of Carla and Phil Johnson) and Myrna Perales, added to the very entertaining program dedicated to opera. The performers, stepping into their roles, brought to life the arias from *Il Re Pastore*, *Die Fledermaus*, *Rigoletto*, *Carmen*, *The Magic Flute*, *Bitter Sweet* (operetta by Noel Coward), and the musical *She Loves Me* (Jerry Bock). The singing began with love yearned for, and ended with "Vanilla Ice cream. He brought me ice cream!" What drama, what fun!

The collaboration of hearts. In an inspiring article written for The On Being Project (www.onbeing.org), editor Kristin Lin talks about music as the tie that binds humankind together. Many thanks to Michelle d'Arcy for sending me the article, below.

As we continue to negotiate and challenge the place of borders and walls in our politics, I often wonder about something flutist Nathalie Joachim shared [in her On Being conversation last year](#):

"We have so many people who just don't understand each other and, therefore, are scared of one another, because we don't understand each other's histories. We don't embrace each other's histories as a human history."

While I share Joachim's grief about this, I also find hope in the very work she engages in: using music to open us to one another, in ways that transcend language and history, conflict and politics.

In this week's show, [musicians Abigail Washburn and Béla Fleck](#) discuss how music speaks to some truth that lives between all of us, and I keep thinking about one story that Washburn shares: Once, when touring China with her band, she met an erhu player before one of her shows (an erhu is a two-stringed instrument often nicknamed the Chinese violin). She says he looked unhappy and insisted that American and Chinese musicians simply could not play together because their musical traditions sound so different. Hearing this, Washburn asked if he'd play his erhu. She recalls:

"He started playing this breathtakingly gorgeous melody from Tibet. And the band, as we were listening, we just started to tune up our instruments and [play] along with him. And you could see that corner of his mouth turn up ever so slightly. That night, we performed that song that we created in that moment for 1,400 people in that town. At the end of the show, he came up to me, and he said: 'Tonight, I discovered something. It's not that Americans and Chinese can't play music together. It's just that music is actually the [collaboration] of hearts.'"

Maybe another part of music's healing is how it allows us to connect histories that, as Nathalie Joachim reflects, we usually dismiss as disparate. This is the kind of hope the late [Joe Carter experienced performing spirituals around the world](#):

"I can sing 'Motherless Child' in Siberia [and] they know what it means," he said. "They've been through hell. I can go to Scotland and Ireland and Wales and sing these. They understand the sentiment. The songs have become symbolic, I think, of that universal quest for freedom, that yearning for freedom, and that part of us that says, 'I will not be defeated.'" Stories like these nourish my hope in all the life thriving past the edges of language and the borders of nations — how, even when we refuse to listen to one another in conversation, we still manage to move each other in song."

The last meeting. Although May 1st has been much talked about as a day of voting for the venue for next year, the program dedicated to National Music Week by NFMC promises to be another good one. I hope to see you there.

As we contemplate the choices we will make on May 1st or April 29th, the need to feel comfortable and satisfied in a meeting place comes to the forefront. Meeting places are buildings, and for some, they are much more. They are houses that contain our attachments to them and where we find comfort. Regarding that notion of comfort, there are many differences among us. As well there should be! How boring would it be (eventually) if we all felt and thought the same way? What underpins our group, what gives us strength, is the acknowledgement of those differences and allowing them to exist side by side with our own views. Wherever we go next year, music will be there. It will satisfy, and it will nourish. It is truly the moveable feast.

The Heart of the Tree

Henry Cuyler Bunner (1855 – 1896)

What does he plant who plants a tree?
 He plants a friend of sun and sky;
 He plants the flag of breezes free;
 The shaft of beauty, towering high;
 He plants a home to heaven anigh;
 For song and mother-croon of bird
 In hushed and happy twilight heard—
 The treble of heaven's harmony—
 These things he plants who plants a tree.

What does he plant who plants a tree?
 He plants cool shade and tender rain,
 And seed and bud of days to be,
 And years that fade and flush again;
 He plants the glory of the plain;
 He plants the forest's heritage;
 The harvest of a coming age;
 The joy that unborn eyes shall see—
 These things he plants who plants a tree.

What does he plant who plants a tree?
 He plants, in sap and leaf and wood,
 In love of home and loyalty
 And far-cast thought of civic good—
 His blessings on the neighborhood,
 Who in the hollow of His hand
 Holds all the growth of all our land—
 A nation's growth from sea to sea
 Stirs in his heart who plants a tree.

(This poem is in the public domain.)

Thought for the Day

Thoughts from John Muir:

He said, "The sun shines not on us
 but in us. The rivers flow not past,
 but through us. Thrilling, tingling, vibrating
 every fiber and cell of our bodies, making
 them glide and sing. The trees wave and
 the flowers bloom in our bodies as well as
 our souls, and every bird song, wind song,
 and tremendous storm song of the rocks in
 the heart of the mountains is our song, our
 very own, and sings our love."

ABOUT OUR PERFORMERS

Bella Corda Guitar Ensemble

The Young Performing Artist Program assists targeted pre-college guitarists in their education and development. This is a special project of Austin Creative Alliance, a 501-c3 organization. It is funded totally by voluntary donations. Performers are: Olivia Bannister, Sanjay Amirthraj, Eric Krauskopf, Simon Krauskopf, Linden Meyer and Jonah Parrish. Director: Kevin Taylor.

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.

ABOUT OUR PERFORMERS

Kathryn Govier, piano

I started music lessons at age 4 and “cut my eye-teeth on Bach.” I was lucky to have a piano teacher who stressed the classics. I earned a Bachelor of Music, piano major (1971), and I’ve used my skills as accompanist and collaborator as well as soloist. I work with Charles Palmer through the Butler School of Music Outreach Program giving retirement home programs. My professional job was teacher of the handicapped. I spent 3 years in Marrakesh, Morocco, working with handicapped children as Peace Corps Volunteer (1987-1990). I love living in Austin with many wonderful cultural events to attend and participate in.

Marcia Edwards, piano

A farm girl from central Illinois, I began piano lessons in 2nd grade and have enjoyed music in my life ever since. My education includes a B.A. in French from the University of Illinois, an M.A. in Teaching English as a Second language from UCLA, and a Ph.D. in Linguistics from the University of Texas, Austin. My husband (a retired pediatrician) and I have been Austin residents since 1983, and our 2 children were born and raised here. They both studied piano with Felicity Coltman. I’m grateful to Felicity for her music lessons and for introducing me to Kathryn Govier, who’s now my regular duet partner.

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 performances at 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.

Brian Grothues, piano

Brian is a pianist and teacher in Austin, Texas with over 35 students. He pursued music at the University of North Texas in Denton earning his Bachelor’s degree Cum Laude. In 2008, Brian completed the Master’s Degree in Piano Literature and Pedagogy from the University of Texas under the guidance of celebrated pianists Gregory Allen and Sophia Gilmson. He has studied piano and music history in Vienna, Austria as a member of the IES study abroad program. Brian has collaborated with a multitude of instrumentalists and vocalists in concert, and he plays in a Queen tribute band called Magnifico.

Pat Yingst, flute

Pat grew up playing piano and flute. She received a (second) degree in music theory from the University of Houston in 1979. After graduation she taught piano part time while returning to her profession as a software developer. She loved playing but suffered from intense performance anxiety in her younger years. Upon retirement, she has revisited her music as an avocation. She studies flute with Seetha Shivaswamy, is very active in the ACMC adult academy, and plays in several large ensembles like the Austin Philharmonic Orchestra and the Austin Flute Choir. She also serves as treasurer of the Austin Flute Society.

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.

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.

Robert Centeno, piano

Robert Centeno has taught piano privately in the Austin area for almost 20 years and is the organist for the Burnet Presbyterian Church. He received his Bachelor's Degree in Piano Performance at Texas State University, San Marcos. Lately his energies have been devoted to developing a unique 12-volume music theory series which features interactive capability. By swiping QR codes found in the books with a smart phone or pad, students can access ear training web apps which drill them on intervals, scales, chords, and melodic and rhythmic dictation. Also included in this series are extensive and progressive solo drills designed to develop sight-singing and dictation skills. When he is not working, Robert enjoys reading, biking and website development.





Events Calendar

La Follia Austin Baroque – lafollia.org

Apr. 26th, 7:00 PM & Apr. 27, 3:00 PM – Redeemer Presbyterian Church, 2111 Alexander Avenue
A Herd of Harpsichords!

La Follia performs the complete concertos for two and three harpsichords by J. S. Bach. Featured are the international superstar Anton Nel, joined by Director Keith Womer and Donald Livingston with the La Follia strings.

Austin Chamber Music – austinchambermusic.org

Apr. 27, 7:30 PM – First Unitarian Church, 1700 Grover Avenue
The Melting Pot.

Program: Turina's *La oracion del torero*; Hamlisch's "Suite from *Sweet Smell of Success*" and "Suite from *Sophie's Choice*"; Schumann's *String Quartet No. 3, Op. 41, No. 3*. Kasa Quartet performers include Andy Liang and Aaron Schwartz, violin; Stephanie Price-Wong, viola; and Kyle Price, cello.

Central Texas Medical Orchestra – ctmorchestra.org

Apr. 27, 7:30 PM – Westover Hills Church of Christ, 8332 Mesa Drive
Season Finale.

The Central Texas Medical Orchestra under the direction of Dr. Robert Radmer will perform a concert to support Health Alliance for Austin Musicians. Guest virtuoso will be Francesco Mastromatteo, cello. Special guests will be Terri Hendrix and Lloyd Maines closing out the concert with several of Hendrix's songs performed with the Orchestra.

Austin Opera - austinopera.org

Apr. 27, 7:30 PM, May 2, 7:30 PM – The Long Center
May 5, 2:30 PM – The Long Center

La bohème by Giacomo Puccini.

Puccini's sweeping story of young bohemians struggling to fulfill their dreams and find true love contains some of the most beloved music in all of opera. *La bohème* is frequently referenced in popular culture, from the Academy Award-winning film *Moonstruck* to the Tony-winning musical *Rent*, making the story and its music instantly recognizable to even newcomers to opera.

Gomes Piano Trio

Apr. 28, 4:00 – 5:00 PM – Lakeway Activity Center, 105 Cross Creek, Lakeway 78734

The Piano Trio unites in a rare recital bringing their extraordinary talents together to entertain the greater Lakeway listening audience. Performers: Maxine Gomes, piano; Pat Yingst, flute; and Dr. Andrew Ross, oboe. Free.

Jollyville Brass Quintet – jollyvillebrass.com

Apr. 28, 2:00 PM – University Baptist Church, 2310 Gudalupe Street
May 5, 2:00 PM - Covenant UMC, 4410 Duval Road

Join us for our first concert! The inaugural program will include favorite pop and classic songs that the whole family will enjoy, as well as audience games and participation. Can't wait to see you there! Performers: Brian Routson, french horn; Brian Green, trombone; Richard Dayries, trumpet; Josh Torres, trumpet; Daniel Nájera, saxophone; Michael Crosa, founder/director. Concertgoers are eligible for validated church parking at the Calloway Garage. More info here: <http://ubcaustin.org/parking/>. Free, suggested donation \$10.

Ensemble VIII – ensembleviii.org

May 2, 7:30 PM – Westlake Hills Presbyterian Church, 7121 Bee Caves Road
May 3, 7:30 PM - St. Louis Catholic Church Chapel, 7601 Burnet Road

When Heaven is Wedded to Earth: Franco-Flemish Music of Springtime. A contemporary of the legendary Josquin des Prez, Antoine Brumel is one of the most influential composers of the Franco-Flemish school of composition. Bridging the gap of the rhythmic complexity of medieval period to the smooth imitative style of the late Renaissance, Brumel's 12-voice *Earthquake Mass* transports the listener to another realm with sounds that wed heaven to earth. Additional music by early and late Franco-Flemish composers Dufay, Ockeghem and Josquin.

Chorus Austin – chorusaustin.org

May 4, 8:00 PM - University Presbyterian Church, 2203 San Antonio Street
May 5, 4:00 PM – Scottish Rite Theater, 207 W. 18th Street
Southwest Voices Festival.

The Chamber Ensemble highlights new music of choral composers from Texas and the Southwest. The winning choral work from the 6th Annual Young Composers Competition will be featured.

Austin Girls Choir – www.girlschoir.com

May 5, 3:00 & 4:00 PM – The Weeks Center, Seminary of the Southwest, 501 E. 32nd Street
Annual Spring Tea.

Repertoire ranges from madrigals to contemporary classical. The high tea features specialties from several wonderful bakeries, restaurants and caterers.

Georgetown Symphony Society – gsstx.org

May 5, 4:00 PM – Georgetown High School, Klett Center for the Performing Arts, 2211 N. Austin Avenue
Season Finale. The Round Rock Symphony, Stefan Sanders, conducting.
Program: Wojciech Kilar: *Orawa*; J. S. Bach: *Brandenburg Concerto No. 3*; Igor Stravinsky: *Concerto in C-Flat "Dumbarton Oaks"*; W. A. Mozart: *Symphony No. 41, C Major, K.551*.

Austin Chamber Music – austinchambermusic.org

May 11, 11:AM, 1:00 & 3:00 PM – Westlake United Methodist Church, 4610 Redbud Trail

Collaborative Chamber Music Concerts.

These chamber music concerts feature musicians from our ChamberFlex, Young Artists Academy and In-School coaching programs. Free .

May 11, 6:00 PM – Westlake United Methodist Church, 4610 Redbud Trail
Adult Academy Concert.

May 12, 2:00 PM – McCallum High School – Performing Arts Center, 5600 Sunshine Drive

In-School Program Collaborative Concert.

Featuring students from the McCallum Fine Arts Academy and Lamar Middle School.

Texas Early Music Project - early-music.org

May 11, 7:30 PM – St. Louis King of France Catholic Church Chapel, 7601 Burnet Road

May 12, 3:00 PM – St. John's United Methodist, 2140 Allandale Road
Mystic, Scientist, Scholar, Nun: Music of Hildegard von Bingen.

The beautifully sophisticated and power music of the 12th-century German abbess, performed by 20 female singers and accompanied by a small instrumental ensemble of vielles, harp, and psalteries, led by guest vielle player Mary Springfield.

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

2018-2019 Met Live in HD Season LIVE PERFORMANCES

DATE - SAT	COMPOSER	Opera
MAY 11—11:00 AM CENTRAL TIME	FRANCIS POULENC	<i>Dialogues des Carmélites</i>

Factoid

During World War II, the conductor of the Cincinnati Orchestra asked Aaron Copland to create a fanfare to be used to introduce concerts. The conductor had suggested a salute to the common soldier, after similar pieces created by English composers during the First World War, but Copland, instead, sought to make a salute to the Four Freedoms (freedom from fear, want, religion and speech & expression). Finally, he settled on making a salute to the common man. At the orchestra leader's suggestion, it premiered during income tax season in 1943. Copland later turned the Fanfare into the theme for the fourth movement of his Third Symphony. The now-familiar Fanfare can be heard at rock concerts, the Olympics and political campaign events.