

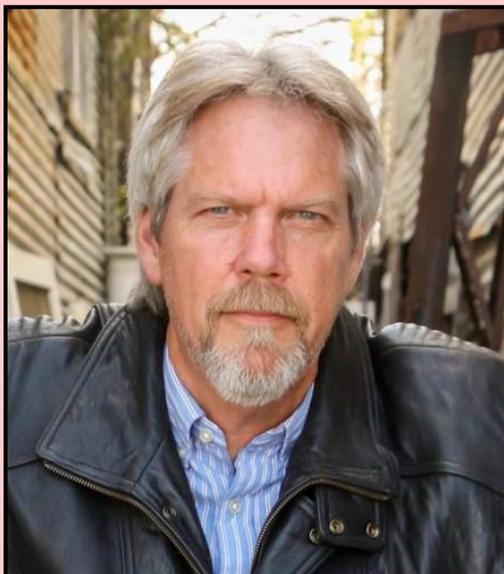
Noteworthy

A publication of The Wednesday Morning Music Club (Austin)

Website: musicclubaustin.org

October 2019

LUNCHEON PERFORMERS



Ronald Ulen, baritone

After singing hundreds of performances with the National Opera Company and various opera companies in the United States, Mr. Ulen made his European debut in *Il Trovatore* at the renowned Opernhaus in Zürich, followed by appearances at opera houses throughout Europe. He has sung the title roles in Verdi's *Falstaff*, Tchaikovsky's *Eugene Onegin*, Bartok's *Bluebeard's Castle*, Peter the Great in Lortzing's *Zar und Zimmermann* as well as Sharpless in Puccini's *Madame Butterfly* and Tarquinius in Britten's *The Rape of Lucretia*. Further roles include Germont in Verdi's *La Traviata*, Belcore in *L'Elisir d'Amore*, Figaro and Conte Almaviva in *Le Nozze di Figaro*, Valentin in *Faust* and Conte di Luna in *Il Trovatore*. Guest appearances in opera and concert have taken Ronald Ulen to the stages and concert halls of New York, Vienna, Rome, Miami, Beijing, Washington, D.C., Hamburg, Chicago, Munich, Tokyo, Paris, Shanghai, Berlin, Vienna, and numerous others. He has been a soloist in Brahms *Requiem*, in Orff's *Carmina Burana*, Händel's *Messiah*, Mendelssohn's *Elijah* and Beethoven's Ninth Symphony, to name just a few.

Additional roles are Marcello in Puccini's *La Boheme*, Figaro in Paisiello's *Il Barbiere di Siviglia*, Phillip II in *Don Carlos* and Renato in *Un Ballo in Maschera*. He has sung the Four Villains in *The Tales of Hoffmann* as well as Miller in *Luisa Miller*, Amonasro

in *Aida*, Enrico in *Lucia di Lammermoor*, Don Carlo in *La Forza del Destino*. He has enjoyed great success in the title role in several productions of Verdi's *Nabucco*. Recent additions to his vast repertoire include Horace Tabor in *The Ballad of Baby Doe*, Tonio in *Pagliacci*, Scarpia in *Tosca* and the title role in Donizetti's *Don Pasquale*. Mr. Ulen has sung over 2500 performances in opera, concert and recital, encompassing over 120 operatic roles, including leading roles in 5 world premieres.

He is currently Professor of Voice, Artist Teacher, and Coordinator of Vocal Studies at the Texas State University School of Music. He continues to maintain an active performance schedule as well as presenting master classes at universities and conservatories throughout the United States, Asia and Europe. He is in demand as an adjudicator for international vocal competitions, including the NATSAA awards, Girardi in Germany, and the Metropolitan Opera Auditions. In addition, Mr. Ulen has been honored with several awards from the National Opera Association for his work in opera.

Hyunjin Wang, piano

South Korean pianist Hyunjin Wang attained her undergraduate degree from Hanyang University in Korea. Hyunjin has earned her MM degree in piano performance and the Certificate of Performance under the tutelage of Dr. Jason Kwak at Texas State University. Hyunjin has won the Texas State Concerto Competition (twice), first place in the Tuesday Musical Club Young Artists Piano Competition, and first place in the Great Composers International Competition (Best Liszt Performance). She was also a finalist in the Patrick W. Price Competition. In 2017, composer Peter Petroff wrote and dedicated the two piano piece "Triptych" for Hyunjin Wang and SungEun Park. The two pianists premiered this work at the international concert series *Seoul One Month Festival*. Further, the two pianists also commercially recorded this piece, and it is available on Amazon Music as well as on Spotify.





President's Message

Sarah Harriman

The calendar says fall is almost here, but I'll believe it only when I can feel it right here in Austin, Texas. I've had the good fortune to take a couple of trips this summer to destinations where the weather was delightfully cool, and I hope you've had similar experiences. Now, however, it's time to begin our music making for the season. I'm looking forward to a great year and hope you are too.

We're trying several changes that I hope will make things both better and easier. We're producing only one newsletter per month instead of one before each meeting as we have in the past. Marie White, Marcia Edwards and Elizabeth Lerner are working together to make this a reality, and I thank them all for their creative ideas and willingness to carry out this task. One of the procedural questions we had was where to publish the bios of our performers—they can now be found on the WMMC website (www.austinmusicclub.org) and will remain there for you to review at your convenience any time.

I attended one meeting of the Program Committee and was astonished at their efficiency and organization. Elisabeth Moreno and Angelica Lopez co-chaired the committee. Other members are Carolyn McColloch, Janie Keys, Marcia Edwards, Elizabeth Lerner, Carol Dewar and Nan Hampton. Together they accomplished a great deal with a minimum of meetings. When you look at the yearbook, I hope you agree that we have a great variety of wonderful music by many talented people.

And the yearbook—so many details. I was amazed at the care and attention that each and every member of the committee took to read and re-read multiple revisions that Chair Marie White produced for their perusal. Members of that committee are Greta Gutman, Marcia Edwards, Carol Brannon, Carolyn McColloch, Katharine Shields and Martha Cook. Thanks for your good work that we will all enjoy this year.

Poetry Corner

The New Colossus

By Emma Lazarus (1849-1887)

Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glow world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
"Keep, ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!

Selected from *NFMC A Year in Verse*. Emma Lazarus inspired many composers to write music based on her famous poem, "The New Colossus," most recently Lee Hoiby's song cycle "Three Women."

One other person I would particularly like to thank is Gena Tabery for taking on the responsibility of converting us to Mailchimp for information distribution to the club. She makes our mailings look lovely and also so simple! I'm just thinking there are many WMMC members to thank. Without all of you this wouldn't be such a wonderful club.

I recently read this quote by T. S. Elliott: "What we call the beginning is often the end. And to make an end is to make a beginning. The end is where we start from." So here's to the start of a new year and much great music. Hang on for the ride!



HELP WANTED

St. Francis Anglican Church Austin

Part time Music Director for 11 AM Sunday service and holiday services & 10 AM Sunday choir rehearsal. Occasionally accompany soloists and instrumentalists. Rodgers 580 two manual organ. Four weeks paid vacation. Salary range 11 - 12K. Send resume to the Rev. Len Giacalone at rector@stfrancisaustin.org. Church address is 3401 Oak Creek Drive, Austin 78727 - off of MO-PAC and north of Parmer.

Opera News from U.T. Butler School of Music



By Lee Meyer

On January 1, 2019, the U. T. Austin Butler School of Music appointed its first woman Director of Opera. She is Dr. Tamara Sanikidze, Professor of Music, from the country of Georgia, where she trained as a concert pianist. She received a DMA degree from the University of Maryland. She is passionate about opera and is an official pianist for Plácido Domingo's Operalia competition.

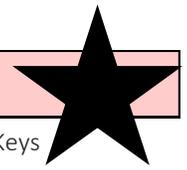
This spring to celebrate the 15th anniversary of the Opera Center, Dr. Sanikidze invited James Conlon, Music Director of the Los Angeles Opera, to come to U. T. to lecture, give master classes and conduct the spring opera production, *Eugene Onegin*. She has brought several guest artists, and she has continued collaboration with Austin Opera's artists for master classes. She has completed a search for a new stage director, hiring Ecuadorian Chia Patino, another first woman for U. T. Opera.

In a recent 2-page article from *Opera News* magazine (August 2019), other important plans for the future were outlined:

1. there will be 14 selected singers in the 3-year program,
2. singers are promised one or more singing roles each year,
3. students will learn to speak and write well in Italian, French and German for opera's required original languages,
4. all aspects of onstage and backstage opera production will be taught to each student, as well as the business administration, ticket sales and ushering.

Four operas are planned for the coming year: *Turn of the Screw* (Britten), *Don Giovanni* (Mozart), *Mansfield Park* (Jon Dove), and *The Elixir of Love* (Donizetti). All will be performed with an orchestra at McCullough Opera Theatre, on the east side of Bass Concert Hall at U. T. Consider attending for an affordable cost and supporting this excellent endeavor.

Music Memory News



By Janie Keys

It's an education in listening. The **Music Memory** program reaches many Austin school children in grades 2 through 8 and engages them in an active learning process, resulting in educated listeners of classical music. Developed by Mollie Tower and Debbie Tannert, the program uses the well honed visual skills of school children adept in looking at iPhones and computer screens to develop the skills of listening. Students learn that like visual images, sound has form as well as rhythm, texture, and style. Among the selections that 2nd graders will be listening to this year are major works by Verdi, Schumann, Mozart, Grieg, Bach, Beethoven, Puccini, and Vivaldi. (Impressive, isn't it? I want to sign up for this class!) The program of Music Memory can have a lasting effect. It teaches a lifelong skill that brings with it a new awareness and appreciation of music.

Music Memory is funded by individual donations or by individual schools, public or private. A donation will go into the Adopt-A-School fund maintained by Mighty Music Publishing which will provide the materials to implement the program. The fund will benefit schools that would like to have the Music Memory program taught in the music classroom or it may benefit existing programs already in place. If you would like to make a donation, you may do so at the sign-in desk at the October 16th meeting. The recipient of your check is Mighty Music Publishing (not a 501(c)(3) organization.) For more information you can visit <http://www.musicmemory.com> or contact MightyMusic.Mollie@gmail.com.

Metropolitan Opera 2019 – 2020
(At the Cinema)

Check your local movie theater for times.

Oct. 12	Turandot (Giacomo Puccini)
Oct. 26	Manon (Jules Massenet)
Nov. 9	Madame Butterfly (Giacomo Puccini)
Nov. 23	Akhnaten (Philip Glass)
Jan. 11	Wozzeck (Alban Berg)
Feb. 1	Porgy and Bess (George Gershwin)
Feb. 29	Agrippina (George Frideric Handel)
March 14	Der fliegende Holländer (Richard Wagner)
April 11	Tosca (Giacomo Puccini)
May 9	Maria Stuarda (Gaetano Donizetti)

October Events Calendar

Ensemble VIII

October 4th at 7:30 p.m. (Redeemer Presbyterian Church)
Tree of Life – Bach Family Motets
<https://www.ensembleviii.org/tickets>

Austin Classical Guitar

October 5th at 8 p.m. (AISD Performing Arts Center)
Xuefei Yang, Chinese guitarist featuring a program of Chinese and Spanish music
<https://www.austinclassicalguitar.org/event/xuefei-yang/>

LOLA – Local Artists Local Opera

October 5th at 7:30 p.m. (Rollins Theater at the Long Center)
Diva Cage Match with Celebrity Judges
<http://www.lolaaustin.org/current-events>

Texas Performing Arts Center

October 8th through 13th – various times
Andrew Lloyd Webber's masterpiece, *Jesus Christ Superstar*
<https://texasperformingarts.venue.net/cgi-bin/ncommerce3/SEGetEventList?groupCode=SUP&linkID=tex-pac&shopperContext=&caller=&appCode=&RSRC=tex-pac&RDAT=SUPSTAR-pub&ga=2.166426238.1959047294.1566241643-802923906.1566241643>

Conspirare

October 10th at 7:00 p.m. (Austin Central Library)
The Big Sing!
<https://conspirare.org/concerts-season-2019-2020>

The Metropolitan Opera – Live Performances via Movie Theater Transmissions

October 12th at 11:55 a.m. Puccini's *Turandot*
<https://www.metopera.org/season/in-cinemas/2019-20-season/turandot-live-in-hd/>

Paramount Theater

October 15th at 8 p.m.
Herb Alpert and Lani Hall (Trumpeter and vocalist)
<https://tickets.austintheatre.org/single/eventDetail.aspx?p=5352>

Austin Symphony

October 18th & 19th at 8 p.m. (The Long Center)
Music of Franck, Saint-Saens & Berlioz
featuring cellist Matt Haimovitz
<http://www.austinsymphony.org/events/spectres/>

Texas Early Music Project

October 19th at 7:30 p.m. (St. John's United Methodist Church)
October 20th at 3 p.m. (St. Matthew's Episcopal Church)
Praising the Beloved: The Song of Songs (The Song of Songs/Song of Solomon set to Renaissance and early Baroque music)
<https://www.early-music.org/2019-2020-season>

Austin Classical Guitar

October 20th at 7:30 p.m. (The Long Center)
Nino de Pura (Spanish guitarist)
Come early for some pre-show flamenco fun.
<https://thelongcenter.org/events-and-tickets/nino-de-pura/>

The Metropolitan Opera – Live Performances via Movie Theater Transmissions

October 26th at 11:55 a.m. Massenet's *Manon*
<https://www.metopera.org/season/in-cinemas/2019-20-season/manon-live-in-hd/>

Chorus Austin

October 26th at 7:30 p.m. (AISD Performing Arts Center)
Book of Rounds – Celebrating the CD release
<https://www.chorusaustin.org/events-and-performance-calendar.html>

Texas Performing Art Center

October 26th at 8 p.m. Pops Concert (The Long Center)
Film w/ orchestra *Close Encounters of the Third Kind*
Composer: John Williams
<http://www.austinsymphony.org/events/close-encounters-of-the-third-kind/>

The University of Texas Butler School of Music

Check website for numerous performances open to the public
<https://music.utexas.edu/>

NOTICE

Performers' bios can now be found on the WMMC website at www.MusicClubAustin.org

Thought for the Day

We are shaped and fashioned by what we love. --Goethe