

Noteworthy



A publication of The Music Club Austin

Website: musicclubaustin.org

March 2023



The Music Club Austin celebrated its official Centennial following our regular scheduled program on February 15. Those in attendance enjoyed cake and drinks while they watched a slide presentation covering the first fifty years (1923-1973), prepared and narrated by Beth Moreno.

It was exactly 100 years ago on January 24, 1923 that Minnie Wilcox gathered several music friends at her home in Hyde Park and The Wednesday Morning Music Club was formed. Part of the national federation right from the beginning, it had a waiting list for active membership within ten years and was a prominent presence in the arts community of early twentieth century Austin.

Editors: Marie White, Marcia Edwards, Joy Gooden



President's Musings

Angela Smith

March for me is the month of bluster. Trapped between winter and spring, it can be temperamental, arrogant, aggressive, bullying, and loud. No wonder the month takes its name from Mars, the Roman god of war. March was originally the first month of the year in the Roman calendar and marked a time when war would resume after the long winter months.

I prefer my bluster in music. What more thrilling than hearing the thunderstorm in the fourth movement of Beethoven's Sixth "Pastoral" Symphony, the summer storm in Vivaldi's "Four Seasons," or the rolling thunder of four tympani in Berlioz "Symphonie Fantastique." I much prefer that to the bombast and vitriol displayed daily by some on social media.

In these troubled times where we seem so polarized, I find solace and comfort in music and sharing my love for the musical experience with my Music Club Austin (WMMC) family.

A few weeks ago I had the opportunity to attend a concert featuring James Shields, the talented son of club members Katharine and Greg Shields. He played what can only be described as a stunning rendition of Mozart's Clarinet Concerto.

I apologize to all my clarinet-playing friends, but I've never been a great fan of that instrument since a miserable experience in junior high when I made a sad attempt to play the clarinet myself. My father played the clarinet and saxophone and had hoped I would follow his musical footsteps, but it was not to be. Fortunately, I traded off the clarinet for a cello. The world is a happier, a little more in tune place, thanks to that decision.

Hearing James play brought home an important message. If we listen, it's possible we might hear something we've never heard before. On that Sunday evening, listening to that extraordinary performance, I was transported to a

new realm of appreciation for an instrument – that because of my own shortcoming -- I never truly understood.

Music teaches us lessons – important lessons in a world that is fractured by competing ideologies and beliefs, by intolerance, and by a stubborn refusal to understand – or even to listen to – the other side. It teaches us to listen...to be open... to hear... to be surprised.

I recently came across an article written a few years ago by Mark Swed in the *Los Angeles Times*. To quote him, "You want anger? Go to the opera. Go to the symphony." He writes of classical music's hard-won reputation for civility and courteousness. He points out that making music with others requires remarkable cooperation and inspires solidarity. He writes, "We turn to age-old classical scores to bring us together in times of tragedy and odes of joy when triumphant."

Once again, I'm reminded how grateful I am to be part of an organization which is blessed with such an abundance of musical gifts and talents. I think about the family I have here and our shared love for music. And I'm so grateful for the vision of our founders that brought us together and has held us together for the past 100 years. I listen and I celebrate.

Did you know . . . that throughout the 1950s two 15-minute radio programs a month aired at 11:05 on Radio Station KNOW featuring WMMC members performing live?

My guess is that these were performers already scheduled on the bi-monthly programs the club conducted, so they were already prepared to perform . . .there's no way to verify that (nor find radio station KNOW anymore) but that would just seem plausible. (Beth Moreno)

Music Club Austin Chamber Music March 1, 2023

Program

Program Leader: **Beth Moreno**

Song Leader: **Katharine Shields**

Accompanist: **Mary Parse**

Together We Sing: By the Beautiful Sea, p. 72

♥ *Molto moderato and Allegro con spirito* from Trio pour Flute, Hautbois et Piano
by Jean Michel Damase (1928-2013)
Performed by **Pat Yingst**, flutist, **Andrew Ross**, oboist, and **Maxine Gomes**, pianist

♥ *Avec Douceur and Gaj* from Duo for Two Violas, TWV 52:63
by Georg Phillip Telemann (1681-1767)
Performed by **Ruby Smith** and **Gregory Shields**, strings with accompaniment TBA

♥ 1. Allerseelen; 2. Breit' uber mein Haupt; 3. Zueignung
by Richard Strauss (1864-1949)
Performed by **Katharine Shields**, soprano and **Mary Parse**, pianist

♥ *Allegro non assai* from Symphony No.4 in E minor, op.98
by Johannes Brahms (1833-1897)
Performed by **Brian Grothues** and **Margarito Morales***, pianists

NOTE: The orientation meeting set for March 1st has been cancelled since many new members will not be able to attend.

The subjects included in the orientation will be presented to the entire membership.

Carolyn McColloch—Orientation Chair

In Recognition of Black History Month

Lift Every Voice and Sing

BY JAMES WELDON JOHNSON (1871–1938)

Lift every voice and sing
 Till earth and heaven ring,
 Ring with the harmonies of Liberty;
 Let our rejoicing rise
 High as the listening skies,
 Let it resound loud as the rolling sea.
 Sing a song full of the faith that the dark past has
 taught us,
 Sing a song full of the hope that the present has
 brought us.
 Facing the rising sun of our new day begun,
 Let us march on till victory is won.

Stony the road we trod,
 Bitter the chastening rod,
 Felt in the days when hope unborn had died;
 Yet with a steady beat,
 Have not our weary feet
 Come to the place for which our fathers sighed?
 We have come over a way that with tears has been
 watered,
 We have come, treading our path through the blood
 of the slaughtered,
 Out from the gloomy past,
 Till now we stand at last
 Where the white gleam of our bright star is cast.

God of our weary years,
 God of our silent tears,
 Thou who hast brought us thus far on the way;
 Thou who hast by Thy might
 Led us into the light,
 Keep us forever in the path, we pray.
 Lest our feet stray from the places, our God, where
 we met Thee,
 Lest, our hearts drunk with the wine of the world,
 we forget Thee;
 Shadowed beneath Thy hand,
 May we forever stand.
 True to our God,
 True to our native land.

James Weldon Johnson was born in Jacksonville, Florida. He distinguished himself equally as a man of letters and as a civil rights leader in the early decades of the 20th century. A talented poet and novelist, Johnson brought a high standard of artistry and

realism to Black literature in such works as *God's Trombones* (1927) and *The Autobiography of an Ex-Coloured Man* (1912). His pioneering studies of Black poetry, music, and theater in the 1920s introduced many white Americans to the rich African American creative spirit, hitherto known mainly through the distortions of the minstrel show and dialect poetry. Meanwhile, as head of the National Association for the Advancement of Colored People (NAACP) during the 1920s, Johnson led determined civil rights campaigns in an effort to remove the legal, political, and social obstacles hindering Black achievement.

Johnson is the author of the poetry collections *Saint Peter Relates an Incident of the Resurrection Day* (1930), *God's Trombones: Seven Negro Sermons in Verse* (1927), and *Fifty Years and Other Poems* (1917), among others. He published several books of prose, including *Negro Americans, What Now?* (1934), *Along This Way: The Autobiography of James Weldon Johnson* (1933), *Black Manhattan* (1930), and *The Autobiography of an Ex-Colored Man* (1912). His multifaceted career, which also included stints as a diplomat in Latin America and a successful Tin Pan Alley songwriter, testified to his intellectual breadth, self-confidence, and deep-rooted belief that the future held unlimited new opportunities for Black Americans.

(Excerpt from poetryfoundation.org.)

Celebration

BY Denise Levertov

Brilliant, this day – a young virtuoso of a day.

Morning shadow cut by sharpest scissors,
 deft hands.

And every prodigy of green –
 whether it's ferns or lichens or needles
 or impatient points of buds on spindly bushes –
 greener than ever before.

And the way the conifers
 hold new cones to the light for the blessing,
 a festive right, and sing the oceanic chant the wind
 transcribes for them!

A day that shines in the cold
 like a first-prize brass band swinging along
 the street
 of a coal-dusty village, wholly at odds
 with the claims of reasonable gloom.

(These poems are in the public domain.)

Upcoming Events

Austin Chamber Music Center <https://austinchambermusic.org/concert-season/> Early Bird Packages for the 2023 Chamber Music Festival.

Austin Classical Guitar <https://www.austinclassicalguitar.org/events/> Many fun events for March!

Austin Jazz Society https://www.austinjazzsociety.org/content.aspx?page_id=4001&club_id=215484 Chez Zee American Bistro: Gabriel Santiago Trio, Sunday, March 5, 3pm. Georgetown Sunday Afternoon Concert: Dayne Reliford Trio, Sunday, March 12, 2pm.

Austin Opera <https://my.austinopera.org/events> Concerts at the Consulate: Wednesday, March 8th, 7pm.

Austin Shakespeare <https://www.austinshakespeare.org/our-season> The Real Thing by Thomas Stoppard: February 17th - March 5th.

Austin Symphony <https://my.austinsymphony.org/events?view=list> "Song of the Night" Mahler's Symphony No. 7: Friday, March 24 and Saturday, March 25, 8pm. Maestro's Dream: An evening announcing the ASO's 2023-2024 season with live performances, a lavish dinner and an exciting auction: Thursday, March 30, 6pm.

Ballet Austin <https://balletaustin.org/performances/seasontickets/> LIGHT The Holocaust & Humanity Project: March 31st & April 1, 8pm and April 2, 3pm.

Candlelight Concerts in Austin https://feverup.com/austin/candlelight?utm_source=google&utm_medium=pfm&utm_campaign=candlelight_aus&gclid=CjwKCAjwpqCZBhAbEiwAa7pXeSu0XO9_fUIQPCUnFkOFVt-5sNeFJK8egq9E03ImBZRcxAKHqAYX0RoChagQAvD_BwE

Central Texas Philharmonic <https://www.centraltexasphilharmonic.org/> Joseph Alessi Returns (Principal trombonist of the New York Philharmonic) Sunday, March 26, 3pm.

Chorus Austin <https://www.chorusaustin.org/events-calendar.html> Southwest Voices: Saturday, March 11, 7:30pm.
Conspirare <https://www.conspirare.org/tickets/> The Muse Speaks: Friday, March 31, 8pm and Saturday, April 1, 4pm.

KMFA 89.5 <https://www.kmfa.org/events> A great event calendar for our area including The Midday Concert Series.

Salon Concerts <https://www.salonconcerts.org/> March Concert: Sunday, March 5, 4:30pm and Monday, March 6, 7pm.

UT Butler School of Music <https://music.utexas.edu/concerts> MANY performances of recitals, opera, jazz, etc! International Women's Day Concert: Saturday, March 4, 7pm. AND a concert with Leah Crocetto, soprano, and Rick Rowley: Thursday, March 23, 7:30pm.

UT Performing Arts <https://texasperformingarts.org/events> Verona Quartet: Friday, March 3, 7:30pm. AND Aizuri Quartet: Saturday, March 4, 7:30 and Sunday, March 5, 1pm.

Williamson County Symphony Orchestra <https://wilcosymphony.org/> "Spanish Flair" Concert: Saturday, March 11th, 7:30pm.

Upcoming Events

For Ukraine: A Concert of Remembrance and Hope

On Feb. 24, the Met presents a concert to mark the one-year anniversary of Russia's brutal invasion of Ukraine. Met Music Director Yannick Nézet-Séguin leads the Met Opera, Chorus, and star soloists in a program of Mozart's *Requiem* and Beethoven's *Fifth Symphony*, as well as the Ukrainian National Anthem and Valentin Silvestrov's *Prayer for Ukraine*. The soloists will be soprano Golda Schultz and mezzo-soprano Emily D'Angelo, as well as Ukrainian tenor Dmytro Popov and Ukrainian bass-baritone Vladyslav Buialskyi.

The concert will also be broadcast live on Metropolitan Opera Radio on Sirius XM Channel 355, made available via the Toll Brothers–Metropolitan Opera International Radio Network, and streamed live on the Met website.

The Metropolitan Opera Live in HD

Saturday, March 18, 2023: *Lohengrin* by Wagner. Wagner's soaring masterpiece returns to the Met stage in a new production by François Girard, with tenor Piotr Beczala making his house role debut as the heroic title character.

Celebrating Black History Month at the Met

In honor of Black History Month, the Met is showcasing some of the exceptional African American artists who have thrilled audiences and made invaluable contributions to the Met's legacy. You may explore a digital exhibition chronicling the history of Black artists at the Met, enjoy free streams of Terence Blanchard's *Fire Shut Up in My Bones* and the Gershwins' *Porgy and Bess*, and relive memorable past performances from generations of legendary stars. Check out these programs and more at metopera.org.

