



All That Jazz

APRIL 3, 10 AM

First Unitarian Universalist Church of Austin,
4700 Grover, Austin, 78751

Program

Program Leader: Katharine Shields

Song Leader: Elise Ragland.

Accompanist: Marcia Edwards

Two Piano Rags by Scott Joplin (1868-1917)
arr. by Denis Agay

Gladiolus Rag *Scott Joplin's New Rag*

Performed by Kathryn Govier and Marcia Edwards,
duo pianists

Heartaches by the Number and *One Fork Man* by Harlan Howard (1927-2022)

Fiddle Contest, three tunes in contest style – Traditional

Performed by Ruby Jane Smith and Gregory Shields, vocals, violin, and guitar

Tango Etudes Nos. 3 and 5, for solo flute (or violin) by Astor Piazzolla (1921-1992)

Performed by Pat Yingst, flutist

Two Movie Duets

I Remember It Well, from *Gigi* by Frederick Loewe (1901-1988)

People Will Say We're in Love, from *Oklahoma* by Richards Rodgers (1902-1979)

Performed by Elise Ragland, soprano, Charles Palmer, tenor, and Kathryn Govier, pianist



President's Musings

Angela Smith

Serving as executive director of three nonprofits taught me a lot about the value of collaboration. Collaboration is essential to an organization's growth and impact. It aids in problem solving and initiating new programs. It builds morale and a sense of teamwork in accomplishing tasks. It encourages engagement, productivity, and satisfaction. It leads to improved communication and increased success.

Collaboration is also one of the most creative forces driving music today. Collaborating with other musicians has benefits beyond making a great piece of music. It develops and advances musical knowledge, expands your audience or fan base, boosts exposure, and opens doors to new opportunities.

In our own Music Club Austin, we've seen the collaborations of individuals with different musical tastes and talents. A recent example is Greg Shields and Ruby Smith who performed for us most recently at the March meeting. The two have collaborated on writing original music and plan to release a recording. Working together, both performers learned from each other, developed new techniques, and increased their musical repertoire.

My personal music library is filled with numerous collaborations – the late Queen front man Freddie Mercury and opera singer Montserrat Caballe, Tony Bennett and Lady GaGa, Willie Nelson and Julio Iglesias, David Bowie and Bing Crosby, rap/hip hop's Nelly with country singer Tim McGraw.

Several classical works – opera, ballet, orchestral, vocal/choral, chamber music, piano, electroacoustic music -- were also products of collaboration. Just Google "classical music collaborations." You may be surprised what you find on those lists.

It's only natural that we as an organization whose mission is to advance the important role music plays in our lives would want to collaborate with like-minded organizations. After discussion with the board, we decided Armstrong Community Music School would be a good match. We then met with Liz Cass and Heather Arnos (both MCA members) from the school, and they agreed a collaborative partnership would be of mutual benefit. The result of those meetings is the following statement of agreement between our two organizations:

"Music Club Austin and Armstrong Community Music School agree to a collaborative partnership to accomplish and support each organization's mission. Our two organizations will exchange and share information about programs and performances, provide performance opportunities, and encourage audience and mutual support. This partnership is intended to facilitate the outreach efforts of each organization for attracting students, members, volunteers, and increasing constituencies. We believe our organizations in partnership with each other can expand our footprint in the community as well as increase exposure and support for the work we do. This agreement signifies our intent to pursue this partnership and continue exploring other avenues for collaboration to further the advocacy of music and music education in our community."

As a single organization, no one can deny we've accomplished great things. The fact we're still around after 100 years proves that. In concert with groups that share our vision, we can accomplish even more.

Charles Darwin's words ring true today, *"It is the long history of humankind that those who learned to collaborate and improvise most effectively have prevailed."*

To collaboration and improvisation!

I'm grateful that Music Club Austin is doing its part through music to inspire and build community – perhaps bringing a little more harmony and hope to this crazy, mixed up world.

DARN, YOU MISSED OUR LAST CLUB MEETING!

You:

were traveling,
had an appointment,
got caught in traffic,
had a cough and didn't want to share it,
or just got busy,

Did you know you can watch our meeting from home?

Or if you are a performer and just want to hear how wonderful you sounded to us.
You can take a look and share it with your family and friends.

Just visit the Music Club Austin's YouTube channel
or follow this link and you can catch it either live or at your convenience.

<http://www.youtube.com/@MusicClubAustin>

MEMBER HIGHLIGHT

Cynthia Mills



I was born and raised in Dallas, TX (Oak Cliff) and began taking piano lessons at age 5. I played throughout my childhood and decided to major in Piano at the University of Texas, studying with William Race, Monte Hill Davis and Danielle Martin. Between my junior and senior years of college, I attended the Music Academy of the West in Montecito, CA and studied with Jerome Lowenthal. After I graduated, I continued to play, accompanying ballet classes and theater performances. Then I decided I should probably get more steady employment, and ultimately I worked for UT as an administrator for 32 years.

Upon retirement, I was able to get "back to" playing. One of the first things I did was take lessons to learn to play the carillon. I volunteered to play for my neighborhood elementary school choir. I also played for a sing-along group at a local Senior Activity Center.

I am a member of a handbell choir at St. John's United Methodist Church. Those volunteer activities evolved into employment. I have served several times as a substitute pianist for the Wildflower Church, and I accompany students in solo and ensemble competitions (both Choral and Instrumental) and studio recitals.

I attend the Discover Lifelong Learning group at UT, and I have volunteered for many years with the Art From The Streets sale. I am a volunteer usher for Texas Performing Arts and the Paramount Theater. My husband and I enjoy traveling, hiking, gardening, and cooking.

Music has been a constant source of inspiration for me, and I would like to encourage the young people with whom I interact to continue to play and sing throughout their lives.

MEMBER NEWS


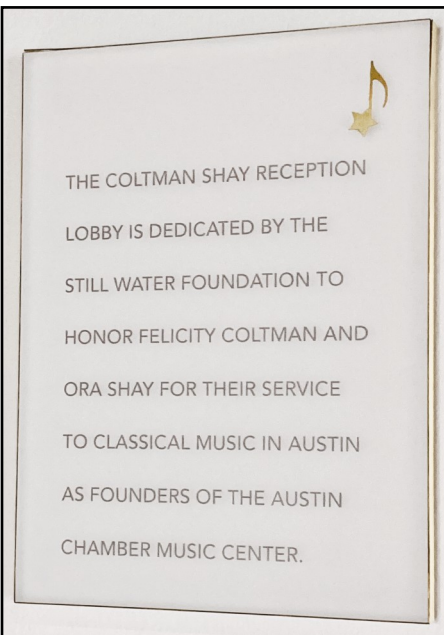
Coltman Shay Reception Lobby, KMFA

The Coltman Shay Reception Lobby at the KMFA building was dedicated on February 15, 2024. This reception lobby is a natural gathering area central to the building.

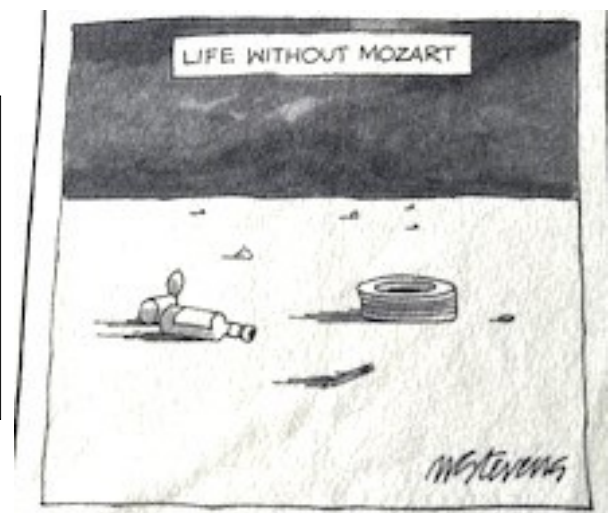
The opportunity to name a space in the new KMFA building was a gift from the Still Water Foundation to honor Felicity Coltman and Ora Shay—founders of the Austin Chamber Music Center— for their service to classical music in Austin. Founded in 1982, Still Water is a private family foundation based in Austin that primarily funds organizations in Texas focused on the arts, education, the environment, spirituality, and social services.

Thanks very much to George Preston, Chief Executive Officer, KMFA Classical 89.5, for sharing this information!

Pictured in this photo are Ora Shay, Felicity Coltman, and Julia M. Wilkinson (President, Still Water Foundation)



Congratulations to Lee Meyer on the birth of her first great grandchild! Monroe Lee Moore arrived in the early morning hours on Wednesday, March 20. He weighed 8 pounds 4 ounces at birth. Lee's grandson, his wife, and the baby are all doing well.

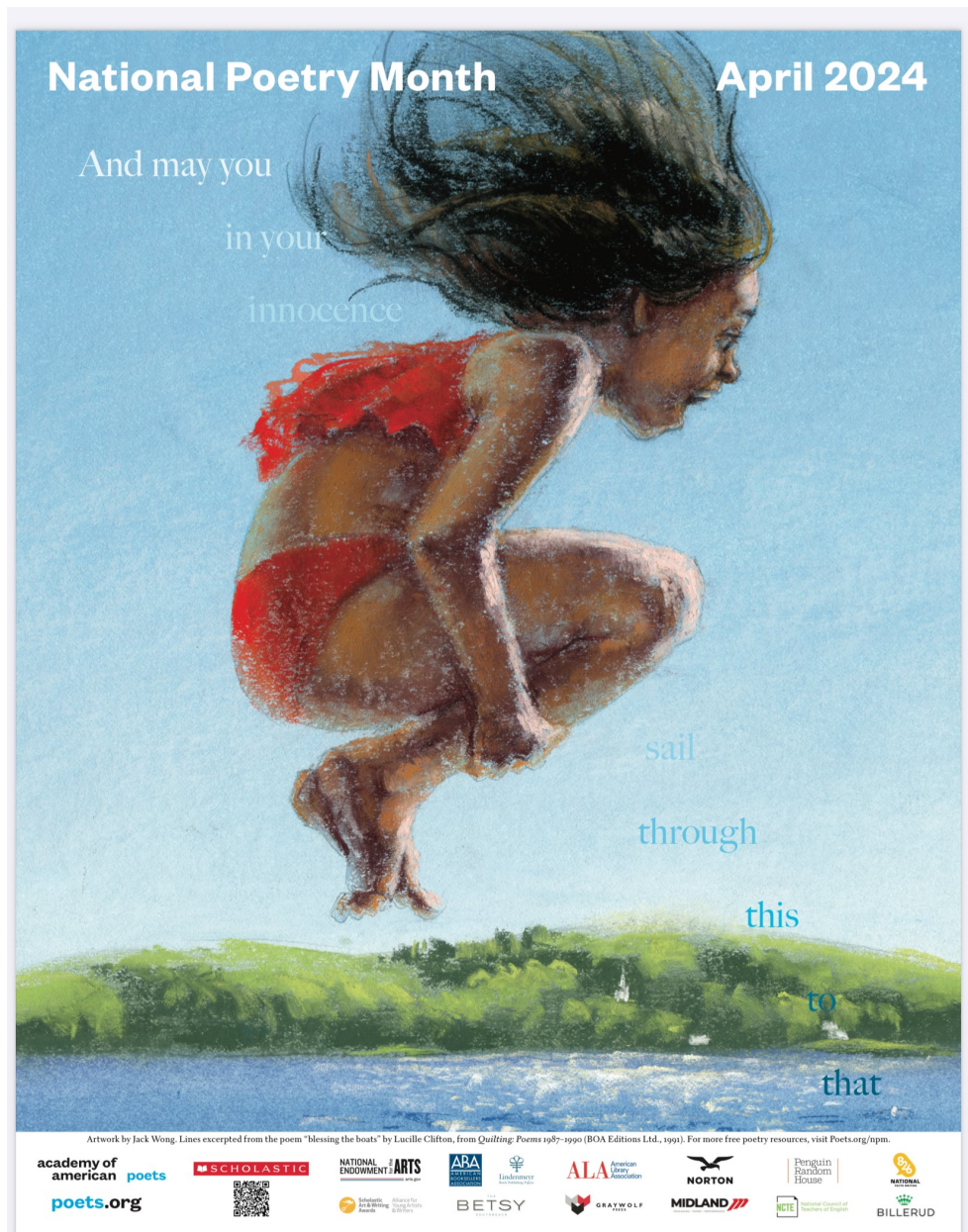


CELEBRATING NATIONAL POETRY MONTH 2024

“The 2024 poster features artwork by award-winning children’s author and illustrator Jack Wong, and lines from “[blessing the boats](#)” by beloved poet [Lucille Clifton](#). Wong was selected by Scholastic—the global children’s publishing, education, and media company—to create the artwork for this year’s poster as part of a [new National Poetry Month initiative](#) between the publisher and the Academy of American Poets.”

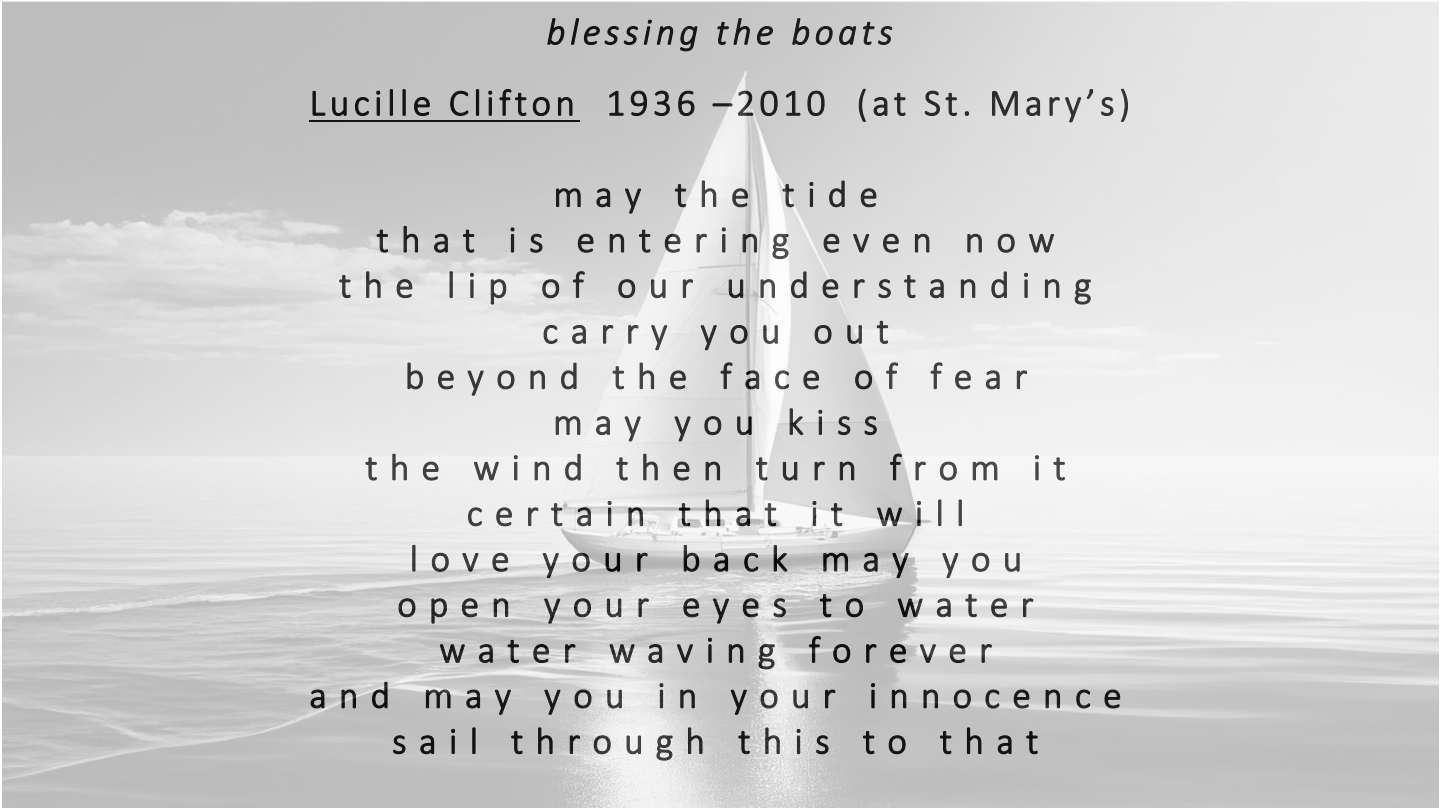
“What rises like a tide, catches like a sail, moves like the wind, and crashes like a wave — but isn’t a boat on the sea? Just as a poet aims to transform concrete language into figurative meaning, the challenge of an illustrator is to not translate words into images too literally. The very act of both is, in my imagination, beheld in these lines excerpted from Lucille Clifton’s ‘blessing the boats’: a movement from one medium to another, as from air to water.... On the occasion of National Poetry Month, which in part celebrates the active role poetry plays in young people’s education, reading Clifton’s poem provoked within me the question whether, in the act of ‘sailing through this to that,’ one retains the innocence supposed in her words. In depicting a child raptly cannonball-diving into the unknown, I send forth my own wish for every young person to leap into the ‘serious business’ of poetry with all the spoils of youth intact.”—Jack Wong

Excerpts from poets.org.



blessing the boats

Lucille Clifton 1936 –2010 (at St. Mary's)



may the tide
that is entering even now
the lip of our understanding
carry you out
beyond the face of fear
may you kiss
the wind then turn from it
certain that it will
love your back may you
open your eyes to water
water waving forever
and may you in your innocence
sail through this to that

From *Quilting: Poems 1987–1990* by Lucille Clifton.
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Lucille Clifton was born in Depew, New York, on June 27,
1936. Her first book of poems, *Good Times* (Random
House, 1969), was rated one of the best books of the year
by the *New York Times*.

Clifton remained employed in state and federal govern-
ment positions until 1971, when she became a writer in
residence at Coppin State College in Baltimore, Maryland,
where she completed two collections: *Good News About
the Earth* (Random House, 1972) and *An Ordinary Wom-
an* (Random House, 1974). She was the author of several
other collections of poetry, including *Blessing the Boats:
New and Selected Poems 1988–2000* (BOA Editions, 2000),
which won the National Book Award; *Good Woman: Poems
and a Memoir 1969–1980* (BOA Editions, 1987), which was
nominated for the Pulitzer Prize; and *Two-Headed Wom-
an* (University of Massachusetts Press, 1980), also a Pulitzer
Prize nominee as well as the recipient of the University of
Massachusetts Press Juniper Prize.

Clifton was also the author of *Generations: A Me-
moir* (Random House, 1976) and more than sixteen books
for children, written expressly for an African American au-
dience.

Of her work, [Rita Dove](#) has written:

*In contrast to much of the poetry being written today—
intellectualized lyricism characterized by an application of
inductive thought to unusual images—Lucille Clifton's po-
ems are compact and self-sufficient ... Her revelations then
resemble the epiphanies of childhood and early adoles-
cence, when one's lack of preconceptions about the self
allowed for brilliant slippage into the metaphysical, a
glimpse into an egoless, utterly thingful and serene world.*

Clifton's honors include an Emmy Award from the Ameri-
can Academy of Television Arts and Sciences, a Lannan Lit-
erary Award, two fellowships from the National Endow-
ment for the Arts, the Shelley Memorial Award, the YM-
YWA Poetry Center Discovery Award, and the 2007 Ruth
Lilly Prize.

In 1999, Clifton was elected a [Chancellor](#) of the Academy of
American Poets. She served as the poet laureate for the
State of Maryland from 1979 to 1985, and distinguished
professor of humanities at St. Mary's College of Maryland.

After a long battle with cancer, Lucille Clifton died on Feb-
ruary 13, 2010, at the age of seventy-three.

[U.S. Poet Laureate Ada Limón to Launch “You Are Here” with Anthology of Nature Poems, Poetry Installations in National Parks](#)

“You Are Here,” Ada Limón’s signature project as the nation’s 24th Poet Laureate Consultant in Poetry, will launch during National Poetry Month in April with a celebration at the Library of Congress and will continue throughout the year with installations of poetry as public art in national parks across the country.

“You Are Here” is comprised of two major initiatives, a new anthology of nature poems and a series of visits to national parks, as well as a call for the public to participate. The new anthology, “You Are Here: Poetry in the Natural World,” will be published by Milkweed Editions in association with the Library of Congress on April 2. It features a foreword by Librarian of Congress Carla Hayden, an introduction by Limón, and 50 original poems by living American poets, including former U.S. Poet Laureate Joy Harjo; Pulitzer Prize winners Jericho Brown, Carl Phillips and Diane Suess; and PEN/Voelcker Award winners Victoria Chang and Rigoberto González.

[Click here for more information.](#)

(Many thanks to Michelle d’Arcy for bringing this wonderful project to our attention!)

Corner piano - true or fake?

Excerpts from Nevsedom.com

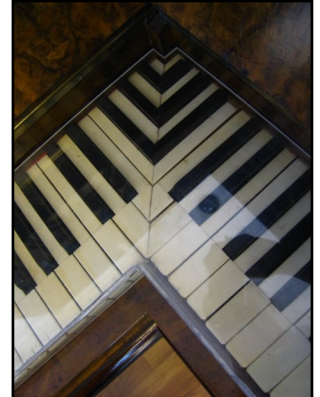


Piano Museums corner piano is located in China.

This particular corner piano is, of course, a joke from museum staff who built it, sparing a very beautiful and old piano.

It is clear that if such an instrument were real, it would not work. As it would require that when you play the most necessary octaves you would need to play it with your arms crossed.

Perhaps this is not the only such joke because there is another similar piano, probably from the same museum.



But, interestingly, the corner piano is a completely real instrument that was quite fashionable at the beginning of the 19th century. Then it was believed that the piano in the corner makes the room cozier, and a small company around it was a nicer and more romantic event.

The corner piano was shorter than usual and due to this much cheaper, which added to its popularity. However, musical pieces by the 20th century became much more complicated and required more octaves, therefore, short corner pianos no longer corresponded to the spirit of the times and were left in the past.



Upcoming Events

Armstrong School of Music <https://www.acmsaustin.org/special-events.html> Ukulele Happy Hour: Saturday, April 13th.

Arts On Alexander <https://www.artsonalexander.org/events> The Tallis Scholars | Darkness to Light: Friday, April 12th. Holbrook Organ Series | Davis Hurd: Friday, April 26th.

Austin Chamber Music Center <https://austinchambermusic.org/concert-season/> The Most Beautiful - Composers who struggled: Friday, April 19th and Saturday, 20th.

Austin Classical Guitar <https://austinclassicalguitar.org/events/> LIVE at The Rosette - Beijing Duo: Saturday, April 6th and Sunday, 7th. PLAY - Dragos Ilie: Wednesday, April 17th and Thursday, 18th. LIVE at The Rosette - David Russell: Friday, April 26th, Saturday, 27th and Sunday, 28th.

Austin Opera <https://my.austinopera.org/> Noche De Opera: Friday, April 5th. Concerts at The Consulate: Saturday, April 6th. AND getting ready for CARMEN (coming in May) - Conductor Cues - Carmen: Wednesday, April 10th. Masterclass Series: Monday, April 22nd.

Austin Symphony <https://my.austinsymphony.org/events?view=list> The Orchestra's 2024 GALA! Maestro's Dream - The Eclipse: Thursday, April 4th. And "Slavic Splendor II" Friday, April 12th and Saturday, 13th. ASO About Town Orchestra series: Wednesday, May 1st.

Austin Women's Club <https://www.austinwomensclub.com/calendar> LIVE at The Chateau Bellevue: Sunday, April 28th. Check their website for the guest performer.

Balcones Community Orchestra <https://www.bcorchestra.org/> Full Orchestra Concert - Mendelssohn and Schubert: Sunday, April 21st.

Beethoven <https://www.beethoven.com/upcomingshows> Tequila Mockingbird (Austin is a place for birds!) at Saengerrunde Hall: Friday, April 26th and Sunday, 28th. The concert on Saturday, April 27th will be in a private home.

Central Texas Philharmonic <https://www.centraltexasphilharmonic.org/> Chet Garner (PBS's Daytripper) and the Music of Texas: Sunday, April 7th.

Conspirare <https://www.conspirare.org/tickets/> Sing the World Awake: Saturday, April 27th.

Golden Hornet <https://www.goldenhornet.org/calendar> Young Composers' Concert, 2023-2024 Cohort: Sunday, April 7th.

Inversion Ensemble <https://www.inversionatx.org/upcoming-events> Inversion at the Library - Concert: Saturday, April 13th.

KMFA <https://www.kmfa.org/events> One of the best arts calendars for Austin. KMFA Offbeat Concert Series - American Dreamer: Friday, April 12th.

Lady Bird Johnson Wildflower Center <https://www.wildflower.org/> Every Tuesday evening in April - music, food trucks and more.

La Follia <https://www.lafollia.org/upcoming-concerts> A Festival of Baroque Concertos: Friday, April 19th and Saturday, 20th.

The Long Center <https://thelongcenter.org/upcoming-calendar/> Total Eclipse Viewing Party: Monday, April 8th..plus more events.

The Metropolitan Opera On stage: <https://www.metopera.org/season/2023-24-season/> On Demand: <https://www.metopera.org/season/on-demand/>

Salon Concerts <https://www.salonconcerts.org/> April Concert: Sunday, 21st and Monday, 22nd.

Tapestry <https://www.tapestrysingers.org/upcoming/> Rehearsals for their Spring Concert on Monday nights. Just come and sing!

UT Butler School of Music <https://music.utexas.edu/events> Butler Opera Center - Tchaikovsky's The Queen of Spades: April 19th - 28th. And MANY other concerts and events.

UT-Texas Performing Arts <https://texasperformingarts.org/events> The Glenn Miller Orchestra: Sunday, April 21st. Plus lots of other events.

Sometimes events are left out because they are not posted on their websites in time to make our calendar. PLEASE let me know of any arts listings that you think should be included in our monthly calendar. Joy joygooden@austin.rr.com