November2025

Noteworthy

Music Club PERFORMANCE MEETING,
NOV 5, 2025 Program

Sonata #1 for Flute and Piano
(Allegro Moderato, Andante, and Allegro Moderato)
by Eugenie Rocherolle (1936-2025)
Performed by Sheryl Goodnight, flutist,
and Stephen Burnaman, pianist

"Bel Piacere" (aria from *Agrippina*) and "An Eriskey Love Lilt"
by G. F. Handel (1685 – 1750),
arranged by Marjorie Kennedy-Fraser (1857-1930)

"The Daisies" by Samuel Barber (1910-1981)

"If You Become the Moon" by K. Helppie (b 1956),
F. Kinney (b 1957) and J. Weber (b 1958)

"A Waterbird (Flying into the Sun)" from *The Sun is Love*
by Gwyneth Walker (b 1947),
words by Jelaluddin Rumi (1207-1273)
Performed by Elise Ragland, soprano, and Mary Parse, pianist

"El Albaicin" from *Iberia* by Isaac Albeniz (1860-1909)
Performed by Brian Grothues, pianist

Guest Speaker
Dr. Robert Radmer,
Music Director of the Balcones Community Orchestra

In this newsletter you can expect:

President's Musings

Got Hobbies?

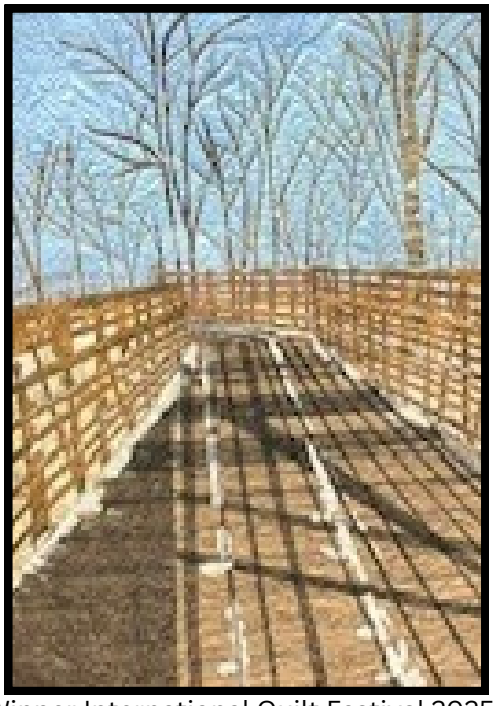
by Elisabeth Moreno

Last weekend I attended the International Quilt Festival in Houston . Though I have never been a quilter myself, I have a healthy respect for a range of needlework techniques passed down to me by my grandmother. Now the quilts on display were nothing like the vintage log cabin designs you see on Antiques Roadshow. They were true, three dimensional fabric art informed by the best marriage of technology with traditional practice. Almost as impressive as the textile art itself was the exhibit hall where thousands of attendees mobbed vendors demonstrating the latest computer aided advances in quilt design, snapping up fabric swatches and comparing techniques with other enthusiasts. It was a real tribute to the energy and creativity unleashed by people passionate about a hobby.

This experience happened to segue into a related podcast I heard this week. * The topic was why hobbies, especially among Millennials and Gen Z'ers, were making such a strong comeback. One of the obvious answers is as an antidote to doom scrolling and excessive screen time. The human need we have to make something with our hands is not well served by our society's occupational shift towards remote, digitized "information services." But the podcast quickly moved on to a discussion about the actual the physical and mental health benefits of pursuing hobbies. The arts as a hobby, especially music, were singled out by Professor Daisy Fancourt, Director of the World Health Organization's Collaborating Center forArts and Health, for their ability to help our brains stay resilient against dementia, release dopamine, improve social bonding and develop new skills which lead to an enhanced sense of self-efficacy. These findings are not "impressionistic." They are backed by real science which can demonstrate that engaging in the arts improves the functioning of every major organ system in the body, even helping us to live longer.

But in spite of this body of evidence, one of the cultural impediments to embracing hobbies still is our peculiarly American struggle with productivity. If you recall from your school days, Benjamin Franklin once defined leisure as "the time in which to do something productive." And as a result of that kind of thinking, Americans still struggle to "merit" leisure time while making the most successful book category in the publishing world ever since the self-help manual. Even worse, many Americans feel that the way you legitimize a hobby is to convert it into a money-making side hustle. But as the commentators in this podcast emphasized, the goal of leisure (and hobbies) is RESTORATIVE, pure and simple. No further defense needed; they heal the body and soul. So for once let's agree maybe Benjamin Franklin got it wrong and it's not so crazy to join to a model railroad club again or brush off your clarinet if your cognitive reserves get a boost in the process.

*Chakrabarti,M (Host). (2025, October 13). Why Gen Z says 'hotties need hobbies' [Audio podcast episode] On Point. National Public Radio, https://www.npr.org>podcasts>510053



Winner International Quilt Festival 2025, Architectural Category

In Recognition of Native American Heritage Month (November)
Excerpts from “Native American Music Summary”
(By The Editors of of Encyclopaedia Britannica)
https://www.britannica.com/summary/Native-American-music

“The Americas are home to hundreds of indigenous communities, each with its own distinctive history, language, and musical culture. Native Americans transmit music primarily through oral tradition. Some genres require more formal teaching methods. Several communities have developed indigenous systems of music notation, but these are used as memory aids, not as teaching tools. In the 21st century it was common for Native Americans to supplement oral tradition with audio and video recordings for teaching, learning, and preserving traditional repertories. Native American performances integrate music, dance, spirituality, and social communion in multilayered events. Preparations for performances include musical composition, rehearsal, instrument making or repair, and the assembling of dance regalia. The hosts or sponsors of an event prepare the dance ground, food for participants and guests, and any gifts. Participants, meanwhile, prepare themselves spiritually through fasting, prayer, and other methods of purification. The ceremonies may last several days and may involve a number of communities. In addition, unseen spirit beings are usually thought to take part.

In Native North America (i.e., present-day Canada and the United States) six musical style areas exist: Eastern Woodlands (including Northeast and Southeast Indians), Plains, Great Basin, Southwest, Northwest Coast, and Arctic. North American Indians emphasize singing, accompanied by percussion instruments such as rattles or drums, rather than purely instrumental music. Music, dance, and spirituality are tightly interwoven in a worldview that perceives little separation between sacred and secular. . . .

Native Americans have extensive histories of regional interaction; over time this enriched and broadened their musical lives. Reciprocal participation in collective ceremonies among peoples of the Eastern Woodlands for centuries resulted in a complex network of musical exchange, extending from Florida, U.S., to Ontario, Canada. From the 1500s through the 1700s, Native Americans borrowed and adapted many European musical instruments. The Maya people of Chiapas, for example, play on some musical instruments and in some genres that were imported from Spain in the 1500s but that survived only among the Maya. The colonists also transported enslaved Africans to the Western Hemisphere who introduced new drums and other instruments to indigenous peoples from the southeastern United States to Suriname. New musical trends emerged in the 1800s as indigenous communities began to develop their own hymn repertories, fiddle traditions, and marching bands. American Indians began publishing their own hymnals for use in Christian worship during the first half of the 19th century.

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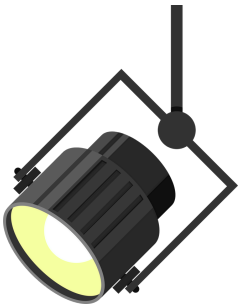
Other musical innovations of the 1800s were associated with the development of new belief systems such as the Indian Shaker Church, the Ghost Dance, and the Native American Church. The most significant innovation in Native American music during the 1900s was the development of the powwow, a collective celebration involving music and dance performed throughout North America. Powwows generally promote indigenous culture, spirituality, and social unity.

Other significant 20th-century developments were the rise of Native American popular music and the nearly simultaneous renaissance of indigenous musics. Some Native Americans became involved in popular music early on, but it was not until the 1960s that Native American popular music came of age. Native American musicians participated in many genres, including jazz, rock and roll, blues, country, folk, gospel, rap, hip-hop, new age, norteño, and reggae. Their lyrics expressed issues and concerns in both English and indigenous languages. Some of the best-known Native North American popular musicians were Buffy Sainte-Marie (Cree), Philippe McKenzie (Innu [Montagnais]), Joanne Shenandoah (Oneida), and Joy Harjo (Creek); well-known Native North American groups included Redbone, XIT, and Ulali."

Explore some indigenous music at this site. https://www.youtube.com/watch?v=7wjPBNKuaLs

This Smithsonian Institution site features information about instruments AND performance videos: https://www.si.edu/spotlight/native-american-music.



MEMBER SPOTLIGHT
BRIAN GROTHUES

Brian Grothues was born in Uvalde, Texas in 1982, but grew up in Kerrville where he began piano studies at age 5. He accompanied the choir at Notre Dame Catholic Church from 2nd grade until graduating and still plays there when in town. He sang and accompanied the choir at Tivy High School, graduating in 2000. He then pursued music at The University of North Texas in Denton, earning his Bachelor's Degree Cum Laude in 2005 under the tutelage of Gustavo Romero. 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 been teaching students of all ages in Austin, Texas since 2008 and has a thriving private studio.

Brian studied piano and music history in Vienna, Austria as a member of the IES study abroad program. He performed at Lincoln Center, New York in 2007 on scholarship to the Dorothy Taubman Seminar. In addition, he has studied with the acclaimed Sheila Paige from 2006 to the present. He is now studying jazz piano with Dan Redner in Austin and looks forward to collaborating with other jazz musicians in the city.

Brian has collaborated with a multitude of instrumentalists and vocalists in concert. He is the keyboardist in Magnifico, a Queen tribute band. In 2016 Brian performed solo and chamber music in Sulzbach-Rosenberg Germany. He also performs solo and chamber repertoire frequently at Music Club Austin after joining in 2016, and he is currently on the programming committee.

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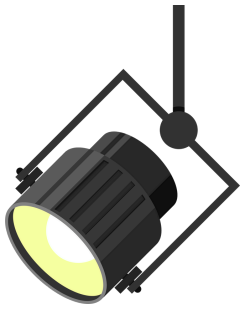

MEMBER SPOTLIGHT
BRIAN GROTHUES

When not at the piano, Brian is an accomplished captain and has sailed all over the world. With a 12 ton USCG license, he has captained sailing yachts to numerous Caribbean islands, Croatia, Sea of Cortez around La Paz Mexico, Abacos in the Bahamas, Tahiti, and Greece. He is the Head instructor of American Sailing at the Austin Yacht Club and teaches private and public classes. Since 2008, Brian and his partner Margarito have competed regularly in sailing regattas at AYC. In addition Margarito is the 1st mate and cook on sailing charters they lead around the world.

MENDELSSOHN'S LESSER KNOWN QUARTET FOR STRINGS, OBOE, AND WHINING DOG

GOLD MEDAL brought back from Ireland!

Marie with fellow chorus member Michelle Temple

Our own Marie White is a member of Seaside A Cappella from Bridgewater, Nova Scotia. This group won 1st place in the Annual International Competition at the Irish Association of Barbershop Singers in Killarney, Ireland in October.

Seaside A Cappella is an educational organization that supports women in developing vocal and performance skills. It is part of Harmony Inc., an international organization with more than 2,000 members across North America. In its all-female chorus, the Bridgewater chapter has 65 members, including women from Nova Scotia's South Shore and long-distance members in Cape Breton, New Brunswick and Prince Edward Island. Membership is open to women of all ages who love to sing. Current members range in age from eight to 93. They have been in competitions and have performed throughout North America, but they have never crossed the ocean...until this year.

They scored top marks in the international chorus contest for their renditions of “If You Love Me, Really Love Me” and “Top of the World.”

“It couldn’t have been any better because we came home with these beautiful gold medals. We scored higher than we have ever scored before,” said chorus director Judy Comeau.

Comeau said the performance consisted of the group’s most complex choreography. “We started with just teaching the members to move with good facial and body language, and now they are doing something like ‘Broadway in Bridgewater.’....They were just absolutely wonderful students. They retain well, they learn well. Very positive spirits and they developed a really strong sisterhood. I could not be prouder to say that the judges recognized that and awarded us with the gold medals.”

Congratulations, Marie!!

Click on this link to hear the news story (and some of their performance) that has been airing on CBC news all across Canada. https://www.ctvnews.ca/atlantic/nova-scotia/article/nova-scotia-a-cappella-group-wins-gold-at-international-competition-in-ireland/
Seaside A Cappella link.

Seaside A cappella website

Poetry Corner

The Call of the Wild

Alexander Posey (1873 –1908)

I'm tired of the gloom
In a four-walled room;
Heart-weary, I sigh
For the open sky,
And the solitude
Of the greening wood;
Where the bluebirds call,
And the sunbeams fall,
And the daisies lure
The soul to be pure.

I'm tired of the life
In the ways of strife;
Heart-weary, I long
For the river's song,
And the murmur of rills
In the breezy hills;
Where the pipe of Pan—
The hairy half-man—
The bright silence breaks
By the sleeping lakes.

Alexander L. Posey was one of twelve children born in Oklahoma to a Chickasaw-Creek woman and a rancher/lawman. According to Posey, before his 14th year he rarely spoke English. He was a journalist, poet, and humorist. (NFMC Music in Poetry & Song September 2025 - August 2027)

A PUBLICATION OF MUSIC CLUB AUSTIN	EDITORS: MARCIA EDWARDS JOY GOODEN MARIE WHITE
musicclubaustin.org	*Thanks for reading*

Story from Facebook feed of
ANIMAC TIMES

For three Thursdays in a row, something peculiar happened to me on my walk to work. I'd be trudging along, coffee in hand, mentally preparing for the day, when a man on a bicycle would glide past.

He wasn't just any man. He was impeccably dressed in a vibrant, mismatched suit—think a purple blazer with green trousers. And as he passed, without slowing down, he would call out a single, hyper-specific compliment.

The first time, it was: "Astounding posture! You carry the weight of the world with remarkable spinal integrity!"

He was gone before I could even process it. I spent the rest of the day standing a little taller.

The second Thursday, I saw him coming. He locked eyes with me for a fraction of a second and declared: "A truly formidable coffee-cup grip! Unwavering!"

I looked down at my hand. I did, in fact, have a very secure hold on my latte.

The third time, I was ready. I saw the flash of color turning the corner. My heart beat a little faster. What would it be today? He cycled past, his voice clear as a bell: "Exquisite rhythm in your walking gait! A metronome of purpose!"

And he was gone.

I was, by now, completely invested. Who was this man? Why was he doing this? He wasn't flirting—the compliments were too bizarre, too clinical, and he never stopped. He was like a wildlife commentator praising the unique traits of a passing animal.

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I started to notice a pattern. He wasn't just targeting me. I saw him do it to others. He told a construction worker he had a "commanding and efficient whistle." He told a woman waiting for a bus that her "sigh contained multitudes." He was a Compliment Guerrilla, launching precision strikes of positivity before vanishing into the urban jungle.

Last Thursday, I saw him chain his bike up outside a nondescript office building. My curiosity got the better of me. I followed him inside, pretending to be on a phone call.

He walked into a small, dimly lit office with a frosted glass door. The plaque on the wall read: "Bureau of Overlooked Virtues - Appointments Encouraged, Walk-Ins Welcomed."

I pushed the door open. The man was sitting behind a desk, typing on an old typewriter. He looked up, not at all surprised to see me.

"Ah," he said. "The metronome. I wondered if you'd stop by."

"What... is this?" I asked, gesturing to the office.

He smiled warmly. "It's a regulatory body. We've identified a critical deficit in the recognition of minor, non-monetizable skills. The steadfast way someone holds an umbrella. The patience exhibited while a slow dog sniffs a lamppost. These are the virtues that hold society together, and they are going entirely unacknowledged."

"My job," he continued, "is field work. I gather data and distribute commendations. Would you like to file a report?"

He slid a form across the desk. It had fields like: "Observed Subject," "Time/Location," and "Virtue in Question (Please Be Specific)."

I stood there, stunned. Then I thought of my barista, who always places the cup lid on with a perfect, satisfying click. I thought of the security guard in my building who has a uniquely graceful way of pointing people toward the elevator.

I sat down and filled out three forms.

Now, I'm a field agent. I don't have a bike or a colorful suit yet, but I have a notepad. Yesterday, I told a stranger at the park that I admired the "authoritative yet compassionate way you threw that stick for your dog."

The look of confusion, followed by a slow-dawning, genuine smile, was better than any thank you.

The world is full of invisible experts, masters of tiny, perfect things. My mission, should I choose to accept it, is to see them. And to tell them.

Keep your ears open. You might get a commendation.

Event Calendar

Armstrong Community Music School https://www.acmsaustin.org/special-events Always lots of musical fun activities for all ages.

Arts On Alexander https://www.artsonalexander.org/events Holbrook Organ Series / Jiae Kwak: Friday, November 14th.

ATX Chamber Music and Jazz https://atxmusic.com/ The Danish String Quartet - Scandinavian folk: Thursday, November 20th.

Austin Chamber Ensemble https://austinchamberensemble.org/ Concert Celebrating Native American Heritage Month - Mikaela Pace, soprano and Marti Mortensen Ahern, piano: Saturday, November 8th.

Austin Chamber Music Center https://austinchambermusic.org/concert-season/ ArcoStrum & Empire Wild (from the Juilliard School): Friday, November 14th and Saturday, 15th.

Austin Civic Orchestra https://austincivicorchestra.org/events/ The Great Waltz @ The Texas Union Ballroom: Saturday, November 1st.

Austin Classical Guitar https://austinclassicalguitar.org/events/ Live at The Rosette - Rovshan & Iosif: Saturday, November 8th and Sunday, 9th. Also, play! Jeremy Waldrip & Andres Felipe Palacios: Thursday, November 20th.

Austin Jazz Society https://austinjazzsociety.org Many fun jazz events this November.

Austin Opera https://my.austinopera.org/ Austin Opera is turning 40! Celebrate with a spectacular birthday concert!: Saturday, November 15th and Sunday, 16th.

Austin Symphony https://my.austinsymphony.org/events?view=list A concert culminating in the timeless triumph of Beethoven's 5th Symphony: Friday, November 21st and Saturday, 22nd.

Balcones Community Orchestra https://www.bcorchestra.org/ Devin Cornacchio - Hayden's Cello Concerto No. 2 in D Major: Sunday, November 16th.

Beerthoven Concert Series https://www.beerthoven.com/upcomingshows Making Waves featuring TRIPLE TAKE! with Maimy Fong and Javier Chapparro: Friday, November 21st and Saturday, 22nd.

Gilbert & Sullivan https://www.gilbertsullivan.org/ The Grand Duke in Concert: Sunday, November 2nd. KMFA https://www.kmfa.org/events Highway Lights - "Power of a Planet": Friday, November 7th. And more events on their great calendar.

Lady Bird Johnson Wildflower Center https://www.wildflower.org/ Twilight Tuesdays with live music, food trucks and more.

La Follia https://www.lafollia.org/upcoming-concerts Anton Nel and Keith Womer wrangle the Herd of Harpsichords - 5 harpsichords, 2 performers!: Friday, November 7th and Saturday, 8th.

The Long Center https://thelongcenter.org/upcoming-calendar/ Vienna Light Orchestra: Friday, November 28th. And many more events on their calendar.

The Metropolitan Opera Events: https://www.metopera.org/calendar/#/on-stage?year=2025&month=4 On Demand: https://ondemand.metopera.org/

MIRO Quartet https://miroquartet.com/shows Texas Performing Arts - Bates Recital Hall concert: Friday, November 7th.

Panoramic Voices https://www.panoramicvoices.org Blanton Museum of Art - Spirit & Splendor/ Works that complement the Spanish Renaissance art installation: Saturday, November 8th.

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Event Calendar

Round Rock Community Choir https://roundrockcommunitychoir.org/ Varations On A Theme Of Gathering: Saturday, November 8th.

UT Butler School of Music https://music.utexas.edu/events SCHUBERTIADE with Anton Nel & Friends: Monday, November 3rd. CLUTCH - New music by UT composers: Friday, November 7th. AND many more programs, most of them free.

UT-Texas Performing Arts https://texasperformingarts.org/events Carrie Rodriquez's Laboratorio: Sunday, November 2nd. World

Ballet Company - Cinderella: Tuesday, November 4th.
Zach Scott Theatre https://zachtheatre.org/shows-events/ A Charlie Brown Christmas : Various dates thru November.

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

SATURDAY, NOV 08

SATURDAY, NOV 22