

APRIL 2026

P E R F O R M A N C E M E E T I N G

APRIL 1, 2025

Program

Program Leader: **Gena Tabery**

Song Leader: **Charles Palmer**

Accompanist: **Marcia Edwards**

Song: *Oh, What a Beautiful Morning*

Selections TBD

Performed by the Silver Strings Orchestra, Dixie Addington, director

“Hypnosis for Flute and Piano” by Ian Clarke (b.1964)

“Cantabile et Presto” by Georges Enesco (1881-1955)

Performed by Sheryl Goodnight, flutist, and Dr. Stephen Burnaman, guest pianist

“Andante” from *Duet No. 4 in B-flat Major* by Johann Christian Bach (1775-1782)

“Jerusalem’s Ridge” by Bill Monroe (1911-1996)

Performed by Ruby Jane Smith and Gregory Shields, violinists/fiddlers

Four Ukrainian classical songs, lyrics by Ukrainian national poets

“Alone, I Am Alone” and “The Muscovite Hussar Has Not Returned” by Mykola Lysenko (1842-1912)

“My Captive Thoughts” by Yakiv Stepovy (1883-1921)

“To Become the Song” by Kyrolo Stetsenko (1882-1922)

<https://shaunnashandro.com/scores/>

Performed by Elise Ragland, soprano, and Mary Parse, pianist

“Lento” and “Allegro moderato” from *Sonata for Cello and Piano in G minor, Op.19*

by Sergei Rachmaninov (1873-1943)

Performed by Terri Freeland, cellist, and Brian Grothues, pianist

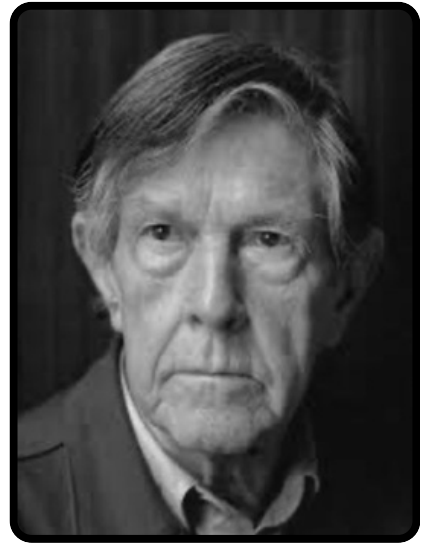


President's Musings



The Sound of Silence

by Elisabeth Moreno



John Cage
1912-1992

In rummaging around for a topic for this month's *Noteworthy* column, I came across this thought-provoking TED talk* on John Cage's famous (or infamous) composition **4'33"**. For those of you not familiar with the piece's official title, this is the composition that scandalized concert goers in 1952 because it consisted of a pianist sitting at the keyboard, in complete silence, for four and a half minutes, not striking a note but only standing to raise or lower the piano lid in between the three movements labelled I. Tacet, II. Tacet and III. Tacet.

Like many music lovers, I think I always assumed this was Cage's iconoclastic poke in the eye to the arts establishment and all of its pretensions. (Indeed, critics at the time refused to call it music even though the score was written in 7 flats and the pianist was actually "playing" rests.) Little did I know that there was a genuine cultural moment behind Cage's daring experiment. According to Dallas Taylor, sound designer and host of the podcast "Twenty Thousand Hertz," the rise of Muzak, the sonic background of American life, concerned Cage, who felt that the ubiquity of these banal soundscapes was driving out people's ability to experience silence. In 1948, four years before he wrote **4'33"**, Cage off handedly proposed writing a four-and-a-half-minute-long piece of silence and selling it to the Muzak company, just so some silence would work itself into the programming rotation.

Cage's interest in silence was heightened when he visited an anechoic chamber at Harvard University. Anechoic chambers have been acoustically treated to minimize sound almost to zero. Cage entered the room expecting to hear nothing, but was surprised to realize he could hear his own blood circulating. It was at that moment that he became convinced there was no such thing as true silence; wherever we are, even our bodies make sound. As long as you are in a physical body, you will hear something. That meant that trying to create an environment without noise, in which you could enjoy "silence," was an illusion. It was about the sounds that were already there which you were being allowed to hear for the first time when you were truly ready to listen.

So instead of being a joke, **4'33"** was intended by Cage to open up the beauty of the sonic world to us and demonstrate that music isn't the only sound worth attending to. Be it programs rustling or throats clearing in the concert hall we can reset our ears to appreciate *all* the sound around us. It goes without saying that that makes each experience of **4'33"** highly individualized. No one can tell us what we should feel during the listening experience. But Cage would probably be satisfied with our heightened mindfulness as we really attempt to tune in the universe.

TED. (2020,May). What silence can teach you about sound | Dallas Taylor [Video]. You Tube https://www.ted.com/talks/dallas_taylor_what_silence_can_teach_you_about_sound?user_email_address=06822f69565216669435b98df0f911ae&lctg=673a55b7c1628db67d4d6784



WINNER

Maurer/Wilcox/Putter/Rudd Competition Congratulations to the Winners!

Maurer competition winners

1st place:	Josephine Chow, piano
2nd place (Putter Award):	Jenny Thomas, violin
3rd place:	Jiatong Gao, piano
Honorable Mention:	Natalie Ju, violin Leon Joao, violin

Wilcox competition winners

1st place:	Ellie Washecka, viola
2nd place:	Zhaoxi Chen, violin
3rd place:	Alana Malloy, piano
Honorable Mention:	Zongyan (Daniel) Li, violin Dylan Zhong, violin Nikhil Srinivasan, baritone voice Franklin Fang, viola Richard Wang, piano

Rudd Award winner

Josephine Chow

Thanks to our judges!

Paula Bird, Violinist and Pianist
James Maverick, Instructor in Collaborative Piano, Butler School of Music
Alexandre Maynegre, Collaborative Pianist, Butler School of Music

Many thanks to Steinway Piano Gallery for the use of their warm-up room, recital hall, and piano!
Special thanks to Steinway Piano Gallery President Matthew Bird for his help throughout the day of the competition!



Member Highlight

Dixie Addington

Perhaps it all started in the 3rd grade when there was a student who left our classroom to attend violin class down the hall. I was bored with the pace and the lessons and saw this student's departure as an escape, so I decided to go with him. I had a background of piano lessons and trips to the Detroit Symphony Children's Concerts on Saturday mornings. After I sat for a few weeks in the violin class, the teacher stood in front of me and said "You must have a violin to stay in violin class." So that evening at dinner I detailed what I had been doing at school and the need for a violin. As it turned out, my aunt had a 3/4-sized violin under her bed which she had played as a young schoolgirl. So my lifetime of playing the violin began. That violin returned to my aunt's family when I outgrew it, and they held on to it for decades without a player. I made a few inquiries many years later, and that little violin became part of my clan of instruments.

The violin was the focus of my college education, and it has been part of many adventures and experiences in my life. I graduated from the University of Michigan with two degrees which combined performance plus a teaching certificate. As the job market in Michigan was in a downturn, I moved across the country to Plano, Texas where the school district was in the inaugural year of having

Orchestra in the curriculum. A career as a Texas Orchestra Director was launched and included teaching in Plano, Alief, Sugarland, and Katy over the years. In 2005 Beck Junior High Orchestra (Katy ISD) was selected through state-wide competition to be the TMEA Honor Junior High Orchestra. I was honored and extremely proud to be the teacher and Orchestra Director of these Beck JH Orchestra students. Some of the best adventures that the violin has been the key to were performing in Carnegie Hall with the Houston Medical Center Orchestra, touring Europe with a summer youth orchestra, and performing with an orchestra from Tucson in China.

Currently I am playing in the Balcones Community Orchestra, subbing in the Temple Symphony, and providing leadership in Silver Strings. My family includes my husband who is faithful audience member, my Austin daughter who is a nurse practitioner, my Boston daughter who is a professional flutist, four grandchildren, and my cat Zipper. When not busy with music, I spend time with crossword puzzles, butterfly farming, audio books, and travel.

KMFA TOUR

On Wednesday morning March 11, five MCA members were treated to an intimate tour of the KMFA building. Our lively KMFA guides were Ann Dooley, Guillermo Delgado, and Jesan Barnes-Kaushik. The tour started on the ground floor with a visit to the control room and ended on the second floor in the Draylen Mason music studio, where we encountered Jeffrey Blair, who spent a short time visiting with us. This was a wonderful opportunity to take a peek behind the scenes at our local classical music radio station and to become acquainted with several of the staff members.



Obituary: Soprano Rainelle Krause

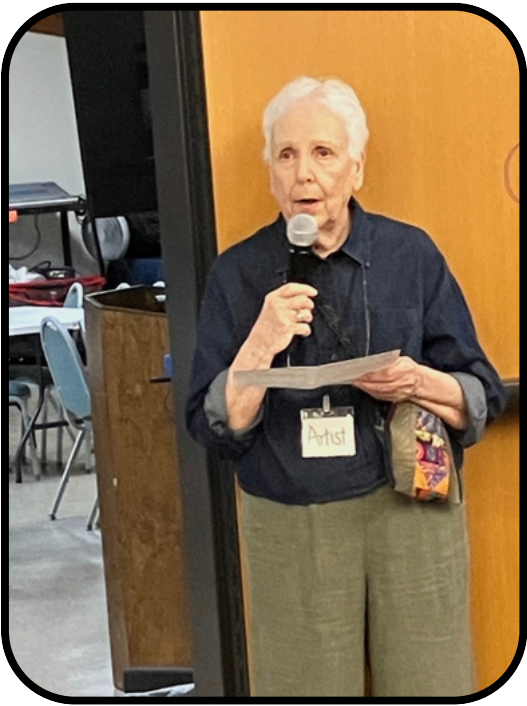
American soprano Rainelle Krause passed away in March 2026 at age 37 following a brief, unexpected hospitalization. The sudden loss of the acclaimed opera singer, known for her aerial performances, has shocked the music community.

Krause was a coloratura soprano who was known for her turn as Die Königin der Nacht in Die Zauberflöte. She went on to perform at such prestigious opera houses as the Nashville Opera, Atlanta Opera, English National Opera, Royal Danish Opera, Dutch National Opera, Staatsoper Berlin Unter den Linden, Nashville Opera, at Les Arts, València, Deutsche Oper Berlin, Theater Basel, Oper Köln, Opera Orchestre Montpellier Occitanie, North Carolina Opera, and The Metropolitan Opera. This season she was set to perform at the Santa Fe Opera in July. Krause was a First Place winner in the Fielder Grant Competition in 2017 and an alumna of Opera in the Ozarks. Music Club Austin featured her in the October 2025 *Noteworthy*.



FORM AND FORMATION

BY PAMELA MAYES



The opening reception for the abstract painting exhibit *Form and Formation* by MCA member Pamela Mayes took place on Saturday evening, March 7, in the Sharon and Brian Moore Gallery at First Unitarian Universalist Church of Austin. Pam gave a very provocative talk about her paintings. She stated that her art is “guided by a system designed to foster creativity.” She explained that “the principles of art and design—balance, variety, movement, relief, etc.—provide a framework that invites invention.” Thus, structure “becomes a catalyst for freedom.”

Ultimately, my work is an expression of faith in process—faith that structure can lead to freedom, that reflection can lead to revelation, and that abstraction can communicate truths words cannot.

Be sure to take a few minutes either before or after our music club meeting on April 1 to take a look at Pam’s vibrant abstract paintings in the gallery across the hall from the sanctuary.





OPERA ^{IN THE} OZARKS

AT INSPIRATION POINT

TICKETS ON SALE FOR THIS SUMMER'S PRODUCTIONS AT OPERA IN THE OZARKS

The 2026 season of Opera in the Ozarks opens June 26 and closes on July 24. The season will feature *The Marriage of Figaro* by Wolfgang Amadeus Mozart, a double bill of *Suor (Sister) Angelica and Gianni Schicchi* (two one-act operas) by Puccini, and *Candide* by Leonard Bernstein. The family opera for this year is *Monkey See, Monkey Do* by Robert Rodriguez. Tickets are currently available at the OIO website opera.org, or you may call (479) 253-85954.

Federation Days, hosted by the South Central Region of the National Federation of Music Clubs (NFMC), will be held from Wednesday through Friday, July 15 - 17. This is a week earlier than usual due to scheduling issues with the Best Western Inn at the Ozarks, where the meetings are held.



**If music is gonna save the world we
need capes...oh and funding, we
need funding...and chocolate.**

-The 13th Chair

Even if
the *darkness*
precedes and follows

US

, we have
a chance,
briefly,
to *shine.*

—Arthur Sze



National Poetry Month April 2026

Design & Illustration by Alfredo Richner | Nitido Taller Creativo | supernitido.com. Lines excerpted from the poem, "The Chance" by Arthur Sze, from *The Redshifting Web: New & Selected Poems* (Copper Canyon Press, 1998).

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POETRY



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The 2026 poster features design and illustration by Alfredo Richner. Lines excerpted from the poem, "The Chance" by Arthur Sze, from The Redshifting Web: New & Selected Poems (Copper Canyon Press, 1998).

Sze was the first poet laureate of Santa Fe, New Mexico.

On September 15, 2025, he was named 25th U.S. Poet Laureate.

The History of Poetry

"Poetry dates back thousands of years, with the first recorded poem dating from 2100 B.C., named the "Epic of Gilgamesh." Over the following centuries, poetry evolved from the earliest forms of poetry (epic, lyrical, and dramatic) described by Aristotle, to sonnets and romantic ballads in the Middle Ages and the emergence of modernist poetry in the 19th century. Today, poetry takes many forms and is enjoyed by millions of people around the world. Some of the most famous poets in recent history have hailed from the United States, such as Edgar Allan Poe, Emily Dickinson, Sylvia Plath, and Maya Angelou, with each poet bringing their own vibrant twist to the genre." (twinkl.com)

Fun Facts about Poetry

1. Poetry is one of the oldest forms of literature: The earliest recorded poem, the Epic of Gilgamesh, dates back over 4,000 years.
2. Haikus originated in Japan: This short-form poetry style, consisting of 5-7-5 syllables, has been around since the 17th century.
3. The world's longest poem: The Mahabharata, an ancient Indian epic, contains over 1.8 million words across 200,000 verses.
4. Shakespeare introduced thousands of words: The famous playwright and poet is credited with coining more than 1,700 English words, many of which we still use today.
5. Poetry Slams started in the 1980s: Competitive performance poetry became popular thanks to Marc Smith, who introduced poetry slams in Chicago. (twinkl.com)

"An April Day"

by Henry Wadsworth Longfellow

Poems for April

When the warm sun, that brings
Seed-time and harvest, has returned again,
'T is sweet to visit the still wood, where springs
The first flower of the plain.

"Over The Land Is April"

by Robert Louis Stevenson

OVER the land is April,
Over my heart a rose;
Over the high, brown mountain
The sound of singing goes.
Say, love, do you hear me,
Hear my sonnets ring?
Over the high, brown mountain,
Love, do you hear me sing?

By highway, love, and byway
The snows succeed the rose.
Over the high, brown mountain
The wind of winter blows.
Say, love, do you hear me,
Hear my sonnets ring?
Over the high, brown mountain
I sound the song of spring,
I throw the flowers of spring.
Do you hear the song of spring?
Hear you the songs of spring?

I love the season well,
When forest glades are teeming with bright forms,
Nor dark and many-folded clouds foretell
The coming-on of storms.

From the earth's loosened mould
The sapling draws its sustenance, and thrives;
Though stricken to the heart with winter's cold,
- The drooping tree revives.

The softly-warbled song
Comes from the pleasant woods, and colored wings
Glance quick in the bright sun, that moves along
The forest openings.

When the bright sunset fills
The silver woods with light, the green slope throws
Its shadows in the hollows of the hills,
And wide the upland glows.

And when the eve is born,
In the blue lake the sky, o'er-reaching far,
Is hollowed out and the moon dips her horn,
And twinkles many a star.

Inverted in the tide
Stand the gray rocks, and trembling shadows throw,
And the fair trees look over, side by side,
And see themselves below.

Sweet April! many a thought
Is wedded unto thee, as hearts are wed;
Nor shall they fail, till, to its autumn brought,
Life's golden fruit is shed.

EVENT CALENDAR

Armstrong Community Music School
<https://www.acmsaustin.org/special-events> Providing lifelong access to the musical arts through instruction and performance for all. Their calendar is full of learning activities.

ATX Chamber Music and Jazz <https://atxmusic.com> Jeremy Denk and Friends - An Evening of Chamber Music: Saturday, April 18th.

Austin Chamber Music Center
<https://austinchambermusic.org> ACMC & Friends - Works of Beethoven and Dvorak: Friday, April 17th and Saturday, 18th.

Austin Civic Orchestra
<https://austincivicorchestra.org/events> Music Memory - The ACO performs at the culminating event of the Music Memory contest: Saturday, April 25th.

Austin Classical Guitar
<https://austinclassicalguitar.org/events> LIVE at The Rosette - Italian virtuoso Lorenzo Micheli: Saturday, April 25th and Sunday, 26th.

Austin Jazz Society <https://austinjazzsociety.org> AJS supports Wednesday Night Jazz with Rabbi Neil Blumofe: Wednesday, April 15th. AJS presents - The Carolyn Trowbridge Quintet @ Chez Zee: Sunday, April 19th.

Austin Opera <https://my.austinopera.org> Noche de Opera: Friday, April 17th. Concerts at the Consulate: Saturday, April 18th. LaBoheme: Thursday, April 30th. Also Friday, May 1st, Saturday, May 2nd and Sunday, May 3rd.

Austin Symphony
<https://my.austinsymphony.org/events?view=list> Rodrigo and The Requiem - with Chorus Austin: Friday, April 10th and Saturday, 11th. ASO About Town - An intimate performance: Tuesday, April 14th.

Balcones Community Orchestra
https://www.bcorchestra.org/files/ugd/e1937c_260ad71b50104d2995236898b8be3a4a.pdf Ian Davidson, Oboe: Sunday, April 19th.

Central Texas Philharmonic
<https://www.centraltexasphilharmonic.org> Havana Nights @ The Klett Performing Arts Center: Sunday, April 12th.

Chorus Austin <https://www.chorusaustin.org/events-calendar.html> <https://my.austinsymphony.org/events?view=list> Rodrigo and The Requiem - with the Austin Symphony: Friday, April 10th and Saturday, 11th.

Conspirare <https://www.conspirare.org/tickets> Still We Sing: Friday, April 17th.

Gilbert & Sullivan <https://www.gilbertsullivan.org> Mezzo Madness & Other Follies - a salon concert: Sunday, April 12th.

Inversion Ensemble <https://www.inversionatx.org/season-ten> Chiaroscuro - a concert highlighting the dualities in human life: Friday, April 24th and Saturday, 25th.

KMFA <https://www.kmfa.org/events> KMFA always has a great community events calendar.

Lady Bird Johnson Wildflower Center
<https://www.wildflower.org> Tuesday Twilights - More hours for flowers, music and more: Tuesdays, April 7th, 14th, 21st and 28th.

La Follia <https://www.lafollia.org/upcoming-concerts> Hayden! Beethoven! Scotland! - Fortepiano with Anton Nell: Friday, April 24th and Saturday 25th.

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

Paramount Theatre Austin <https://tickets.austintheatre.org> Carrie Rodriguez's Laboratorio: Sunday, April 26th.

Round Rock Community Choir
<https://roundrockcommunitychoir.org> "Light Beyond Shadows" Concert: Saturday, April 18th.

Salon Concerts <https://www.salonconcerts.org> Austin's MIRO Quartet: Saturday, April 4th.

Texas Early Music Project <https://www.early-music.org> Purcell. Henry Purcell: A LICENSE TO THRILL: Saturday, April 18th and Sunday, 19th.

UT Butler School of Music <https://music.utexas.edu/events> Brass Chamber Music Recital (free): Thursday, April 23rd. And many other wonderful events on their calendar.

UT-Texas Performing Arts
<https://texasperformingarts.org/events> An Evening with Lang Lang: Saturday, April 4th.

Love Notes Spring Concert "Look for the Silver Lining"
Saturday, May 2, 2:00 pm
St. Mathews Episcopal Church, 8134 Mesa Drive, Austin , TX 78759

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



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EDITORS:
MARCIA EDWARDS
JOY GOODEN
MARIE WHITE

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