



Lone Star Musical Messenger

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Website: Texasfederation.org



Happy Chinese New Year! Xin nian khoai le!!

Happy Valentine's Day!

I hope you all enjoyed the holidays. Dave and I enjoyed our trip to Michigan in October and November to help our daughter Catherine. Little Camille Elise Davis made her appearance on October 26 and is a darling delight to her parents and two big brothers.

Dave and I came back to TX with Covid and "enjoyed" a restful Thanksgiving in quarantine. We are back to health now and enjoying these wonderful warm days of Texas winter.

In TFMC news, our state convention will be in Dallas at the Eleganté Hotel, Wednesday, August 10 - Friday, August 12. Opening is scheduled for 2:00 PM on Wednesday. Please mark your planners and prepare for another enjoyable time of music and fellowship. Last year's attendees gave some excellent recommendations – we are listening and planning accordingly.

It was suggested that each club raise money for OIO with the goal of announcing the winning club during our state convention. This is in lieu of the silent auction. Participation is optional but OIO is a very worthy institution with which our state is privileged to participate.

Our Executive Committee discussed holding Zoom meetings of the Finance Committee, Executive Committee and Board in March. I'm asking that we schedule the Finance Committee and Executive Committee to meet by Zoom on Friday, March 25 and Board Meeting by Zoom on Saturday March 26.

Times will be announced later.

I am sad to announce the resignation of our dear friend Carol Gessner from the office of TFMC First Vice President/ President Elect. We thank Carol and express appreciation for all that she has contributed to TFMC during her time of service.

Thank you, Carol. We wish you well.

"Friends At My Side" by James J. Metcalfe

*There are so many friendly songs to fill my heart today
I never stop to look around for any cloud of gray
And if a shadow comes along, it does not bother me
Because my spirit is content in kindly company.
My friends are always at my side to comfort and console
And help me find the faith I need to gain my fondest goal
They offer every service they can possibly bestow
To help me live a better life wherever I may go.
And so I feel I owe them (you) each an everlasting debt
And may they always rest assured I never shall forget.*

Tunefully Yours, Connie Randall



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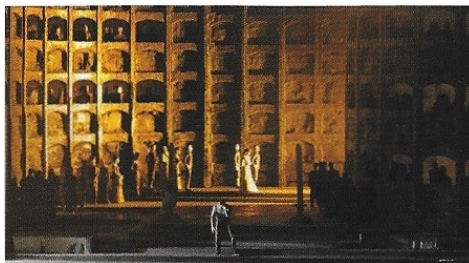
CALENDAR

- May 1, 2022** Deadline for submissions for Spring edition of
Lone Star Musical Messenger
- July 20-23, 2022** NFMC Federation Days at Opera in the Ozarks, Eureka
Springs, AR
- August 10-12, 2022** TFMC 107th State Convention, Dallas

2022 SEASON - HD LIVE ON SCREEN IN CINEMAS

THE METROPOLITAN OPERA

Ariadne auf Naxos, Strauss, March 12



Don Carlos, Verdi, March 26

Turandot, Puccini, May 7



Lucia di Lammermoor, Donizetti, May 21

Hamlet, Brett Dean (Australia), June 4



Celebrating Black History Month

In honor of Black History Month, the Metropolitan Opera is showcasing some of the exceptional African American artists who have thrilled audiences and made invaluable contributions to the Met's legacy. More information is available at metopera.org. Here is an overview of some of the special events.

Saturday, Feb. 12. Encore live in HD screening of Terence Blanchard's groundbreaking opera *Fire Shut Up in My Bones*.

Saturday, Feb. 26 at Noon Central. Matinee Radio Broadcast: ***Groundbreaking Artists on the Air*** with highlights showcasing the Met's most revered African American stars, including Marian Anderson, who broke the Met's color barrier in 1955, and others from the next three decades, including Martina Arroyo, Kathleen Battle, Reri Grist, Grace Bumbry, Leontyne Price, Jessye Norman, Shirley Verrett, George Shirley, and Simon Estes.

Free weekly stream – Each week during Black History Month, a different complete performance from the Met Opera on Demand catalog is being made available for free streaming.

Digital Exhibition – **Black Voices at the Met**. Chronicles the extensive contributions made by African American artists and the decades-long struggle for racial equality at the Met. Originally installed in the opera house in connection with the 2019 new production of *Porgy and Bess*. Now available in digital format.

Audio playlist – **Black Voices Rise: African American Artists at the Met, 1955-1985**. Created as a companion to the Black Voices at the Met exhibition, this audio playlist features memorable Met performances by great Black singers through the years.

Video highlights – **Black Artists at the Met**. Features great performances by African American artists in classic Met telecasts and Live in HD cinema transmissions.

Video -- **Ryan Speedo Green on His Journey to the Met**. WABC recently spoke with Ryan Speedo Green about his childhood, his first experience of the Met, and his recent performances starring in *Fire Shut Up in My Bones* and *Porgy and Bess*.



BLACK HISTORY MONTH

Just some NOTES for You

Message from Lora Lynn Christensen, TFMC 4th Vice-President

As we musicians continually look toward the future and plan for continuing the education and careers of burgeoning musicians, let us remember to make sure funding is in place.

TFMC has several endowment funds which can be added to at any time. The principle is never used, only the interest. Therefore, the larger the endowment base, the more interest that can be generated. A list of these is found in the TFMC Bylaws, Article XI.

For a donation of \$8,000 (which can be paid over a three-year period) you could have an Endowment named in honor of you or someone else. You get to designate what the funds will support in the future. What a way to leave a lasting legacy.

Memorials and honorariums have also been established to enhance and broaden the purposes of the Federation of Music Clubs. A big thank you goes to District I for honoring their outgoing president, Mary Ann Bridges, for her several terms in office with a donation to the Honor Roll.

Let each club and individual member remember that honoring someone through funding their own club scholarships or those of TFMC will have an impact on the future of music.

(From Lora Lynn's email: "You'll never find a rainbow if you are looking down." Charlie Chaplin)



TFMC All State Festival News (by Cathy Neidert, TFMC All State Festival Chair)

Greetings from the All State Festival Team! We are ramping up preparations for our end-of-year premiere event and would like to notify our participating teachers of upcoming information regarding the All State Festival. First of all, with the latest version of the pandemic virus, we have recognized that it is still not safe to go back to a live event with so many participants, family members, teachers and staff in one building.

Several have asked if a hybrid event were possible, where some students would be live and some would be virtual. After much consideration of how a hybrid event might affect overall event structure, budget, anticipated participation and award costs, we decided that shifting to a hybrid event is simply not possible with a competitive event of this magnitude. It is our opinion that hybrid events may work better with our district level events where there is more flexibility in scheduling and where competition does not exist. Therefore, we will continue with a virtual format. Registration will be posted at our site, www.tfmcallstatefestival.org.

We are happy to announce the following dates for this spring's virtual All State Festival.

- March 15 through April 10 - Open Registration at tfmcallstatefestival.org
- May 1 - Video & PDF Submissions Deadline (See www.texasallstatefestival.org for lots of information on these submissions. We will be adding more information prior to registration as well.)

Eligible students reside in Texas, are Junior members of TFMC, study with a TFMC member, and have not yet graduated high school. They must have participated in District/Local TFMC Festivals and achieved Superior Ratings on their performances in the current school year.

We look forward to another great year of the TFMC All State Festival, Texas Federation of Music Club's premier Junior event. More information to follow soon!

www.TFMCAIStateFestival.org



Report from Opera in the Ozarks

By Jean Moffatt, South Central Region Vice-President

The Governing Board and trustees of Opera in the Ozarks at Inspiration Point Fine Arts Colony held a regular meeting Friday, Nov. 12, in Oklahoma City, OK. Some committees met the night before.

Representatives from the five states in the South Central Region of TFMC met to conduct business, hear reports, and plan for coming activities. The annual fund drive began soon after the meeting, and GivingTuesday followed Nov. 30. Northwest Arkansas Gives will be in the spring. Log on to www.opera.org to give to OIO or mail your check to the treasurer, Duane Langley, at 1203 Whispering Pines, St. Louis, MO 63146.

The summer season will include four productions: La Rondine (The Swallow) by Puccini; Così fan Tutte by Mozart; A Little Night Music by Sondheim; and a children's production of Pinocchio. The season begins June 24 and closes July 22, concluding with Federation Days July 20-23.

Federation Days involves all five states, including Arkansas, Kansas, Missouri, Oklahoma and Texas. Participants during those four days can see all the productions in addition to having meetings, hearing artists, and participating in other activities. There will be a guest from NFMC giving the main speech.

Jean Moffatt from Texas is Vice-President in Charge of the South Central Region and will be coordinating Federation Days along with Carole Langley, President of the Governing Board.



Texans attending the Nov. 12 meeting of Opera in the Ozarks:
(L-R) seated-- Brenda Ford, Bill Yick and Laresa Yick;
standing--Tim Danielson, Jean Moffatt, Richard Drapeau, and
Lynn McNew.

What the Hell is Poetry?

A missive from Santa Fe's new Poet Laureate

By Darryl Lorenzo Wellington (From the *Santa Fe Reporter*, 9/8/2021)



Every poem addresses a pair of implicit questions.

The first is “What is poetry?” Is it sound? Is it sense? Is it nonsense?

After you’ve spent awhile reflecting on this, the next question is “Poetry? What is its purpose?”

It can be easier to define a poet than it is to describe or define a poem. A poet is usually someone who has spent a lot of time pondering both questions and come to definitive answers—or someone who never stops asking both questions, never stops revisiting them, never stops finding answers. I think of myself as being the type of poet who relishes a mystery.

I am also, by hook or crook (or dumb luck), Santa Fe’s 2021-2023 Poet Laureate, and I’ve begun the position when national frustration is at a fever-pitch, and truly a time of absurdity. National leaders could have controlled the coronavirus through commonsense measures, for instance, except for the irony that so many people refuse to get vaccinated. So the ongoing crisis is both pathetic and slightly absurd. It’s a time when the escalating toll of the virus lends an edge to any questions of sickness, death and art. How helpful or relevant—in a time of both absurd and tragic crisis—is versifying? And so, my pointed title asks, what *the hell* is poetry? Or its purpose?

Scholars and poets have addressed these questions for centuries. Congratulations if you have already cultivated an interest that’s led to a firm commitment to a definition of poetry I’m about to list. You’ll find that definition alongside my uncertainties:

Poetry is song—but speech is also poetry.

Poetry is the ancestral spirit of praise—but I like lots of poems that damn.

Poetry upholds nature—but some good poetry is completely solipsistic.

Poetry is a language construct—but hey, every poem I like somehow moves me emotionally.

Poetry is oral onstage, or literary on the page—but aren’t many poems both?

Poetry as truth-telling, though? I am unconvinced. I call my own poetry anti-racist, anti-colonialist and so forth. Alas, if anti-racism were an intrinsic value, why are there thousands of racist poems that necessitate my stance? Poetry usually has something to do with language. There is, however, sound poetry and asemic writing that doesn’t use coherent words at all.

Call me skeptical of every approach, but I also say I’m impressed by them all—by the intensity or beauty in a particular poem. If I’m listening to a powerful spoken word manifesto and feeling carried away in the rhythms, I believe for a second that “This is real poetry!” Or, if I’m reading some accomplished piece in a difficult verse form, I’m certain “This is authentic poetry!” And I live in a world of passionate commitments that come and go like the spring wind.

There are tricks to my way of thinking. It hinges on a certain regard for poetry that acknowledges poetic energy and participation are more important than any individual poem. You probably have a favorite movie. If you think it through, you’ll see cinema itself is a source of pleasure, too, and to a certain extent, when you go to the movies, you’re reliving the basic joy of tales told in sequential motion.

Continued on next page

Remember, too, that all poems are failures. How so? It sounds like a peculiar notion because the critical mind wants to immediately assert values that select which ones are good, but a more expansive mind acknowledges the following: all poems may not be masterpieces, and all poems fail. Poetry has accumulated so much baggage surrounding what it should be—or is and isn't—that the very art form represents an ideal or a dream impossible to fulfill; there is no poem which cannot be called too short, too long, traditional, too experimental, etc.

No poem won't fail someone's ideal standard. And no poem won't fail your own. As writer Ben Lerner explains, "You're moved to write a poem because of some transcendent impulse to get beyond the human, the historical, the finite. But as soon as you move from that impulse to the actual poem, the song of the infinite is compromised by the finitude of its terms. So the poem is always a record of failure."

Taking all of this into consideration, my advice to writers is to not worry so much about writing *good* poetry as they should work at not writing stale poetry. Stale poetry relies on clichés and crosses genres. It's the formalist whose sonnets are hackneyed; the spoken word performer whose riffs resemble everybody else's. I also suggest that, when writers get too knowledgeable—even accomplished—in a given genre, they at least experiment with a style radically different than what is found in their comfort zone. Never stop learning (as the motto goes). Furthermore, your ability to build bridges and bend genres can enhance your ability to live in today's multicultural world.

If you travel in the sphere of poetry critics, you'll find that, regardless their own ideological baggage, they know the etymology of the word poetry is from the Greek, *poiesis*, which means "making." That's all. So what the hell is poetry? It is to make. I believe this is the most useful definition. Its purpose is and always has been to make, whether in pre-history, before written words; during the Renaissance; or in troubled times today. To make is the assertion of the human capacity to create something new.

(Reprinted with permission from Darryl Lorenzo Wellington, 2021-2023 Poet Laureate of Santa Fe, New Mexico and Julie Ann Grimm, Santa Fe Reporter Editor)



A Valentine for you to cut out and use!

Don't Quit

(by John Greenleaf Whittier, 1807-1892)

When things go wrong as they sometimes will,
When the road you're trudging seems all up hill,
When the funds are low and the debts are high
And you want to smile, but you have to sigh,
When care is pressing you down a bit,
Rest if you must, but don't you quit.
Life is strange with its twists and turns,
As every one of us sometimes learns,
And many a failure turns about
When he might have won had he stuck it out;
Don't give up though the pace seems slow--
You may succeed with another blow.
Success is failure turned inside out--
The silver tint of the clouds of doubt,
And you never can tell just how close you are,
It may be near when it seems so far;
So stick to the fight when you're hardest hit--
It's when things seem worst that you must not quit.



(A founding contributor to the *Atlantic Monthly*, Whittier was a Quaker by faith and an ardent advocate of the abolition of slavery in the U.S.)

Dreams (by Langston Hughes, 1902-1967)

Hold fast to dreams

For if dreams die

Life is a broken-winged bird

That cannot fly.

Hold fast to dreams

For when dreams go

Life is a barren field

Frozen with snow.

(Hughes was an early influencer of jazz poetry and the leader of the Harlem Renaissance. As playwright and novelist, Hughes advocated for social change.)

From NFM's *A Year in Verse*, 2021-2023, pages 28 and 19

MEMBER SPOTLIGHT



District 2

ELIZABETH BARNEY

A lifelong resident of Fort Worth, Texas, Elizabeth attended local public schools and continued her education with a BM from Texas Wesleyan University including an all-level music certification. Her graduate degree, an MA in piano pedagogy, was secured from Texas Women's University with Dr. Wilgus Eberly, piano, and Thomas Brown, organ. She received certification to teach private piano at age 14 and taught private piano for 20 years. Her public school teaching spanned 30 years with an added 18 years substituting. She continues to accompany UIL and other venues.

Working in church music since the age of twelve, Elizabeth has held positions in various churches as Minister of Music, organist, pianist, children's choir director, and bell choir director. There were many adventures with the bells including Dickens's On the Strand, and performances in the rotunda of the state capitol and on the riverboats in San Antonio. She is presently the Minister of Music, pianist, and or-

ganist for Westminster Presbyterian Church in Arlington, TX.

In 1962 Elizabeth was instrumental in the beginning of the Texas Girls' Choir as accompanist. Through travels in Europe with the choir, she had many experiences playing organs, including an original Bach organ and one with all the pistons written in Flemish, as well as a performance in the Recital Hall of Carnegie Hall. She is a member of Sigma Alpha Iota music fraternity, DAR, Church Music Institute, and TMEA.

Elizabeth had the privilege of attending the dinner where the Cliburn Contest was announced. She ushered for the early competitions, hosted dinners for the judges, and eventually became a liaison between Performing Arts Fort Worth and the public schools.

Elizabeth was a junior member of the Euterpean Club of Fort Worth and then became a member. She has performed many times, including participating in a four piano – eight players ensemble. She sings in the chorus, and she is currently Corresponding Secretary.

Elizabeth and her musician husband Winston present programs for churches and various groups throughout Texas. They have three remarkable daughters and three super grandchildren.

Lois Truax

Lois Truax is a longtime Harmony Club Fort Worth soprano whose decades of service have molded her into the heart and soul of the organization.

An Indiana native, Lois sang in her church choir and school glee club, performing "Silent Night" as her first solo. Lois and her high school best friend rode the bus 30 minutes to take voice lessons at Evansville University.

Lois sang in the a cappella choir at Ball State University and studied with a voice professor, and in the summer she took lessons at Butler University. She married Phil Truax in 1954, moving in 1957 to Fort Worth, where she joined the choir at Arlington Heights United Methodist Church (AHUMC), directed by Will Foster. "His wife, Helen, invited me to join Harmony Club, when I crossed over from Junior Club to The Woman's Club," recalls Lois. To this day, Lois sings soprano in the AHUMC choir, and she has also sung in the Grace Notes ladies' ensemble and performed in the handbell choir. She has recruited several of her fellow choristers to join her in Harmony Club.



Continued on next page

Member Spotlight Continued

Lois Truax

One of those recruits is Pam Price, Harmony's current President. "When I became a member of Harmony Club, Lois helped me to adjust and become involved on the Board," she said. "Lois has helped me to learn what to do and when to do it."

Lois is a dedicated and selfless leader, serving Harmony Club as Treasurer and Parliamentarian; she has served twice as President and several times as Program Chair, Finance Chair, Chorus Chair and Tea Room Representative. Lois is a longtime member of Harmony Club Six, an ensemble within the larger Chorus that performs at venues such as nursing homes. On the District 2 level, Lois has served as an auditor.

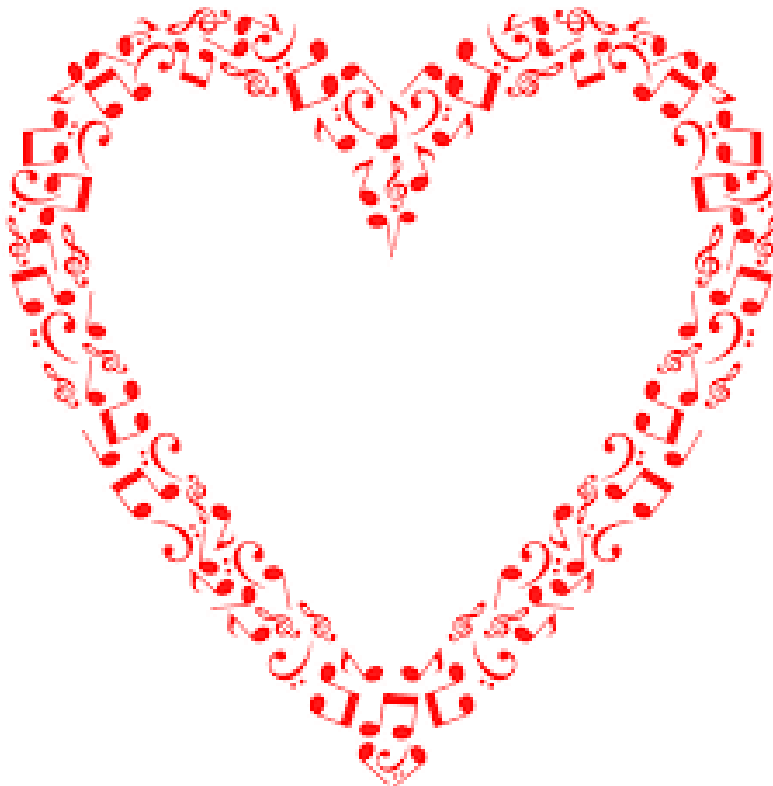
She is also a talented fundraiser for the Club's scholarships, which benefit two Texas Wesleyan University music students each year. Style shows, jewelry sales, book review luncheons, opera spoofs, donation baskets, soup sales and the annual Ways and Means event are some of the tools deployed to that end.

Harmony Club is part of The Woman's Club of Fort Worth, and Lois serves the larger club as Music Chair and as Harmony's Director to The Woman's Club. She has also served as Vice President of the Scholarship Foundation and on the Nominating Committee, as well as on other committees.

Cindy Michael, another of Lois' Harmony Club recruits, notes, "She is the reason I am in Harmony. Lois *is* Harmony. She knows everything. She keeps us on track and time. She is the keeper and heart of the Club."

Lois and her late husband Phil, an aeronautical engineer who retired from Lockheed Martin, have three children, eight grandchildren and five great-grandchildren. Together, the two were active in community and church, where Phil notably volunteered countless hours running the audio-visual sound system for services in which Lois sang in the choir.

Volunteers such as Lois and her husband are the keepers of continuity for many of our beloved traditions and arts organizations. "My hope for Harmony is that we will keep singing, keep loving and appreciating music, always remembering our main purpose is to inspire our members in music appreciation and to assist young musicians in their education," says Lois.



District Reports

District 1 Conference Report (by District President Jean Moffatt)

The 17th conference of TFMC District 1 took place Saturday, October 30, at the Lubbock Women's Club with Lubbock Music Club hosting. Allegro Music Club also participated. Terry Hawkins is president of the host club.

A business meeting of the district's board of directors opened the conference. A musical interlude by LMC member Ya Li Chung Pekowski provided a morning highlight. She performed "Flower Song" by Lange on the piano.

Reports and certificate presentations filled the morning program, concluding with a memorial service. A luncheon followed, with a performance by Taylor Lindsey, senior vocalist at Wayland Baptist University, recipient of this year's district D'Aun Marshall Scholarship. She was accompanied by Dr. Kenneth Freeman of WBU.

Featured speaker was Dr. Philip Camp, director of choral activities at Lubbock Christian University. He spoke of the importance of music in education at all levels and showed pictures of his life and travels in musical performances.

Next year's district conference will be at the same venue, hosted by the Allegro club. It will be in the fall, and special guest and speaker will be Connie Randall, TFMC president. Next year's district scholarship winner will come from Lubbock Christian.



Featured at the 17th annual District 1 conference are (L-R) Dr. Philip Camp, speaker; Jean Moffatt, President; Taylor Lindsey, scholarship winner; and Dr. Kenneth Freeman, accompanist.

District 2

Fort Worth Euterpean Club Report (by President Nancy Herring)

The Euterpean Club is celebrating its 125th Anniversary this year, and we have focused our programs on the history by decades of our club. Music for the programs was chosen from our club history to fit the decade each particular program is spotlighting.

The Euterpean Singers started rehearsal under the direction of Kathy Baugher in August to prepare for a medley of Irving Berlin pieces for our **NFMC Parade of American Music** program on November 17, 2021 while also working on our **Christmas Musicale** program for December 15, 2021.

Our first program of the season was held October 6, 2021. The club history from 1896-1900 was shared by Nancy Herring. Entertainment consisted of Euterpean Club Scholarship Recipient Alison Beck (piano) and her sister Elizabeth Beck (violin) who performed an outstanding program.

Our second program was held on October 20, 2021 and included club history from 1901-1910 by Nancy Dobbs. The Allegro Piano Quartet consisting of Kathy Baugher, Dana Chavarria, Twila McCown and Kathy Moriarty played selections from Moszkowski and Saint-Saens. Dana Chavarria and Kathy Baugher performed a piano duet by Chopin. On October 27 President Nancy Herring hosted the Euterpean New Members program at her home. Our new members included Mrs. Robert Clay (Leticia) and Mrs. Rob Panchak (Paula).

Continued on next page

District Reports

Both November programs highlighted the **NFMC Parade of American Music**. On November 3, 2021 the club history from 1911-1920 was shared by Nancy Dobbs and the entertainment consisted of the works of Scott Joplin and Edward Mac-Dowell. The Allegro Piano Quartet played Joplin, and Nancy Dobbs played a duet flute arrangement of "The Entertainer" with Kathy Moriarty. The November 17, 2021 program highlighted the club history from 1921-1930. Elizabeth Barney presented a program on 20th century American composers. Performers included Dana Chavarria, piano solo; The Euterpean Singers; vocalist Lynn McNew accompanied by Elizabeth Barney on piano; Nancy Dobbs on flute accompanied by Kathy Moriarty on piano; and Kathryn Baugher, piano solo. All performed music by American composers.

On December 15, 2021, we held our **Christmas Musicale**. The Euterpean Singers as well as Alison Beck pianist (our Scholarship recipient) performed. Nancy Dobbs shared the history of the Euterpean Club from 1931-1940, and Mrs. Sharla Tesch (club editor for the Courier) spoke on the connection between her historic home here in Fort Worth and the Euterpean Club. It was a fascinating and informative lecture.

January 12, 2022 was a very special program for the Euterpean Club. **The Founder's Day Program** was built around the history of our club. Fort Worth City Councilman Michael Crain presented a Proclamation honoring the 125th anniversary of our club from the City of Fort Worth. Pieces of memorabilia from our past were on display. Nancy Dobbs presented club history from 1941-1950. Lynn McNew, past TFMC President, recognized past Euterpean presidents. Twila McCown performed a piano solo by Fauré.

We have two very special programs in February: On February 02, 2022, the club presented Love Songs-Cupid's Offerings in Music with special guest performer Mr. Lwazi Hlati, tenor. Mr. Lwazi is an award-winning Opera performer. Club history from 1951-1960 will be shared by Nancy Dobbs. On February 16, 2022, violinist Elizabeth Beck and pianist/composer Alison Beck will present the **NFMC Crusade for Strings** program. These sisters are award-winning artists and have their own website at www.beckthovenduo.com. Nancy Dobbs will present club history from 1961-1970.

Our two programs in March will include the **Folk Music Program** with club history from 1971-1980. The entertainment will consist of a vocal ensemble; the Allegro Piano Quartet; and a group sing-along accompanied by Kathy Moriarty on the piano. Our second program will be the **NFMC Sacred Music Program; "Expressing Faith through Music."** Nancy Dobbs will present club history from 1981-1990. Entertainment will consist of a vocal duet by Kathryn Baugher and Dana Chavarria, accompanied on piano by Kathy Moriarty; vocal solo by Connie Randall accompanied by Kathy Moriarty on piano; flute solo by Nancy Dobbs accompanied by Kathy Moriarty on piano; and organ recording by Dana Chavarria, organist.

April Programs will cover the era of 1991-2000 along with a **Jazz Program**. Our second April program will be the **Euterpean Singers Spring Program** which will showcase a variety of music including Walt Disney musical pieces. Mina Kramer will perform a piano solo of Beethoven and Brahms music. The history of the club from 2001-2010 will be given by Nancy Dobbs. On April 27 we will be the guest of the Fort Worth Harmony Club for their Scholarship Showcase.

We conclude our season in May with club history from 2011-2021 by Nancy Dobbs, recognition of our 2022 Scholarship Recipient, and installation of officers. This program will be held May 4, 2022. On May 11 the Euterpean Singers will perform for the Vantage Retirement Facility in Fort Worth in honor of National Music Week In America.





Photo: (L-R) Scholarship Winner Elizabeth Beck, Euterpean Scholarship Chair Elizabeth Barney, Alison Beck

More about the Beck Sisters

Violinist Elizabeth Beck is a recent graduate of the Manhattan School of Music in New York City (M.M. '20, B.M. '18) where she studied with Issac Malkin. She has performed at the Kaufman Center, Carnegie Hall, the Chelsea Music Festival, and at the Talis Music Festival in Switzerland, working closely with conductors Leonard Slatkin, Kurt Masur, Ken-David Masur, and Pierre Vallet. Elizabeth is currently pursuing post-graduate studies with Alexander Kerr, concertmaster of the Dallas Symphony Orchestra.

Pianist/Composer Alison Beck (M.M. University of North Texas, B.M. Centenary College) has had her works premiered by professional choirs and musicians throughout the U.S., including at the DiMenna Center in New York City. As a sought-after pianist and recording artist in New York, she was a collaborative artist at the Manhattan School of Music and pianist within the Redeemer Presbyterian network of congregations. She has performed in major venues throughout the city, including Carnegie Hall. In the Fall of 2021, Alison began working toward a DMA in Church Music/Piano Performance at Southwestern Baptist Theological Seminary in Fort Worth.

The Beck sisters' debut CD, "December Carols," showcases Alison's original holiday arrangements for violin/piano duo and is available for streaming on all major platforms. It has been featured on major classical radio stations from Seattle to Boston, including WRR Classical 101.1, as well as stations in Europe and Australia. More information, including links to their YouTube videos and Instagram, may be found at www.beckthovenduo.com

District Reports

District 2

Allegro Music Club News

The Allegro Music Club of Lubbock has maintained a busy fall schedule of meetings and activities. Maxine Brozo is President, and the club meets on the third Saturday of the month at the Lubbock Women's Club.

"Musical Theatre" was the theme of the October 16 meeting. Featured performers were high school students from The Horizon Kids, who would be participating that fall in a production at the Buddy Holly Hall. Their teachers are Travis and Annie Burge.

The Devienne Trio performed classical music at the November 20 meeting. The trio includes club member Dr. Jane Ann Wilson on piano, Dr. Richard Meek on bassoon, and Michael Stone on flute.

Sacred music with emphasis on Christmas was the December 18 theme. Sounds of Elegance, a harp and cello duo, performed, as did Dr. Marion Williams, contralto and club member.



Quartet of high school students who performed at October meeting



The Devienne Trio (L-R) Dr. Richard Meek, bassoon; Dr. Jane Ann Wilson, piano; Michael Stone, flute

District Reports

District 4

Navasota Music Study Club (by Historian Carolee Botkin)

September started a new direction for 2021 as the Navasota Music Study Club Planning Committee met in Navasota, Texas at the home of Cynthia Todd and laid out plans for musical events in the coming year.



In keeping with the theme "Joy of Music," the Music Study Club of Navasota held a concert October 13, 2021 at the home of Jeanette Tanski in Navasota, Texas. There were vocalists and pianists who combined their talents to present a wide variety of styles of musical selections for the occasion. Those in attendance enjoyed visiting and sharing in refreshments after the meeting and performances.

L-R Member of the Jane Lott Music Scholarship Committee Laura Cherry Purcell, Co-Secretaries Cynthia Todd and Joyce Jackson, Co-President Carol Gessner, Past Vice President Jeanette Tanski, and Co-President Marilyn Bettes.

Performers were Mattie Ordaz (vocalist) who performed "Sing My People Through" as Gail Cox accompanied on piano; Judith LaFontaine sang "He Touched Me" by William Gaither, accompanied by Jeannette Tanski and "Only You" as Carol Gessner accompanied on piano; Cynthia Todd and Carolee Botkin sang a duet, "Love Can Build a Bridge"; Jeanette Tanski performed piano selections "I'll Walk With God" by Nicholas Brodsky and "18th Variation On a theme of Paganini" by Rachmaninoff. Jeanette shared stories from her life as a musician and one special story of her favorite piano, Bosendorfer, which she played in this concert as both performer and accompanist.



Soloist Mattie Ordaz and accompanist Gail Cox

Soloist Judith Lafontaine and accompanist
Jeanette Tanski

District Reports

District 4

Navasota Music Study Club (by Historian Carolee Botkin)



Cynthia Todd and Carolee Botkin/ vocal duet



Soloist Judith Lafontaine



Pianist Jeanette Tanski



Co-President Carol Gessner
welcomes musicians and guests



Gail Cox, Mattie Ordaz and Co-Secretary Joyce Jackson

WANTED

New Festival Chair for District 6-1

(by District President Marcia Edwards)

Judy and Mike Gorrell have decided to retire as the Festival and Gold Cup Chairs following the 2022 Festival Season. They have graciously offered to do everything they can to provide orientation and support and to facilitate a smooth transition to new leadership.

Judy explains that the Festival Chair coordinates the running of the Festival and can have multiple helpers. One person could take care of booking the judges. Another could be responsible for setting up, buying refreshments, and ordering lunches for the judges. Another person could help book the monitors, and another help with counting out the cups at the end of a Festival. The Vivace database does all the registration, makes all the reports and keeps track of the cups. The festival can be either “live” at Texas State University or an “online” festival with videos.

Judy and Mike will keep the 6-3 Festival in San Antonio, but they will not be able to continue running the 6-1 Festival.

Judy says, “We have enjoyed working with all the 6-1 teachers since 2014 and hope that one of you will now step up and be the new Chair. Without one of you stepping up, your students, who have worked hard to participate in Festival, will not have a Festival to participate in. This was a difficult but necessary decision for us.”

There are currently 14 teachers in 6-1: 6 in Austin, 1 in San Marcos, 2 in New Braunfels, the others in Lockhart, Gonzales, Shiner, and Seguin. Of the 14 teachers, 3 are members of the Wednesday Morning Music Club, 2 are in the Gonzales Music Study Club, 3 are in the New Braunfels Music Study Club, and the rest are Individual Members of TFMC. Judy and Mike believe that it should be the responsibility of the local teachers and members to run their own festival.

If you are interested in becoming the new Festival Chair for District 6-1, please contact Judy Gorrell judy@arpeggiomusicacademy.com.

District Reports

District 6

Arpeggio Music Academy (by TFMC Festival Chairs Judy Gorrell 6-1 and Mike Gorrell 6-3)

It's Festival Time! We had such high hopes to be live, but suddenly in January, Omicron has made us change the annual District 6-3 and 6-1 Festivals to be online again.

We decided to ask all students to video their pieces (2 in a row performances, except for the concertos) and upload them to YouTube and then send in a link to view them. This keeps all of us from using huge amounts of data on our computers and phones. All sheet music must be sent in as pdfs, so the judge can view the music while watching the video performance. The Theory tests will be a Zoom event. Finally, the Festival Chair must mail all the rating sheets, ribbons, tests and gold cups back to the teachers. Ultimately, lots of trips and money to the USPS!

We hope and pray that next year we can finally have a "live" Festival. In the meantime, right now it is COLD!



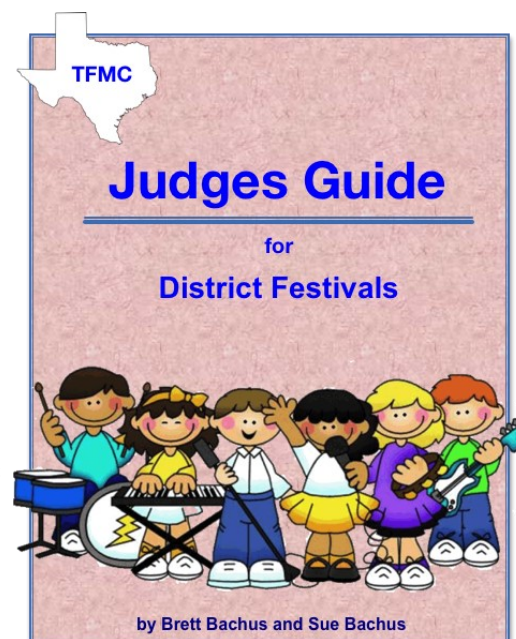
And I need a HUG!



Opus 64 Music Teachers Club (Austin) (By President Sue Bachus)

As expected, we have about half the normal number of festival event entries this year. Although we had planned to have an in-person festival at TSU in San Marcos, the COVID problem became much worse, so meeting in a venue would not be safe. Only a few ensembles and concertos were entered due to safety concerns related to practicing and performing together. We will be accepting video links to performances with a submission deadline of February 19. This date provides an additional week (if needed) to accommodate a student with an injury or illness who needs a few extra days.

This year, we will be mentoring 3 of our experienced piano teachers in becoming festival judges. They will have an opportunity to use their existing knowledge, become more familiar with festival repertoire and rules, and become more aware about what judges are looking for in a performance. A segment will target effective critique writing to help focus their attention on what is important in the performance and how to convey helpful and positive remarks on the Rating Sheet. In addition to our personal mentoring, we will be using *Judges Guide for District Festivals* that Brett Bachus and I co-wrote and have used in training several festival judges.



District Reports

District 6

Wednesday Morning Music Club (by President Sarah Harriman)

In my dreams we are having regular meetings with a marvelous variety of programs. All the performers have had plenty of time to rehearse together and we get to see each other's full face—oh, wait! That's just in my dreams. Sadly we have been unable to meet in January or February—our meeting venue is closed-- and we have our fingers crossed for March and April. Remaining at Level 5 for so long has really complicated trying to plan programs. I applaud the Program Committee members for their ongoing efforts. Keep your fingers crossed...

The nominating committee has put together a great slate of officers for the next two years. We will be voting by email later in February.

Another upcoming event is Wilcox, Maurer, Putter and Rudd competition in March. Mary Parse and her committee have a plan A and a plan B as well for how the contests will be conducted. Whatever they have to do, I know we will all enjoy hearing the winners at the May luncheon.

District 9

Midland Musicians Club (by District 9 President Jo Ann Collett)

The Midland Musicians Club met October 13, 2021 in the Chapel of First United Methodist Church for a Guest Day Meeting. Members and guests were welcomed by President Violet Singh. The group sang "The Star Spangled Banner." Mr. Jim Collett introduced guest artist, Dr. Young Kwon Llerena. Dr. Kwon is a Korean-American pianist, organist, composer, and educator. She completed her doctoral degree in piano performance in 2009 at Southwestern Baptist Theological Seminary in Fort Worth, Texas. She has solo performed in a number of countries, including Germany, France, Guatemala, Japan, and India. Her debut solo concert at Carnegie Hall in New York in 2016 was titled "A Night of Piano Praise" with the works of renowned Christian composers.

For the Midland Musicians Club, Dr. Kwon performed four selections from Chopin, "Thy Word" arranged by Mark Hayes, and "Reckless Love" by Cory Asbury (arranged by Young Min You). The meeting concluded with singing of the Benediction, "The Gift of Song." Refreshments were served in the Church Cafe.



Midland Musicians Club members (L-R) Front: Lou Nelle George, President Violet Singh, Edith Hardy, Beth Mitchell, Marge Savage, Peggy Jones. Back: Guest Dr. Young Kwon Llerena, Jo Ann Collett, Jim Collett



Dr. Young Kwon Llerena



PARADE OF AMERICAN MUSIC

Most clubs celebrate American music in November. Each club's Parade of American Music report can be considered for a Professor Rudolf Schramm Parade of American Music Club Award. The Schramm awards are \$300 for first place, \$125 for second place, and \$75 for third place. You may circle "reporting only" on the report form if you are only interested in a certificate and not interested in competing for the cash awards.

NFMC Parade of American Music

All entries are due March 1 (AM1-1, AM1-2, AM1-2a). Information may be found on the forms which may be obtained from www.NFMCMusic.org. **Reporting only** to receive a certificate, send **form** and **program(s)** to your South Central Regional Chair - Carla Johnson, 2301 60th St., Lubbock, TX 79412.

Cash Award entries – send to NFMC Division Chair - Karen Bourne, 397 Riviera Circle, Dakota Dunes, SD 57049 (712) 577-0277

NFMC American Music Awards

This is a yearlong endeavor for the local clubs with the cash awards being \$300 for first place, \$125 for second place, and \$75 for third place. The majority of the music on the programs must be American. Information and forms for this award (AM 2) are available at www.NFMC-Music.org. Award entries must be sent to NFMC Division Chair - Karen Bourne at the address in South Dakota.

South Central Region's clubs have wonderful programs, and I have attached the necessary form for you to fill out and send along with your November program to me at 2301 60th St., Lubbock, TX 79412. This must be postmarked by March 1, 2022. Remember if your club is applying for a cash award, send your information to Karen Bourne in SD.

Promotion of American music is the foremost objective of the Federation. Let's all join together to fulfill this vital mission. Please forward this to your clubs.

Musically Yours,

Carla Johnson

NFMC SCR Parade of American Music Chair

CarlaTFMC@aol.com

806-535-5480

Please feel free to contact me with questions and/or concerns.

Professor R.A. Schramm Parade of American Music

AM 1-1

Reporting Period: November 1-November 30 Annual Award

Name of Club: (Please Print): _____ # members _____

Telephone Number () _____ E-mail _____

Address: (Street/City/State/Zip Code) _____

Name and title of sender: _____

Reporting Only : Clubs that observe the Parade of American Music in November, but do not wish to enter the competition, may submit their program for a certificate of participation. Please refer to #1 for program requirements including logo and statement.

Send **reports** to regional chairs postmarked by March 1

Regional Chairs:

Northeastern: Karl Morris, 200 Country Club Dr SE, Warren OH 44484-4660; (330)392-5690

Southeastern: Ann Stockton, 1174 Brusko Dr, The Villages, FL 32163; (352) 259-9664

Western: Sally Palmer, 2732 127th Place SE, Bellevue, WA 98005 (425) 644-9581

North Central: Patricia Grantier, 1111 North 1st Street, 2-A, Bismarck, ND 58501; (701) 222-0970

South Central: Carla Johnson, PO Box 12883, Austin TX 78711 (806) 535-5480

The National Federation of Music has declared the month of November as American Music Month. The Professor Rudolf R. A. Schramm Parade of American Music honors its founder, Ada Holding Miller, by encouraging NFMC clubs to increase programming and performance of American music; to bring more recognition to American composers; to stimulate public appreciation and awareness of American music; and to broaden the knowledge of American music. The Parade encompasses all aspects of music and was established in 1987 by the widow of Professor Rudolf R. A. Schramm.

Send **Contest Entries** directly to the National chair, postmarked by March 1. Return postage must be included if materials are to be returned.

Deborah Freeman, 7 Coachman Drive, Taylors, SC 29687; 864-630-0163; debotfree@gmail.com

Awards: \$300 first place, \$125 second place and \$75 third place. Clubs may not win first place in consecutive years.

Contest Entry Requirements:

1. **Printed Programs:** Each entry must have at least one program in November with the majority of American Music. *Programs must have the NFMC logo and the following, or similar wording. "The National Federation of Music Clubs observes American Music Month annually in November through the Parade of American Music."*
2. **Proclamations:** If at all possible, include Proclamations for the Parade by local Mayors, Chief Magistrates and/or Governors.
3. **Publicity:** Include copies of all publicity that was produced for your event.
4. **Local Activities:** Include any other programs that were presented during the month of November involving the advertisement of NFMC American Music Month with the majority of the program consists of American Music.
5. **Presentation:** Entry presentation quality is important. Photos of performers and displays make a nice presentation notebook.
Additional points will be awarded for repeated activities.

****In the event of financial shortfalls, advertised award amounts may be adjusted. Applicants would be notified of the award change.****

Photocopying permissible/download: www.nfmc-music.org

August 2017/Free

NATIONAL FEDERATION OF MUSIC CLUBS Senior Club Award American Music Division**AMERICAN MUSIC DIVISION - NFMC/ASCAP Award****AM 2**

Reporting period: Club year Year _____

Senior Club _____ Number of active members: _____

Name and Title of Sender: _____ Email _____

Address: _____ Telephone _____

Purpose: to encourage NFMC Senior Club to perform, publicize and promote American music and its composers throughout the year.

Send reports to regional chairs postmarked no later than May 15

Regional Chairs:

Northeastern: Karl Morris, 200 Country Club Dr SE, Warren OH 44484-4660; (330) 392-5690

Southeastern: Dr. Mira Kruja, PO Box 4743, Huntsville, AL 35815, (256) 372-4093

Western: Ruth Fleming, 2411 Coventry Court, Fort Collins, CO 80526. (970) 222-3323

North Central: Marlene Hulleman 2221 Fairbanks St, Sioux City, IA 51109 (712) 233-2629

South Central: Carla Johnson, 2301 60th St, Lubbock, TX 78711 (806) 535-5480

Send **Contest Entries** to Karen Bourne

Awards: NFMC Award: Annual awards of \$300 first place, \$125 second place, \$75 third place. Clubs may not win first place in consecutive years.

Contest Entry Requirements:

1. Programs must have the NFMC logo and the following, or similar wording. *"In support of the efforts of the National Federation of Music Clubs to promote American music."*
2. _____ number of programs that include a majority of American music. Enclose printed copy of each.
3. _____ number of programs sponsored by this club open to the public. This may include Festivals or Recitals
4. _____ number of American music selections performed during the year at all club sponsored events.
5. _____ Entered Parade of American music
6. _____ number of other NFMC sponsored events this club participated in; such as National Music Week and American Women Composers. List these with details.
7. _____ number of individuals and community organizations that aided this club in their publicity and/or programming of American music. List names of non-club members, schools, libraries, churches, etc.
8. _____ Club uses a website to promote upcoming American Music programs, events and festivals.
9. _____ number of displays and posters. Enclose pictures of the display or poster at its site.
10. _____ number of publicity announcements for American Music events.
11. _____ number of local composers used. State name of composer and composition - include juniors or students.
12. _____ number of music commissions done by this club.

Send this completed application and all related materials to the National chair postmarked no later than May 15th. Return postage must be included if materials are to be returned.

Karen Bourne, 397 Riviera Circle, Dakota Dunes, SD 57049, (712) 577-0277

*In the event of financial shortfalls, advertised award amounts may be adjusted. Applicants would be notified of the award change.

NFMC REPORTS/DUE DATES

Due Date	Form #	Form Description
Mar. 1	AM 1-1	Parade of American Music
Mar. 1	ME 5-2	Yearbooks
Mar. 1		TFMC/Music Therapy Award deadline
Mar. 1	ST 11-1	Music Therapy Scholarship Application
Mar. 15	AR 14-1	Club Opera Report
Mar. 15	FI 3-2	Founders' Day
Apr. 1	AR 11-1	Sacred Music
Apr. 1	AR 2-1	Chamber Music
Apr. 1	AR 3-1	Crusade for Strings
Apr. 1	AR 3-2	Crusade for Strings - Junior Club
Apr. 1	AR 5-1	International Music
Apr. 1	AR 7-1	Music in Schools and Colleges
Apr. 1	AR 8-2	Choral Music Report
Apr. 1	AR 9-3	Together We Sing
Apr. 1	JR 17-4	Dance Club Report
Apr. 1	AR 10-3	Music Outreach - Individual Report
Apr. 1	AR 10-1	Music Outreach Club Report
Apr. 15	AR 6-1	Music in Poetry
May 1	FI 9-3	Chapter PPA Report
May 1	PR 3-1	Radio/TV Report
May 1	PR 4-1	Internet Report Form
May 1	PR 5-1	Newspaper Report Form
May 1	AM 7-2	Folk Music
May 15	AM 2	American Music - NFMC Award
May 15	AM 3	American Music - Education Institution Award
May 15	AM 5	American Music - NFMC Jr. Clubs Award
May 15	AM6	American Women Composers
Jun. 1	AR 12-1	National Music Week
Jun. 1	JR 1-1	Junior Club Rating Sheet
Jul. 1	ME 7-1	Senior Club Music Club Annual
Jul. 1	ME 7-2	Senior Club Music Teaching Annual
Sep. 1	AM 4	American Music - Summer Award