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The Chorus Newsletter

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Washington Metropolitan Philharmonic

The WMP informed NOVA Community Chorus that it had decided to eliminate the Schlesinger Center as a venue for their near future performances. This action was the result, we believe, of the increase in the cost of renting the venue for concerts. Their board took an extraordinary step, in addition to avoiding the use of the hall: they intend not to sell tickets for their concerts. Instead, they will ask their patrons to contribute to them by means of a "free – will" offering, as it were. *Pay What You Can*, in other words. Members of the chorus therefore will not have a packet of tickets to "sell" for our next concert, to be held at Bishop Ireton High School. Instead, we understand, there will be free tickets distributed so that patrons will have a reminder of the date, time and location of the performances. The major consequence for the Chorus is that we would not have the pleasure of WMP accompaniment at our major concerts, were we to use Schlesinger. We still have access to the hall for the Christmas program, and for the College's Band concerts. Choristers have expressed disappointment and for some, outrage, at this turn of events. Petitions have been drawn up and a meeting is scheduled wherein officials of the college will explain the position of Schlesinger management relating to this issue.

Hagan Concert

Christine and David Hagan gave a program of music for one piano, and four hands on August 28, 2008 in the Schlesinger Concert Hall.

They played music by Bach, Schubert, Gershwin and Liszt. Of the four pieces played, only the Schubert was written originally for four hands. Transcriptions of the others for four hands enabled them to emulate effects otherwise obtainable only through the use of an orchestra.

We thank the Hagens for their periodic performances.

Excitement Builds

On Sunday evening, 5 October 2008, about a dozen choristers attended a rehearsal of the Washington Metropolitan Philharmonic at Bishop Ireton High School in Alexandria.

It was not a formal rehearsal for the chorus, but rather one in which the chorus could hear how well the orchestra was doing and conversely, give the orchestra some idea what the vocal sounds would be like.

Dr. Whitmire, of course, focussed on the performance of the orchestra, working with them to achieve the effects that he wanted.

Singers were treated to Terri's solo performance as she sang the solo soprano parts. No tenor dared to sing those notes that are reserved for the tenor solo, however.

For those singers who had never been to one of these informal rehearsals, it must have come as a surprise to be expected to sing.

Fortunately, our dress rehearsal will bring together **all** members of the chorus. Then, orchestra members will perceive the full impact of the vocal score, and the chorus will have the benefit of cues from our director.

We look forward to next Sunday, 12 October 2008 when we get together again for the dress rehearsal at Bishop Ireton High School.

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Humor



Chorale Origin

MUSICAL HUMOR

Nun Danket Alle Gott

Top Ten Ways a Church Choir Director Can Tell Someone He/She Can't Sing

10. I'm sorry. We've run out of robes.
9. We need strong singers like you in the congregation to help them sing the hymns.
8. I wouldn't want you to strain your voice.
7. Did you know singing can aggravate sinus problems?
6. We still need good people for the hand bell choir.
5. Here's a book on spiritual gifts. Why don't you look through it, and we can find another place in the church for you to minister effectively ?
4. It's a shame composers don't write more songs in your style.
3. You have a unique range - you hit both notes well.
2. Did you know there is a new Bible study starting the same night as choir practice? I think you'd get a lot from it.
1. You have excellent posture

From : The web

The melody and text of the eighth movement of Mendelssohn's "Song of Praise" are from one of the most famous Lutheran seventeenth century chorales, "Nun Danket Alle Gott." The words were written by Pastor Martin Rinkart, of Eilenach, Saxony, supposedly to celebrate the end of the Thirty Years' War.

The tune is attributed to Johann Crüger (1598-1662), composer of many other well-known hymns.

If Mendelssohn's harmonization here seems familiar, it is probably because a four-part version is standard in hymnals. The usual translation of the text is different from the one in our edition; it is by Catherine Winkworth, who introduced the German chorale tradition to the English-speaking churches in the 19th century:

Now thank we all our God
With heart and hands and voices,
Who wondrous things has done
In whom His world rejoices.

Who from our mother's arms
Hath bless'd us on our way
With countless gifts of love,
And still is ours today.

Here is the German text:

Nun danket alle Gott
mit Herzen, Mund und Händen,
der grosse Dinge tut
an uns und allen Enden;

der uns von Mutterleib
und Kindesbeinen an
unzählig viel zugut,
und noch jetzund getan

Contributed by: Lock Handley

The Chorus Newsletter welcomes news, articles and photographic contributions. Are you planning a recital? Tell us when and where and we will get the word out. Call the editor, Bob Trexler at 703 978-9171 or e-mail at Rctrex@aol.com.

The Chorus Newsletter contains information about and for members of the NOVA Community Chorus. It is privately published monthly except during June and July. The College has no responsibility for its content. Members are encouraged to contribute articles and news about musical offerings and musical topics to Robert Trexler, editor and publisher, at Rctrex@aol.com