



The Chorus Newsletter

Published for and about the NOVA Community Chorus

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Welcome

We welcome singers joining the NOVA Community Chorus this semester for the first time. You will find that returning singers are more than ready to help you and are friendly.

Dr. Mark Whitmire is our director and Christine Hagan is our accompanist. Fred Wulff serves as stage manager, making certain that we get to the right place at the right time. Fred also prepares practice tapes or CDs for singers to rehearse with. He will tell you when they are ready. Be certain to bring a pencil to mark your scores because Dr. Whitmire will give you directions on how to sing at certain places. Relax and enjoy! We will have a good time and perform well.

Offerings

This year, the NVCC presents an opportunity to sing and to enjoy some of the most honored and best loved choral works.

As Dr. Whitmire has announced, the season will include the Verdi Requiem. This lyrical work was once said to have been refused use at religious services because a pope considered it to be too operatic. The other major work is Beethoven's 9th symphony. The choral fourth movement contains the Ode to Joy, and climaxes the building themes of the work.



Nova Community Chorus and St. James Choir
Photo by Estee Herndon

NOVA Chorus does France

Some "long timers" (I will not say "Old timers") in the NOVA Chorus were privileged to join the St. James Richmond Choir for a trip to France this past summer. We worked on a fairly extensive set of music individually for several months and together for 5 nights in June. Two road trips to Richmond to rehearse with the Church choirs completed our preparations. Then, off to Paris on July 1st. In addition to a bit of sightseeing, we sang the morning church service at The American Cathedral in Paris on July 4th and a concert in Chartres Cathedral that same evening; a concert in Rouen's Cathedral Notre-Dame on July 6th, a concert at La Madelaine in Paris on July 9th and last, but definitely not least, we sang the 11 a. m. Mass at Notre Dame on July 11th 2010.

By Debbie Peetz

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Humor

Handel

MUSICAL HUMOR

Georg Friedrich Händel

Cadence: When everybody hopes you're going to stop, but you don't.

Final Cadence: When they force you to stop.

Virtuoso: a musician with very high morals. (I know one.)

There were two people walking down the street. One was a musician. The other didn't have any money either.

What's the first thing a musician says at work?

"Would you like fries with that?"

MUSIC: a complex organization of sounds that is set down by the composer, incorrectly interpreted by the conductor, who is ignored by the musicians, the result of which is ignored by the audience

Accidentals- Wrong notes.

Agitato- One's state of mind after playing a wrong note.

Transposition: The act of moving the pitch of a piece of music that is too high for the sopranos to a point where it is too low for the basses.

Clef: What you try never to fall off of.

Bass Clef: Where you land if you do fall off.

Metronome: a city-dwelling dwarf

Cello: the proper way to answer the phone.

Melodic Minor: Loretta Lynn's singing dad.

Aeolian mode: how you like Mama's cherry pie.

Allegro: leg fertilizer

Audition: The act of putting oneself under extreme duress to satisfy the sadistic intentions of someone who has already made up his mind.

From the WEB, Music Humor

I am quite certain that my first exposure to Handel was in church when the choir sang the Hallelujah chorus from the Messiah. Yes, my choir did sing more of the Messiah than that, but the entire oratorio is very long, requiring an intermission if sung in its entirety. The Messiah is generally sung at Christmas in a concert setting, often at the Kennedy Center.

Handel (23 February 1685 – 14 April 1759) was a German-English Baroque composer who is famous for his operas, oratorios, and concertos. Handel was born in Germany in the same year as Johann Sebastian Bach and Domenico Scarlatti. He received critical musical training in Italy before settling in London and becoming a naturalized British subject.. His works include Messiah, Water Music, and Music for the Royal Fireworks. He was strongly influenced by the techniques of the great composers of the Italian Baroque and the middle-German polyphonic Choral tradition. Handel's music was well-known to many composers, including Haydn, Mozart, and Beethoven.

In 1727 Handel was commissioned to write four anthems for the coronation ceremony of King George II. One of these, Zadok the Priest, has been played at every British coronation ceremony since. .

During the summer of 1741, the 3rd Duke of Devonshire invited Handel to Dublin to give concerts for the benefit of local hospitals His Messiah was first performed at the New Music Hall in Fishamble Street, on 13 April 1742, with 26 boys and five men from the combined choirs of St Patrick's and Christ Church cathedrals participating. Handel secured a balance between soloists and chorus which he never surpassed.

Handel's compositions include 42 operas, 29 oratorios, more than 120 cantatas, trios and duets, numerous arias, chamber music, a large number of ecumenical pieces, odes and serenatas, and 16 organ concerti. His most famous work, the oratorio Messiah with its "Hallelujah" chorus, is among the most popular works in choral music and has become a centerpiece of the Christmas season. Amongst the works with opus numbers published and popularized in his lifetime are the Organ Concertos Op.4 and Op.7, together with the Opus 3 and Opus 6 concerti grossi; the latter incorporate an earlier organ concerto The Cuckoo and the Nightingale in which birdsong is imitated in the upper registers of the organ. Also notable are his sixteen keyboard suites, especially The Harmonious Blacksmith.

Excerpted from Wikipedia

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