



The Chorus Newsletter

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Graduation Recital

Amanda Price presented her graduation recital on April 18, 2009 at 3 p.m. in the Taylor Recital Hall.

She was accompanied by Christine Hagan, piano.

Amanda sang three sets of songs, one set each in German, Italian and English, demonstrating her skill in singing in languages other than her own.

In addition to the solo performance, Amanda joined with Ellie Briscoe in two duets.

We congratulate Amanda on her accomplishment, and hope that she will find the time to continue to sing with the chorus in the future.

Songs and Sonnets

The NOVA Community Chorus will present George Shearing's *Songs and Sonnets* on Thursday, 7 May 2009 at the Schlesinger Concert Hall, as our contribution to the program of the college band music, under the direction of Dr. Wendy Matthews.

This will be the concluding concert for the chorus that Dr. Whitmire has dubbed the finest he has directed in many a year.

We say farewell to graduates who will not sing with us next year,

Annual Chorus Picnic

A reminder: Our annual NOVA Chorus picnic will be held on Saturday, May 9, at Fred and Judy Wulff's residence. It will start at 2 p.m. and will be in our standard potluck format in the standard place.

It's a great time to celebrate a successful concert season.

Fred and Judy

Hagans to Perform

Chorus Benefit Concert
Sat. May 16, 7:30 p.m.

Christine and David Hagan, Piano Duo will perform a program of piano music for four hands and one piano at the Recital Hall (AT130). This is a fund raising benefit concert and tickets will be sold for \$20; \$10 - under 18
Limited seating.

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MUSICAL HUMOR

Adagio Formaggio: To play in a slow and cheesy manner.

AnDante: A musical composition that is infernally slow.

Angus Dei: To play with a divine, beefy tone.

Anti-phonial: Referring to the prohibition of cell phones in the concert hall.

A Patella: Unaccompanied knee-slapping.

Approximatura: A series of notes played by a performer, not intended by the composer.

Approximonto: A musical entrance that is somewhere in the vicinity of the correct pitch.

Bar Line: What musicians form after a concert.

Concerto Grossissimo: A really bad performance.

Dill Piccolino: A wind instrument that plays only sour notes.

Fermantra: A note that is held over and over and over and...

Fog Hornoso: A sound that is heard when the conductor's intentions are not clear.

Frugalhorn: A sensible, inexpensive brass instrument.

Gaul Blatter: A French horn player.

Good Conductor: A person who can give an electrifying performance.

Kvetchendo: Gradually getting annoyingly louder.

Mallade: A romantic song that's pretty awful.

Opera buffa: Musical stage production by nudists.

Pre-Classical Conservatism: School of thought which fostered the idea, "if it ain't baroque, don't fix it."

Spritzicato: Plucking of a stringed instrument to produce a bright, bubbly sound, usually accompanied by sparkling water with lemon (wine optional).

Tempo Tantrumo: When a young band refuses to keep time with the conductor.

Vesuvioso: A gradual buildup to a fiery conclusion.

From <http://www.keller.com/bass/musician-jokes.html>

Thanks to Ellie Briscoe

Song

“Songs and Sonnets” married the words of Shakespeare with the music of Shearing. We are so familiar with songs that we rarely ask ourselves “What is a song?”

A song is a form of musical expression in which the human voice has the principal role and is the carrier of the text.

It is a short simple, vocal composition consisting of melody and voice text. *By this definition, any music without the text is not a song!*

Song verse is most commonly strophic poetry with short, regular line length, simple rhyme schemes and often some kind of refrain.

A song is most commonly for a solo voice, and its music is primarily its melody or tune.

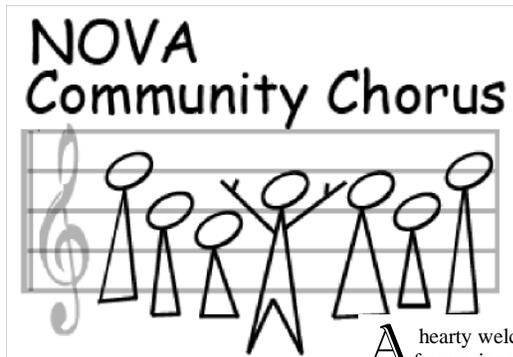
Song may also reflect, enhance or construe the meaning of the text through mode, tempo, dynamics, word-painting, set of conventionalized or personal musical symbols and musical analogs to emotional effects.

The above description of aspects of a song is from the Harvard Dictionary of Music. It goes on for several pages, describing characteristics of a “song.”

We commonly hear songs that have two verses that run one after the other, a refrain and then a third concluding verse.

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



A hearty welcome to singers who are new to the NOVA Community Chorus, and to all the returning singers from prior years.

The chorus is under the direction of Dr. Mark Whitmire. Our accompanist is Chris Hagan. Fred Wulff is our Stage Manager who will guide us to our places for performances. Each section of singers has its section leader who keeps track of choristers' attendance. The chorus website is managed by Kate Cantrell. Bob Trexler puts together this newsletter and makes copies available at the start of the semester and on the first rehearsal of each month thereafter, August through May.

We normally have a break in the rehearsal about half way though the evening. There normally are section rehearsals on selected Saturdays.

Performances are given at the college's Schlesinger hall, next door and at the Church of the Epiphany in Washington, DC. We are accompanied by the Washington Metropolitan Philharmonic, a full orchestra. In addition, we will sing a program with the Band.

Please remember to bring a pencil with you to mark your scores. Dr. Whitmire will give you information about how a passage is to be sung and you should record that in the score.

At the end of the year, we normally have a picnic which is certainly a highlight of the social year.

And, as you see from the first page of this Newsletter, we even travel abroad to bring the joy of music to other lands.

The "Lobgesang" ("Hymn of Praise") was written at Leipzig in 1840, the occasion which gave birth to it being the fourth centennial celebration of the introduction of the art of printing. The next is not in narrative form, nor has it any particular dramatic significance. It is what its name indicates -- a tribute of praise.

The symphony is in three parts, beginning with a Maestoso movement, in which the trombones at once give out the choral motive ("All that has Life and Breath sing to the Lord"). This movement, which is strong and energetic in character, is followed by an Allegretto based upon a beautiful melody, and to this in turn succeeds an Adagio religioso, rich in harmony. The opening chorus ("All that has Life and Breath") is based upon the choral motive, and enunciates the real "Hymn of Praise." It moves along in a stately manner, and finally leads without break into a semi-chorus ("Praise thou the Lord, O my Spirit!"), a soprano solo with accompaniment of female voices. The tenor in a long dramatic recitative ("Sing ye Praise, all ye redeemed of the Lord") urges the faithful to join in praise and extol His goodness, and the chorus responds, first the tenors, and then all the parts ("All ye that cried unto the Lord"). The next number is a duet for soprano and alto with chorus ("I waited for the Lord"). It is thoroughly devotional in style, and in its general color and effect reminds one of the arias, "Oh, rest in the Lord," from "Elijah," and "The Lord is mindful of His own," from "Saint Paul." This duet is followed by a sorrowful, almost wailing tenor solo ("The Sorrows of Death had closed all around me"), ending with the piercing, anxious cry in recitative ("Watchmen! will the Night soon pass?") set to a restless agitated accompaniment and thrice repeated. Like a flash from a cloud comes the quick response of the chorus ("The Night is departing"), which forms the climax of the work. At first the full chorus proclaims the night's departure; it then takes the fugal form on the words ("Therefore let us cast off the Works of Darkness"), effectively worked out.

In the Finale the male voices are massed on the declaration ("The Night is departing") and the female voices on the response ("The Day is approaching"); and after alternating repetitions all close in broad, flowing harmony. This chorus leads directly to the chorale ("Let all Men praise the Lord"), sung first without accompaniment, and then in unison with orchestra. Another duet ("My Song shall always be Thy Mercy"), this time for soprano and tenor, follows, and prepares the way for the final fugued chorus ("Ye Nations, offer to the Lord"), a massive number, stately in its proportions and impressive in its effect, and closing with a fortissimo delivery of the choral motive ("All that has Life and Breath").