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# The Chorus Newsletter

Published for and about the NOVA Community Chorus  
www.nvcc.edu/alexandria/visual/music and novachorus.org

## Schlesinger to Charge for NOVA Concerts

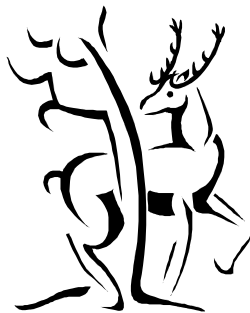
In the near future, because Schlesinger Hall will charge the college a fee for performing there, the college will be asking for donations from patrons for appearances, which in the past might have been without charge.

### Newsletter On-Line!

If you didn't get a copy of the Newsletter when you arrived, please go to [novachorus.org](http://novachorus.org) where you can read it on line, thanks to Kate.

## Veteran's Day Concert

Joining forces for a Veteran's Day Concert, on 11 November 2007 at Schlesinger Hall were the NOVA Community Chorus, under Dr. Mark Whitmire's direction, the Annandale Choral, under Robert Webb's direction, and the Annandale High School Men's Chorus, under the direction of Carleen Dixon. The Washington Metropolitan Youth Orchestra, under Ulysses S. James, Director, provided the orchestral accompaniment to the *Testament of Freedom* by Randall Thompson. Thompson set the words of Thomas Jefferson to four movements of a stirring and patriotic choral work. In a short ceremony, the colors were trooped. Dr. Whitmire asked Veterans to stand and be recognized by applause of the audience. In addition to the major work on the program, the choruses sang a version of America the Beautiful. This free concert was given in honor of the veterans of military service.



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**The Conductor**

**Music Humor**

# MUSIC HUMOR

**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.

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 organizations 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.

**Arpeggio:** "Ain't he that storybook kid with the big nose that grows?"

What's the difference between a fiddle and a violin?

No one minds if you spill beer on a fiddle.

The stages of a musician's life:

1. Who is <musician's name>?

2. Get me <musician's name>.

3. Get me someone who sounds like <musician's name>.

4. Get me a young <musician's name>.

5. Who is <musician's name>?

You can tune a piano, but you can't tuna fish.

Reply: Yes you can, you simply adjust its scales.

Q: What do you get when you drop a piano on an army base?

A: A flat major.

Q: What do you get when you drop a piano down a mine shaft?

A: A flat miner.

**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.

**Baldwin** = People without hair win.

**Melodic Minor:** Loretta Lynn's singing dad.

**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

## The Conductor

*Ray Lipari has given us the following extracts from a reliable source about the role and function of a conductor. This is the second of a series on the subject\_\_ed.*

*Responsibilities of the Conductor, continued:*

3. **Tempo and Dynamics (speed and volume)** — Again, the conductor's job is to ensure the realization of the composer's intentions, but it's also to interpret those intentions, which means choosing general levels of tempo and volume as well as supervising all the fine shadings.

4. **Phrasing** — Tempo and dynamics are part of phrasing, but so are such elusive factors as "direction," "emphasis," and "pacing" all of which affect the shape and coherence of musical phrases or passages.

5. **Quality of sound** — The conductor is at all times responsible for the kind of sound the orchestra produces. Whether it's full, thin, harsh, gentle, powerful, rich, light, heavy round, muscular, or "noble," the orchestra's sound should always suit the music .

6. **Balance** — The conductor must make sure that what should be heard is heard, that different but simultaneous musical "lines" are at the proper volume levels relative to their importance, that one instrument, voice, or group of instruments doesn't inadvertently drown out any others.

7. **Style** — The conductor must elicit from the orchestra an overall character of performance that is best suited to the composer, the period , and the piece.

To be continued excerpts from The NPR Music Listener's Guide, by Miles Hoffman, Houghton Mifflin, 1997.

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