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The Chorus Newsletter

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Jacques Offenbach

Offenbach was a German/French composer of dramatic music, vocal, and instrumental works, the progenitor of the operetta form. His music influenced Gilbert And Sullivan. One doesn't want everything to be romantic or serious in a collection of symphonic music, and the lovely tunes and variations in *Gaite Parisienne* and in his one try at grand opera, *Les contes d'Hoffman* ("The Tales of Hoffman"), are well worth hearing from time to time. His ballet *Le papillon* ("The Butterfly") is also delightful, especially its lovely waltz. The libretti of his operettas contain much satire and humor (which don't always come off in English translation). ~ Blue Gene Tyranny, All Music Guide

From the WEB

Welcome to the Spring Semester

We welcome returning singers and those who have just become members this semester. You will find that our rehearsals are enjoyable, not only because of the friendliness of the members, but also because of the quality of support we receive from Chris Hagan, our accompanist, and Fred Wulff, our stage manager. We depend on Fred to organize our logistics and to prepare learning aids for us, the CDs and tapes that we use for learning the music. Fred also keeps us informed on schedule changes and other matters that require faster notice than the monthly Newsletter would provide. He needs your e-mail address so that you can be added to the list of recipients. New members should remember to bring a pencil with them to rehearsal so that they can mark their scores. Dr. Whitmire will give us specific guidance on how he wishes us to sing. Marking your scores will help you to remember.

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MUSICAL HUMOR

"My sole inspiration is a telephone call from a producer." -- Cole Porter

"[Musicians] talk of nothing but money and jobs. Give me businessmen every time. They really are interested in music and art." -- Jean Sibelius, explaining why he rarely invited musicians to his home.

"The amount of money one needs is terrifying..." -- Ludwig van Beethoven

"Chaos is a friend of mine." -- Bob Dylan

"I am not handsome, but when women hear me play, they come crawling to my feet." -- Niccolò Paganini

"What is the voice of song, when the world lacks the ear of taste?" -- Nathaniel Hawthorne

"Flint must be an extremely wealthy town: I see that each of you bought two or three seats." -- Victor Borge, playing to a half-filled house in Flint, Michigan.

"Life can't be all bad when for ten dollars you can buy all the Beethoven sonatas and listen to them for ten years." -- William F. Buckley, Jr.

"You can't possibly hear the last movement of Beethoven's Seventh and go slow." -- Oscar Levant, explaining his way out of a speeding ticket.

"Wagner's music is better than it sounds." -- Mark Twain "

From the Web

Singing the Fauré Requiem in Paris

Ten years ago, I sang the Fauré Requiem in the Church where it premiered. Fauré had been organist at the Madeleine, near Place de la Concorde, in Paris. Just inside the massive doors was a poster advertising our concert. I entered the church that has no interior pillars, a fact that gives it a very large open area. Seating is by chairs, not fixed pews. Daylight enters from skylights.

Rehearsal at the Madeleine:

When we left the buses, I heard someone say, "Go right up into the church and onto the risers." I was among the first to enter. I went to the railing at the altar and tried to work the catch that held the gate shut. Someone spoke to me in French. He said, "They're having a mass." I turned to see a very disturbed custodian; a group of parishioners was at mass at a side chapel halfway towards the rear of the church. We withdrew! The mass ended about fifteen minutes after our unintentional interruption.

Performance at the Church of the Madeleine:

Mr. Shafer, our director, spoke about how special the performance would be, since it was the anniversary of the premier performance of the Requiem. When it was time to enter, we passed the organ, stepped over the organ cables and mounted the risers. The concert began with the Vivaldi Gloria. The audience was attentive and numbered around 200. At the conclusion of the Requiem, the audience called Shafer back four times, and demanded an encore. We sang the Sanctus as an encore. The performance was grand: soloists were wonderful, and the orchestra magnificent.

I certainly look forward to singing the Fauré Requiem again.

Bob Trexler, Tenor II

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