



# The Chorus Newsletter

Published for and about the NOVA Community Chorus  
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## Welcome Singers

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.

## Annual Picnic

Thanks to Judy and Fred Wulff for hosting the annual picnic at their home. Choristers of various hues enjoyed the fellowship, good food and drink, not to mention "bodacious" croquet games! This social event has always been a highlight of the season, and we look forward to the next one. Thanks again.

## Chorus T-Shirts

It's altogether possible that you are seeing singers wearing the NOVA Community Chorus T-shirts. They come in a variety of sizes and colors. They might be available for sale this semester. See Ellie Briscoe for details.

## Chorus to sing Beethoven's 9th

Dr. Whitmire reported that the chorus has been invited to sing the Beethoven Symphony No. 9 choral movement with the Alexandria Symphony Orchestra. The performance is scheduled for September 30, and October 1, 2006.

## NOVA Community Chorus Singers Entertain at Retirement Home



Not all choristers were idle this summer. A group of singers entertained residents at Goodwin House Assisted Living facility on June 17. Christine Hagan accompanied them. Singers were: Peggy Harrison, Terri LaGoe, Carol Pelenberg, Ellie Briscoe, Jane Roningen and Debbie Peetz. They sang some songs from South Pacific. In addition, Terri sang *Summertime* and *You'll Never Walk Alone*; Ellie, Jane & Jill Hoover (friend of Ellie & Jane) sang *Tantum Ergo*. Peggy sang *A Little Bit in Love*.

Photo and information courtesy Debbie Peetz

## Other Summer Activities

Each summer, the Western Presbyterian Church in Washington is host to at least four "rehearsals" of major classical choral works.

This summer, a couple of our singers attended the session devoted to Elijah, a monumental work by Joseph Haydn.

Bernie Cohen directed *Corked* by Scot Walker this summer. A few choristers attended the July 14th performance.

## Terri LaGoe Sings Chris accompanies at Goodwin House



Photo courtesy Debbie Peetz

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Musical  
Humor

Aaron  
Copland

## MUSICAL HUMOR

### Top five Reasons for Being a Soprano

- 5) To wear great costumes - - like the hat with the horns on it.
- 4) How many world famous altos can you name?
- 3) When the fat lady sings, she's usually singing soprano.
- 2) When you get tired of singing the tune, you can sing the descant.
- 1) You can sing along with Michael Jackson.

### Top five Reasons for Being a Bass

- 5) If the singing job doesn't work out there's always broadcasting.
- 4) You never need to learn to read the treble clef.
- 3) If you get a cold, so what?
- 2) For fun, you can sing at the bottom of your range and fool people into thinking there's an earthquake.
- 1) If you belch while you're singing, the audience just thinks it's part of the score.

### Top five Reasons for Being a Tenor

- 5) Tenors never have to waste time looking through the self-improvement section of the bookstore.
- 4) You get to sing along with John Denver singing "High Calypso."
- 3) When you get really good at falsetto, you can make tons of money doing voice-overs for cartoon characters.
- 2) Gregorian chant was practically invented for tenors. Nobody invented a genre for basses.
- 1) You can entertain your friends by impersonating Julia Child.

### Top five Reasons for Being an Alto

- 5) You know you are better than the sopranos because everybody knows that women only sing soprano so they don't have to learn to read music.
- 4) You can sometimes find part time work singing tenor.
- 3) Altos get all the great intervals.
- 2) When the sopranos are holding some outrageously high note at the end of an anthem, the altos always get the last words.
- 1) When the altos miss a note, nobody gets hurt.

From the Web

## Aaron Copland

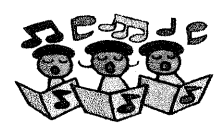
Aaron Copland was one of the most respected American classical composers of the twentieth century. By incorporating popular forms of American music such as jazz and folk into his compositions, he created pieces both exceptional and innovative. As a spokesman for the advancement of indigenous American music, Copland made great strides in liberating it from European influence. Today, sixteen years after his death, Copland's life and work continue to inspire many of America's young composers.

Copland was born in Brooklyn, New York, on November 14, 1900. The child of Jewish immigrants from Lithuania, he first learned to play the piano from his older sister. At the age of sixteen he went to Manhattan to study with Rubin Goldmark, a respected private music instructor who taught Copland the fundamentals of counterpoint and composition. During these early years he immersed himself in contemporary classical music by attending performances at the New York Symphony and Brooklyn Academy of Music. He found that he was attracted to the classical history and musicians of Europe. So, at the age of twenty, he left New York for the Summer School of Music for American Students at Fountainebleau, France.

In France, he sold his first composition to Durand and Sons. While in Europe Copland met Serge Koussevitsky who asked him to write a piece for the Boston Symphony Orchestra. The piece, "Symphony for Organ and Orchestra" (1925) was Copland's entry into the life of professional American music. For Copland, jazz was the first genuinely American major musical movement. From jazz he hoped to draw the inspiration for a new type of symphonic music, one that could distinguish itself from the music of Europe.

In 1935 with "El Salón México," Copland began his most productive years. It was a new sound that had its roots in Mexican folk music. In his search for the widest audience, he began composing for the movies and ballet. Among his most popular compositions for film are those for "Of Mice and Men" (1939), "Our Town" (1940), and "The Heiress" (1949), which won him an Academy Award for best score. He composed scores for Agnes DeMille's Rodeo (1942) and Martha Graham's "Appalachian Spring" (1944), for which he won the Pulitzer Prize. In the '50s, he began conducting. Conducting was a synthesis of the work he had done as a composer and as an organizer. Over the next twenty years he traveled the world, conducting and creating an important collection of recorded work. By the early '70s, Copland had completely stopped writing original music. His time was spent conducting and reworking older compositions. His generous work as a teacher at Tanglewood, Harvard, and the New School for Social Research gained him a following of devoted musicians. He wrote more than sixty articles and essays on music and five books. Through these various commitments to music and to his country, Aaron Copland became one of the most important figures in twentieth-century American music. On December 2, 1990, Aaron Copland died in North Tarrytown, New York.

Source: PBS, American Masters



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](mailto: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](mailto:Rctrex@aol.com).