

The Chorus Newsletter

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

Welcome New Singers

We welcome singers who have just joined the NOVA Community Chorus. We will be performing the much loved Mozart Requiem, for which we have already had a few rehearsals.

Our concert will be supported by the Washington Metropolitan Philharmonic and will be performed in two venues, Church of the Epiphany in Washington, D. C. and in the Rachel Schlesinger Hall right here on campus.

You will find out that our chorus is friendly. Enjoy yourself!

Bach Magnificat

Under the direction of Dr. Whitmire, the NOVA Community Chorus performed the Bach Magnificat on December 4 at Church of the Epiphany in Washington D. C. and on December 11 at the Rachel M. Schlesinger Hall, Alexandria, Virginia. The Washington Metropolitan Philharmonic provided accompaniment.

The first half of the program featured the twelve year-old pianist, Felicia Zhang who played the Saint-Saens Concerto for Piano and Orchestra No. 2 in g minor. Ms. Zhang played flawlessly and with great energy. She responded to the approval by the audience three times in her curtain calls.

Soloists in the Bach Magnificat were: Jennifer Lopez, soprano, Terry La Goe, soprano, Grace Gori, mezzo-soprano, Robert Petillo, tenor, and Aurelius Gori, baritone. Organ accompaniment was by Christine Hagan.

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Music Humor

More Mozart

The Clap Trap

By Bob Trexler

One of my pet peeves is the clapping that members of choruses, and orchestras do at the end of their performance. What is the audience to make of this? Who are they clapping for? The audience?

No, of course not, they are clapping for the director, the soloists, the altos, the tenors, the violinists, the stage hands, the composer, and so forth.

Judith Martin, otherwise known as Miss Manners, wrote a two column essay on this subject. It appeared in the Washington Post on November 10, 1996. She said it better than I could. I quote just a few paragraphs: [When performers applaud following a show] ...*"they have preempted the audience's role as judge of the performance, substituting their own applause in the way canned laughter provides a faked audience response in the hope of stimulating or contradicting the real one.*

...Self-congratulation, even team self-congratulation, is not the answer. It violates the idea of submitting to public judgment. By keeping the audience in the position of spectator during the curtain calls, it may even discourage applause. And it looks smug."

NOTE: The National Symphony Orchestra, the Washington Chorus and the Choral Arts Society do not applaud at the end of their concerts.



Music Humor

What's the difference between a soprano and a terrorist? You can negotiate with a terrorist.

What's the difference between a soprano and a pirhana? The lipstick.

What's the difference between a soprano and a pit bull? The jewelry.

How many sopranos does it take to change a lightbulb? One. She holds the bulb and the world revolves around her.

What's the difference between a Wagnerian soprano and the average All-Pro offensive lineman? Stage makeup.

What's the difference between a Wagnerian soprano and a Wagnerian Tenor? About 10 pounds.

What is the difference between a soubrette and a cobra? One is deadly poisonous, and the other is a reptile.

How do you tell if a Wagnerian soprano is dead? The horses seem very relieved.

What's the definition of an alto? A soprano who can sightread.

A jazz musician dies and goes to heaven. He is told "Hey man, welcome! You have been elected to the Jazz All-Stars of Heaven—right up there with Satchmo, Miles, Django, all the greats. We have a gig tonight. Only one problem—God's girlfriend gets to sing."

What's the difference between an alto and a tenor? Tenors don't have hair on their backs.

How many altos does it take to screw in a lightbulb? None. They can't get that high.

How many tenors does it take to change a light bulb?

Four. One to change the bulb and three to ~~bitch that they could~~ have done it if they had the high notes.

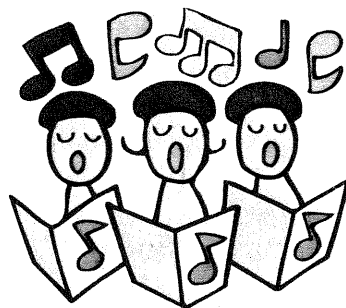
From the Web

So, You Want to Know More About Mozart's Requiem

Mozart's Requiem by Christoph Wolff (University of California Press, 1994), provides fascinating insights into the composition of the piece we are singing this spring. Wolff offers two well-written essays: one on the history of the piece, its commissioning and its completion after Mozart's death; the other a discussion of the *Requiem's* music, including its links to pieces by other composers (including Bach's *Magnificat!*) and its musical structure. He then provides a collection of contemporary documents relevant to the composition and completion of the score. Needless to say, the enigmatic, intriguing Constanze, Mozart's widow, flits in and out of these pages. Finally, Wolff reprints the score of the *Requiem* as Mozart left it when he died, allowing us to see just what he himself composed. No particular background in music theory is necessary for reading and enjoying the book, which is available from Amazon in paperback. If you would like to peruse the book before deciding to purchase it, you are welcome to take a look at my copy.

If you would like to explore the full score of the *Requiem* to see what the orchestra is doing while we are singing, Dover publishes the standard orchestral score in an inexpensive paperback edition. Barenreiter publishes the Urtext edition in a compact, paperback, study score.

Bill Brown , Bass



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