

The Chorus Newsletter

Published for and about the NOVA Community Chorus
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Logo Contest

Kathy Murphy wins the Logo contest, **Ellie Briscoe** announced Member of the chorus voted on the submissions during the break in the rehearsal.

Thanks go to **Somto Akunyii**, **Don Burdick**, **Carol Uri**, **Carol Pelenberg** and **Bob Trexler** who submitted logo ideas.

Concert of Remembrance

We gave the first concert of the current season on Wednesday, November 2, 2005 in the Schlesinger auditorium. The Annandale Chorale joined us and choirs from: Stuart, Edison and Falls Church High Schools, making an ensemble of 223 singers.

The major work was the Rutter Requiem, which the high school students rehearsed under the direction of their own leaders (Margaret Marbella Woods, Stuart, Elizabeth Barton, Edison and Katheryn Lagassey, Falls Church) and under the overall direction of Mr. Robert Webb who directed the ensemble in the performance. Dr. Whitmire conducted The NOVA Community Chorus in singing numbers 2, 4 and 6 from the Mozart Requiem, the Lacrymosa and the Domine Jesu Christe. Dr. Whitmire explained to the audience that Rutter had omitted these numbers that appear usually in the traditional Requiem. Thus, in singing these from the Mozart Requiem, there was no repetition of like parts in the Rutter.

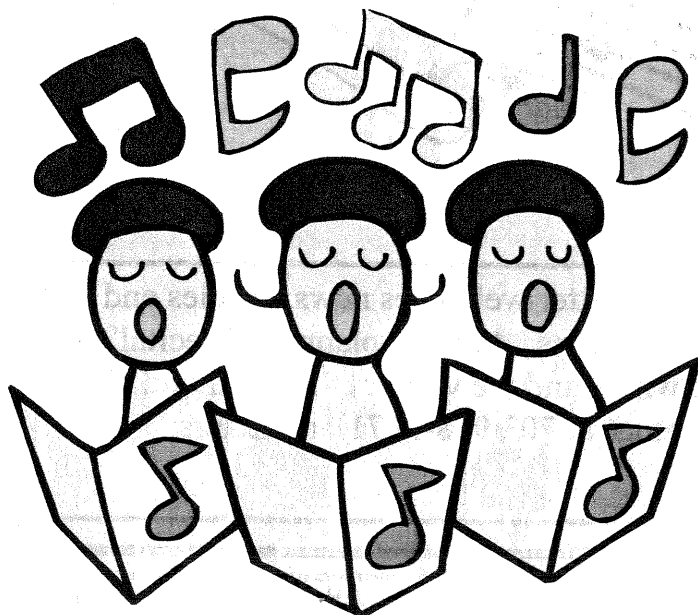
The quartet of the last Mozart movement was performed by Terri LaGoe, soprano, Debbie Peetz, alto, Brian Sturdevant, tenor and Don Burdick, bass.

The soprano soloist in the Rutter was Breanna Buerckholtz, a sophomore student at J. E. B. High School. Her angelic voice lifted the spirit as she sang the Pie Jesu, and Lux aeterna.

Next page!

Music Humor

Magnificat



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. (I know one.)

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 minor.

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.

Aeolian mode: how you like Mama's cherry pie.

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 Magnificat

The Magnificat has been a part of the Office of Vespers since early times. Like the Psalms, its verses are sung to one of a set of psalm tones chosen according to the mode of its accompanying antiphon. The verses of the Magnificat proper are followed by the Lesser Doxology, treated as two additional verses.

In the Baroque and Classical periods, polyphonic settings of the Magnificat came to be divided into self-contained sections not necessarily congruent with verses. Usually, polyphony was supplied for the entire text. In the Baroque, verbal units were differentiated with the concertato devices; word painting was commonplace. Prominent among Baroque Magnificats are those by Monteverdi (two, differently scored, from the vespers of 1610) Shütz, Vivaldi and Bach (two versions of a single composition, one in E \flat including four Christmas pieces, another in D, BWV 243, not including the Christmas material.) Classical settings of the Magnificat often consist of series of comparatively long movements. Examples include those by C. P. E. Bach and Mozart.

From: New Harvard Dictionary of Music



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