



# The Chorus Newsletter

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

## Newsletter address Correction

Starting with this September 2006 issue of *The Chorus Newsletter*, readers will be able to view it on line.

Paper copies will be available to choristers at the first rehearsal of the month as usual but the newsletter will be on the WEB to choristers who wish to access it there.

You can find it in the new

[alexNOVACHORUS@YAHOOGRUUPS.com](mailto:alexNOVACHORUS@YAHOOGRUUPS.com).

This is a free group that members of the NOVA Community Chorus may join. This group permits **messaging** among members. If you wish to join, send a request to [central-wjmit@Yahoo.com](mailto:central-wjmit@Yahoo.com) (That's my Yahoo ID.) Welcome, all.

The Chorus Newsletter will also be available at the college's site, [www.nvcc.edu/alexandria/visual/music](http://www.nvcc.edu/alexandria/visual/music). When you go there, select Newsletter!

## Beethoven's 9th In Case You Missed it!

...During the Beethoven, the orchestra was at its best in a sparkling and beautifully integrated reading of the Scherzo. The chorus, drawn from the Metropolitan Chorus, the Heritage Signature Chorale and the NOVA Community Chorus, sang with power, fervor and accuracy; and the soloists from the Opera Theater of Northern Virginia did nicely, particularly in the ensemble sections.

What made the performance particularly notable, however, was the tempo that Kluge chose for the closing section of the Finale, about 20 or so ticks above the prestissimo markings in the score. It was a tempo that brought the symphony to a conclusion not in triumph or in exaltation but in an almost Mendelssohnian dance, exciting and kind of fun — but maybe not Beethoven.

— Joan Reintaler, *Washington Post*, Oct 2, 2006.

## NOVA Choristers in England



Nova Singers

From August 17 to 25, some members of the NOVA Community Chorus traveled to England where they sang with members of the St. James Episcopal choir of Richmond, VA. Under the direction of Mark Whitmire, the combined choir sang in London for four services at Westminster Abbey. Then they journeyed to Canterbury Cathedral in southeast England to sing evensong for five days. NOVA singers included Terri LaGoe, Peggy Harrison, Chris Hagan, Ruth Wood, Ellie Briscoe, Ruth Herndon, Debbie Peetz, Carol Pelenburg, Jane Roning, Annette Reilly, Bill Reilly, and Alan Krause. Singers began rehearsing in May and worked through the summer to learn over twenty anthems, including the Purcell Magnificat, Britten Te Deum, and a Palestrina Mass, as well as sung Psalms, responses, and hymns.

Singing in a medieval cathedral brings unusual challenges. The choir stands in three rows on each side, facing each other but not always able to hear one's part. The organist sits in a loft high above the choir, with the modern advantage of a video camera to allow a view of the director, while the choir peers around the lamps attached to the choir stalls and inconveniently placed to block their view. With intense concentration, the singers focus on producing sound worthy of the historic setting. The long reverberation time of a cathedral creates an unforgettable presence, bringing to life the echoes of all who have sung in those ancient spaces.

Annette D. Reilly

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# MUSICAL HUMOR

Q: How do you tell when your lead singer is at the door?

A: He can't find the key and doesn't know when to come in.

Q: Did you hear about the female opera singer who had quite a range at the lower end of the scale.

A: She was known as the deep C diva.

Q: What is the missing link between the bass and the ape?

A: The baritone.

Q: How can you tell when a tenor is really stupid?

A: When the other tenors notice.

Q: What's the inscription on dead blues-singers tombstones?

A: "I didn't wake up this morning..."

Person 1: It must be terrible for an opera singer to realize that he can never sing again.

Person 2: Yes, but it's worse if he doesn't realize it.

Q: Why do singers rock left and right while performing on stage?

A: They know that it is harder to hit a moving target.

Q: Mom, why do you always stand by the window when I practice for my singing lessons?

A: I don't want the neighbors to think I'm employing corporal punishment, dear.

Opera is when a guy gets stabbed in the back and, instead of bleeding, he sings.

Source: The Web

# A Tribute to Aaron Copland

Does the celebration of an anniversary impose on us the burdensome weight of accumulated years, or is it every year a kind of rebirth? As times elapses, new aims, new means are found, unspoiled by evolution. Aaron Copland gives a vivid example of this duality.

In 1921 I had the privilege to see entering a young boy, slim, with his acute face, his so defined behavior, his "listening" eyes, his "seeing" ear, his juvenile unique laugh (kept until today) a musician, a poet, a real human being already.

I remember vividly this extraordinary impression. Impression one gets only when facing the ones marked by "the sign": every gesture, every expression, every form of activity is revealing and displayed in music as well as in life.

The time of celebration does not imply, for me, a time for analysis and I will not make the imprudence to try to define the art of Aaron Copland. During these years, works after works have come out, giving light to this variety and this similarity.

He has also kept the marvelous power to remain young, ardent, violent at his hours, warm always, carried away by his astounding rhythmical strength.

Highly qualified writers have written enlightening books on Copland's works, but here is only without the slightest pretention to add a stone to these learned tributes, the affectionate testimony of his oldest friend, wishing him to continue to create new images while remaining on his always open goal.

By Nadia Boulanger

Source: The Copland Collection, Library of Congress



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)