



The Chorus Newsletter

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

Volume 8 Issue 4

January 2010

Marvels of Modern Medicine

Fred Wulff is recovering from hip surgery at a truly amazing rate. In a telephone call today, Tuesday 19 January, 2010, we learned that Fred anticipates returning to the chorus next week, 26 January 2010.

Fred revealed that modern medicine had him in a condition where he might be expected to walk a bit the next day after surgery.

He is recovering at home, not some rehabilitation center, and is receiving help from medical therapists.

At present, he is able to walk around the house, using a walker. We are astounded by the progress Fred is making, due mostly to his own gallant spirit, but also to the miracles of modern medicine.

Ed.

NOVA Idol Entries

Come Support Our Nova Finalists
**Terri Lagoe ,
Sam Howell and
Stacy Dumas**

on their journey to become our next
NOVA IDOL 2010

They can do itWith our support..... ... Friday January 22nd in our Alexandria Tyler building (the Building we rehearse in) in the "gym" at this year's Semi-Final Show...

Last year NOVA Chorus alto Susan Bilodeau won it all!

By Peggy Harrison

Ten Quotes about Opera

1. "Opera: an exotic and irrational entertainment" Dr Johnson's dictionary
2. "Nobody really sings in opera - they just make loud noises" Amelita Galli-Curci
3. "People are wrong when they say opera isn't what it used to be. It IS what it used to be. That's what's wrong with it" Noel Coward
4. "Opera is when a guy gets stabbed in the back, and instead of bleeding, he sings"
Robert Benchley
5. "I do not mind what language an opera is sung in, as long as it one I do not understand" Sir Edward Appleton 1.
6. "No good opera can be sensible, for people do not sing when they are sensible" W H Auden
7. "Opera is like a husband with a foreign title: expensive to support, hard to understand, and therefore a supreme social challenge" Cleveland Amory
8. "Opera is, in the main, just about as sensible as baseball in Italian"
H L Mencken
9. "I wonder what would be nicer - an opera without an interval or an interval without an opera" Ernest Newman
10. "Parsifal is the kind of opera that starts at six o'clock. After it has been going three hours you look at your watch and it says six twenty"
David Randolph

By Debbie Peetz

Next page!

Music
Humor

Opera
Choruses

**MUSICAL
HUMOR****Opera Choruses**

Accent: An unusual manner of pronunciation, eg: "Y'all sang that real good!"

Accidentals: Wrong notes.

Ad Libitum: A premiere.

Agitato: A string player's state of mind when a peg slips in the middle of a piece.

Agnus Dei: A woman composer famous for her church music.

Altered Chord: A sonority that has been spayed.

Augmented Fifth: A 36-ounce bottle.

Bar Line: A gathering of people, usually among which may be found a musician or two.

Beat: What music students do to each other with their musical instruments. The down beat is performed on the top of the head, while the up beat is struck under the chin.

Breve: The way a sustained note sounds when a violinist runs out of bow.

Cadence:

When everybody hopes you're going to stop, but you don't.

(**Final Cadence:** when they FORCE you to stop.)

Cantus Firmus: The part you get when you can only play four notes.

Chord: Usually spelled with an "s" on the end, means a particular type of pants, eg: "He wears chords."

Chromatic Scale: An instrument for weighing that indicates half-pounds.

Coloratura Soprano: A singer who has great trouble finding the proper note, but who has a wild time hunting for it.

Compound Meter: A place to park your car that requires two quarters

Duple Meter: May take any even number of coins.

Conductor: A musician who is adept at following many people at the same time.

Counterpoint: A favorite device of many Baroque composers, all of whom are dead, though no direct connection between these two facts has been established. Still taught in many schools, as a form of punishment.

The Nova Community Chorus's first offering this last semester of the year, 2009-2010 will be a collection of choruses from great operas. Verdi easily dominates.

Giuseppe Fortunino Francesco Verdi (October 9 or 10, 1813 – January 27, 1901) was born the son of Carlo Giuseppe Verdi and Luigia Uttini in Le Roncole, a village near Busseto, then in the Département Taro which was a part of the First French Empire after the annexation of the Duchy of Parma and Piacenza. The baptismal register, on October 11, lists him as being "born yesterday", but since days were often considered to begin at sunset, this could have meant either 9 or 10 October. The next day, he was baptized in the Roman Catholic Church in Latin as Joseph Fortuninus Franciscus. The day after that (Tuesday), Verdi's father took his newborn the three miles to Busseto, where the baby was recorded as Joseph Fortunin Francois; the clerk wrote in French. "So it happened that for the civil and temporal world Verdi was born a Frenchman." [2]

When he was still a child, Verdi's parents moved from Piacenza to Busseto, where the future composer's education was greatly facilitated by visits to the large library belonging to the local Jesuit school. Also in Busseto, Verdi was given his first lessons in composition.

Verdi went to Milan when he was twenty to continue his studies. He took private lessons in counterpoint while attending operatic performances, as well as concerts of, specifically, German music.

Returning to Busseto, he became the town music master with the support of Antonio Barezzi, Verdi gave his first public performance at Barezzi's home in 1830.

The production by Milan's La Scala of his first opera, *Oberto* in November 1839 achieved a degree of success, after which he was offered a contract for two more works.

A large number of operas - 14 in all - followed in the decade after 1843, a period which Verdi was to describe as his "galley years". These included his *I Lombardi* in 1843, and *Ernani* in 1844. For some, the most original and important opera that Verdi wrote is *Macbeth* in 1847. For the first time, Verdi attempted an opera without a love story, breaking a basic convention in 19th century Italian opera. (More, next month—ed.)

Abridged from Wikipedia

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.

From the web

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