

The State College Choral Society

NEWSLETTER

September 2002

CONCERT SCHEDULE 2002-03

December 5 & 6, 2002

Madrigal Dinners

Elks Club, Boalsburg

December 14, 2002

Songs of the Season

Music to celebrate the holidays
Our Lady of Victory Catholic Church

December 15, 2002

G.F. Handel *Messiah*

Cathedral of the Blessed Sacrament
Altoona

March 1, 2003

Carl Orff *Carmina Burana*

with the Pennsylvania Ballet
Eisenhower Auditorium

May 4, 2003

Dave Brubeck *To Hope: A Celebration*

Grace Lutheran Church

SING FOR THE CURE™ *Same Time Next Year*

Due to some unforeseen circumstances, we are not doing *Sing for the Cure™* this year. One of our sponsors had a change in funding procedures, and our project will not be considered until January. However, we have had some very positive responses from the people involved, and we plan to do the work next October. This may work out even better: since there are hopes to build a breast cancer treatment facility in State College, we may be part of the push to raise money for it. We would like to get a narrator who will be both inspirational and attract an audience. Please contact Janet Haner with your suggestions at 861-8749.

A Reminder of the Rules

1. We are guests at Trinity Lutheran Church, and it is our responsibility to leave the building as we found it.
2. There is no parking on the grass or in the driveway. There are often other groups using the church and the parking lot can get full. Park on the street behind the church as an alternative.
3. Please do not put any of your personal items on the bell choir table located at the front of the church.
4. There is no smoking on church property.
5. Please put your name on your music.
6. Get to know your section leader and keep him/her informed about your absences.

Very shortly, as soon as Russ has finished the "Fun with Russ" program, we will begin sitting in performance order. Thanks for your cooperation.



***“Handel is the greatest composer who ever lived.
I would bare my head and kneel at his grave.”***

- Ludwig von Beethoven (1824)

George Frideric Handel was born in Halle, Germany, on February 23, 1685 and died in London on April 14, 1759. He was born Georg Friederich Händel, son of a barber-surgeon who intended him for the law. At first he practiced music clandestinely, but his father was encouraged to allow him to study and he became a pupil of Zachow, the principal organist in Halle. When he was 17, he was appointed organist of the Calvinist Cathedral, but a year later he left for Hamburg. There he played the violin and harpsichord in the opera house, where his *Almira* was given at the beginning of 1705, soon followed by his *Nero*. The next year he accepted an invitation to Italy, where he spent more than three years, in Florence, Rome, Naples and Venice. He had operas or other dramatic works given in all these cities (oratorios in Rome, including *La resurrezione*) and, writing many Italian cantatas, perfected his technique in setting Italian words for the human voice. In Rome he also composed some Latin church music.

He left Italy early in 1710 and went to Hanover, where he was appointed Kapellmeister to the elector. But he at once took leave to take up an invitation to London, where his opera *Rinaldo* was produced early in 1711. Back in Hanover, he applied for a second leave and returned to London in autumn 1712. Four more operas followed in 1712-15, with mixed success; he also wrote music for the church and for court and was awarded a royal pension. In 1716 he may have visited Germany (where possibly he set Brockes's *Passion* text); it was probably the next year that he wrote the *Water Music* to serenade George I at a river-party on the Thames. In 1717 he entered the service of the Earl of Carnarvon (soon to be Duke of Chandos) at Edgware, near London, where he wrote 11 anthems and two dramatic works, the evergreen *Acis and Galatea* and *Esther*, for the modest band of singers and players retained there.

In 1718-19 a group of noblemen tried to put Italian opera in London on a firmer footing, and launched a company with royal patronage, the Royal Academy of Music; Handel, appointed musical director, went to Germany, visiting Dresden and poaching several singers for the Academy, which opened in April 1720. Handel's *Radamisto* was the

second opera and it inaugurated a noble series over the ensuing years including *Ottone*, *Giulio Cesare*, *Rodelinda*, *Tamerlano* and *Admeto*. Works by Bononcini (seen by some as a rival to Handel) and others were given too, with success at least equal to Handel's, by a company with some of the finest singers in Europe, notably the castrato Senesino and the soprano Cuzzoni. But public support was variable and the financial basis insecure, and in 1728 the venture collapsed. The previous year Handel, who had been appointed a composer to the Chapel Royal in 1723, had composed four anthems for the coronation of George II and had taken British naturalization.

Opera remained his central interest, and with the Academy impresario, Heidegger, he hired the King's Theatre and (after a journey to Italy and Germany to engage fresh singers) embarked on a five-year series of seasons starting in late 1729. Success was mixed. In 1732 *Esther* was given at a London musical society by friends of Handel's, then by a rival group in public; Handel prepared to put it on at the King's Theatre, but the Bishop of London banned a stage version of a biblical work. He then put on *Acis*, also in response to a rival venture. The next summer he was invited to Oxford and wrote an oratorio, *Athalia*, for performance at the Sheldonian Theatre. Meanwhile, a second opera company ("Opera of the Nobility," including Senesino) had been set up in competition with Handel's and the two competed for audiences over the next four seasons before both failed. This period drew from Handel, however, such operas as *Orlando* and two with ballet, *Ariodante* and *Alcina*, among his finest scores.

During the rest of the 1730s Handel moved between Italian opera and the English forms, oratorio, ode and the like, unsure of his future commercially and artistically. After a journey to Dublin in 1741-2, where *Messiah* had its premiere (in aid of charities), he put opera behind him and for most of the remainder of his life gave oratorio performances, mostly at the new Covent Garden theatre, usually at or close to the Lent season. The Old Testament provided the basis for most of them (*Samson*, *Belshazar*, *Joseph*, *Joshua*, *Solomon*, for example), but he (*continued on page 3*)

Handel, continued from page 2

sometimes experimented, turning to classical mythology (*Semele*, *Hercules*) or Christian history (*Theodora*), with little public success. All these works, along with such earlier ones as *Acis* and his two Cecilian odes (to Dryden words), were performed in concert form in English. At these performances he usually played in the interval a concerto on the organ (a newly invented musical genre) or directed a concerto grosso (his op.6, a set of 12, published in 1740, represents his finest achievement in the form).

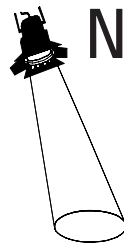
During his last decade he gave regular performances of *Messiah*, usually with about 16 singers and an orchestra of about 40, in aid of the Foundling Hospital. In 1749 he wrote a suite for wind instruments (with optional strings) for performance in Green Park to accompany the Royal Fireworks celebrating the Peace of Aix-la-Chapelle. His last oratorio, composed as he grew blind, was *Jephtha* (1752); *The Triumph of Time and Truth* (1757) is largely composed of earlier material. Handel was very economical in the re-use of his ideas; at many times in his life he also drew heavily on the music of others (though generally avoiding detection) -- such "borrowings" may be of anything from a brief motif to entire movements, sometimes as they stood but more often accommodated to his own style.

Handel died in 1759 and was buried in Westminster Abbey, recognized in England and by many in Germany as the greatest composer of his day. The wide range of expression at his command is shown not only in the operas, with their rich and varied arias, but also in the form he created, the English oratorio, where it is applied to the fates of nations as well as individuals. He had a vivid sense of drama. But above all he had a resource and originality of invention, to be seen in the extraordinary variety of music in the op.6 concertos, for example, in which melodic beauty, boldness and humor all play a part, that place him and J.S. Bach as the supreme masters of the Baroque era in music.

Retrieved from the Worldwide Web September 8, 2002: w3.rz-berlin.mpg.de/cmp/handel.html. *The Classical Music Pages*. Extracted with permission from *The Grove Concise Dictionary of Music* edited by Stanley Sadie © Macmillan Press Ltd., London.

**Yes, the State College Choral Society
website is back up and updated!**

www.SCChoralSociety.org



New Kids on the Block

Introducing new members in SCCS

by Margie Wyand

Irene Schaperdoth

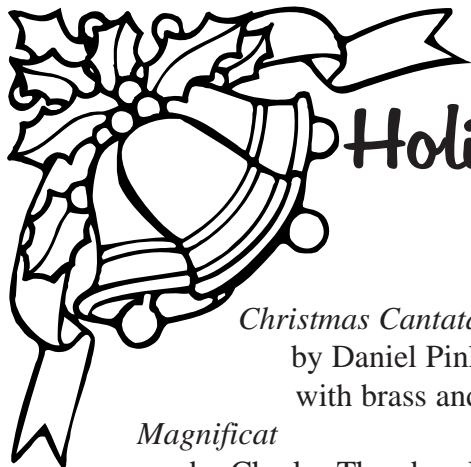
Like many of us, music has always been a part of Irene Schaperdoth's life. From the age of six, Irene learned to play the recorder and was soon developing her skills playing the violin. Perhaps her most memorable and impressive musical accomplishment was singing the Bach *B Minor Mass* at the age of 14. (Now that is impressive!!) Irene grew up in the town of Cruem, Germany and her first career was working as a medical technologist in Mainz. Wanting to further her education, she moved to Berlin, where she earned a degree in environmental engineering. While there, she fondly remembers singing in the "Collegicum Musicum" (among other choirs), and singing *Carmina Burana* with the Berlin Philharmonic. She met her husband, Klaus Keller, in Berlin, and his job eventually brought them to Princeton, New Jersey. Irene worked there as a lab manager in oceanography for six years, and became active in the Community Choir of Westminster Choir College before moving to State College last year. She is continuing to work as a lab manager in the department of geochemistry at Penn State. She and her husband recently bought a house in Port Matilda, where she concentrates on her two favorite hobbies, gardening and cooking. The Choral Society was pleased to have Irene join the alto section last February.

Rene Allard

Rene Allard came to Penn State in 1996 to work on a master's degree. Rene did undergraduate work at Boston University (BU) in electrical engineering, but is a native of Coventry, Connecticut, located east of Hartford. Since arriving in State College, he completed his master's, and is now nearing completion of his Ph.D. While continuing his education, Rene became a full-time employee of Penn State's Applied Research Lab, where he does research in antennas. His love for singing was apparent at BU where he sang in three choirs. His most memorable musical experiences were singing Sunday Mass at St. Patrick's Cathedral in New York with BU's University Choral Society, and singing on the steps of the White House in 1994. During his free time, Rene likes to read. He joined the Choral Society as a tenor in the fall of last year.

**State College Choral Society
phone number: 861-8749**





Holiday Concert and CD Music List

Christmas Cantata (Movement 3)
by Daniel Pinkham
with brass and organ

Magnificat
by Charles Theodore Pachelbel
for double choir and brass

Angelus ad virginem (Gabriel to Mary came)
14th century Irish carol
arranged by David Willcocks
with brass

Deck the Hall
Welsh traditional carol
arranged by David Willcocks
a cappella

Ding dong! Merrily on High
arranged by David Willcocks
with organ

Here We Come A-Wassailing
English traditional carol
arranged by John Rutter
with brass

I Wonder as I Wander
Appalachian carol
arranged by John Rutter
a cappella, Jan Miller, soloist

In the Bleak Mid-Winter
by Harold Darke
words by Christina Rossetti
with organ, Norene Ferris, soloist

Sussex Carol
English traditional carol
arranged by David Willcocks
with brass and organ

The Twelve Days of Christmas
English traditional carol
arranged by John Rutter
with piano

Stille Nacht
by Franz Gruber
words by Joseph Mohr
arranged by David Willcocks
a cappella

The Holly and the Ivy
English traditional carol
arranged by H. Wallford Davies
a cappella

O Holy Night
by Adolphe Adam
arranged by Douglas J. Benton
with handbells and organ

Sing We Now of Christmas
arranged by Kevin McChesney
with handbells

YARD SALE

The State College Choral Society Second Annual Yard Sale was a big success; we took in \$973.10. And we still have a Nordic Trac which can be yours for the piddling sum of \$40! Thanks to all who worked so hard to make this happen: Carol Anderson, Joan Denny, Ryan Ditmer, Mitzi Elliott, Peggy Halleck, Bill Haner, Bill Hessert, Jennifer Hessert, Martha Hummel, Winnie O'Halloran, Julie Peterson, Sharon Shriver, Vic Sparrow, Margie Wyand, and all those who donated items. (My apologies if I missed your name--I always mean to write them down, and then I forget!)

The Board of Directors

The State College Choral Society is governed by a Board of Directors, which manages the administrative and fiscal activities of the Society. While the Music Director is responsible for all music decisions, the Board sets policy for SCCS activities. The Board consists of twelve members, each elected to a three-year term. Four members are elected each year. You need not be a member of the Choral Society to serve on the Board. The Board meets the third Wednesday of every month at St. John's United Church of Christ in Boalsburg. Meetings, except where evaluations of salaried personnel are to take place, are open to members of the Choral Society. Listed below are the current Board members.

Telephone key: (h) = home (o) = office



H. RYAN DITMER, Chair

2000-03, 2nd Term
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JULIE PETERSON, Treasurer

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PAT DANIELS, Secretary

2002-05, 1st Term
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NANETTE BOHREN

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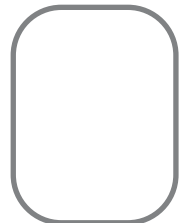


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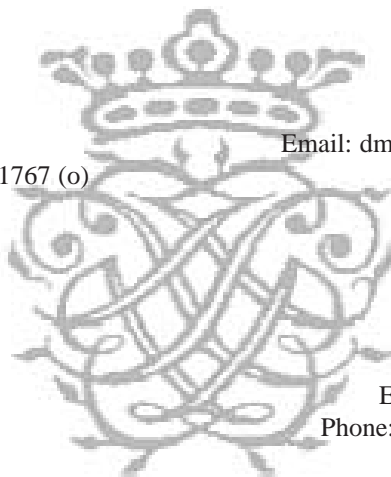


JOHN M. KELLER

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LORI PACCHIOLI

2002-05, 1st Term
 Email: lvp5@psu.edu
 Phone: 865-3333 (o)



WHO'S WHO IN SCCS: Below are some of the folks who do the work in Choral Society, and their responsibilities.

Artistic Staff



Music Director

RUSS SHELLEY

- Chooses repertoire
- Plans and directs rehearsals and concerts
- Sets rehearsal schedule
- Conducts auditions for new members
- Selects and engages soloists, and facilitates procurement of orchestra personnel
- Orders choral and orchestra scores
- Serves as liaison with other community/University musical organizations
- Serves as highest authority for all things musical

Email: shelley@juniata.edu Phone: 643-9241 (h) 641-3473 (o)



Accompanist

ASA CARNS

- Accompanies rehearsals
- Accompanies concerts as needed

Ace Volunteers



Historian/Archivist

PATRICIA ZARKOWER

- Maintains records and archival materials for the Choral Society



Keeper of the Lists

ELIZABETH SPECHT

- Maintains databases with mailing lists of past and current members, and friends of SCCS

Madrigal Dinner Manager

**THIS
COULD BE
YOU!**

We are looking for a Madrigal Dinner Manager; please see Ryan if you're interested.

- Madrigal Dinner arrangements
- Tickets and reservations for Madrigals

Administrative Staff



General Manager

JANET HANER

- Concert arrangements
- Tickets and reservations
- Publicity, including newsletter & website
- Concert programs and season brochure
- Rehearsal space arrangements
- Special fundraising and other projects as needed

Email: jhaner@adelphia.net Phone: 861-1277 (h) 865-0771 (o)



Chorus Manager

MARGIE WYAND

- Membership, including registration & rosters
- Supervision of section leaders
- Audition arrangements
- Announcements & information dissemination
- Monitors attendance and ensures outfit compliance
- Sales and distribution of tuxedos, folders, etc.
- Chorus trips and other projects as needed

Email: mjw2@psu.edu Phone: 234-8984 (h)



Director of Development

BILL HSSERT

- Development to include corporate sponsorship and private contributions
- Grants: applications and reporting
- Concert program ads
- Special fundraising as needed

Email: swh4@psu.edu Phone: 231-1213 (h) 863-4325 (o)



Sales Manager

NANCY WILSON

- Sales & distribution of scores for singers
- Sales & distribution of concert tapes & CDs

Email: naw6@psu.edu Phone: 466-2002 (h)



Daniel Pinkham: Composer

Daniel Pinkham (b.1923) is a composer, conductor, harpsichordist, and organist. A prolific and versatile composer, his catalog includes four symphonies and other works for large ensembles; cantatas and oratorios; concertos for piano, piccolo, organ, violin, and trumpet; theater works and electronic music; and scores for 20 television documentaries. In addition to a large body of choral works, he has written documentary film scores, stage works, and many chamber works, often employing “his” instruments—the harpsichord or organ.

Pinkham taught at Boston University, Harvard, and from 1959 lectured in composition and headed the department of early music performance at the New England Conservatory of Music. He was awarded Fulbright and Ford Foundation fellowships, and is a fellow of the American Academy of Arts and Sciences. Pinkham is Music Director Emeritus at Boston’s historic King’s Chapel, where he served actively for 42 years.

Pinkham’s interest in early music and his role as a composer-performer came together in producing his most often performed work, the *Christmas Cantata*. Subtitled *Sinfonia sacra*, the piece recognized the polychoral works of Giovanni Gabrielli and Heinrich Schutz. The Latin texts are drawn from the Mass and various Christmas services. The three-movement work is scored for three choirs: one vocal and two brass. Ever the pragmatist, the composer scored the second instrumental choir for either brass or organ. The final movement presents statements of the text “Gloria in excelsis deo” (“Glory to God in the highest”) accompanied by brass alternating with a capella statements of the psalm “Jubilate Deo omnis terra” (“Rejoice in the Lord, all ye lands”). The organ joins the final, joyous Alleluias. The *Christmas Cantata* had its premier on December 1, 1957, performed by the New England Conservatory Chorus and conducted by Lorna Cooke DeVaron, for whom it was composed.

Retrieved from the Worldwide Web September 8, 2002: www.andrews.edu/~mack/pnotes/may2999.html#Pinkham and www.newenglandconservatory.edu/college/collfaculty/pinkhamd.

Choral Society T-Shirts

only \$12.00 each



Jerzees heavy duty 50/50 cotton/polyester
purple with white full-front design

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Total amount enclosed \$ _____

**Place completed form and payment
in envelope marked “T-Shirt Order”
and give to Janet Haner**

A CHORISTER'S GUIDE TO KEEPING CONDUCTORS IN LINE

NOTE: The following "pointers" appeared in the Summer 1990 Newsletter of the British Columbia Choral Federation. As they did, the CHORAL SOCIETY expresses its deepest thanks to the Bach Choir's learned periodical TEMPO and to the tenor who submitted it for publication "wishing, for obvious reasons, to remain anonymous!"

1. Never be satisfied with the starting pitch. If the conductor uses a pitch-pipe, make known your preference for pitches from the piano and vice versa.
2. Complain about the temperature of the rehearsal room, the lighting, crowded space, or a draft. It is best to do this when the conductor is under pressure.
3. Bury your head in the music just before cues.
4. Ask for a re-audition or seating change. Ask often. Give the impression you are about to quit. Let the conductor know you are there as a personal favor.
5. Loudly clear your throat during pauses (tenors are trained to do this from birth). Quiet instrumental interludes are a good chance to blow your nose.
6. Long after a passage has gone by, ask the conductor if your C# was in tune. This is especially effective if you had no C# or were not singing at the time.
7. At dramatic moments in the music (while the conductor is emoting) be busy marking your music so that the climaxes will sound empty and disappointing.
8. Wait until well into a rehearsal before letting the conductor know that you do not have the music.
9. Look at your watch frequently. Shake it in disbelief occasionally.
10. Find an excuse to leave the rehearsal fifteen minutes early so that others will become restless and start to fidget.
11. When possible, sing your part either an octave above or below what is written. This is excellent ear-training for the conductor. If he hears the pitch, deny it vehemently and claim that it must have been a combination tone.
12. Tell the conductor, "I can't find the beat." Conductors are always sensitive about their "stick technique" so challenge it frequently.
13. If you are singing in a language with which the conductor is the least bit unfamiliar, ask him as many questions as possible about the meaning of individual words. If this fails, ask him about the pronunciation of the most difficult words. Occasionally say the word twice for him and ask him his preference, making certain to say it exactly the same both times. If he remarks on their similarity, give him a look of utter disdain and mumble under your breath about the "subtleties of inflection."
14. Ask the conductor if he has listened to the von Karajan recording of the piece. Imply that he could learn a thing or two from it. Also good: ask, "Is this the first time you've conducted this piece?"
15. If your articulation differs from that of others singing the same phrase, stick to your guns. Do not ask the conductor which is correct until backstage just before the concert.

In other words, make every effort to take the attention away from the podium and put it on you, where it belongs.

~Thanks to Ernie Hawk for submitting this piece for publication.

