



ENSEMBLE

The Voice of the Choral Art Form in Southwest Florida

In February Love Is In The Air



Volume 1, Issue 16
February 2015

THE NAPLES ORCHESTRA & CHORUS

Love is in the Air

Max Rubinstein/
Artistic Director & Conductor
Bob Dalmon, D.M.A.
Choral Director & Assistant Conductor

Lely High School
1 Lely High School Blvd.
Naples, FL 34112

Program Highlights
Mozart, Symphony No. 28 in A Major
Borodin, Polovtsian Dance & Chorus No. 17
from Prince Igor (Singer in Paradise)
Saint-Saens, Concerto for Violin, No. 2 in B minor,
featuring violin soloist, Isabelle Duranbeniger
Gilbert and Sullivan, Finale from The Gondoliers

Saturday, Feb. 14 **Sunday, Feb. 15**
7:00 PM **2:00 PM**

The Naples
Orchestra and Chorus
1975

Tickets purchase **ONLINE & AT DOOR**
www.NaplesOrchestraAndChorus.org
(239) 476-0077

The Naples Orchestra & Chorus is a 501(c)(3) not-for-profit organization. All proceeds are used to support the organization and provide support to other arts and cultural organizations in the Naples area.




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Sounds of the Chorus

Featured chorus this month

Musica Sacra Cantorum Sarasota



Dr. Robert Parrish

Dr. Robert Parrish Artistic Director

Selection

Used with permission of Musica Sacra Cantorum

Ecce Concipies, Jakob Handl



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Musica Sacra Cantorum Voices
Professional Group



Musica Sacra Cantorum Chorus

Some sweeping changes were made at Sarasota based Musica Sacra Cantorum over last summer. The organization is now home to two choral ensembles. They have developed a 16-voice professional ensemble known as Musica Sacra Cantorum Voices, which will remunerate all singers at rates consistent with Chorus America standards for a professional ensemble. They will present a series of concerts on their own as well as team with highly skilled and talented volunteers in Musica Sacra Cantorum Chorus. The larger group will be known as Chorus and will present events requiring larger forces. Each ensemble will have its own identity and series of concerts during the season, so giving each a different name will help audience members know which ensemble will be performing.

The group is committed to rigorous musicianship in pursuit of their goal: Performance and promotion of sacred choral music to the widest possible audience in and around the Sarasota/Bradenton area.

Spotlight Shannon Gallagher

Singer
Symphonic Chorale of Southwest
Florida



"Sometimes I hate being a soprano!" laughs Shannon Gallagher. "When the scarlet letter 'S' is emblazoned on your forehead, it's not uncommon to be automatically labeled as a competitive dime-a-dozen diva toting around a Nalgene bottle! I'm so not into that," she smiles. "I just want to use the voice I have, imperfections and all, to give the best interpretation of the repertoire I'm singing."

With a M.M. Summa Cum Laude from The University of North Texas and a B.M. Magna Cum Laude from Wheaton College Conservatory of Music, Shannon has performed leading and supporting roles with The Italian Operatic Experience; Opera in the Ozarks; Pittsburgh Musical Theater; Pittsburgh Civic Light Opera; The University of North Texas; and, Wheaton College Conservatory of Music. Further studies have taken her to OperaWorks in Los Angeles; Oberlin Conservatory Institute of Voice Performance Pedagogy; and, The Goethe Institute in Munich, Germany.

The winner of several voice scholarships and N.A.T.S. competitions, Shannon's favorite role performed to date is "Meg" in Adamo's *Little Women*. "It figures that I would gravitate towards a role intended for a high mezzo!" she exclaims. "During the show's run, I imagined that I was Joyce DiDonato, who originated the role, and had an absolute ball! I loved the way Adamo's scoring felt in my voice. Of course I'm a big proponent of bel canto repertoire and singing

Mozart is like taking vocal vitamins, but there's something really thrilling to me about 20th and 21st century works," she explains.

Shannon always found choral music to be a refreshing outlet in the midst of an opera-heavy schedule and has fond memories of singing under noted conductors including Robert Page. "I first met Dr. Page when I was auditioning for the Junior Mendelssohn Choir of Pittsburgh," she recalls. "I was 14 and completely oblivious to the fact that I was singing for an icon. I was a soprano in Dr. Page's choir for 3 years, and his influence on my musicianship and professionalism is immeasurable," she says. "I'm so blessed to have been one of his 'kids,' as he would say."

An adjudicator for the classical voice division of the SWFL Young Artist Awards, Shannon maintains an active performance schedule in the area and is especially thankful to be a core soprano with the Symphonic Chorale of SWFL. "The group is

such a joy, and the repertoire keeps me growing and learning," she remarks. Shannon also teaches voice at The Music Studio of Naples and has been invited to lead masterclasses for The Naples Players and the youth program at Opera Naples.

Having focused on artistic administration during her graduate studies, Shannon realized her passion for ensuring the growth and impact of visual and musical platforms, and is currently an Executive Assistant at Artis—Naples. "Singing is my first love and will always be an irreplaceable aspect of my life, but I also want to be a part of the team that creates a sustainable business model for the non-profit arts sector. Working at Artis—Naples is incredibly fulfilling," she says. "I love what I do."

Catch us on the web

Visit us at

www.ensemblemedia.org

Season Performance Calendar

Exsultate

Cantus Carmina Burana

"Singing the Songs of Burana"

In a Joint Performance with the Venice Symphony

Friday, February 13, 2015 at 7:30 PM

Saturday, February 14, 2015 at 3:30 PM



Tickets : www.thevenicesymphony.org

This essay is adapted from *Imperfect Harmony: Finding Happiness While Singing With Others* by Stacy Horn, out now from Algonquin Books.



Stacy Horn

I used to think choir singing was only for nerds and church people. Since I was neither, I never considered singing in a group—even though I loved singing by myself. Then, in my 20s, I found myself facing a big, black hole of depression. I remembered how much fun I had once singing Christmas carols with a boyfriend at his church. Desperation forced my hand. I joined a community choir. Except that at that first performance, we didn't sing Christmas carols—we sang a piece of music that was 230 pages long: Handel's *Messiah*. It was magnificent. I was left vibrating with a wondrous sense of musical rapport. Since that performance, I haven't found the sorrow that couldn't be at least somewhat alleviated, or the joy that couldn't be made even greater, by singing.

Singing is such a surefire way of feeling good that even singing about death is life-enhancing, which is fortunate, because if you sing in a choir, you're going to be singing about death. A lot. Typically, every spring, choirs all around the world will sing the Requiem Mass, a mass for the

dead which has been set to music by many of our greatest composers. But despite all that death, singing requiems is emotionally heartening, and you get a real physical rush. That's because when I get up and sing the cheery words—“*Dies illa, dies iræ, calamitâtis et misériæ, dies magna et amâra valde*” (“That day, day of wrath, calamity, and misery, day of great and exceeding bitterness”)—my brain supplies in perfect combination some of the best opiates and stimulants it has evolved to dispense.

Music is awash with neurochemical rewards for working up the courage to sing. That rush, or “singer's high,” comes in part through a surge of endorphins, which at the same time alleviate pain. When the voices of the singers surrounding me hit my ear, I'm bathed in dopamine, a neurotransmitter in the brain that is associated with feelings of pleasure and alertness. Music lowers cortisol, a chemical that signals levels of stress. Studies have found that people who listened to music before surgery were more relaxed and needed less anesthesia, and afterward they got by with smaller amounts of pain medication. Music also releases serotonin, a neurotransmitter associated with feelings of euphoria and contentment. “Every week when I go to rehearsal,” a choral friend told me, “I'm dead tired and don't think I'll make it until 9:30. But then something magic happens and I revive ... it happens almost every time.”

Ohio State music professor David Huron believes singing may generate prolactin, which is released in nursing women, and in tears of sorrow. Prolactin has a tranquilizing, consoling effect, and this is why sad music makes us feel better, according to Huron. There's even evidence that singing about death not only feels good, it's good for you. Researchers discovered that a choir singing Mozart's Requiem showed an increase in s-IgA, an immunoglobulin that enhances our immune defense.

It doesn't even matter if you can sing well. I can't. The best I can manage is singing in tune. Most of the time. Hopefully. One of my main goals in our weekly

rehearsals is not being heard. Over the years I've become a master in the art of voice camouflage, perfecting a cunning combination of seat choice, head tilt, and volume. Luckily, in a 2005 study, investigators found that group singers experienced the same benefits even when “the sound produced by the vocal instrument is of mediocre quality.” It's arguable whether my vocal instrument even reaches that level, but I'm happy to reap the benefits nonetheless..

I'm convinced the answer will be found in the study of harmony. Because the world doesn't open up into a million shimmering dimensions of hope and possibility when it sings.

That bond, that connection, has seen me through the end of every romantic relationship in my adult life (because apparently my lifelong work on singing hasn't done a thing for my boyfriend-selecting skills). It has gotten me through the deaths of my mother, some of my closest friends, and finally, my pets. I wonder how Brahms would feel knowing that his *German Requiem*, so powerful and yet so gentle, never fails to evoke my long-dead cat. Whether it's a combination of prolactin and oxytocin, or some yet to be discovered neurochemical release, singing takes me to a place where what I thought was intolerable, like death, is somehow OK, which is insane, but there it is.

While any singing has rewards, there are reasons you should find a choir rather than simply singing in the shower and leaving it at that. Studies have found that group singing releases oxytocin, a chemical that manages anxiety and stress and, according to McGill University professor Daniel Levitin, enhances feelings of trust and bonding.

Stacy Horn is an American author, businesswoman and occasional journalist. She grew up on Long Island, New York and received a B.F.A. from Tufts University and the School of the Museum of Fine Arts.

Così fan tutte—Opera Naples

Remember what it was like to be a teenager in love? How it seemed like it could never possibly end? How you and your "steady" were so right together that you couldn't even imagine being apart? Now think back to what it was like when the object of that love, your perfect soulmate, threw you over for someone else. Painful, right? Almost too painful to bear — or at least that's how it seemed at the time. But we still remember how it felt, and age and experience tell us that when grown-up relationships break down, the pain can be even worse. Maybe that's why Mozart's outwardly comical masterpiece, *Così fan tutte*, often leaves audiences feeling more than a little uneasy.

Thursday, February 5, 2015 8 PM

Saturday, February 7, 2015 8 PM

David and Cecile Wang Opera Center—Tickets: www.operanaples.org



Isabel Rey
Fiordiligi



Amy Owens
Despina



Leah Summers
Dorabella



Joo Won Kang
Guglielmo



Adam Lau
Don Alfonso

Gulfshore Opera - Anthony Kearns Valentine Concert



Anthony Kearns is recognized around the globe for over a decade of extraordinary collaborative work with *The Irish Tenors*. In addition to his continued work with The Irish Tenors, Kearns has a thriving solo concert career. Performing a wide spectrum of beloved melodies from Ireland to Broadway, to Grand Opera.

This fall, Kearns releases a new solo CD, focusing upon the wide repertoire presented during his solo concert tours. Performing a concert repertoire which spans the spectrum brilliantly from Ireland to Broadway, from well-loved melodies to popular classics, and from light hearted comedy to the greatest tenor arias ever written, Kearns does it all with class, style, assurance, and perfection. His CD is a brilliant compilation of that repertoire, interpreted by the man acclaimed as *Ireland's Finest Tenor*.

Joining Kearns will be other soloists, the Gulf Shore Opera Chorus, a keyboard and an instrumental ensemble.

Champagne & Loves Chocolate reception available.

February 13, 7:30 PM

Moorings Presbyterian Church, Naples

Tickets: www.gulfshoreopera.org



The Cape Chorale Presents

Visit Our Website: www.capechorale.org for more details

Bring Back THE GOOD OLD DAYS



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1:30 p.m. & 7:00 p.m.



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Auditorium
Cape Coral



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Lunch 
Break

Bearing the overwhelming
burden of stupid

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Venetian Harmony Chorus

Presents



"This Land Is Your Land"



7PM Friday, February 20, 2015
Venice Church of the Nazarene
1535 E. Venice Ave., Venice

3PM Sunday, February 22, 2015
First Presbyterian Church
2250 Harriet Street, Port Charlotte

Also Featuring
Tropical Depression



Tickets \$15 – Call Now 941-480-1480 www.venetianharmony.com

Media Coverage Sponsored by the Herald Tribune

Something Old, Something New, Something Borrowed, Something Brahms

On February 13 at 7:00 pm the FGCU Bower School of Music Chamber Choir will present "Something Old, Something New, Something Borrowed, Something Brahms" at St. Mary's Episcopal Church. This performance will feature selections from Brahms's *Liebeslieder Walzer* (Op. 52) with the chorus, student pianist *Ligia Pucci*, and local pianist Richard Bosworth. The choir's "Something Old" includes English madrigals and ballades, and "Something New" features a recent work by FGCU composer Jason Bahr and one by Eriks Ešēvalds.



Florida Gulf Coast University Chamber Choir

The choir will also be joined by guest artist Dr. Gary Schwartzhoff from the University of Wisconsin – Eau Claire (Something Borrowed) who will lead the ensemble in works by Barber, Rachmaninoff, Howells, and Moses Hogan.

St. Mary's is located at 9801 Bonita Beach Road Southeast, Bonita Springs, FL 34135.

The Crucifixion

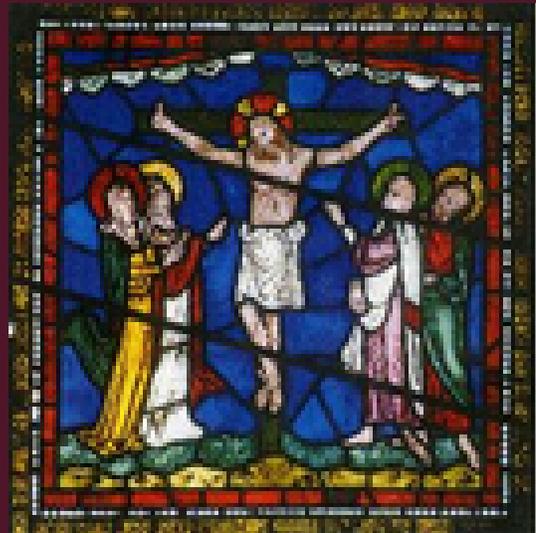
John Stainer

February 22, 2015

6PM

February 23, 2015

7PM



Presented by

Musica Sacra Cantorum
Voices

St. Boniface Episcopal Church , Sarasota . February 22

Trinity United Methodist Church , Bradenton, February 23

Tickets: <http://www.musicasacracantorum.org>