



ENSEMBLE

The Voice of the Choral Art Form in Southwest Florida

Season cranks up in earnest this month

Volume 2 Issue 38

November 2016



Naples Orchestra and Chorus

Calling all Singers

Your chance to join Naples Orchestra and Chorus

Chorus auditions are Oct. 31 and Nov. 7

Chorus contact:
Johnost@comcast.net or
239.348.0938

Join the Symphonic Chorale of Southwest Florida as it weaves a beautiful tapestry of America's unique musical heritage featuring Randall Thompson's artful interpretations of Robert Frost's poems called Frostiana, including "The Road Less Traveled," to imaginative settings of spirituals, Stephen Foster songs and more. The concert will conclude with a selection of choral patriotic favorites in a tribute to America and our Veterans. The Symphonic Chorale is the Resident Chorus of the SWFL Symphony Orchestra and also the area's only professional core chorus.

The Symphonic Chorale offers this concert to the community as a gift, without admission charge, in special recognition of Veterans during the month of November. A free will offering will be taken, however, to help defray expenses. Additionally, the Chorale is collaborating with several organizations that support veterans in the community and audience members are invited to bring a non-perishable single-serve food item or hotel-size toiletries. A free admission ticket may be reserved on their website at www.SymphonicChorale.org.

Friday, November 18, 7 pm, St Mary's Episcopal Church, Bonita Springs
Saturday, November 18, 7 pm, Sanibel Community Church, Sanibel
Sunday, November 20, 3 pm, New Hope Presbyterian Church, Fort Myers



Trent Brown
Artistic Director

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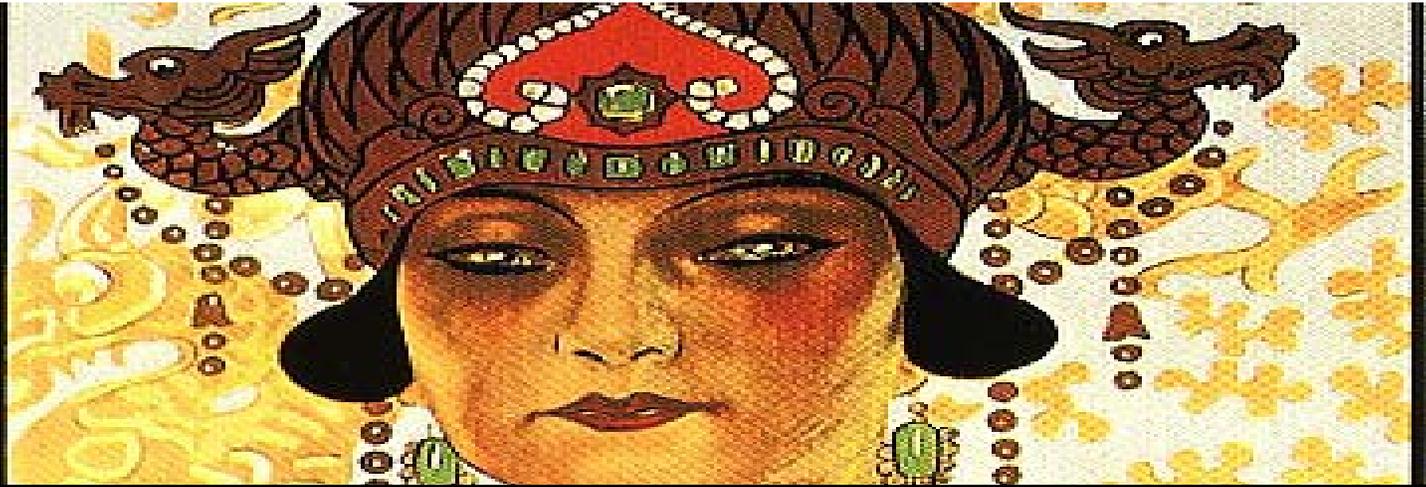
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Turandot by G. Puccini

November 9, 8 pm, Artis Naples

**OPERA
NAPLES**
Come Alive!

TICKET INFORMATION

operanaples.org

239.963.9050

Ramón Tebar
Artistic Director



**KEEP
CALM
AND
LISTEN TO
BACH**

The Bach Ensemble

Sunday, November 20, 2016
The Bower Chapel at Moorings Park
3:30 pm

"Through One Voice and Many"

Program

Solo Cello Suite No. 6 in D Major, BWV 1012
Scott Crowley, cello

Sonata for Flute and Harpsichord in Eb Major
Travis Jones, flute & Peter Fancovic, harpsichord

Orchestral Suite #3 in D Major, BWV 1068

"Dona Nobis Pacem" from Mass in B minor

Tickets

www.thebachensemble.org

Messiah

G. F. Handel



Experience the power of the 100-voice Naples Philharmonic Chorus as they present Handel's masterful oratorio. A commentary on the life of Jesus Christ, *Messiah* remains Handel's best-known work, with performances particularly popular during the Advent season.

To commemorate the holiday season — and the Naples Philharmonic Chorus' 25th anniversary — the Chorus will perform the work they first performed together as an ensemble in 1991.



Yaniv Segal, *conductor*



James Cochran, *chorus director*

Nathalie Paulin, *soprano*
Abigail Nims, *mezzo-soprano*
Lawrence Wiliford, *tenor*
Stephen Hegedus, *bass-baritone*

Tuesday, November 29, 8 pm

Thursday, December 1, 7:30 pm

Artis Naples

Tickets: www.artisnaples.org

What Really Happens When a Singing Voice Gets Old?

The singer's most delicate and irreplaceable apparatus is the larynx, the object of immense care and constant torture. Like everything else in the body, that agile apparatus tends to lose its powers over time. Within the throat's protective enclosure, two supple bands of tissue flutter over an opening the size of a penny like a pair of doll's-house curtains. But that description doesn't get across the repeated violence to which humans subject their vocal cords, even humans who don't sing for a living. As the vocal cords lose their pliability, singers give up control over the top of their range and the voice tends to drop, finding little zones of persistent elasticity. Lower pitches vibrate more sluggishly and require less air pressure. Some singers figure out how to use the vocal version of gravity to their advantage. In the late 1960s, Plácido Domingo emerged as a lyric tenor with a bronzed tone and a killer high B. Over the years, he has forged into heavier dramatic roles like Verdi's *Otello* and Siegmund in Wagner's *Die Walküre*. While some singers fend off retirement by sticking to the familiar and allowing themselves plenty of rest, the workaholic Domingo plowed relentlessly on. As he entered his 70s and his voice continued to darken, he began a second career as a baritone, adding Verdi's aging king Nabucco to his repertoire of 137 roles. That move puts him in the company of other senior low-voice singers like Samuel Ramey, James Morris, and the astonishingly powerful septuagenarian Leo Nucci, who as *Rigoletto* can still snarl and boom with the best of them. The response to Domingo's switch has not always been enthusiastic — "He's not a baritone, but rather a tenor without high notes," the critic James Jordan wrote in the *New York Observer* last year — but it's allowed audiences who missed the glory years to enjoy a live taste of that old romantic elegance.

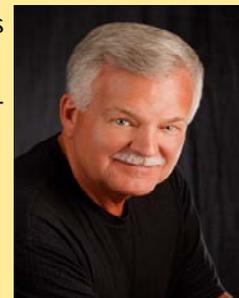
Good technique and a lifestyle free of smoke, drink, stress, shouting, and desiccating intercontinental travel can help preserve the voice for the long term.

This is an edited and abbreviated version of an article from the October 3, 2016 issue of the New Yorker Magazine by Jonathan Davidson

Voices of Naples Messiah Sing-a-Long Concert



For the fourteenth consecutive year the Voices of Naples will present the Messiah as a sing-a-long event. Artistic Director, Doug Renfro says, "there are lots of people out there who would love to sing Messiah but can't commit to weeks of preparation. No rehearsals, no fuss. Bring a score (or rent one at the door for \$1), take a seat, and sing along to the magic of this timeless work." Enjoy the outstanding voices of professional soloists and the thrill of singing with a professional chamber orchestra. Just lots of people singing this beloved masterpiece to usher in the Christmas season.



Douglas Renfro

The event is usually well attended so early arrival is recommended.

Sunday, November 20, 2016, 3 p.m. Naples United Church of Christ.

Tickets: www.voicesofnaples.org or Call (239) 455-2582

Correction

In an article in last month's issue, The Sarasota Choral Society Messiah concert was erroneously shown as December 2. The correct date is Saturday, December 3 at 4 pm.. Annual member dues is \$25.. The group is currently in rehearsal for the concert and interested singers should contact www.sarasotachoralsociety.org for information

Gloria Musicae..... Viva España!

Sensuous...haunting...and fiery!! Evoke the soul of the gypsy with sultry harmonies and sparkling rhythms through the poetry of García Lorca and the music of Castelnuovo-Tedesco.

Including popular songs by Manuel de Falla, Bachianas Brasileiras by Villa-Lobos, popular Latin-American songs, and featured soloists from Gloria Musicae will delight your ears!

Joseph Holt
Artistic Director



Sunday, November 6, 2016, 4:00PM

Siesta Key Chapel

Tickets: www.goriamusicae.org



Nicole Smith



Jenny Kim-Godfrey



Jonathan Godfrey

Cool Jazz by Red Hot Belles and The Michael Ross Quartet

Belle Canto, Sarasota's premier women's ensemble and the *Michael Ross Quartet*, are honored to participate in this *Inspire Sarasota* concert that will benefit the *Mayors' Feed the Hungry Program*. Let's fill the house with great music for a great cause.

Saturday, November 5, 5PM
First United Methodist Church, Sarasota

Benefit Concert for Feed the Hungry

For tickets and information
Call 941-955-0935



Elizabeth Goldstein
Artistic Director



Practicing Choral Music: Ten ideas for the singer who doesn't think they can practice on their own

By Doreen Fryling, (lifelong practice avoider)

Congratulations! You've now been told for the millionth time to practice your music for your next choir rehearsal. But if you are someone who hears that and thinks, "I don't play piano. I can't do this without someone helping me," here are some ways you can practice on your own and improve your singing.

Grab your music and a pencil. Many of these steps can be done in a public place. No need to head to the practice room (stop using that as an excuse).

1. **Start with the text.** Make sure you know what you are singing. Think about the text. Find a translation if it is in another language. Write the poetic translation above/below the lyrics. If you want to go deeper, use a translation site to translate word for word (especially if there's a word that you sing over and over again. You should know what that specific word means). Do you know who wrote the lyrics and why? Can you put the piece into historical context?
2. **Listen to a recording.** We live in a time of unbelievable access to recordings. Find them. Listen to more than one recording and compare them until you find one or two you really like. Follow along with your score. Listen while paying attention to all of the parts. Listen while paying attention to just your part.
3. **Analyze your music.** How is the piece organized? Does it have sections? Are there repeated parts? Does your part occur in another voice part? Are there key changes or meter changes? Is there a repeat sign/first and second ending/coda? How would you describe the organization of this piece to someone who has never heard it?
4. **Find your starting pitches.** For every entrance you have, figure out how you are going to find the starting pitch. Maybe another voice part just sang the note. Maybe it was just in the accompaniment. Do you know what note of the chord it is (e.g. I'm singing the root of this chord)? There is nothing worse than "sheep singing" (blindly following what the person next to you is singing). Take responsibility for being able to enter on your own.
5. **Don't just sing through the parts you already know.** You'll be wasting your practice time. Identify problem areas, analyze why you're having a problem with that spot, figure out ways to solve the problem area.
6. **Solve the problem area.** Break it down to something you CAN do. Then add something to it. Practice with repetition, but only if you're sure you're doing it right! Start with just the pitches slowly (dare I say on solfege syllables?). Then add the rhythm to the pitches. Next, add in

the lyrics. Make sure you slow down the tempo the each time you add another layer. No need to practice with dynamics, articulations, and breaths until you have mastered pitches, rhythms, and lyrics.

7. **Work backwards to forwards.** How many times have you felt great about the beginning of a piece, but completely unsure of the ending? During your own practice time, work on the ending section and progressively add sections, each time going through to the end. If you think of your piece as "ABCDE," practice E, then DE, then CDE, then BCDE, and ABCDE.
8. **Audiate your part.** Sing your part through in your head. Do this while you are walking somewhere. Do this in your car while you're waiting for someone. Do this before you go to sleep. Do this ALL OF THE TIME. (Friendly reminder: Audiating is virtually impossible if there is other music playing. Carve out some quiet time in your life.)
9. **Use your pencil.** Mark your score while you're in rehearsal so you remember what was giving you problems. This will save you time when you plan out your next practice session.
10. **Just practice.** 99% of the time I don't want to practice. No one does. But 99% of the time, once I start practicing, I get stuff done. I stop when I lose focus or I run out of time. I NEVER regret spending a little time practicing something. Do yourself a favor and make it part of your daily routine. You have the ability to do these ten things. Do them. You will reap the benefits of being more confident with your part, which will allow you to contribute to the ensemble in a more meaningful way. And your own vocal technique will improve, because you'll be able to concentrate on how you sound instead of always worrying about how your part goes. You've got this.

Doreen Fryling, Ed.D. is in her twenty-first year as a public school music educator. She currently teaches IB Music and chorus classes at South Side High School in Rockville Centre, NY. Ms. Fryling is a founding member of the eVoco Voice Collective and a professional chorister in the Brick Choir in New York City.

