



# ENSEMBLE

The Voice of the Choral Art Form in Southwest Florida

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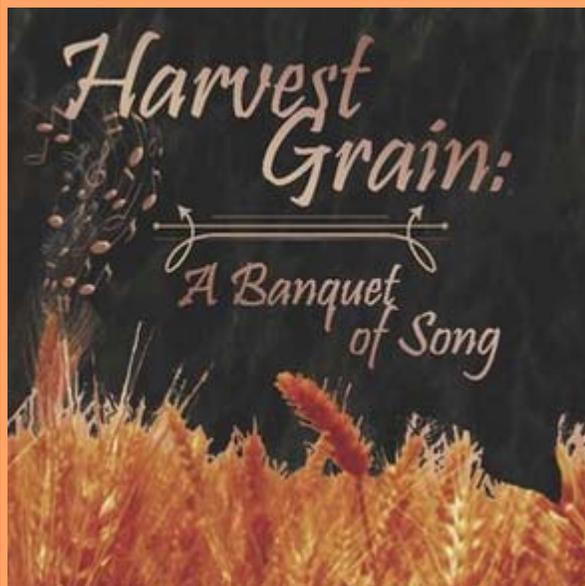


## Season cranks up in earnest this month

### Genesis Ensemble, Naples

joins southwest Florida choral family

A small group with big plans...just eight singers hoping to be both nonprofit and professional, they decided to make a CD for promotion, something most groups don't do until they're well established. The group feels like there are enough large choruses in southwest Florida so their plan is to stay small since there is a large body of liturgical works that will fit a small group. They will be under the direction of Brian Aranowski, 61, the former music director for St. Mary's Episcopal Church, Bonita Springs, and St. William Catholic Church, Naples. Accompanist will be Colleen Kilpatrick, an Ave Maria University music graduate.



Join the Symphonic Chorale of Southwest Florida as it weaves a beautiful tapestry of music. Enjoy a collection of pieces designed as a journey representing the cycle of life around the themes of Love, Family, and Thanksgiving.

A focal point in the concert is a piece called "If Music Be The Food of Love, Sing On" by David Dickau. There will also be music from Brahms and Mozart to contem-

porary pieces by Eric Whitacre and Gwyneth Walker.

The Symphonic Chorale is the Resident Chorus of the SWFL Symphony Orchestra and also the area's only professional core chorus.

**Friday, Nov 17, 2017 - Sanibel Community Church 7 pm**

**Sunday, Nov 19, 2017 - Faith Presbyterian Church, Cape Coral 4 pm**

Admission is free, but a free-will offering will be taken.



Trent Brown  
Artistic  
Director

#### Inside this Issue

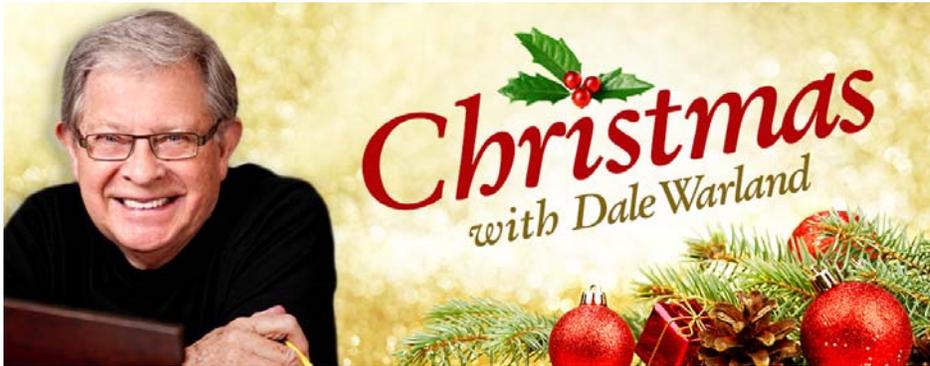
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# KEY CHORALE HOLIDAY CONCERT

November 26 • 4:00 PM • [First United Methodist Church](#)

November 28 • 7:00 PM • [Venice Presbyterian Church](#)

Composer and conductor Dale Warland's career spans more than six decades and has made a profound contribution to the music of our time. Founder and music director of The Dale Warland Singers, with the Dale Warland Singers, Warland commissioned over 270 new choral works and fostered the careers of an entire generation of composers. The 29 masterful recordings produced by Warland and the ensemble includes Walden Pond, nominated for a Grammy Award for Best Choral Performance in 2003. The music world has bestowed its highest honors on Warland, including induction into the American Classical Music Hall of Fame (2012); the Weston Noble Award for Lifetime Achievement in Choral Music (2010) from the American Choral Director's Association; the Cultural Leadership Citation Award from Yale University (2010); the Robert Shaw Award in Choral Music (2007) from the American Choral Directors Association; and the 1995 Chorus America Michael Korn Founder's Award, the highest honor for a choral conductor in the United States, previously awarded to Robert Shaw, Margaret Hillis, and Roger Wagner, among other



Joseph Caulkins  
Artistic Director

## Madame Butterfly November 3, 2017 7:30 PM Artis-Naples

Based on the timeless theme of love and heartbreak combined with the clashing traditions of East and West, Madame Butterfly is one of Puccini's great masterpieces, full of ravishing melodies and emotional intensity. Opera Naples presents conductor, Ramón Tebar, a cast of international artists and the Naples Philharmonic in a fully-staged production that promises to be one of this season's outstanding events in Naples.



Yunah Lee – Madama Butterfly



Georgy Vasiliev – Pinkerton



Christopher Magiera – Sharpless

# 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.

**Radu Paponiu**, *conductor*

**James Cochran**, *chorus director*

*Saturday, December 2, 7 pm*

*Sunday, December 3, 7 pm*

*Tickets: [www.artisnaples.org](http://www.artisnaples.org)*

Sunday's performance will be presented in **Hayes Hall**.

Saturday's performance will be presented at:  
**First Presbyterian Church, Naples**

## 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.

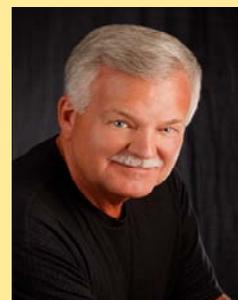
Good technique and a lifestyle free of smoke, drink, stress, shouting, and desiccating intercontinental travel can help preserve the voice for the long term.

*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 fifteenth 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 19 2017, 3 p.m. Naples United Church of Christ.

**Tickets: [www.voicesofnaples.org](http://www.voicesofnaples.org) or Call (239) 455-2582**

## Check out our on line Calendar

Visit our website [www.ensemblemedia.org](http://www.ensemblemedia.org) and check out the Calendar that lists all performances each month. You can be sure your events and concerts will be viewed if you send us the information. As far as we know no other Southwest Florida choral calendar exists that shows this information



# Choral Artists of Sarasota

Saturday, November 18, 2017 – 4:00pm  
Sunday, November 19, 2017 – 7:30 p.m.

Church of the Redeemer, Sarasota  
222 S. Palm Ave.

Tickets: [www.choralartistsofsarasota.org](http://www.choralartistsofsarasota.org)

Straddling the two worlds of Catholic glorification and Lutheran Reformation, Bach's monumental choral work is a spiritual encounter considered one of western music's greatest compositions. Completed in the final years of

Bach's life, the premiere of the Mass in B Minor took place over a hundred years after his death. Experience the awe and wonder inherent in this work during BachFest Sarasota, commemorating the 500th anniversary of the Reformation.

Joseph Holt  
Artistic Director



## Renaissance Singers of Naples

Have you heard? There's a new and different singing ensemble in Naples! They specialize in a cappella Renaissance music. They have a group of singers who are passionate for music from this era. "We love the beautiful harmonies we create, and the stories of love lost and love found. There are wonderful singing opportunities for tenors, baris and basses," said Nancy Reddy Torres, the groups director. They have a few slots for sopranos and altos. Here's what they can offer you that most groups can't, according to Torres

\*Bonding: Our group is small enough that we are creating friendships.

\*Staging: We use period costumes, speak with accents, act, use our senses of humor, and have opportunities for soloists. Take a look at Amazon.com and search "Renaissance costumes".

\*Singing: All of our singers have a background in music. We all can sight read music, have pleasant voices, and sing on key. It's joyous to sing with others of similar abilities. We will sing in several languages. We plan to use sheet music for concerts

\*Director: Torres brings one half century of musical experience to the ensemble. She has sung in Michigan, Florida, Canada, and Italy so far. She invites you to attend a rehearsal or two to experience this music for yourself. Note that an audition is not required. She prefers to hear your voice in harmony with others. Please contact her at [8rareddy@gmail.com](mailto:8rareddy@gmail.com) or text her at (248) 535-0661. Tell her about your voice range, sight reading skills, and highlights of your singing history and include an email address and cell phone, and she will tell you the secret location and the secret handshake.

When & Where: Rehearsals are just beginning for holiday music with a concert planned in early December. It is the best time to come and sing with them as they are all starting from scratch. Get in touch with Nancy about location

# Practicing Choral Music: Ten ideas for the singers who don'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.*

