



ENSEMBLE

The Voice of the Choral Art Form in Southwest Florida

Season cranks up in earnest

Volume 2 Issue 54

November 2018



www.SymphonicChorale.org
or call 239-560-5695



Trent R. Brown, Artistic Director
Abigail Allison, Accompanist

My Spirit Sang All Day

Fri. Nov. 2 ~ 7 PM
Faith Presbyterian Church, CC

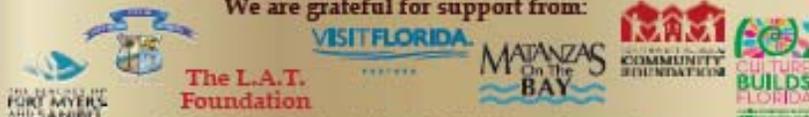
Sun. Nov. 4 ~ 4 PM
Sanibel Community Church

*Concerts are
FREE and Open
to the Public*

**Admission to Chorale
produced concerts is free.
Print tickets online
to reserve space.
Your generous free-will
donation is appreciated.*



We are grateful for support from:



The Symphonic Chorale is an independent 501 (c)(3) non-profit corporation.

Sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture.

Check out our on line Performance Calendar

Visit our website
www.ensemblemedia.org.

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

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KEY CHORALE



Misatango, a tango mass from Argentina, combines the passion of tango with the ancient beauty of the Latin mass, sung to the melodies and rhythms of the streets of Buenos Aires. Dancers from Sarasota Ballet's Studio Company, choreographed by Elizabeth Bergmann, present an unforgettable feast for the senses.

The music of Argentine composers Astor Piazzolla and Martin Palmeri and Ariel Ramirez's evocative *Misa Criolla* capture the vibrant, lively sounds of Argentina with guitars, accordion, strings, voices, and percussion.

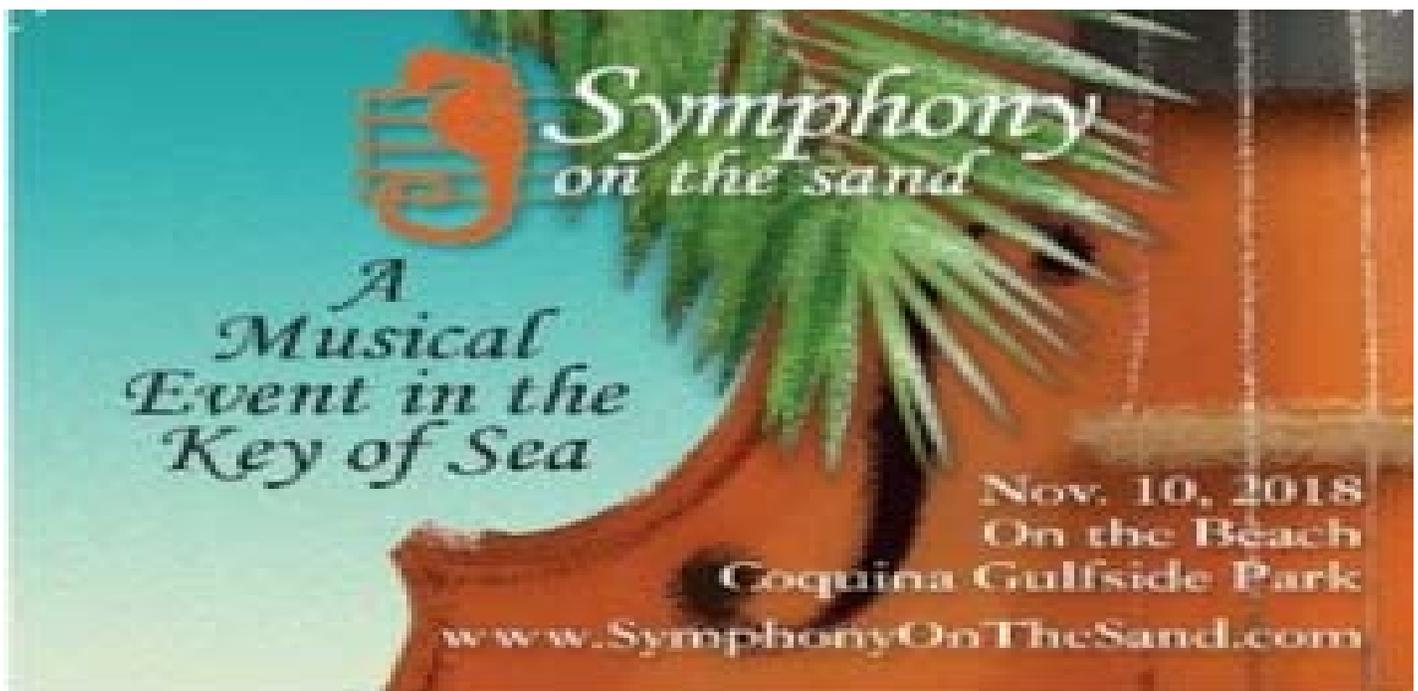
November 25 • 4:00 PM • Sarasota Opera House

Tickets: www.keychorale.org



Joseph Caulkins
Artistic Director

Anna Maria Island Concert Chorus and Orchestra



Messiah

G. F. Handel



The Naples Philharmonic Orchestra and Chorus join to present one of music's most beloved choral works in this rousing holiday classic. 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*

Friday, November 30, 7 pm

Sunday, December 2, 7 pm

Tickets: www.artisnaples.org

Friday's performance will be presented in **First Presbyterian Church**,
250 6th Street South
Naples, Florida

Sunday's performance will be presented at:
Artis **Naples Hayes Hall**

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.

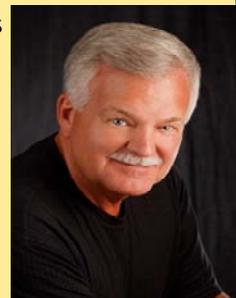
Good technique and a lifestyle free of smoke, drink, stress, shouting, and desiccating intercontinental travel can help preserve the voice for the long term.

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 sixteenth 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 18 2018, 3 p.m. Naples United Church of Christ.

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

