

CHCC Newsletter



CHCC members in the news: Lydia Kiefer, Philippa Sanders, Gene Bozyski, Michelle Langston

May 8, 2006

Fifth Annual CHCC Summer Chorus set to start on May 30

On-line registration makes joining the summer chorus so easy. Hop on your computer and go to <http://www.chapelhillcommunitychorus.org/signupnow.htm>



Michelle Langston, CHCC alto, has designed a wonderful graphic that will be featured on t-shirts, posters and programs for the summer chorus. The chorus takes a casual ap-

proach to concert attire for these summer concerts and will don the new t-shirts and khaki pants. Music selections range from William Byrd's "Though Amaryllis Dance In Green" to Gwyneth Walker's seven movement set "An Hour To Dance." See page 7 for the entire program and schedule.

The first rehearsal is on Tuesday, May 30, 7:30-9:30 p.m. at University United Methodist Church. In succeeding weeks we will meet in Hill Hall room 107, culminating in a Friday evening concert on July 14th.

25th Anniversary Concert



What an exciting new venue for the May 19th concert! All eyes will be on CHCC as we process onto the stage of one of the best acoustical spaces in

NC and sing with a top-notch professional brass ensemble called Carolina Brass. It will be an evening to remember for the next 25 years!



Concert week schedule: Tuesday, May 16, Hill Hall, room 107, 7:00-9:30. Thursday, May 18, Memorial Hall, 7-9:30, use stage door entrance near loading dock, Facing the front entrance, look on the left side of building. Watch for the CHCC signs!



Eugene Bozyski

The UNC Division of Gastroenterology recently announced the establishment of the Mary Kay & Eugene Bozyski and Linda & William Heizer Distinguished Professorship to honor two of their most distinguished faculty members and their spouses. The

creation of the professorship will help attract and retain highly qualified faculty by providing resources to augment support for vital educational, patient care and research efforts. The Bozyski-Heizer Professorship will help assure the continued excellence and progress of the Division.

A very modest man, and one of the original CHCC singers, Gene is a graduate of John Carroll University and Marquette University School of Medicine-Medical College of Wisconsin. He completed an in-

Lydia Kiefer

graduating senior, home school

I graduate from high school on May the 20th with other local home-school students. I will receive my diploma from my parents who have encouraged me and influenced me throughout my education. Home-schooling



has been a great experience for me. I have learned to be self-motivated and to appreciate the value of education. I have also had time to pursue my interests,

including singing! Ever since I can remember, I've been in youth choirs. At the beginning of my senior year, I wanted to branch out and sing with a community chorus. My time with CHCC has been rewarding and thoroughly enjoyable. I am grateful for the experience as I move on to study

voice and violin at UNC-Chapel Hill next fall! Thanks CHCC!

Philippa Sanders

graduating senior, Waldorf School



This June I will be graduating from Emerson Waldorf High School, and next fall I am going to Virginia Intermont on an academic scholarship. I joined CHCC in the Spring '05 semester. In December '04 I had found out that singers from the community could go to Duke Chapel and sing with the Duke conductor in the midnight service. I had sang in my school's chorus before, but had never experienced anything that made me feel such a rush of joy as that per-

ternship at Mercy/Scripps Hospital in San Diego, California, and residency at the Medical College of Wisconsin, Milwaukee County Hospital. His residency was interrupted by two years of military service as a Captain in the US Army at Fort Sam Houston, Texas and Kenner Army Hospital, Fort Lee Virginia. He came to UNC as an NIH Postdoctoral Fellow in 1966 and joined the faculty in 1968. He was promoted to full professor in 1978. Dr. Bozyski has had a special interest in diseases of the esophagus, therapeutic endoscopy and inflammatory bowel disease. He directed the gastrointestinal motility laboratory at UNC from 1968-1993.

Don Clifford credits Gene Bozyski with recruiting him to CHCC some 20+ years ago. "He was my gi doctor. He called to say they needed more voices. I did what the doctor prescribed....."

formance. After that service I decided to join a chorus outside of school, and discovered CHCC. I have been singing with the chorus since then. I hope that once I get settled at college I will be able to find a chorus, either at the school or outside. Thank you to Sue and all the CHCC singers!



Joan Troy & Ann Sherman

These singers were performing with Women's Voices Chorus on Friday night at University United Methodist Church. Joan was a featured soloist in *Surrexit pastor bonus* by Felix Mendelssohn. Great job, ladies!

Music Selections

by Sue Klausmeyer

Selecting music for CHCC is a time consuming process, one that I both enjoy and take very seriously. Dale Warland, director of the Dale Warland Singers, once told me that nothing shapes the sound of the chorus more than the choice of repertoire. I've certainly found this to be true.

Here are some types of programs I've planned for CHCC and other choirs I've conducted.

I. Major Choral Work (with smaller additional pieces if needed) In December 2003, we performed the Poulenc *Gloria* with orchestra on the first half of the program. The second half included a humorous setting of Jingle Bells, and eight orchestrated carols arranged by Stephen Paulus.

Out Bach *Christmas Oratorio* concerts, 2004-06, feature an hour of Bach, that is, two cantatas from the longer work, and smaller arrangements of carols and an audience sing-along number.

A performance of Mendelssohn's *Elijah* would fill an entire program.

II. Thematic Program

One year I was browsing through a catalog from an art exhibit at the Washington National Gallery of Art entitled *The Image of Christ*, and was drawn to a sculpture of a young shepherd boy carrying a lamb



across his shoulders. This image led to an entire concert program for the

Duke Vespers Ensemble of pieces that used the metaphor of the good shepherd to describe God. A photograph of the sculpture served as program cover and poster graphic.

In May, 2004, our concert theme was *Songs of Light and Eternity*. I found two beautiful texts from the standard requiem for the dead (*Lux aeterna*, and *In paradisum*) set by a 20th century composer, Edwin Fissinger. Those were followed by two contrasting settings of *O nata lux* by Morten Lauridsen and Thomas Tallis. This gave us an introductory program segment that focused on light and death. *The German Requiem*, with its glorious and powerful combination of cho-

rus and orchestra, ended the concert.

Our summer chorus repertoire for 2006 is a thematic program. All of the pieces relate to the theme of dance, thus the title- *Gotta Dance*.

In May of 2003 the program title was *Lord Nelson Mass & Music of the British Isles*. The *Lord Nelson Mass* is named after the famous British naval officer. The additional pieces were all related, by composer or theme, to Great Britain.

Looking back a year ago, our spring 2005 concert had the theme of *Love and Roses*. The chorus had received a handsome grant from the Strowd Rose Foundation and gratitude for this important funding suggested a musical tribute. Starting with two larger collections of choral pieces accompanied by piano, Brahms *Liebeslieder Waltzer* and Morten Lauridsen's *Les Chansons des Roses*, other pieces fell in line with the theme. The charming piece by Gwyneth Walker called *The Rose, the Briar, and the Bicycle* was one I discovered on her website, complete with MP3 files of a performance. After spotting that title, which mentioned the keyword

“Rose,” I ordered a copy of the music to study and liked it. A chat with the composer led to the search for a real tandem bike and an oboe player who would wear a bike helmet for our performance!

III. The Genre Program

This approach features multiple examples of a particular genre of choral writing. A program featuring magnificats by Antonio Vivaldi, Johann Sebastian Bach, Franz Schubert and Jonathan Willcocks would be an example of this type of planning carried throughout a program. One could use a multiple genre approach, as in this title: Masses, Magnificats, and Motets. There is much repertoire from which to choose.

IV. The Chronological Program (or a reverse chronological program)

Obviously, this program approach starts with the early music and moves forward in time. One might start with a William Byrd madrigal, followed by a Haydn Te Deum, followed by a Schubert Mass, and end with Argento's *Peter Quince at the Clavier*. Sometimes orchestras like to start with the contemporary selection, when people are most willing to listen to

something out of their comfort zone, and then play the Beethoven symphony after intermission.

V. Music that features specific instrumental forces

Festive music for chorus, brass & harp was the plan for the first program I conducted with CHCC back in 2000. In 2002 it was music for chorus, brass, & percussion. For this type of concert, it is a matter of finding repertoire with similar instrumental requirements.

VI. Composer of Note

A retrospective of compositions by one composer can be very effective, especially if the featured composer can attend the performance. Anniversaries of composers' birth or death date inspire many such programs. The 250th anniversary of Mozart's birth (born, January 27, 1756) was the occasion for many all-Mozart programs in 2006. I once conducted an all-Gershwin program in celebration of a new grand piano purchased by church members. The concert included choral numbers, solos, and *Rhapsody in Blue* performed in a two piano version by guest pianists.

VII. The Smorgasborg

A collection of unrelated pieces with sufficient contrasts of style, tempo, and drive can become a good program, as long there are a few selections of some length to balance the short pieces. The downfall of this plan is the “vegamatic syndrome,” a feeling that everything is chopped into too many small pieces.

VIII. The International Program

Drawing selections from around the world can make a very interesting program. I guest conducted a professional group called Musica! from Dayton, Ohio once in a program titled “Around the World in Eighty Minutes.” The concert opened with the *Geographical Fugue* by Ernst Toch and included works from Brazil, Venezuela, Bolivia, Argentina, England, South Africa, Asia, Russia and the USA. Programs featuring exclusively music from one nation can also be exciting, i.e., Music of the French Baroque, or A German Christmas Celebration.

Where do I find the music? The answer is “everywhere.” I own many file cabinets full of choral music and keep copies of music I've conducted in the past or have heard that perked some interest. I

regularly receive new publication packets from music publishers and from composers, and I attend workshops and conventions where choral music is performed by many diverse types of vocal ensembles. I have a large CD collection of choral music and am always looking for recordings of pieces I've not conducted. On-line resources such as composers' and publishers' websites are a valuable resource. And often, when I'm researching music for one choir, I find pieces that are perfect for another group I conduct. These all go into a file.

Where to begin? For starters I think about the ability level of the singers in the chorus, the amount of rehearsal time available, the audience, the specific occasion that the concert might address, and what instrumental resources may be used. I have to consider the cost of a project; that includes instrumentlists, soloists, venue rentals, music rentals and performance fees.

It would be tiresome to hear nothing but loud singing and playing for eighty minutes, so I try to vary the textures a bit. Using a chamber group for a number or two on a concert

program accomplishes this goal and offers a different visual presentation to the audience.

With the UNC Women's Glee Club which I conduct, it has become a tradition for the officers of the group to sing a number on their own. I usually choose something radically different in style from everything else on the program and choreograph it a bit. So, after the audience heard Four Songs for Harp, Horns and Women's Choir by Brahms, and movements from a Canadian Missa Brevis by Imant Raminsh, they get to laugh a bit at eight girls singing Reba MacIntyre's "Why Haven't I Heard From You?"

Remember seeing that group of barbershop singers in their red bow ties last spring, singing to Elizabeth Freeman their love song from The Music Man, *Lida Rose*? That number, and the Women's Ensemble's piece on the same program, offered a different visual focus and a different quality of sound from the big chorus numbers.

I also love the sound of a cappella voices and will often program at least one unaccompanied number on our programs.

For CHCC, I'm looking for music which will challenge the singers and keep our audience buying tickets. Just as a chef tries to find a balance of flavors in a meal, a conductor needs to guide the audience through a mixture of intellectual and emotional moments. Varying the density of the music (how many singers are singing how many separate parts), the volume of the accompaniment, the dynamics of the chorus, the rhythmic drive of the music, the harmonic dissonance or consonance in the music, the compositional styles of the various pieces, the familiarity or newness of the music- all contribute to keeping our programs interesting for us and for our listeners.

When Gwyneth Walker agreed to write a piece for CHCC's anniversary year, we requested a work for mixed chorus, brass, percussion, and keyboard, on a theme celebrating community singing. We discussed the length of the new work. We didn't choose the specific texts for the commission. She proposed three arrangements of spirituals and a newly orchestrated version of "How Can I Keep From Singing?"

With this in mind, I began looking for other mu-

sic that would represent the “community singing” theme and feature the same personnel, that is- brass, chorus, percussion, keyboard. My choice of all American composers was a natural direction early on. Representing the best of American volunteerism, our chorus, and others like it, are a mainstay for community involvement and enjoyment. Randall Thompson is best known for a short piece he wrote for the the opening concert of the Berkshire Music Center at Tanglewood back in 1940. They say that the ink was still wet when they gave the premiere performance. Although I didn’t program his “Alleluia,” I researched his choral works and found a set of relatively unknown pieces for brass and chorus. (Not a person in the chorus has sung this set, “A Festival of Praise,” to my knowledge.)

The two spirituals in our program are fine examples of the work of African American composers. I liked having a couple a cappella numbers to balance with the louder brass presentations on the program. The spiritual is an important example of truly American singing in the black community and these

two are gems of choral music.

Stephen Paulus wrote his set of American pieces for one of the oldest choral festivals in the United States, the Cincinnati May Festival, and dedicated it to one of my conducting teachers, John Leman. These interesting settings of folk songs such as “Oh, Susanna”, and “Single Girl,” add a touch of humor and familiarity from early American life. They also offer our chorus solo voices a chance to shine.

Mack Wilberg is one of the most sought after composers of new music for choruses and also writes extremely well for brass. We sang “Jubilate Deo” on the first concert I conducted with CHCC back in the fall of 2000 and it was a real hit with the audience. It’s a great program opener with lots of energy and some harmonic surprises. The text is one of celebration and thankfulness from the book of Psalms.

The director of our guest brass group, Tim Hudson, told me about a fun piece they had performed in the past by Gwyneth Walker called “Raise the Roof.” It includes foot stomping and hand clapping, suggesting the rural community coming together to build a

barn. I think that our audience will enjoy this number and it fits so beautifully with the early American topics represented in the commissioned work.

As you can imagine, anytime two choral conductors get together they will talk about repertoire. I’ll be attending the Chorus America’s 29th Annual Conference in Washington, D.C, from June 7-11, where the halls will be abuzz with choral talk and 500 choral directors. I’m always interested in hearing about pieces that you would like to perform. Perhaps there is something you’ve sung in the past that you’d like to recommend for consideration. My job as artistic director is to select music and conduct rehearsals and performances. It is something that I love to do and fitting the program pieces together is a challenging and rewarding part of the job.

Music Collection following the May 19th concert

From the Librarian: Georgia Macheimer

Choristers should be prepared to deposit borrowed music immediately after the concert in the containers provided (precise location to be designated at the second dress rehearsal). There are THREE pieces of borrowed music: (1) the commissioned piece "Together in Song" by Gwyneth Walker (in the black cover), (2) "How Can I Keep from Singing," a second piece by Gwyneth Walker whose published arrangement was specifically modified for CHCC with certain copyright restrictions, and (3) "Jubilate Deo" by Mack Wilberg, a piece that was borrowed from UNC. All other music is yours (including "An American Medley" by Stephen Paulus).

For those of you who wish to donate some or all of this music to UNC, a separate collection box will be made available in Memorial Hall after the concert.

Summer Chorus Music

An Hour to Dance	Gwyneth Walker
1. Key Ring	
2. Summary by the Pawns	
3. The April Lovers	
4. An Hour to Dance	
5. Slow Scythe	
6. White Darkness	
7. Take My Hand	
Though Amaryllis Dance in Green (ensemble)	William Byrd
Dancing (women)	Scott Tucker
Dance of Gnomes, Op. 41, number 2 (men)	Edward MacDowell
Viennese Memories (Waltz paraphrase on music by Johann Strauss)	arr. Marcel Frank
Guest Dancers: Flamenco & Ballroom	
Too Hot to Samba	Kirby Shaw
Two pieces by George Gershwin: I'll Build a Stairway to Paradise	arr. Robert Page
Clap Yo' Hands	arr. Pete King

First rehearsal is Tuesday, May 30, 7:30-9:30, at University United Methodist Church. After that, we meet in Hill Hall, room 107, as follows: June 6, 13, 20, 27, and July 11.

Two Saturday morning rehearsals at Hill Hall, room 107, are set for July 1 and 8.

Thursday dress rehearsal at UUMC, July 13th

Concert: Friday, July 14, 7:30 p.m.