

The Cabrillo Cantata Town Crier

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OCTOBER 21, 2003

SERVING THE MEMBERS OF THE
CABRILLO SYMPHONIC CHORUS UNDER
THE DIRECTION OF MAESTRA CHERYL ANDERSON

THE NEWSLETTER OF
CABRILLO COLLEGE CANTATA
FOR THE FALL 2003 SEMESTER

The Magic Flute auditions this week

OCTOBER 22, 23, 24, 7-10 PM,
FORUM 450

By Jennie Odryna, Soprano I

Bring your aria and audition for Cabrillo Opera's spring production of Mozart's "The Magic Flute." Auditions are first-come-first-served this Wednesday, Thursday, and Friday (October 22, 23, and 24) from 7:00 to 10:00 p.m. each evening, right here in the Erica Schilling Forum 450 building's rehearsal room.

Be sure to bring the music for your aria for the accompanist. Also, be prepared to perform a short (up to one minute) monologue.

Callbacks will be this Saturday, October 25, from 10:00 a.m. to 2:00 p.m., also in the Forum 450 rehearsal room.



Thank you, Web Site Managers

KUDOS TO CHRYS SPARKS,
TOPSY SMALLEY

Want to keep abreast of Cabrillo Symphonic Chorus every day? Review the chorus calendar, relive chorus trips abroad, read the latest Town Crier? Then visit the chorus web site, www.cabrillochorus.org. When you have a chance, take a moment to thank both Chrys Sparks and Topsy Smalley, the two chorus members who created and maintain the site.

Chichester Psalms

FIRST AND THIRD MOVEMENTS SHOULD BE MEMORIZED AS OF
TODAY

By Carolyn Christian, Soprano II

Our assignment this week was short: only four two-measure phrases. This was THE week to get caught up if you'd fallen behind. Here are a few thoughts and ideas on how to memorize Bernstein's "Chichester Psalms" and keep them memorized:

1 Get a recording of the music and sing along. If you're a Soprano, you can get a tape from Jody Jahn in the Soprano II Section (short red hair, second row). Her recording doesn't have words, but it highlights the Soprano I and II parts. Bring Jody a 60-minute blank tape.



2 Have your music out in an obvious place where you will constantly run into it—dining table, by the TV, bedside table, computer desk.

3 Use all those waiting moments to work on a phrase—while dinner cooks, while the computer boots, while you're waiting to pick up the kids, between classes, during those interminable TV commercials (mute the sound), while you soak in the tub, for 15 minutes before you start your bedtime reading.

4 Look at the same passage you last read before bed first thing in the morning.

5 Take your music on your daily walk or to the gym if you use a stationary bicycle or other stationary piece of equipment there.

6 Write the lyrics daily.

7 Set aside a special daily study time, the same time each day. Set the timer for 15, 20, or 30 minutes. See how much you can do and how thoroughly you can learn in the amount of time you allot yourself. Start each session by reviewing what you did the day before.

8 Start at the end of the passage and work your way backwards. Keep repeating to the end of the passage. That way, you work toward what you know better.

When you get up front to sing in an octet, remember that a slip of a word here and there isn't a disaster with three other buddies' support from your section. Don't hesitate; get up there!

Pronunciation notes

Pronounce:

- *lei* like *lay*
- *lai* like *lie*

From Sonya Newlyn: Pay attention to the difference between *B'-to-dah* and *bit'-hi-lah* in the first movement (the **boisterously** section that starts at measure 66—page 13 of the red book, 11 of the white book). Many of us are pronouncing the former *bi* instead of *b'*, which should be like *buh*.