



STIRLING CITY CHOIR

Noteworthy

THE NEWSLETTER OF STIRLING CITY CHOIR

www.stirlingcitychoir.org.uk

January 2010

Chairman's Message

Firstly best wishes to you all for 2010. A new year and some new challenges. We have our Charity Concert again on Sunday 21/2/10 at 7pm (note the earlier time), in St Columba's, but this year we will be performing with THE BIG NOISE. This children's music group will join us for the first half, performing their own material as well as joining us in some items.

We will be able to rehearse with them on two occasions, firstly on Wednesday 10/2/10 at 4.30pm to 5pm in the Raploch, and at our rehearsal on the afternoon of the concert.

Between this concert and the Spring concert we have a LOT OF MUSIC TO LEARN and will certainly want to keep our end up at the Charity Concert!!! Hopefully the severe weather is behind us so, come regularly, and use your rehearsal CDs at home.

Good singing!

Ian.

Committee Contact Details

Many thanks to Ann Lees who has agreed to become our Secretary, allowing Anne Montgomerie to 'retire' after her longer than usual commitment to the post. Over the last few years, Anne has put many hours of hard work into organising the choir, much of which has been administration and not often obvious, but without which we would have struggled to run smoothly. The committee, therefore, currently consists of the following members:

Ian Richardson	Chairman and Concert Secretary
Ann Lees	Secretary
Anne Massie	Treasurer
Sarah Lamont	Assistant Treasurer
Claire Whewell	Librarian
Gill Nunn	Soprano Rep
Eleanor Phillips	Alto Rep
Mairi Russell	Alto Rep
Stuart Anderson	Tenor/Bass Rep
Graham Reed	Tenor/Bass Rep



Insanae et Vanae Curae - Joseph Haydn (1732 - 1809)

Although written sometime between 1805 and his death, the origin of Haydn's motet *Insanae et vanae curae* lies many years earlier. In 1774-5, Haydn wrote his first oratorio, *Il Ritorno di Tobia*, in order to raise money for poor musicians and their families. Unfortunately, Haydn was in breach of the terms of his contract with Prince Esterhazy, his patron, which forbade the performance of any work outside of the palace. The work was diplomatically shelved, but would not have survived intact anyway because it was too long and lacked a sense of direction. In 1795, The Tonkünstler Societät of Vienna wanted to revive the work, presumably with the Prince's blessing. For the occasion, Haydn cut several arias and added two new choruses. In spite of this, the work seemed to show its age and was soon forgotten. Not by the composer, however. The 'storm' chorus which he had added for the revival seemed just 'too good to waste', and it became this short motet.

The piece is in two sections. Both are repeated, but with subtle differences. The opening has been called 'elementally powerful' and calls to mind the Storm in *The Seasons*. The raging cares which seize our minds are symbolised by the starkness of the orchestral texture contrasting with clashes in the vocal parts. This disorder is a consequence of the lack of hope resulting from an insufficient acknowledgement of the place of the divine. Calmness and order is established in the lyrical second section. The soprano and alto parts interweave melliflously reminding us that hope is heavenly in origin. The reprise now has a purpose: we now know why the cares afflict us and await confirmation that salvation is possible. The return of the upper voices is now seen as optimistic. The piece ends with the reassurance that all will be well, with God on our side. Although the dramatic contrasts are operatic in nature, the text and the aural symbolism point strongly to the work's conception in oratorio: this work is profoundly religious and inviting contemplation.

Text from Aylesbury Choral Society
www.aylesburychoral.org.uk

Big Noise

The first half of our Charity Concert will be shared with Big Noise, a programme run by Sistema Scotland, that works to inspire a love of music in young children. Their own website (makeabignoise.org.uk) says the following:

Our first Big Noise centre is in the Raploch area of the Scottish City of Stirling. Through learning to play together the children learn to live together, and to grow up as confident people with respect for themselves and each other. The orchestras strive for musical excellence, but turn conventional music education on its head to ensure great social benefits too. Instead of practising alone until they are good enough, one day, to join an orchestra, our young musicians are in an orchestra from day one. They learn together from the beginning. And everything - instruments, tuition, snacks - is free. Everyone is involved. Everyone has lots of fun - learning about music, developing social skills, learning to be part of a harmonious community. The first of these very special Big Noise orchestras is in Raploch, Stirling.

A Note About Noteworthy

Suggestions, comments, or articles are welcome, although contributions may have to be edited. Any items for the next edition should be submitted to Sarah Lamont, 14B Victoria Place, Stirling FK8 2QU. Tel: 01786 447595. Email: sarah@dlamont.co.uk by 31st March 2010.