

WAMUN - Music Interest Group; December, 2013

Here is another attempt at sending out some information that you might find interesting. I will try to make sure that the links work this time. I checked all of them at my own computer and they worked. See the email about using your table. Remember, this meeting is at the Arts & Culture Centre, Children's Library at 10:15, Friday, December 13.

ABOUT HANDEL AND HIS MUSIC

<http://classicalmusic.about.com/od/baroqueperiod/p/handelsmessiah.htm>

(One time that I tried this, I got to the wrong page and had to search for 'messiah' within the about.com site. Be forewarned that this might happen to you.)

Be sure to check out the links at the bottom of the pages, especially:

More About Handel's Messiah

- Messiah Program Notes
 - this comes from Rochester (NY, USA) Philharmonic Orchestra
- NPR: Handel's Messiah
 - NPR = National Public Radio

(a third link between these two - on the site - no longer works.)

The rest of the links here are also useful. I tried out several and was generally impressed, but you can check them out for yourself.

Of course, I recommend Wikipedia, http://en.wikipedia.org/wiki/George_Frideric_Handel and the "Eyewitness Companion" if you have it.

What HWV stands for: <http://en.wikipedia.org/wiki/Händel-Werke-Verzeichnis> (This link may be strange. I works fine on my computer, but is erratic on the iPad.)

OTHER LINKS

MESSIAH

Messiah at the Mall

<http://www.youtube.com/watch?v=6KXKydSC160>

We will probably watch this for a few minutes at our meeting - it's fun.

Amen Chorus

http://www.youtube.com/watch?v=Elp_sWpytUg

which I highly recommend listening to. You will also see other links to this version (Ivars Taurins Tafelmusik Chamber Choir and Baroque Orchestra). They are probably all worth following.

Malinowski's preferred version of the **Alleluja Chorus**

[http://www.youtube.com/watch?](http://www.youtube.com/watch?annotation_id=annotation_201752&feature=iv&src_vid=a1t61aAbgtE&v=JtoNHnR_WhE)

[annotation_id=annotation_201752&feature=iv&src_vid=a1t61aAbgtE&v=JtoNHnR_WhE](http://www.youtube.com/watch?annotation_id=annotation_201752&feature=iv&src_vid=a1t61aAbgtE&v=JtoNHnR_WhE)

Strings - Green (incl. blue?)

Trumpet - Yeloo - at top

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Voice - Red to violet

Tympani - grey

For other Messiah choruses, just search for ('Google') something like:

YouTube Messiah [chorus of your choice]

or just search for YouTube Messiah

I just did this and the first choice was this:

http://www.youtube.com/watch?v=Elp_sWpytUg

which I highly recommend listening to.

Handel was known for his ability at 'text painting', especially with respect to the Messiah. There is a good explanation of this at this site:

http://en.wikipedia.org/wiki/Tone_painting

This other site has more examples, but they are not as clearly described (in my opinion):

<http://www.post-gazette.com/frontpage/2006/12/19/Handel-s-Messiah-is-a-triumphant-example-of-word-painting/stories/200612190236>

If you are interested, my favorite chorus from the Messiah is almost always the one I am singing (when I am singing one of them) or the first one that comes to mind (when I am not.) I have special memories and thoughts about the following ones, so I would like to talk about them at our meeting - possibly in this order:

Since By Man Came Death

And With His Stripes ..., which is followed by **All We Like Sheep**

Worthy is the Lamb, followed by the **Amen Chorus**.

All of that may be too much for the time allotted, so we will see.

By the way, I think we always look forward to The **Trumpet Shall Sound** as much as any of the pieces that make up Messiah. Check out this link, <http://www.youtube.com/watch?v=OM2yUH3E4JA>. It's interesting at many levels. Do you recognize the trumpeter? It's Philip Smith, who has played here (with the NSO), the attractions of Newfoundland being fishing and the fact that he belongs to the Salvation Army.

OTHER MUSIC BY HANDEL

Like you, I have been discovering a bit about Handel this month. Once I realized that part of the reason that he composed his Messiah was that that his operas were not doing so well, I decided I needed to check into his operas. This excerpt from **Julius Caesar in Egypt** is 29 minutes long and you may not want to watch the whole thing, but it is worth a look (and there is some really interesting discussion starting at 23 mins!):

<http://www.youtube.com/watch?v=hFkHD9pFNo0>

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I also discovered in my reading that Handel's favorite oratorio was **Theodora**, based on the martyrdom of Theodora and Didymus,

http://en.wikipedia.org/wiki/Theodora_and_Didymus .

I found two interesting YouTube links. The first one is a modern adaptation, set in modern day USA(!). The whole thing is 204 min, but here is a 19 min selection of overture, recitatives, arias and choruses: <http://www.youtube.com/watch?v=Yf-QS16yZlw>. And here is one from the London Handel Festival 2009, which is very different: <http://www.youtube.com/watch?v=xwBWekMwWQY> (This seems to be fairly short, 6:46 min, and the final duet - near 6 min - is really lovely.) If you have the energy to watch it, you will notice both similarities and differences between it and Messiah. Also, it is very interesting to compare the two versions!

PIECES MENTIONED IN EYEWITNESS GUIDE:

Guilio Cesare in Egitto, HWV17, see above (**Julius Caesar in Egypt**).

Organ Concerto, Op. 4, No. 4 in F, HWV292, <http://www.youtube.com/watch?v=v5KFuKZkjk>

This doesn't seem very exciting, but There is a part near the beginning where they seem to be trying to film the pipes that are sounding at each moment. That's fun - I nearly missed it. The performance seems to be good. I noticed near minute 10 that he seems to be conducting from the organ; that's neat. Also, watching his hands as he plays is mesmerizing.

Water Music, HWV348-50,

Suite No. 2 in D major, you might want to try following the graphic in the Eyewitness Companion

<http://www.youtube.com/watch?v=664QhBOhBgc>

This performance is at the Proms, with very interesting trumpets and horns. It makes me want to be there! (Even though I know I have a much better view in this video than I would ever have at a real performance.)

Messiah, HWV56 (See above for suggestions.)

COUNTERTENOR

Daniel Taylor, a countertenor, will be singing with us this year. And so I went looking for some information about countenors in general and Daniel Taylor in particular.

There is a decent interview with Daniel Taylor here: <http://www.scena.org/lsm/sm6-4/taylor-en.html>

Here is a scene with another countertenor, David Daniels, from **Julius Caesar in Egypt**, <http://www.youtube.com/watch?v=D3veOEOhEUs>. I have a link above to a performance of this opera by the San Diego Opera Company with a contralto singing the role of Caesar. So, you might want to compare the two performances. The scene with David Daniels interests me because it is

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so clearly a solo. Thinking back to the operas of Mozart, I imagine that Mozart would have had Cleopatra, at least, and possibly the guard, also singing in this scene.

This site has information about the types of singers (esp. opera singers) and what they sing. I found it interesting and will probably go back to it from time to time. Nothing about countertenors there though! <http://en.wikipedia.org/wiki/Fach>

OTHER STUFF!

Malinowski: Circle of 5ths: <http://www.musanim.com/mam/pfifth.htm>. If you are interested in this concept, there is a good example of how Malinowski uses it here: **Capriccio in G minor** HWV 483 <http://www.youtube.com/watch?v=DPWhK9oa9ms> and, completely digressing, he uses pitch classes in this rendition of The Rite of Spring. Stravinsky: <http://www.youtube.com/watch?v=02tkp6eeh40>

Along this line, he has also invented an app! Harmonizer: <http://www.musanim.com/harmonizer/> I downloaded it, so we can play with it at the meeting.

One should never listen to music without a bit of Bach. Check this out:

http://m.youtube.com/watch?v=C_CDLBTJD4M&desktop_uri=%2Fwatch%3Fv%3DC_CDLBTJD4M

Quote from a comment “Go to the woods of Kyushu, Japan. Engineer a massive xylophone (or is it a marimba?) to run down the slope of a forested hill. Take a wooden ball, place it at the top of said instrument, and push it.”

And along a different line, I will be forwarding a link from Pat Collins that you might want to check out.