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The Chorus Newsletter

Published for and about the NOVA Community Chorus
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South Pacific Audition Winners

Congratulations to all who auditioned to sing in the South Pacific production that the Nova Community Chorus will shortly undertake.

Even among friends, it takes fortitude to expose oneself to criticism. That the winners were selected by the voting audience gives certainly validates the choices.

Winners were:

Ellie Briscoe and company (I'm gonna wash that man)

Bernie and company (Nothin like a dame)

Shellie Grant (Bali Hai)

Carol Uri (A wonderful guy)

We wish them success in the performance.

Chorus T-Shirts are Coming

Ellie Briscoe will be taking orders on April 4 and 11 for NOVA Community Chorus T-shirts with our wonderful new logo designed by alto Kathleen Murphy. The all-cotton shirts will be \$10, and come in a variety of tropical colors and two styles: a standard men's crew-neck tee, and a women's scoop neck. With orders placed by April 11, the shirts can be ready for us to wear for our South Pacific performance on April 28.

Ellie would prefer cash but will accept checks payable to "Ellie Briscoe." Any net proceeds will benefit the chorus.

Christine and David Hagan Duo Piano Concert

On Saturday afternoon, 1 April 2006, Christine and David Hagan entertained many NOVA Chorus member and others in a dual piano concert at Schlessinger Concert Hall. The program opened with El Salon Mexico, by Aaron Copland who wrote the original orchestral piece that Leonard Bernstein arranged for duo pianos.

An American in Paris, by George Gershwin, followed. This duo-piano arrangement was based on a piano-roll arrangement that appeared in 1933, augmented by additional notes derived by the Hagans from the orchestral score.

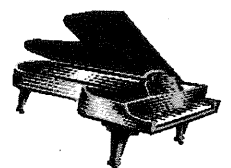
Six relatively short pieces that comprise the Souvenirs Ballet Suite by Samuel Barber was next on the program.

Morton Gould's Cuban influenced pieces, Rumbolero, and Bolero Modern completed the scheduled program.

However, the audience brought back the Hagans to play an encore. It was a duo-piano rendition of La Cucaracha!

This was a very pleasant afternoon indeed.

Thank you Christine and David!



Musical Humor

"He'd be better off shoveling snow."
Richard Strauss on Arnold Schoenberg.

When told that a soloist would need six fingers to perform his concerto,
Arnold Schoenberg replied, "I can wait."

"Why is it that whenever I hear a piece of music I don't like, it's always by Villa Lobos?"
Igor Stravinsky

"His music used to be original. Now it's aboriginal."
Sir Ernest Newman on Igor Stravinsky

"If he'd been making shellcases during the war it might have been better for music."
Maurice Ravel on Camille SaintSaens

Someone commented to Rudolph Bing, manager of the Metropolitan Opera, that George Szell is his own worst enemy. "Not while I'm alive, he isn't!" said Bing.

"We cannot expect you to be with us all the time, but perhaps you could be good enough to keep in touch now and again."
Sir Thomas Beecham to a musician during a rehearsal

The great German conductor Hans von Buelow detested two members of an orchestra, who were named Schultz and Schmidt. Upon being told that Schmidt had died, von Buelow immediately asked, "Und Schultz?"

"Her voice sounded like an eagle being goosed."
Ralph Novak on Yoko Ono

"Parsifal is the kind of opera that starts at six o'clock and after it has been going three hours, you look at your watch and it says 6:20."
David Randolph

"One can't judge Wagner's opera Lohengrin after a first hearing, and I certainly don't intend hearing it a second time."
Gioacchino Rossini

"I liked the opera very much. Everything but the music."
Benjamin Britten on Stravinsky's *The Rake's Progress*

Musician Quotes

My sole inspiration is a telephone call from a producer.
Cole Porter

Don't bother to look, I've composed that already.
Gustav Mahler to Bruno Walter, who had stopped to admire mountain scenery in rural Austria.

I would rather play "Chiquita Banana" and have my swimming pool than play Bach and starve.

Korean Music

Traditional music of Korea

Korean music is based on Buddhist and native shamanistic beliefs. Buddhist and shamanistic dancing, and shamanistic drum music, are extant, as is a melodic, jazzy dance music called sinawi. Traditional Korean instruments can be broadly divided into three groups: string, wind and percussion instruments. The 12-string zither (gayageum) and the six-string zither are part of the string fold instruments. The two-string fiddle and the seven-string zither is part of the string T'ang. String court include seven-string zither and the 25-string zither. The large transverse flute, small flute, Korean cylindrical oboe and grass flute are all called wind folk. Wind T'ang includes the Chinese oboe, vertical flute and conical oboe. The mouth organ, pan-pipes, globular flute, flute with mouthpiece, small-notch flute and flute are wind court instruments. Percussion folk instruments include large gong, small gong, folk drum, sound drum and folk hourglass drum. The clapper and the hourglass drum are the percussion T'ang instruments. Percussion court includes the bronze bells, stone chimes, square wooden box with mallet and tiger-shaped wooden instrument.

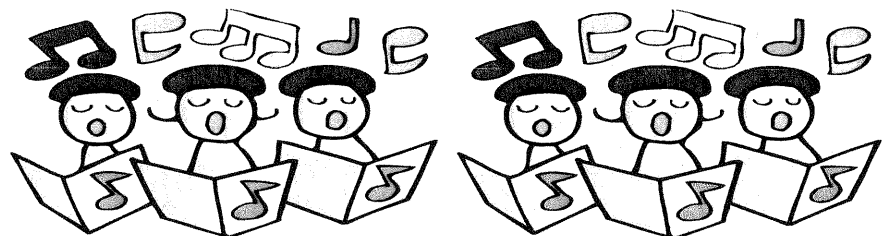
Western Christian imported music

With the importation of Christianity, the evangelical use of music for prosletizing has led to many choirs, both within and without churches, and the importation of many traditional American styles of Christian folksongs sung in Korean.

Modern world music

Korean traditional instruments have been integrated into western percussion, and are beginning a new wave of Korean world music since 1998. Traditional instruments are amplified, and sampled, with traditional songs rescored for new age audiences.

From Wikipedia, the WEB



The Chorus Newsletter welcomes news, articles and photographic contributions. Are you planning a recital? Tell us when and where and we will get the word out. Call the editor, Bob Trexler at 703 978-9171 or e-mail at Rctrex@aol.com.

The Chorus Newsletter contains information about and for members of the NOVA Community Chorus. It is privately published monthly except during June and July. The College has no responsibility for its content. Members are encouraged to contribute articles and news about musical offerings and musical topics to Robert Trexler, editor and publisher, at Rctrex@aol.com