

The Chorus Newsletter

Published for and about the NOVA Community Chorus
www.nvcc.edu/alexandria/visual/music/chorusnews

South Pacific

Adapted from two short stories by James Michener, *South Pacific* chronicles two love affairs. The first involves Lt. Joe Cable and a young Polynesian girl. The second revolves around Nellie Forbush, a Navy nurse from Little Rock, and Emile de Becque, a French planter with whom she falls in love one enchanted evening. Rodgers and Hammerstein tied the two stories together by having Cable and de Becque go on a dangerous mission behind Japanese lines from which only one of them returns.

The original production featured Mary Martin and marked the Broadway debut of Metropolitan Opera basso Ezio Pinza. It opened at the Majestic Theatre on April 7, 1949 and ran for 1,925 performances, making it the second longest running musical of the decade. It also became only the second musical to be awarded the Pulitzer Prize for Drama. In 1967, the show was revived at Lincoln Center with a cast headed by Florence Henderson and Giorgio Tozzi. The classic 1958 film version featured Mitzi Gaynor and Rossano Brazzi.
From the Web

Christine Hagan, Piano

On Saturday, April 1, 2006 our own Christine Hagan and her brother will give a concert at the Schlesinger Concert Hall. For new chorister who don't know Christine, we quote from the entry appearing in the NOVA website:

Christine Hagan received Bachelor and Master of Music Degrees in piano performance from the University of Maryland where she studied with Stewart Gordon and Thomas Schumacher. Her post graduate work was with Elvin Schmitt.

She has appeared as soloist and accompanist in the U.S. and abroad. She also performs regularly with her brother, David Hagan in duo piano recitals. In July 1999, Ms. Hagan presented the premier of Garrison Hull's commissioned Riverside Sonata in a recital at the Lyceum honoring Alexandria's 250th anniversary. Joseph McLellan in the Washington Post commended Ms. Hagan as "a musician of formidable skill" who "played the Riverside Sonata with musical intelligence and precise technique." Ms. Hagan teaches in her Arlington studio and at NVCC, where she also accompanies the NOVA Community Chorus. In May 2000, she was awarded the Jean C. Netherton Award for Excellence for Outstanding Service by the college.

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Music Humor

K?

Music Humor

Q: How do you tell when your lead singer is at the door?

A: He can't find the key and doesn't know when to come in.

Q: What is the difference between a Wagnerian soprano and an All-Pro offensive lineman?

A: Stage makeup.

Q: Did you hear about the female opera singer who had quite a range at the lower end of the scale.

A: She was known as the deep C diva.

Q: What is the missing link between the bass and the ape?

A: The baritone.

Q: What is the difference between a Wagnerian soprano and a Wagnerian Tenor?

A: About 10 pounds.

Q: How can you tell when a tenor is really stupid?

A: When the other tenors notice.

Ever hear the one about the tenor who was so off-key that even the other tenors could tell?

Q: How many tenors does it take to change a light bulb?

A: Six. One to do it, and five to say, "It's too high for him."

Person 1: It must be terrible for an opera singer to realize that he can never sing again.

Person 2: Yes, but it's much more terrible if he doesn't realize it.

Q: Dad, why do the singers rock left and right while performing on stage?

A: Because, son, it is more difficult to hit a moving target.

Q: Mom, why do you always stand by the window when I practice for my singing lessons?

A: I don't want the neighbors to think I'm employing corporal punishment, dear.

Q: How many lead singers does it take to change a light bulb?

A: None. Get the drummer to do it.

Opera is when a guy gets stabbed in the back and, instead of bleeding, he sings.

From the Web

K?

Ludwig Ritter von Köchel published his famous catalog of Mozart's compositions in 1862. His concept, to number the works in chronological order, was simple in theory. But it was bound to cause headaches for those who followed. Since the first edition, there have been five revisions of Köchel's work. Only two are significant: the third edition, revised by Alfred Einstein in 1936; and the sixth, edited in 1964 by Franz Giegling, Alexander Weinmann and Gerd Sievers. The latter edition incorporates surviving fragments and sketches as well as newly discovered works, and it revises the dates assigned to many of the compositions. In updating the catalog, the quondam editors faced what Köchel's first-edition numbers had become integrated into virtually every document related to Mozart, including books, scores, concert programs and recordings. So even though modern scholarship could correct the dates of many compositions, tradition would not allow the catalog numbers to be simply rearranged. The problem was "solved" by appending lowercase (and, later, uppercase) letters to the original numbers. This allowed new designations to be inserted between older ones. For example, Mozart's *Missa solemnis* in C minor, "Waisenhaus," originally designated K. 139, became K. 114a (between K. 114 and K. 115) in Einstein's edition, and K. 47a (between K. 47 and K. 48) in the sixth. This solution works, but it can be confusing. After all, it's much simpler to refer to Mozart's "Little" G Minor Symphony as K. 183 (first edition) than as K. 173dB (sixth edition).

Because of this, many modern publications have adopted a compromise, following Köchel's original scheme whenever possible and using later designations only for works discovered (or reconstructed) after 1862. Neal Zaslaw, professor of music at Cornell University and editor of the next edition of the catalog, writes that The New Köchel will use a simplified numbering method, based as much as possible on Köchel's original scheme. (See Zaslaw's essay, *Der neue Köchel*.)

The Mozart Project uses the following convention in its use of Köchel numbers: Whenever possible, the original, first-edition designation is used. If there is a distinct sixth-edition designation, that number is separated from the first by a slash. (To continue example from above, the *Missa solemnis* in C minor is designated as K. 139/47a.)

From the WEB, Mozart Project



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