

ECC/EVAE Newsletter, April 7 & 8, 2008

Congratulations to EVAE

From Diane: The Eugene Vocal Arts Ensemble performed their *Renaissance and Awakenings* concerts at The Shedd and the Wildish Theater. The stunning repertoire was beautifully presented. We now welcome some members of EVAE who will join ECC for the *Voices of Eastern Europe* concert.

Special rehearsals and Educational Presentation

A reminder that in addition to our regular ECC rehearsals at Emmaus Lutheran on Tuesday nights, we are adding a Monday evening rehearsal at Grace Lutheran Church next week, April 14. Sectional rehearsals are also encouraged. Monday, April 21 is more than an additional rehearsal. It is a special choral rehearsal with guest conductor Zvonimir Hacko, from 7:00 to 10:00 p.m. at Emmaus Lutheran Church.

The rest of the week will be with orchestra at the Hult Center. There will be rehearsals Tuesday, April 22 and Thursday, April 24 from 7:00 to 10:00 p.m. Friday morning, April 25, is an educational performance presentation for schools. Diane has revised the time of that rehearsal to start at 10:30 a.m. (rather than 11:00 a.m., as listed on the calendar). This is not just a warm-up time. It is a rehearsal with orchestra before the 12:30 to 1:15 p.m. educational presentation. We will be back in the Hult Center Friday night from 7:00 to 10:00 p.m. for the dress rehearsal. The *Voices of Eastern Europe* performance, Saturday, April 26, is at 8:00 p.m. with a warm-up time of 7:00 p.m.

Concert dress for *Voices of Eastern Europe* concert

Women. ECC blue blouses and black skirts

Men. Black tuxedos, white wing collar shirts, black bow ties

ECC re-evaluations

See last week's newsletter for information about re-evaluations. A sign-up sheet will be available at rehearsal for the re-evaluation dates, May 13 and 20.

ECC social breaks

Thanks to the 2nd sopranos for hosting last week's social break.

The 1st altos will host the final social break of the season on Tuesday, April 15. Thanks, 1st altos!

Grand piano needs a foster home

From Kathryn Madden: A 1926 six-foot Sohmer grand piano needs a home for an extended period of time. It's in good condition. The owners, who currently don't have space for it in their home, are looking for someone who will give the instrument good care and respectful use.

The piano needs to be moved from the Bay Area. The owners would like to find someone willing to share the (negotiable) cost of moving in exchange for a guaranteed period of use.

If you're interested, please call Bob or Debbie Blanchard at 461-2798 or e-mail debbie@ori.org or blueheronbob@comcast.net.

End-of-season potluck

From Judith Knight: Our end-of-season potluck and annual meeting is scheduled for Tuesday, May 6, 6:30 p.m., at Emmaus. Sign-up sheets are available tonight (April 8). Please sign up to help. Bring your own table service and drinks (wine is OK). Let me know if you would like to present a funny song or skit relating to the past season.

From Diane: Thanks for volunteering to organize the event, Judith! We'll share a great meal, honor our volunteers, reflect on the past season, and hold our annual meeting to elect new board members.

History of the Eugene Concert Choir

From Lisa Young (if I am not, at least my name is young!): Does anyone remember that we were formed in 1975 by Philip Bayles and originally known as the Eugene Community Chorus? Are you able to admit how *long* you have been singing with the Eugene Concert Choir? I have sung with ECC since 1980—I admit this only reluctantly, because it makes me feel so *ancient*—and I imagine this might be the reason that Diane asked me to put together a history of the choir. She convinced me that some of our newer, younger (more physically flexible) members (do-mi-mi, mi-sol-sol, re-fa-fa, la-ti-ti: *you know who you are*) might appreciate a record of the choir’s checkered past.

I am not only planning to do a “factual history” (e.g., what we sang, when we sang it, etc.) but would also like to include stories from individual members, reviews, broken bones, pregnant directors, intra-choir romances, and the like. Who can forget performing the *B Minor Mass* after rehearsing it for two (yes two) years, or Diane directing *African Sanctus* in head phones, or the April Fool’s Day rehearsal of the *in taberna* movement of *Carmina Burana* with onstage singers decked out in Tom Bascom’s animal hat collection, or Diane hamming it up in a blonde wig at our first pops concert in Beall Hall, or having to start the Gabrielli over during Peter Jermihov’s Christmas concert (the cello player turned two pages), or Philip directing the Mozart *Requiem* with terrible pneumonia, or singing for Scott McFadden’s memorial service, or.....

My one-sided views, not to mention my fading memory, mean that I will need your help. Do you have any anecdotes or poignant, outrageous, funny, or not-so-funny stories to share? No matter when you joined the choir, I would enjoy hearing your stories and incorporating them into a unique and memorable version of ECC history. If you would like to help, take a couple of minutes during break to indulge in some “do you remembers” with your neighbor and either record them on the form in the lobby or send your ideas to me via e-mail (lyoung@molbio.uoregon.edu), snail mail (250 West 37th Avenue, Eugene, 97405), or even telephone (344-2157). Please let me know your name, when you joined the choir, and your story! Thank you, thank you, thank you, Lisa.

Dinosaur parts available

Do you or anyone you know have an Epson Stylus C88 printer? Mine has expired, and the model isn’t being made any more. I still have unused ink cartridges that I would be glad to pass along for free. If you’re interested, please contact Jill Liberty, jliberty@efn.org.

Leonardo’s Vitruvian Man

From your scribe: I noticed that the postcard for the *Renaissance and Awakenings* concert had a version of Leonardo da Vinci’s interpretive drawing of the Vitruvian Man, (named after the 1st century B.C. Roman architect Vitruvius. Another story). Anyway, both Vitruvius and Leonardo were interested in the “perfectly” proportioned man. I read an interesting observation by Adam Gopnick in an *Atlantic Monthly* book review of *Renaissance Man: The Life of Leonardo*: “The point of [Leonardo’s] image is not that man is the measure of all things; it is that man can, like all things, be measured.”

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