



# Burbank Chorale

*www.burbankchorale.org*

**February 2008**

## Burbank Chorale

**Artistic Director:** Misha Shtangrud  
**Accompanist:** John Tveit

## Executive Board

**President:** Kyrian Corona  
**Vice President:** Brad Worsley  
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 Glen & Amy Newland  
**Historian:** John Lakovits  
**Librarian:** Benita Sito  
**Newsletter Editor:** Jeremy Williams

### EVENT CALENDAR

#### MAJOR DATES TO REMEMBER!

#### ALL-DAY REHEARSAL

Saturday, April 12  
 10:00am – 4:00pm

St. Jude's Episcopal Church

#### SPRING CONCERT

**Final Concert Rehearsal**  
 Sat. May 3, 10:00am – 1:00pm

**Performances**  
 Saturday, May 3, 7:30pm  
 Sunday, May 4, 4:00pm

Venue TBD

program ad sales, production coordination and all the other miscellaneous activities that make our concerts such a great success. If you would like to volunteer for one of these coveted positions, please let me know. Friends and family members are welcome to work behind the scenes as well.

If everyone pitches in just a little, come concert time, no one will be overwhelmed and we'll all have the time and peace of mind to do what we love best - SING ON!

#### A Note on Concert Dates

As discussed in rehearsal, we are still surveying venues for our Spring Concert. The choice of venue could affect the concert dates, though we expect that the dates will remain as planned or no more than one weekend away. Please keep your calendars flexible around that time!



## From The President

**Kyrian Corona**

As we all diligently rehearse for our Spring 2008 Concert, the Burbank Chorale Board of Directors is busily working behind the scenes to ensure that all aspects of the concert production will be as professional and seamless as possible. In order to achieve this goal, the Board is planning on forming committees to execute various logistical elements such as ticket sales, concert

## Getting To Know Us...

**Jeremy Williams/John Tveit**

Next up in this monthly column is our very own accompanist extraordinaire, **John Tveit**. We see him up there at the piano, working hard for us at every rehearsal, reading those tricky harmonies by Bernstein and Faure, serving as our temporary baroque orchestra, and then coming through for us at our concerts. I asked John to tell us how

### President:

Kyrian Corona  
 818-753-9444

### Administrative Section Leaders:

Georgia Treharne, Soprano  
 818-563-2326  
 Laurel Fest, Alto  
 818-951-6876  
 Tom Safer, Tenor/Bass  
 818-489-1733  
 818-763-5825

it all got started, and he sent in this delightful piece describing his early obsession with the piano:

“I come from a fairly unmusical family, although my father loved to sing and had a very good lyric tenor voice. My earliest exposure to music came through recordings of classics that we had at home, and through the music I heard in church on Sundays. I've never been much of a singer myself, but I have always been around choral music, and I've loved it since I was very young. At one point, one of my teachers noticed that I often drew pictures of pianos, and mentioned this to my parents, with the not-so-subtle suggestion that they provide me with one. They wouldn't. Nevertheless, it became obvious that I had become obsessed; I fantasized about pianos, I dreamt about pianos - the very sight of a piano was a thrill. I had to play; it was a compulsion stronger than any other I'd ever had. I took to going around the neighborhood, knocking on the doors of those that I knew who *did* have piano, asking to come in and play theirs. Often, these people weren't even known to me, but the urge to play overrode any shyness I might have had about inviting myself in. The fact that I didn't know HOW to play didn't matter; just having my hands on a keyboard was everything that I wanted. There was something magical about pressing a key and hearing the particular sound of a hammer striking a wire, and then ringing, bell-like on a particular pitch. Also, the fact that they could be combined; several notes could be played at once - that just opened up another whole dimension. Maybe it was magical because it seemed that there was a world of infinite possibility. Eventually, my parents heard about the visits to the piano-households. They were horrified: amused probably, but very embarrassed nonetheless. And so

they relented and bought a piano for me and for my sister. Lessons soon followed, and continued on through my college years and beyond. To this day, they like to recount how I "shamed" them into making that purchase, and we all have a good laugh.

Eventually I wound up in Southern California and made my way to the Burbank Chorale; how that came to be is another story. I love playing for the group: I love the rehearsals, I love the music we do, the people in the group, working with Misha - all of it. I wouldn't have stayed so long otherwise.”

John's a bit cryptic about just how he made his way to the Chorale. I guess we'll have to read about that on TMZ!



## Development Report

### Kyrian Corona

#### Wanted: In Kind Sponsors

The Burbank Chorale welcomes any referrals for In-Kind donations. In-Kind donations are services and goods, as opposed to cash. Some examples of in-kind goods and services include donations for the raffle, printing, website development, graphics and layout, sound and lighting, photography and videography. If you have a company or know someone who provides goods or services that could benefit the Burbank Chorale, please let me know. Many companies are more comfortable making an In-Kind donation than writing a check. But the right In-Kind donation can be as good as gold!

#### Corporate Grants and Matching Gifts Programs

Congratulations to Soprano Lisa Martin for referring us to a potential corporate sponsor! Many corporations have programs that support their local community organizations. If you or a family member work for a company that offers grants or matching gift programs, please let me know. If you're not sure of your company's giving policy, ask your human resources person.



## Madrigals by Morley

### Jeremy Williams

With the addition of another Thomas Morley madrigal to our Spring Concert repertoire, we're now singing three of his greatest hits. Not only are they great fun to sing, they're by an interesting guy from an interesting time. Morely (1557?—1602) was one of the premier composers of Elizabethan madrigals and, of course, Shakespeare's nearly exact contemporary. Given their shared milieu in music and theater, it is very likely that he and the Bard knew each other. Did they work together? Morley set “It was a Lover and his Lass” from *As You Like It*, apparently a rare surviving example of a contemporary setting of a Shakespeare lyric. So it's at least possible that his music was used by Shakespeare himself.

Misha mentioned that we shouldn't sing the madrigals as if they were motets. Indeed the madrigal arose in Italy—along with opera—specifically as an alternative to church music. In Morley's day, William Byrd was the leading English composer of Masses. So the key is not making Morley's madrigals sound like Byrd's masses.

Itunes has Rutter performances of all three of our madrigals—“April is

My Mistress' Face," "Now is the Month of Maying" and "My Bonnie Lass She Smileth"—available for download at 99 cents each. In the iTunes search box, try "Olde English Madrigals" and the Rutter album of that name should appear.

*(This article also appears on our website blog.)*

## **Quote of the Month**

*Already too loud!!*

--Bruno Walter, at his first rehearsal with an American orchestra, when seeing the players reaching for their instruments.

*(ED. NOTE: could this be Misha speaking to the Tenor section?)*

