

The Newyorker Times

The newsletter of Poughkeepsie, New York, Chapter, SPEBSQSA Inc.



New Series, Volume 4
Poughkeepsie, New York

Number 8
August 2003

2004 SHOW THEME ANNOUNCED, TITLE NEEDED

By Bob Chieffo
2004 Newyorkers Show Chairman

Newyorkers, our 2004 Annual Show theme is... CIRCUS! What an opportunity to present a show that will be "fun for children of all ages"—including us.

We need a title for this show. Here's your chance for bragging rights to the show title. Please submit your (signed) ideas to me IN WRITING on paper or via e-mail at chiefbari@purrera.com. (Alternate Juno address is OK too: chiefbari@juno.com)

I am also open to any show ideas you might have. Think outside the box (or cage)! Best to submit those in writing too.

Looking forward to your participation during the next 10 months till 15 May 2004.

NEW(ISH) GUY AT INTERNATIONAL

By Bob Hitchcock

OK, so I'm not really new to the chorus. But this was my first time to go to International. What a time to pick! The VM (Vocal Majority from Dallas Texas, for those of us who are relatively recent to this hobby) going for their tenth (10th) gold medal. The Northern Lights (Toronto) trying to break the streak. Everyone else having a blast. And we (my wife and I) had never been to Montréal. Opportunities galore.

THE TRIP

But first we had to get there. It turned out that the cost of two round-trip train fares was less than we anticipated paying for gas and garage fees, so we took the train from Poughkeepsie (along with George Trigg, but somehow they herded us into different cars). Neither trip was particularly eventful, unless you call a two-hour delay at the border with Canada (both coming up and back) an event. It turns out that in both cases they had to expel a family from the train. Going up there was a Chinese family that didn't have all the required papers and coming back there was some problem, but we never found out the details. None of our business,

really, but it's easier to accept a delay if you know what's behind it.

Going up, the train was already full when we got on, so there was no real chance to do much singing. But coming back we filled the cars with Barbershoppers plus just a few others. So when our car started breaking out in song most people either joined in or just listened, except for one couple who grabbed their bags and went to another car. I think they saw the writing on the wall (or heard the singing in the air). No accounting for taste. While we're discussing the train trip, the one thing I would do differently is bring food. Not Big Macs or stuff like that but protein bars and stuff that would keep. We tried to eat the food being served on the train, but I was surprised that a microwaved hamburger could be labeled "cooked over flame."

My usual concern about finding our hotel was alleviated as the train was backing into the station in Montréal. Just before the car was swallowed by the station we saw our hotel immediately to our left. Downhill from the station, not more than a 5 minute walk. Problem one solved. No complaints about our room—we had elected an upgrade to a room which gave us a complimentary breakfast. That made each day's start an easy exercise in going to the penthouse and scarfing down OJ, coffee, croissants, and cereal so we really didn't have to eat until dinner. And then we just walked everywhere.

One thing I can recommend to anyone visiting Canada. The first day the banks were open (Monday) I went to a nearby bank and changed the spending cash I brought into Canadian money. So from then on (except for the Harmony Marketplace) we bought things in Montréal with Canadian money and didn't have to worry about good or bad exchange rates. (most shopkeepers round things way down in their favor). Then on the last day I went to the hotel and put all my remaining cash (including change) on my room bill and was able to leave with no need to exchange back. (Well almost, but that's a long story.) BTW: why can't the US Mint get the idea that a one dollar coin is only good if it looks like it is really worth more than a quarter? The Canadians had one- and two-dollar coins and they were great.

SINGING

So the singing starts Wednesday. Quartets by the dozens. Since it was my first (See "New(ish) Guy" on Page 2)

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Meetings
Wednesdays, 7:30 p.m.
First Reformed Church
70 Hooker Avenue
Poughkeepsie, New York
ALL SINGING MEN WELCOME
 Website address www.newyorkerschorus.org

Poughkeepsie Chapter
Mission Statement
 The mission of the Poughkeepsie Chapter shall be:
 To perpetuate the art of Barbershop Harmony, and
 To promote and provide opportunities for vocal harmony activities for its members and potential members such as, but not limited to
 Quartetting,
 Vocal crafts and techniques,
 Coaching,
 Chorus singing, and
 Competitive preparation and participation,
 and
 To provide public appreciation of barbershop harmony through public and charitable performances, and
 To promote good fellowship and camaraderie among its Membership, and
 To foster and enhance the ideals and principles of SPEBSQSA, Inc.

DEADLINE FOR NEXT ISSUE
27 AUGUST

Happy Birthdays in August (date order):

Eleanor Bowen	3
Nancy Hornick	3
Jack Ostmark	3
Sherie Ashdown	6
Cecilia Monturo	18
Jean Marie Schulze	19
Dave Brock	20
John Fortin	20
Dave Lumb	21
Monica Larkin	25
Tom Koman	29



1 Aug First Friday luncheon—12 noon at Rudy Veltre's house (see Roster)
 6 Aug Poughkeepsie Chapter 42nd Birthday Quartet Bash
8-10 Aug Harmony College Northeast, Fitchburg State College, Fitchburg, MA
 20 Aug BOD meeting—6 p.m. at the church
 29 Aug-1 Sep Bolton Landing Barbershop Festival
 5 Sep First Friday luncheon—12 noon at a place to be announced
 11 Sep Possible performance in Poughkeepsie's 9/11 tribute

New(ish) Guy (From Page 1)
 time at international I was determined to see them all. Probably won't do that again. (At least not if my wife is with me—I think she has heard enough singing to do her for several months.) It was fun to see that although Reveille didn't make the first cut, the remaining quartets were having fun reprising their "ARRRRrrrr" (from the pirate number). It was also great fun seeing that Freestyle got to do three numbers. (For those who don't know or didn't go, this is a quartet that is my kind of group. They sing very well but also know how to have fun at the same time. Their comic is always the "odd man out." In the first number they all had hats on when he was holding his at his chest. Then they reversed and reversed. Then they all made canes appear in their hands—except the odd guy. On the next song his cane appeared when the others had been long since discarded. Their second set they were dressed in dark suits accented with velcro strips. Three (Continued on Page 3)

New(ish) Guy (From Page 2)

were one type, and the odd guy had the strips that stuck to the others. Just image the possibilities.)

When you watch such talented folks you realize what a task it is to be a judge. I tried to put some degree of goodness on each but the best I can say is that I picked all 5 top quartets but in exactly reverse order. Ok, that means that 3rd place was spot on. But 5th was 1st, 4th was 2nd, etc. Obviously I don't know what they are measuring in enough detail to complain.

The choruses were outstanding. The opening number with everyone in green slickers, green helmets, green face paint, and with their feet attached to green plastic support boards was incredible (I think they ended up in 4th place). And that was just the start. I think they divided the choruses into normal and huge. Before they could have the huge choruses compete they had to take a break so they could reconfigure the risers to provide enough room for everyone. (The VM had 148 men on the risers—they have more tenors than we have men who compete.) I would recommend buying the DVD of the chorus competition. (DVDs are new this year)

REHEARSALS

I attended a small part of the Granite Statesmen's rehearsal; they were rehearsing in our hotel so it was an easy jaunt. And then popped over to the hotel where the Alexandria Harmonizers were rehearsing. OK, we're a long way from being in their league, but there were several things they did that we could learn from, emulate, attempt, whatever.

In Control.—We have our share of disrupters (myself among them) and more than our share of SHHHHHHHers. Sometimes I wonder which makes more of a disruption, a two-word comment or an 8-second Sssssh. But with 120+ people you can't allow sidebars to start—they can easily get out of hand. So they have a designated control person. He is on the floor and near one end. When he detects a noise he extends his right arm, makes a fist with the thumb pointing up. Everyone quiets immediately. I would nominate Joe O'Neil as our Sgt of arms. He could get a foam bat to take care of anyone that fails to notice.

Internalizing the Beat.—We got one comment at our spring competition that we should try singing with our eyes closed but our arms on the shoulder of a person to our right and a person in front (where possible). They must have done something like this because all the director had to do was wave a downbeat and everything took off from there. The quiet sections were quiet, the speed changes were all there, the moves happened without queues. And after it was all over and I was wishing we could be a fifth as good, the coach that was listening said words to the effect "Ok, now lets see if we can iron out all those rough spots." ROUGH SPOTS??? You gotta be kidding! He wasn't. Ok, we're not going to be at International any time soon, but we can still

try to own the song(s). This is one of those "attempt" areas.

Involvement.—One guy standing on the Stage Left edge of the risers was particularly involved. His head was moving so much that it looked like he was directing the chorus with it. And his expressions were, to say the least, involved. This we can do. Well, most of us can. But it will look out of place for a most of us to do this while the rest emulate Mt. Rushmore. Sounds like we need to have a few more rehearsals where everyone stands in a circle and looks for the person on the other side with the most expressive face—and tries to use that person as a role model.

Singing Quietly.—They started a song; after a few measures the director stopped them. "OK, half that volume, twice the energy." Started again and after a few measures he said again, "OK, half that volume, twice the energy." And he did it a third time. So if my math is correct, when they started again they were one eighth the original volume and with eight times the energy. This we must learn. And it may be necessary to point a finger at specific offenders that seem to think that if everyone is quiet it is their turn to be the star of the show.

Choreography.—No chance to emulate here. Some moves just wouldn't work until we add 50–80 people to our throng. But they all did everything. We need to have a small alphabet of moves that everyone can do. Renée has started with the "strut," the "clap," and the "press." If you don't know what they are, ask someone. Given such an alphabet we can then spell more complex combinations with ease. Ya gotta start somewhere.

ADVICE

As I said in the last paragraph, "Ya gotta start somewhere." Where we are is in a rebuilding phase. I understand that 10 years ago or so we were even smaller. This is encouraging to those of us who are trying to see how that can be. But if we can start making contacts in the local colleges (Vassar, Marist, Dutchess) and expand our HarmonyFest involvement, there is hope. And energy.

WHAT CAN WE DO LOCALLY?

I must say that I get a lot out of doing what I can at HarmonyFest. Just watch the youths. They have energy to burn. And burn it they do. Sing with them. Talk to them. Just watch them—with awe. There is our future. And if you don't get infused with energy by just talking with them I would be surprised. You may be tired at the end. But it is a good kind of tired. The kind that says that a job was done well.

**COMMITTEE RECOMMENDS HALIFAX
FOR 2005 DISTRICT CONVENTION**

At the October 2002 meeting of the District House of Delegates, a proposal was made that either the 2005 or 2006 District Convention and (See "Halifax" on Page 4)

Halifax (From Page 3)

Contest be held in Halifax, Nova Scotia. Subsequently, District President Lamson appointed a special committee to review the proposal and make a recommendation to the House of Delegates at its August 2003 meeting. The Committee has prepared its report, and intends to recommend that the 2005 Convention and Contest be held in Halifax. The *New Yorker Times* has received a copy of the complete report. It is too long to present here in full, but here are some cogent details.

The date of the Convention would be shifted to the weekend of 30 September through 2 October. The primary consideration leading to this is that the ferry from Portland, Maine, which would be an important mode of transportation for many attendees, normally ends its summer service on the weekend after Columbus Day.

The 2005 Sunrise Division Contest would be deferred to be held in conjunction with the District Contest. This would prevent the need for two trips to the Sunrise Division for judges, and would also encourage greater participation by Sunrise Division choruses and quartets in the fall contests.

The District regulations would be modified, for this Convention and Contest only, to provide that all registered Sunrise Division quartets would be allowed to enter the 2005 District Quartet Contest without any further qualification. This would accord with a similar provision already in effect for Sunrise Division choruses.

There are a number of other recommendations, mostly having to do with holding down administrative costs and assuring adequate publicity. Anyone wishing to study them can receive a copy of the entire report by requesting it from the Editor.

If you have any strong feelings about this proposal, make them known **promptly** to Scott Salladin. The House of Delegates will meet in conjunction with Harmony College Northeast on 8–10 August.

ORDER OF APPEARANCE AT SARATOGA SPRINGS

Following is the tentative order of appearances in the District Contests in Saratoga Springs.

CHORUSES

1. Springfield, MA
Chordsmen
2. Lowell, MA
Gentlemen Songsters
3. Kentville, NS
Dukes of Kent
4. Providence, RI
Narragansett Bay Chorus
5. POUGHKEEPSIE, NY
NEWYORKERS
6. Halifax, NS
Atlantic Swells

7. Nashua, NH
Granite Statesmen
8. Manchester, CT
Silk City Chorus
9. Hanover, NH
North Country Chordsmen
10. Bedford-Sackville, NS
Millstream Chorus
11. Portland, ME
Downcasters
12. Burlington, VT
Green Mountain Chorus
13. Central CT
Connecticut Yankee Chorus
14. Cape Breton, NS
Cape Breton Chordsmen
15. Beverly, MA
Northshoremens
16. Concord, MA
Sounds of Concord
17. Waterbury-Derby, CT
Valley Chordsmen
18. St. John's, NL
Anchormen Chorus
19. Scituate, MA
South Shore Men of Harmony
20. Portsmouth, NH
Yankee Clipper Chorus
21. St. John, NB
Men of Fundy
22. Keene, NH
Cheshiremen
23. Prince Edward Island
Prince Edward Island Chorus
24. Greater Montréal, PQ
Island City Chorus
25. Worcester, MA
Men of Song
26. Saratoga Springs, NY
Racing City Chorus
27. Dartmouth, NS
City of Lakes Chorus

QUARTETS

1. Limelight
 2. Yankee Ingenuity
 3. New Dimension
 4. Applause
 5. Jacks or Better
 6. SEEYA!
 7. Saratoga Sound
 8. Breakaway
 9. South Side
 10. Bourbon Street
 11. Saltwater Joys
 12. 24/7
 13. The Allard Project
- (See "Fall Contests" on Page 5)

Fall Contests (From Page 4)

14. Exchange Street
15. CVQ
16. The Starliners
17. Sound Wave
19. Lake Effect Harmony
20. Seventh Wave
18. Scollay Square
21. Back Bay Four
22. Top Drawer Four
23. Theatrix
24. Moments in Time

COMMITTEE TO RECOMMEND CONTINUED REGIONAL CONTESTS

The Northeastern District's Spring Convention Study Committee expects to recommend to the August meeting of the House of Delegates that the system of Regional, as opposed to Divisional, Spring Contests be continued. The Committee reported having received surveys from 27 chapters, of which Poughkeepsie was **not** one, but a total of only 154 individual surveys. Scott Salladin insists that our surveys were submitted in due time. Also, the average of only about six surveys per chapter seems astonishingly small, and can hardly be regarded as providing a valid view of the wishes of the membership. For further discussion, consult Scott.

SPOUSE INFORMATION NEEDED

For some time, this publication has been publishing the names of those members and members' wives whose birthdays are in the month of issue. We propose to add a similar table of wedding anniversaries. However, we find that some information is missing. We do not have anniversary dates for Al and Pauline Cavallari, Lew and Mary Di Stasi, Ralph and Marian Harlow, John and Elinor Haverkamp, Breck and Terri Martyn, Duffy and Marie Miller, Ron and June Pierson, Steve and Patricia Plumb, Chris and Jean Marie Schulze, and Rudy and Eleanor Veltre. We are also missing birthdays for Mary Di Stasi and Patricia Plumb. Please get this information to the Editor by e-mail, snail mail, or deposit in his mail folder as soon as practicable. Years are not wanted; only month and day.

MEET A NEW MEMBER

By George Trigg, from data provided by
Chris Schulze

Christopher J. Schulze, "Chris" to his acquaintances, is one of our newer members. He sings bass, but can also handle baritone and tenor. A resident of Peekskill, he works as a massage technician. He recently married Jean Marie. He attended Marist College, attaining a B.S. in Biology/Premed.

Chris has evidently been involved in and skilled in

music for a number of years. He was in the U.S. Navy Marching Band by 1984; in that capacity, he played under the direction of Lawrence Welk at the opening ceremonies of the 1984 Olympic Games. In addition, he has played keyboard and xylophone and served as vocalist with three groups, traveling to Central and South America, the South Pacific, and the far East. On top of all that, he plays guitar, bass, and harmonica; he writes and arranges songs;

He is a man of many interests and talents and wide experience. He has had several significant stage roles with the Yorktown Stage; he has also appeared in two Paramount Pictures movies. He flies airplanes; he is into camping, hiking, Tai Chi, swimming, weight training, skiing, photography, videography, and drawing; and he is skilled in healing arts including being a Reiki Master and herbalist. He is obviously going to be a great asset to the New Yorkers. Make him welcome!

MARKET RESEARCH GROUP CONDUCTING SURVEY OF SPEBSQSA MEMBERS

From *SPEBSQSA Live Wire*, 28 July

In August 2003, a number of SPEBSQSA members in the United States and Canada will be asked to participate in a market research project on behalf of the Barbershop Harmony Society. This is the second phase of a research project undertaken by the Marketing Task Force under direction from the Society Board, aimed at

understanding why men join the Society,
understanding public perceptions of the Society and
barbershop harmony, and ultimately
finding ways to identify and turn prospects into members.

The main company, Harris Interactive (the Harris Poll people) will conduct the surveys across a wide geographic and demographic distribution. If you are contacted to be a part of the survey, we urge you to share your insights and help build our future.

All personal information collected is kept strictly confidential, and is for use in the aggregate only, that is, to create statistical studies of the group, and not for storing personal information about our members. All parties to the study are specifically prohibited from using this information for any purposes other than this project.

For further confirmation, follow the link on the Society's web site at www.spebsqsa.org > Who We Are > Mission > Market research group conducting surveys of SPEBSQSA members.

QUARTETS REUNITE

By Bob Chieffo

On July 16th, the New Yorkers were treated to a special event. Three chapter quartets entered: Rave Revue, the 1991 NED Quartet Champ; The

(Continued on Page 6)

Quartets Reunite (From Page 5)

Footlighters, and Entertainment Tonite. A few weeks earlier, Bud Fair, Rave Revue's bass (and original Footlighters bass), e-mailed me asking if the chapter still had a quartetting segment at the meeting. He said he would like to set up a special surprise for the 16th. After a couple of more e-mails I found out the "surprise" would be a visit of Rave Revue. I got concurrence from Director Renée Silverstein and Music VP John Hadigan and gave the go-ahead.

Jim Zeigler, Rave Review lead, came into town (from Arizona) on the 16th and joined up with the other three (local) members, bari Breck Martyn, bass Bud Fair, and



Rave Revue. L-R: Mark Courtney, tenor; Jim Zeigler, lead; Bud Fair, bass; Breck Martyn, bari

tenor Mark Courtney. They sounded great singing such favorites as "Chattanooga Shoe Shine Boy" and "I'll Fly Away." It truly was a treat for new and old Newyorkers.

Bud had suggested that The Footlighters come in and sing too. So about 8:30 in strolled lead Jack Ostmark and tenor Ron Pierson. Bass Dave Reynolds and bari Bob Chieffo were singing with the chorus. All were sporting our



Footlighters. L-R: Ron Pierson, tenor; Jack Ostmark, lead; Dave Reynolds, bass; Bob Chieffo, bari

Footlighters shirts with our crazy personnel history on the back. We sang "Dream" and "On A Wonderful Day."

Also present was 50% of the 1993 NED Quartet Champ Riverside Rascals, bass John Hadigan and bari Greg Howard. We had them join the two quartets for a rousing



"Old Quartet" Ensemble. L-R: Ron Pierson, Breck Martyn, Jim Zeigler, Greg Howard, Dave Reynolds, Jack Ostmark, Bud Fair, John Hadigan, Bob Chieffo, Mark Courtney

performance of "That Old Quartet of Mine", that great Bob Godfrey song arranged by Lou Perry. We loved it!

Before we closed, John Hadigan joined the members of HIS FIRST quartet, Entertainment Tonite, made up of none other than Breck Martyn, Mark Courtney, and Jim Zeigler. They sang the always humorous but now politically



Entertainment Tonite. L-R: Mark Courtney, tenor; John Hadigan, bass; Jim Zeigler, lead; Breck Martyn, bari

incorrect "Jeannie In Her Bikini"—with choreography, yet! After the meeting a bunch of (Continued on Page 7)

Quartets Reunited *(From Page 6)*

us retired to Aloy's for more singing and refreshments. I'd say it was a very fine night, indeed.

Photo credits: Bob Chieffo and Mike Murphy.

PROMISE BROKEN

Thanks to John Hadigan

No, John Hadigan didn't break a promise—or cause one to be broken. But many of us are aware that Director Renée Silverstein promised that she would certainly not wear a beanie, supposedly required of all first-timers, at



Directors College. We now have visual proof that she broke that promise.

THE COMPLETE BARBERSHOPPERS' CREEDS

By Earl McGhee
From The Harmonet,
Thanks to Renée Silverstein

A. THE BARBERSHOP BASS'S CREED

1. I will always remember that Basses are God's chosen people and will strive to convince others of that truth.
2. Whenever the notes fall within my "Power Range," I will sing in a manner that conveys the message "I am a Bass! Hear me roar!"
3. Whenever there exists the slightest opportunity for a swipe, I will take it, whether the music is so written or not.
4. I will, on rare occasions, allow the Baritone to take a swipe.
5. I will always remember that the Bass establishes the sound of the quartet or chorus, and I will not allow the Bari, Lead and Tenor to forget it.
6. I will remember that the lead carries the melody and message of the song and, so, will show him a modest amount of respect. I will not over do it.
7. I will remember that the Tenor, though he sings girlishly, is a rare and hard to find guy and, so, will treat him with grudging respect. I will not over do it.
8. I will not step on the Lead's pickups and will tune my

voice to his, even though he is prone to drop pitch. For I am a Bass and I can reach it.

9. I will frequently remind the Bari that his proper function is to make the Bass sound good.

10. I will do all of the above in a spirit of humility befitting one of God's chosen people.

B. THE BARBERSHOP TENOR'S CREED

1. I will remember that I am a Tenor and that Tenors are unique among men. I will conduct myself accordingly.
2. During chorus rehearsal, I will allow myself to be shushed by the Director, but at the performance, I will drive my high notes to the far corners of the room.
3. I will show a certain respect for the Bass, for few men could sing with their knuckles dragging upon the ground. I will not get mushy about it.
4. I will always remember that the Baritone really thinks that those strange notes are hauntingly beautiful. I will respect his intentions, but I will not get mushy about it.
5. I will not forget that all Leads really wish they could sing tenor, but I will not let my pity for them become obvious.
6. I will be very selective about the Lead, Bari, and Bass that I will consent to sing with in a quartet. I know that I will always be in great demand, for they are many and we are few.
7. I will practice until no one can tell when I go from natural voice to falsetto, for I know it drives the others crazy.
8. When pickup quartetting, I will insist upon trying to sing the bass part, for I know it causes the real Basses great pain.
9. Whenever, in a show, my quartet manages to create an overtone, I will let a sly smile play across my face that says "Yes, I really did hit that note."
10. I will hold my head high, remembering that I am a Tenor and that humility is for those who can not afford arrogance.

C. THE BARBERSHOP LEAD'S CREED

1. I will constantly remind myself, and all others, that I am the natural center of the quartet or chorus.
2. I will never be tempted to try to sing Tenor, Baritone, or Bass, for I can carry a tune.
3. I will strive never to drop pitch, for I grow weary of hearing the Bass whine that I am forcing him to go too low. Isn't that where he's supposed to go?
4. I will make no attempt to understand why the Tenor sings way up there.
5. I will take command of the melody and the other three parts can darn well harmonize with whatever I'm singing.
6. I will treat the Baritone with kindness, for he is a sensitive fellow and cannot help making those strange sounds.
7. I will smile wider and make more gestures than the other singers, for mine is the part that everyone listens to.
8. I will, on rare occasions, allow the Bass to take the melody, bearing in mind that he can't be expected to handle it for long.

(See "The Creeds" on Page 8)

The Creeds *(From Page 7)*

9. I will allow the harmony parts to take a swipe now and then. It's all they have.

10. I vow to remain generous, modest and unspoiled by acclaim.

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**D. THE BARBERSHOP BARITONE'S CREED**

1. I will never forget that I am a Baritone and will never attempt to act normal, lest others forget

2. I will sing softly, with quality, leaving the bellowing to the Bass.

3. I will sing what works, even if it cannot be described on paper, for I am a Baritone.

4. I will show a little respect for the Tenor, for he also sings softly, though his notes are ordinary.

5. I will sing flawlessly thru the two-part swipes, creating

wonderful sounds, in spite of the Bass.

6. I will never attempt to match volume with the Lead, for I understand that what I must seek is the harmony that only a Baritone can produce.

7. I will, at every opportunity, practice my part alone, for I know it drives others up the wall.

8. I will occasionally tilt my head to one side and smile blissfully, so that everyone will think I'm hearing wonderful harmonies that they can only dream about.

9. I will try to understand that others do not realize that it is really the pitch pipe that is off.

10. I will remember that very high notes, very low notes, and the ability to carry a tune are grossly over-rated and that only a Baritone can settle a chord.

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Website for Poughkeepsie Newyorkers: <<http://www.newyorkerschorus.org>>