

# The Newyorker Times

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



New Series, Volume 5  
Poughkeepsie, New York

Number 1  
January 2004

## OLDYORKER NEWT KOENIG PASSES

As announced in a message circulated to the chapter e-mail list, Oldyorker Newt Koenig died on 17 December 2003. The exact cause is not currently available to this publication, but he had been struggling with respiratory problems for some time. There was not time to obtain details of his activities in the Newyorkers, but it is known that he joined in about 1972, and served as chapter president in 1982. Shortly thereafter he moved to the Patapsco Valley, MD, chapter. Following are commentaries from two men who knew him well.

From Bob Chieffo:

Newt was a true gentleman and an asset to the Poughkeepsie chapter and chorus. He was a hard-working insurance salesman before retiring to Columbia, MD where he became very active with the Patapsco Valley, Heart of Maryland Chorus. He also thrust himself full time into his oil and watercolor paintings. He was an outstanding portrait artist. Few of us saw that talent here. I for one was very surprised to see his work when Diane and I visited Newt and Belle in the early 90's.

It was a pleasure to see Newt and Belle at the 40th Reunion. His real family and his extended barbershop family will miss him. But we are all the better for having known this wonderful man.

From Bud Fair:

I am saddened to learn of the passing of Newt Koenig. Newt was one of my Barbershop "Sons," and he brought so much energy to the Newyorkers along with his booming bass voice, thundering laugh, and can-do attitude. He took on the Presidency and had a great year. That was 1982 and the Footlighters serenaded him at the Installation Dinner with the "Footlighters Salute to Newt," a parody we wrote to the tune of "There's Something I Like About Broadway (Newton)." We poked some fun and nobody laughed harder than Newt. He took on other positions and jobs as well in the chapter, and I don't think he ever said no. It was great to see him and Belle at the Newyorkers' 40th Anniversary bash in September of 2001. We've lost a good friend and we'll miss him. But the Heavenly Chorus just got themselves a great new member.

The accompanying picture, taken 8 September 2001 at

the Newyorkers' 40th Reunion, shows an impromptu quartet, "The Four Presidents," composed of past Poughkeepsie



Chapter presidents. Newt Koenig, our 1982 president, is third from the left, singing bass. Other members (L-R) are Bill McFadden (1977) singing tenor, Don Bunch (1981) singing lead, and Bud Fair (1986) singing bari.

To conclude this article, we present a recent picture of Newt and his wife Belle.




## FIRST FRIDAY LUNCHEON DISCONTINUED

The long-standing practice of meeting at a local restaurant for luncheon on the first Friday of each month has been discontinued, according to Rudy Veltre, who had been responsible for making arrangements. Rudy explained this action on the basis that attend- (See "Luncheon" on Page 2)

**The Newyorker Times**  
 Published by the Poughkeepsie, NY, Chapter of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, Inc.  
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 Public Relations Officer ..... Vacant  
 Youth Outreach ..... Bill Standish  
 Chorus Director ..... Renée Silverstein  
 Chorus Manager ..... Vacant

**Meetings**  
**Wednesdays, 7:30 p.m.**  
**First Reformed Church**  
**70 Hooker Avenue**  
**Poughkeepsie, New York**  
**ALL SINGING MEN WELCOME**  
**Website address ..... [www.newyorkerschorus.org](http://www.newyorkerschorus.org)**



9-11 Jan COTS, Seacrest Resort, N. Falmouth, MA  
 17 Jan **Installation Dinner, 6:30 p.m., Casa Mia Restaurant, Hwy. 9, Highland**  
 21 Jan BOD meeting—6 p.m. at the church  
 25 Jan-1 Feb 2004 **Mid-Winter Convention, Biloxi, MS**  
 13-14 Feb **Singing Valentines program**  
 8 May **Yankee Division Contest, place to be determined**  
 15 May **Annual Show, FDR High School, Hyde Park**

**DEADLINE FOR NEXT ISSUE**  
**28 JANUARY**

**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.

**Happy Birthdays in January (date order):**

Antony Takahashi	7
Gerry Weiss	7
Bix Doughty	10
Faith Krzywicki	12
Steve Hagerdon	15
Lynn Takahashi	31

**Happy Wedding Anniversaries in January:**

Steve and Barbara Plumb	27
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**Luncheon** (From Page 1)  
 ance had dropped too low; in particular, there was rarely representation of all four parts, so that singing was not possible. The loss will be felt by those who were more or less regulars at the festivity.

**INSTALLATION DINNER COMING SOON**

By Scott Salladin

The Poughkeepsie Chapter's Installation Dinner will be held at the Casa Mia Restaurant, Route 9W, Highland, on 17 January 2004. Cocktails will be available at 6:30-7:00 p.m.; dinner will be served at 7:00 p.m. The Installing Officer is NED VP-Chorus Directors Chuck Eaker.

The program:  
 Installation of the 2004 Officers  
 Newyorker of the Year Award  
 Chorus and quartets perform

The menu:  
 Clams Oreganato  
 Cold Antipasto  
 Baked Ziti  
 Entree choices:  
 Veal Parmigiana (See "Dinner" on Page 3)

**Dinner** (From Page 2)  
 Chicken Parmigiana  
 Stuffed Filet of Sole  
 Salad  
 Wine or Soda at table  
 Dessert  
 Coffee, Tea

The price is \$25 per person. For reservations, send check to Scott Salladin, 2633 South Road G-4, Poughkeepsie, NY 12601. Indicate how many of each entree is wanted.

With only two weeks left it is time to get your reservations in for the 2004 Installation of Officers for the Poughkeepsie Chapter. Please call Scott Salladin at 845-471-5845 or email me at LKahuna@optonline.net.

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## SINGING VALENTINES

By Scott Salladin

If you haven't gotten into a quartet for the Singing Valentines program for this year please see Scott Salladin or Steve Hagerdon about getting into one. We will be doing the Singing Valentines on Friday, 13 February, and Saturday, 14 February, from 9 a.m. to 9 p.m.

For a donation of \$50 and up you get a red rose, two love songs from a quartet in tuxes, and a certificate for two tickets to our Annual Show at the F. D. Roosevelt High School, South Cross Rd (off Rte 9G), Hyde Park, NY, on 15 May 2004. Reservations for Singing Valentines can be made by calling Scott Salladin at 845-471-5845.

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## LEARNING CD'S AVAILABLE JANUARY 2004

From *SPEBSQSA Live Wire*, 29 December 2003

The Society's very popular learning cassette program is expanding to include CD format beginning Monday, 5 January 2004. Each single-song CD (published catalog only) will contain all four voice part tracks in the same voice-predominant right-channel, the other three voices left-channel, configuration, as the cassettes.

Some CDs will also contain other tracks, such as a demo. For songs in eight parts, the CD will contain the predominant voice tracks for all parts.

At this time, there are 150 songs available, including the Barbershop Classics series (7340-7384), Harmony Explosion series (8601-8617, 8625-8635) and Gold Medal series (8801-8836), for the initiation of the learning CD program. Songs from previous series (Songs for Men, Show Tunes, Harmony Heritage, etc.) will be made available on a continuing basis. There may be some delay on orders for songs that have not yet been remastered for CD.

The price per CD will be \$12 US. Note that the current price for a set of four single cassettes is \$16 US. Volume discounts will not apply. An information page with the Society policy and procedure for chapters to duplicate tracks for their members will be included with each order. Orders

should be directed to Harmony Marketplace, specifying CDs @ \$12 or cassettes @ \$4 per voice part.

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## SEASON'S GREETINGS FROM THE UK

By Richard Glyn  
 Forwarded by Bob Chieffo

Hi Rob.

Just a quick note to wish you all the very best to you and yours for Christmas and the New Year. It was great to visit you again in November. I enjoy it so much; you have a great bunch of guys and make a good sound, keep it going. Also thanks for sending me the "New Yorker" by e-mail each month. I look forward to reading it as it makes me feel pretty close to you all. Give my best regards to all the guys and Renée and looking forward to seeing you again in the not too distant future.

Kindest regards,  
 In harmony,  
 Richard

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## COLLEGIATE CHAMP WOWS THE AUDIENCE

From *SPEBSQSA Live Wire*, 15 December 2003

The latest issue of The Contemporary A Cappella News (December/January) has a glowing review of HEAT's performance at the East Coast A Cappella Summit in October. Associate Editor Thomas King wrote: "The ethnic diversity of barbershop and MotC [Mouth of the Charles] was showcased with MBNA American Collegiate Barbershop Quartet champs, HEAT, a predominantly Hispanic and Latin group from the University of Miami. They connected with each song in a way that only a great musician can, with a relaxed style and laid-back demeanor which made you want to listen to every note and word. Expressive, dynamic, entertaining and informative are simply a few of their qualities. Even their non-barbershop 'Stand By Me' was smooth as butter and technically wonderful. The rousing standing ovation was well deserved."

Special note: You can hear this great young quartet at the midwinter convention 25 January to 1 February 2004 in Biloxi, Mississippi.

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## NATIONAL A CAPPELLA CHAMPS TO APPEAR LOCALLY

By Laurie G. Woolever, Director,  
 F. D. Roosevelt "First Ladies" A Cappella Chorus  
 Forwarded by Bob Chieffo

The Binghamton Crosbys, the reigning ICCA National college a cappella champions, will be *on stage* at F. D. Roosevelt High School on Thursday, 15 January, at 7 p.m. at the high school auditorium. Adult (See "Champs" on Page 4)

**Champs** (From Page 3)

“donations” are \$6.00, students and seniors are \$3.00, and children under 5 are admitted free.

Matt Woolever, FDR class of 2002, is a sophomore in the group, which is the only all-male a cappella group from Binghamton university. He is also business manager and has arranged several songs for the group to perform. The Crosbys were in competition with 123 other a cappella groups across the nation, and competed in quarterfinals and semifinals before winning the national championship at the Beacon Theatre in New York City last April.

The Crosbys will be presenting a clinic Thursday morning (note the date change from November info) from 10:00 to 11:00 *for men only*; cost for this is \$3.00.

If you need more information, call me at home 845-473-9231 or at school 845-229-4022 x233 and leave a message.

Come and hear these guys - you will have a great time!

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## PUBLIC RELATIONS PERSON NEEDED

By Scott Salladin

Gentlemen, we need a Public Relations person to be our spokesperson for the chapter. The PR person is responsible for promoting the chapter to the public as well as promoting the chapter quartets. This person will also be responsible for promoting our chapter show, HarmonyFest, Singing Valentines program, and all other programs deemed important by the chapter board. He will be responsible for marketing the chapter to the public, preparing news releases, and handling the media.

If you are such a person or would like to work on the PR team please talk with Scott Salladin as soon as possible. We need to do more to promote the Poughkeepsie Chapter and the barbershop style of music.

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## BE A RADIO PERSONALITY!

By Rich Taylor, Host of The “APPLAUSE” Show

Greetings, Close Harmony Fans

The “APPLAUSE” Show, the worldwide *live* weekly radio show, is expanding its broadcast team and show schedule. We now have several positions to fill and are taking applications. If you live or work in the northern NJ and NYC area, consider joining the team.

As we begin our sixth year and as one of the very few *live* weekly worldwide close harmony broadcasts and the longest time slot of a cappella and barbershop music, we're making history early next year. The A Cappella Network will debut and become a 24/7/365 broadcast with a cappella and close harmony music 24 hours a day 7 days a week. We are also creating *several new, live* hosted shows each week. We'll start this historic event by expanding the Applause Show Team on January 1st.

This is where *you* come in. Do you have a “radio voice?” Has anyone ever asked if you “did” radio? Know something

about barbershop or contemporary a cappella? Are you ready to unleash that “hidden On-Air Talent” monster that has been inside you for years? If so, we invite your application.

Qualifications:

1. Knowledge of barbershop harmony and/or contemporary a cappella music.
2. Enthusiasm and the desire to be part of a broadcast “ensemble” radio show.
3. Above average speaking voice and the ability to carry on conversations about the artists and the music presented on the show.
4. Ability to learn the operation of the technical side of the broadcast—running the broadcast board, the e-mail and chat functions of the studio computer, and the microphone set-up for the regular show and/or for a live in-studio appearance of a vocal group.
5. Willingness to commit to a regular time slot as part of The APPLAUSE Show and/or a time slot for your own radio show.

**Application process:** Send an email to me, Rich Taylor, at RMTMUSIC@aol.com. Tell me about your background and involvement in a cappella music. If you have radio or broadcast experience that is great, but *not* necessary.

This is an exciting time for the show and for a cappella music. You can be a part of this new expansion by training with us. Here's your chance to be a part of The APPLAUSE Show. Here's your chance to have your own radio show.

I look forward to hearing from you. See you Thursday night on the air.

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## THE KEY CHANGE

By George Trigg

This article originally appeared in the November 2003 issue. Hearing of the tape from the District Contest held last October suggested that a republication, slightly edited, might be useful.

My experience in three chapters over 20 years has led me to believe that much of the problem with key changes is that many Barbershoppers do not really understand what that term means. The definition is simple, but it has implications that are not simple and are important. The definition, of course, is that a key change (also known as a key shift, or simply as a “lift”) is a change of the key in which the music is written. Now let's look at the implications.

Before we do, we must note that not all key changes are the same. For example, when we used to sing “We Sing That They May Speak” followed by “Keep the Whole World Singing,” we made a key change from B♭ to E♭, which is an interval of a fourth; in “Sweet Adeline” (as we sing it), the change is from B♭ to B♭, an interval of only a half step. (See “Key Change” on Page 5)

**Key Change** (From Page 4)

The first thing that a key change implies is that the key signature—the group of sharps or flats that appears at the beginning of each staff—is different, or should be in principle. The reason for the qualification is that often in a barbershop arrangement a key change is made optional and shown in detail in a separate staff system at the bottom of some page. The main body of the arrangement is still shown in the original key. This is the case, for example, in “I Didn’t Want to Fall.” If the chorus chooses to use the key change, then everyone must realize that the music as printed is not exactly what is being sung. How it differs depends on the nature of the change. In cases like this, it will usually not be a large difference—perhaps as much as a full step, but more often only a half step. Of course, if you don’t read music, all this doesn’t mean much. But keep on reading the article.

The second consequence, and the most important one, is that (with an exception that I won’t go into, because it is rare) the tonic note of the music changes also. Again, the amount of change depends on the nature of the key change (but not, of course, on whether the music is rewritten). In “Sweet Adeline,” the tonic note after the change is a half step higher than it was before.

Now comes the tricky—but essential—part. Since the tonic note changes in pitch, then the pitch of every note in the scale changes just as much. Say we are dealing with a key change of a half step upward. Then the pitch of, say, the fourth note of the scale as it was before the change is now a half step too low to be the pitch of the fourth note of the new scale. To put it another way, again using the example of “Sweet Adeline,” the fourth note of the original scale is E $\flat$ ; but after the change, when we are in the key of B $\flat$ , the fourth note of the scale is E $\natural$ , while the note that used to be the fourth, now expressed as D $\sharp$ , is a half step low to be the fourth—it is now the third note of the scale. (Other notes change equally, but most of them change to sharpened or flatted tones, rather than to simple tones, of the new scale.) This is what every singer must remember in order to make a key change properly. *After a key change, you are singing in a new scale.* You must overcome the tendency to think in terms of the old scale and tonic note. Once you learn to do this, you will be making key changes properly.

### YOUR IDEAS WANTED FOR MARKETING THE SOCIETY

From *SPEBSQSA Live Wire*, 15 December 2003

Got an idea that you think could help the Barbershop Harmony Society become better known and increase membership in the years ahead? The Society’s Marketing Task Force and Clark Communications Group want to hear your idea. E-mail it to [marketthesociety@clarkeco.com](mailto:marketthesociety@clarkeco.com) or send regular mail to Market the Society, Clarke & Company, 535 Boylston St., Boston, MA 02116. Include a name and telephone number in case we need further information.

While we can’t promise that every idea will be used, all submissions will be appreciated and acknowledged. Please respond by December 31.

### 100 WAYS YOU CAN TAKE PART IN YOUR CHAPTER

Forwarded by Scott Salladin  
Original source unknown

- Bring a guest to rehearsal once a year.
- Show up early and help set up the risers.
- At the end of rehearsal, help take down the section of risers you are standing on.
- Thank the director for all of his/her effort.
- Thank your chorus administration for all of their work.
- Bring in doughnuts on your “barbershop anniversary” night—bring in a special treat for after rehearsal.
- Don’t talk on the risers and don’t let others talk on the risers.
- Smile. Act like you’re enjoying your hobby and show it (let the director know you’re “really” there).
- Take your quartet to retirement homes and share your hobby. Family members are often there visiting, and recruiting new members is part of your performance.
- Volunteer to do a little more than you really want to in fund-raising or committee work.
- Take your camera to chorus functions and turn in the pictures to your history book/scrapbook person.
- Subscribe to the Harmonet and print out hints and suggestions that look applicable to your chorus and pass them on.
- Talk to two or three people (before or after rehearsal or during break) that you normally don’t talk to.
- When you are at social gatherings, quartet performances, etc., always talk about your chapter; you never know where your next guest might be.
- Surprise an ill member with a card or a phone call. Call an absent member and let him know you missed him.
- Offer to clean the chapter’s storage facility or update the inventory.
- Keep your comments to yourself concerning choreography and costumes, especially when on the risers.
- Learn your part (words, notes, choreography, stage presentation) early so that you can help the slow learners and new people.
- Offer to car-pool with others when possible.
- Learn to use a pitch-pipe and then memorize the keys to songs in the chorus repertoire.
- Go to Harmony College and other regional/district/international educational events whenever possible.
- Offer to help the newsletter/bulletin editor with whatever you can do.
- Write an article for your newsletter/bulletin.
- Review a barbershop show or album for your newsletter/bulletin.
- Volunteer to work with an (See “100 Ways” on Page 6)



**100 Ways** (From Page 5)

experienced member to learn a new chapter administration skill.

Start a chapter quartet.

Encourage the formation of chapter quartets.

Offer to help an officer.

Take a non-meeting night to help another baritone (or lead, or tenor, or bass) learn his/her part.

Don't come to rehearsal with a contagious sore throat or anything else you could spread around.

Be on the risers (or wherever you normally rehearse) 5 minutes early and eager to start.

Offer to help any standing committee in which you are interested.

Videotape the chorus in rehearsal.

Turn in your recordings to your section leader anytime prior to the deadline.

Volunteer to do anything.

Don't wait to be asked to do a job, volunteer. How will anyone know that you're interested if you don't express your desire to get involved?

Bring a portable humidifier or vaporizer along to contests to help keep your and your roommates' vocal apparatus hydrated.

Sing everyday! Use proper technique of breathing and vocalizing regularly to the point that good singing is natural for you.

Return from breaks on time.

Bring a tape recorder to rehearsal—and use it.

Teach a tag.

Write a tag and then teach it.

Don't invite prospective members to a chorus rehearsal where the chorus will be spending three solid hours on the risers. Varied meetings/rehearsals are the key to pleasing everyone.

Contribute to your chapter's charity fund.

Learn show music quickly so it can be polished to contest standards.

Volunteer to help with another area of "show business" such as script writing, costuming, staging, emcee work, hosting, afterglow, etc.

Sell show tickets to as many friends, family members, and strangers as possible.

Practice your facial expressions in a mirror.

Thank your women's auxiliary.

Take all side conversations out of the rehearsal hall.

Man the guest registration table with a smile and a section buddy to help the guest(s).

When flyers are made for chapter events (shows, membership drives, etc.), take a few and commit to posting them in various places around town.

Sponsor a young person to a International, District, or Chapter youth outreach camp.

Learn your words, notes, choreography, and interpretation to the songs the chorus is singing. Be the singer in your section that other look to for help.

Start your mental warm-up in the car on the way to rehearsal.

Offer to drive potential members to chapter meetings/rehearsals.

Take care of your chorus outfits and accessories; be sure they are always cleaned and pressed according to whatever directions are given, so that you and your chorus look your best and they last a long time.

Put a picture of your chorus up in your office and talk to anyone who asks about it.

Save those "important questions" of the director/section leader/your neighbor until the break or after rehearsal.

Make coffee, tea or whatever for breaktime.

Without fail, use the director's signal for the pitch as your cue to prepare, mentally and physically, to sing.

Continued in next issue

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

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