

# The Newyorker Times

The newsletter of the Poughkeepsie, New York, Chapter of the Barbershop Harmony Society



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Number 1  
January 2009

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## Harmony Sweepstakes Looking for Participants

By Michael Klein

Northeastern District VP, Member Services

Hello All !

Following my signature is an announcement looking for participants from our friends at The Harmony Sweepstakes. For those of you unfamiliar with the event, here is the bottom line:

- A National Competition that has Regional Qualifying rounds.
- Started by Primarily A Cappella, [www.singers.com](http://www.singers.com)
- Boston Region hosted by the Tufts Beezebubs
- Proceeds benefit The Bubs Foundation, alumni placing Music Educators teachers into underfunded schools
- The contest invites all genres of A Cappella
- Locally we have been proudly represented Northeast Connection, Boston Accent, and From The Edge
- Roadshow and Men In Black are both Past Regional Champions
- Nationally, the competition has been won by Perfect Gentlemen, Metropolis, and Hi-Fidelity

If you wish to enter, follow the instructions below. 2 items worth noting.

- I communicate with Jackie often, so let me know if you are applying so that I can use whatever powers I have to help your cause
- Please note, this competition is on the same date as the Mountain Division convention which includes the International Quartet Prelims
- For you Collegiate A Cappella fanatics, it also conflicts with the ICCA Semi-Finals at MIT (choices, choices)

I hope you all consider applying, and IF you will not be attending our Mountain Division convention, that you consider attending and helping to promote this event. The Bubs Foundation does great work, and it is aligned with the future of The Barbershop Harmony Society. Good Luck !

—  
Michael Klein

We are now accepting applications for the 2009 Boston Regional Harmony Sweepstakes! This year's competition is on Saturday, March 21st at Cohen Auditorium on the campus of Tufts University.

To apply to compete in the 2009 Sweeps, your group must be no smaller than 3 members and no larger than 8. The only required material is an audio sample that best represents your group's current repertoire. Electronic submissions are acceptable and can be sent to Jackie at [jtchisholm@yahoo.com](mailto:jtchisholm@yahoo.com). Hard copy materials should be sent to:

Jackie Chisholm 45 Dearborn Street, #3  
Medford, MA 02155

Deadline for submission is Saturday, February 14, 2009. You will be informed of your application status by the following Saturday, February 21st.

I look forward to receiving your applications and please feel free to contact me should you have any questions!

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## Erratum

The author of the article "Concepts of Choral Singing" in the issue of December 2008 was misidentified. The correct identification is Ms. Edith Copley. We regret this error, and offer our apologies to Ms. Copley.

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## Installation Dinner Scheduled for 24 January

Adapted from material provided by  
Scott Salladin

The installation of Chapter officers for the coming year will take place at Umberto's of Mamma Marisa Restaurant, 2245 South Road (Route 9W), Poughkeepsie—just south of Red Lobster. Dinner begins at 6:30 p.m. The menu consists of stromboli bread, mixed green salad, and a buffet including meatballs, sausage and peppers, eggplant rollatini, chicken marsala, penne ala vodka, green beans, roasted potatoes, and breadsticks; dessert is cake and ice cream. Coffee, tea, iced tea, and fountain drinks are included, and a cash bar will be available. The cost is \$26.50 per person, including gratuity. Contact Scott (See "Installation" on Page 3)

**The New Yorker Times**  
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 of the  
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**Chapter Officers**  
 President ..... Stephen Miller  
 VP, Chapter Development ..... William Florie  
 ..... 845-473-7027; e-mail [wflorie@aol.com](mailto:wflorie@aol.com)  
 VP, Music & Performance ..... John Hadigan, Jr.  
 VP, PR & Marketing ..... Dan Landa  
 Secretary ..... Scott Salladin  
 Treasurer ..... Michael Murphy  
 BOD Members-at-Large . Eric Dickstein, Richard Schaffer,  
 Rich Merry  
 Immediate Past President ..... John Hadigan, Jr.  
 Youth Outreach ..... William Standish  
 Chorus Director ..... Renée Silverstein  
 Assistant Directors .... John Hadigan, Jr., Steve Hagerdon  
 Chorus Manager ..... Scott Salladin

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



- 24 Jan Installation Dinner—6:30 p.m., at Umberto’s of Mamma Marisa’s Restaurant, 2246 Route 9W, Poughkeepsie.  
 13/14 Feb Singing Valentines— notify Steve Miller if you are planning to sing in a quartet for those dates listed and what time you will be available for.

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

Happy Birthdays in January:

Antony Takahashi	7
Faith Krzywicki	12
John Hagerdon	13
Lynn Takahasi	31

Happy Anniversaries in January:

Steve and Barbara Plumb	27
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*Directions*  
*By Renée Silverstein*

**WARM UP**

Why? That is the most frequently asked question by our singers who say, “I’ve been speaking all day, my voice is warmed up.” It’s not the same as warming up a car’s engine on a cold day. There’s a lot more to it; other factors are involved. The term VAMP could be more appropriate. VAMP stands for vocal and mental preparation. More than vocal cords needs fine-tuning; the ears and the brain are just as vital. We need mental focus to get everyone concentrating on the task at hand and ready to learn. We need to match and blend voices to reach a unified sound. We need to make subtle pitch changes to tune chords. We need to hear the other voice parts to do that. We need good posture and good breathing. If we work on the things that address our ears and brains the vocal cords will get the warming up they need.

Warming up in chorus mode is different than in a quartet situation. In a chorus the section needs to find its unified voice, then the section finds its place within the chorus and balance between the parts. In a quartet situation you have to find your own place by yourself. Not any easier or harder, just different.

So, if the collective mindset is positive with regard to VAMP, the rest of the evening (and the singing) will be, too.

**Installation** (From Page 1)

Salladin, [Lkahuna@hvc.rr.com](mailto:Lkahuna@hvc.rr.com), for reservations; be sure to include the number of persons in your party.

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### Special Delivery From the USPS A Random Act of Kindness

Author unknown; from Worcester Chapter's  
*KeyNotes*, Roy E. Hayward, Jr., Editor,  
submitted by Bob Chisholm

[Ed. Note: This has no direct connection to barber-shopping, but we couldn't resist passing it on to our readers.]

This is one of the kindest things I have ever experienced. I have no way to know who sent it, but there is a kind soul working in the dead letter office of the US postal service.

Our 14-year old dog, Abbey, died last month. The day after she died, my 4-year old daughter Meredith was crying and talking about how much she missed Abbey. She asked if she could write a letter to God so that when Abbey got to heaven, God would recognize her. I told her that I thought we could, so she dictated these words:

Dear God,

Will you please take care of my dog? She died yesterday and is with you in heaven. I miss her very much. I am happy that you let me have her as my dog even though she got sick. I hope you will play with her. She likes to play with balls and to swim. I am sending a picture of her so when you see her you will know that she is my dog. I really miss her.

Love, Meredith

We put the letter in an envelope with a picture of Abbey and Meredith and addressed it to God/Heaven. We put our return address on it. Then Meredith pasted several stamps on the front of the envelope because she said it would take lots of stamps to get the letter all the way to heaven. That afternoon she dropped it into the letter box at the post office. A few days later, she asked if God had gotten the letter. I told her I thought He had.

Yesterday, there was a package wrapped in gold paper on our front porch addressed "To Meredith" in an unfamiliar hand. Meredith opened it. Inside was a book by Mr. Rogers called "When a Pet Dies." Taped to the inside front cover was the letter we had written to God in its opened envelope. On the opposite page was the picture of Abbey and Meredith and this note:

Dear Meredith:

Abbey arrived safely in heaven. Having the picture was a big help. I recognized Abbey right away. Abbey isn't sick any more. Her spirit is here with me just like it stays in your heart. Abbey loved being your dog. Since we don't need our bodies in heaven, I don't have any pockets to keep your picture in, so I am sending it back to you to keep and have something to remember her by.

Thank you for the beautiful letter and thank your mother for helping you write it and sending it to me. What a wonderful mother you have, I picked her especially for you.

I send my blessings every day, and remember that I love you very much.

By the way, I am wherever there is love.  
Love, God.

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### Harmony for Hospice

By Renée Silverstein  
Dated 11 December

Gents:

Well done!!! Last night at the Galleria was really good. Thanks to all who sang, especially all our quartets, John Hadigan for his directing, and the FOOTLIGHTERS! So happy that they were able to join us with Breck Martyn doing a fine job as the baritone. Although the seated crowd was small I could see all the folks standing around the staircase smiling and clapping.

Thanks also to Rudy and Eleanor for the pizza and fun at his home afterwards, and to Bill Florie for the delicious desserts (what a surprise!).

In Harmony,  
Renée

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### Manchester Chapter's Annual Show Scheduled for 17 January

From material provided by  
A. and J. Lamson

This is a notice about a great show you will not want to miss. The Manchester Chapter Silk City Chorus presents its annual show "Stompin' At The Savoy" twice on Saturday, 17 January 2009, at 1:30 p. m. and 7:30 p. m., at Manchester High School, 134 Middle Turnpike West, Manchester, CT. Featured are the Silk City Chorus, 2008 NED 2nd Place Chorus; O.C. Times, 2008 International Quartet Champions; Redline, 2008 4th Place Finalist International Quartet; and A Completely Different Note, an a cappella group from the University of Connecticut. Ticket costs are for General Admission, \$18.00; for Seniors or Students, \$15.00; for Prime Reserved Seats, \$28.00; and for Secondary Reserved Seats, \$23.00. The Afterglow will be held at the nearby Marco Polo Restaurant at a cost of \$17.00 per person. For tickets call (860) 529-3664. The website is [www.silkcitychorus.org](http://www.silkcitychorus.org).

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### Membership Matters! Employment Enjoyment Agency

By Mo Trudel, Englewood Chapter  
From Mt. Rushmore Chapter's  
*The Voice of Rushmore*,  
John Elving, Editor,  
by way of Lake County Chapter's *Overtones*,  
A. W. Ries, Editor

The Employment Enjoyment Agency (E.E.A.) has openings for the following positions:

LEAD. Personality—A leader who (Continued on Page 4)

**Membership Matters!** (From Page 3)

takes control of a song, delivers a message from the heart. Must be accurate, consistent, and believable, have expressive face and hands. Must not forget lyrics.

**BASS.** Personality—Willing and able to support a lead, keeping him grounded. Must not punch phrases but flow with the lead. Once in a great while he may solo with “bm, bm, bm, bm.”

**TENOR.** Personality—Soft, shining characteristics which help brighten the lead. Must add a feminine touch to the sound of the ensemble (without overdoing it!).

**BARI.** Personality—Usually bi-polar! His dual nature serves to enhance the bass with his low notes, to complement lead and tenor in his high notes, and to round out the overall sound. Must be resilient enough to stomach disparaging comments about his demanding role. These remarks usually stem from jealousy among the other three parts.

**REMUNERATION.**—The priceless reward is the ecstasy of singing barbershop harmony! and the joy of pleasing an audience. On-the-job training available.

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## Tin Pan Alley For Sale?

By John Bradley

From Danbury Chapter's *Hatter Chatter*,  
John Bradley and Dick Zang, Editors

On one of my morning train commutes to New York City, I saw an article in the New York Daily News that caught my attention (and kept me awake almost to White Plains). Seems Tin Pan Alley is for sale.

The buildings were put up for sale earlier this fall for \$44 million, with plans to replace them with a high-rise. The construction plan fell through amid the turmoil in the economy, but the possibility of losing the historic block hastened efforts to push for landmark status for Tin Pan Alley.

Why would I shorten my valued train nap for this? Tin Pan Alley has quite a bit of historical value to barbershoppers. The four-story, 19th-century buildings on Manhattan's West 28th Street were home to publishers of some of the catchiest American tunes and lyrics—from “God Bless America,” “You're The Flower Of My Heart, Sweet Adeline,” “Alexander's Ragtime Band,” and “Take Me Out To The Ballgame” to “Give My Regards to Broadway.” The music of Irving Berlin, Scott Joplin, Fats Waller, George M. Cohan, and other greats was born in 45, 47, 49, 51, 53, and 55 West 28th Street. It was the home to many of our barbershop favorites. The start of Tin Pan Alley is usually dated to about 1885, when a number of music publishers set up shop in the same district of Manhattan. The end of Tin Pan Alley era is less clear cut. Some date it to the start of the Great Depression in the 1930s when the phonograph and radio supplanted sheet music as the driving force of American popular music, while others consider Tin Pan Alley to have continued into the 1950s when earlier styles of American popular music were upstaged by the rise of rock & roll.

The origins of the name “Tin Pan Alley” are unclear. The most popular account holds that it was originally a derogatory reference to the sound made by many pianos all playing different tunes in this small urban area, producing a

cacophony comparable to banging on tin pans. With time, this nickname was popularly embraced, and many years later it came to describe the U.S. music industry in general.

According to the Barbershop Harmony Society, the first written reference to “barbershop” harmony came in 1910, with the publication of the song, “Play That Barbershop Chord.” Barbershop harmony gained wide popularity as Tin Pan Alley songwriters found a ready market for the simple, straightforward melodies and heartfelt, commonplace themes of barbershop songs. When the phonograph made it possible to actually hear the new songs from Tin Pan Alley, professional quartets recorded hundreds of songs which spurred sheet music sales.

Since I work on 27th Street between Park and Madison, I walked the few blocks west during my lunch break. You can see where high-rise condominiums have pushed out the old brownstones. The four-story Tin Pan Alley buildings house street-level wholesale stores selling clothing, jewelry, and fabrics. Apartment units fill the upper floors.

It's a noisy neighborhood, with trucks beeping as they back up amid street hawkers selling bootleg movies and knockoff perfumes. I closed my eyes and I could almost hear competing pianos that sounded a little like pounding on tin pans. A small plaque exists, explaining the historical importance of the neighborhood.

According to *The Daily News*, “The fear of these buildings being sold for development crystallized their importance, and the need to preserve them,” said Simeon Bankoff, executive director of the Historic Districts Council, a nonprofit preservation organization aiming to secure city landmark status for the buildings, which would protect them from being destroyed. The Landmarks Commission is “researching the history of the buildings and reviewing whether they'd be eligible for landmark designation.”

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## How to Preserve Your Voice for Your Senior Years

By Jim DeBusman

From Pride of Iowa Chapter's *Overtones*,  
Robert Uy, Editor

There are many senior quartet singers out there asking some very important questions such as, “I recently noted my 72nd birthday and am finding in the past few years that both my lung capacity and also my range (especially low notes) are not what they used to be. Are there things I should know to help me combat the inevitable consequences of aging?”

Some of the answers to these questions are that the older we get, the more important it is to remember that we must spend more time on practicing our breathing every day. Any deep breathing exercises like warm air, hissing, nasal or back breathing exercises will do the trick.

We must also keep physically active. Go swimming, ride a bike, play golf, go bowling, walk, but do some kind of physical activity every day. As your body matures, you can't just sit on your favorite chair and watch TV. Do something that stimulates your muscles and your mind.

Here are some reasons why you need to do this. It is understood that muscles become (See “Preserve” on Page 5)

**Preserve** (From Page 4)

tired as you become older. This means an increasing stiffness of the vocal-fold tissue. You need to keep the vocal muscles as flexible as possible, and that is why singing a little bit every day will make a difference as you grow older. Make certain you sing correctly. As you grow older, your voice will not be as strong as it was, and you probably won't have the range you once had. But you still can sing in good quality if you take good care of your vocal instrument. Don't expect to sing only once a week and be the quality singer you once were.

Singing is the stuff that keeps us full of life for a long time. It has the power to heal us and stimulate our minds and bodies. Singing will continue to build your skills and the discipline in your life as long as you wish it to. When you perform in your chorus and quartet, it requires fantastic coordination of your body and mind. Continuing to sing throughout your life, all your life, will keep you younger and healthier longer than you could have ever hoped for.

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### What Is a Barbershopper?

By Steve Patrick, Alle-Kiski Chapter  
From Mt. Rushmore Chapter's *Voice of Rushmore*,  
Dick Kury, Editor,  
by way of Lake County Chapter's *Overtones*,  
Alvin W. Ries, Editor

I suppose we're the same as any barbershopper anywhere. We love to sing, especially the old songs.

We love being with each other. Often the jokes are brutal, but that's okay.

We like to bring our wives, sweethearts, and families together from time to time.

Did I mention we like to sing?

We enjoy taking the stage in our best performance uni-

forms and strut a little. Why not?

We love to sense the impact of our music as the audience has a few laughs or maybe sheds a tear or two.

We faithfully attend our weekly meetings, even sitting through the drudgery of learning new music and waiting while a section has an impossible problem to solve.

Oh, and yes, we love to sing.

We make coffee for break time, we help to carry risers if we can, and we work together on musical problems.

We sell tickets and ads for our show, not always succeeding but wishing we could do better.

Most of us don't remember why we joined the society, except that we wonder why we waited so long.

(P.S.: We love to sing.)

We get a kick out of the impressed look of anyone we tell about the fact that we're a barbershop singer.

We are proud that there are more than 30,000 of us from coast to coast in the USA and Canada, and spread all over the world.

You can bet on it: we like to sing.

We've made many of the best friends of our lifetime in the Chapter.

And we pay our dues.

One last thing: We love to sing!

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### Chords Versus Cords

By George Trigg

It appears that there is some uncertainty about the correct term for the part of the anatomy that produces our voice. They are not vocal *chords*; those are the sounds produced by several voices singing different notes at the same time. Technically, they are the vocal *folds*, membranes folded in such a way that they vibrate in a manner similar to cords, and consequently they are usually called vocal *cords*.

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