



VOLUME 6, Issue 3
March 18, 2004

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Sharon Cole

COMMITTEE CHAIRS

Music:

Assistant Directors

Rusty Williams
George Schwerdt

Choreographer

Vida Allworthy

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HUNTERDON HARMONIZER 2004 SCHEDULE

make sure to confirm your commitment to performances (sign-up sheets)

Regular scheduled Chapter Rehearsal/Meeting, Tuesdays, at the Elks

165 Highway 31, Flemington, NJ

7:30 p.m.

1st Monday of each month, Music Team meeting at

Don Reckenbeil's house

8:00 p.m.

3rd Monday of each month, Board Meeting at

Lee Roth's office

91 Main Street, Flemington, NJ

Other Important Dates:

Tues	May 11	Family night before contest	Elks	7:30 p.m.
Fri-Sat	May 14-15	M-AD Northern Division Contest	Split Rock Lodge, Lake Harmony, PA	
Mon	May 31	Memorial Day Parade	Flemington TBA	
Thurs	June 17	Performance	Deer Path Park	TBA
Sun	July 25	Performance	Heath Village TBA	
Sun	August 22	Annual Picnic	Deer Path Park	TBA
Sat-Sun	Sept 18-19	Annual Craft Fair	Flemington	

Down Memory Lane

by Ron Todd

For many the Singing Valentine experience represents a chance to build new memories with a loved one. For Bernice Snyder it was more like taking a trip down memory lane.

Earlier in the day before a Singing Valentine quartet arrived at her door, she had lamented to her friend, Polly, that Valentine's Day would have little in store for a couple of widows, and it is not a very good time when your husband is gone. Donald, Bernice's husband, died 18 years ago while on the way to practice with the **Hunterdon Harmonizers**. Bernie still talks about the great group of people she met with the Harmonizers and how she came to enjoy barbershop singing. She still attends the concerts regularly when they appear in Lambertville.

While meeting with two friends during the afternoon of Friday, February 13, she was startled by the



ringing of the doorbell and expressed dismay that it was probably someone selling something. Her intent of telling the intruders that she was busy disappeared when she saw four "charming" men in red jackets at her door. The quartet of **Murray Natkie, Clarke Applegate, Art Cole, and Ron Todd**, was ushered into the living room to meet the other culprits involved in

staging the affair. Karen Todd and Franta Broulik had arranged a meeting with Bernice to develop a brochure for the Kalmia Club, the oldest continuously running women's club in New Jersey. This ensured that Bernie would be home when the quartet arrived. Bernie is a life-long resident of Lambertville and is a busy member of the community.

The songs went well, at least they did after the quartet and the lead found the correct key and start-

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DOWN MEMORY LANE (cont'd)

ing note for each song. Part of the problem may have been caused by the bottle of wine the quartet received as a gift from the recipient of an earlier Singing Valentine in a restaurant in Milton. As the only non-driver who likes wine, Art had to dispose of most of the bottle himself. He denies that this had anything to do with the fuzzy start.

The singing must have been pretty good, for in her own words, Bernie said that the Singing Valentine was one of the most treasured gifts she had ever received. She was overcome with tears and said the singing went straight to her heart. She was particularly pleased to learn that Art knew Donald and had sung with him in the early years of the Harmonizers.



From the Director's Chair

INTERNATIONAL PRELIM RESULTS

by Don Reckenbeil, Director

The International Prelim Contest this past weekend was AWESOME indeed!

Vocaholics made it into the second round, and scored averages of 70.8 and 68.9 in each of the two rounds. Hip, hip, HOORAY! Any quartet scoring > 76 earns the right to compete in Louisville this July in the International Contest. The M-AD qualifiers include *Wheelhouse*, *Phat Cats*, and *Yankee Dime*. *Max Q* from out of district topped them all.

Belltones finished 28th with an average of 55.5.

In a separate Adjudication for Youth Quartets, our own *Scarred for Life* did a FANTASTIC job, singing "Beautiful Doll" and "Coney Island Baby." They also appeared in the Jamboree as the 3rd highest-scoring quartet out of 12!! SFL scored an "Excellent" rating, and earned a free trip to Salisbury this June for Harmony College East. Great job, guys!!

PUBLISHING DEADLINE

Manuscripts must be in the editor's hands on the 13th of each month for publication in the *In Tune with the Hunterdon Harmonizers* bulletin. E-mail articles to lindaw23@earthlink.net or send them to Linda Williams, 24 Toad Lane, Ringoes, NJ 08551.



NEW CHAPTER QUARTETS

by Mike Fordice

Three new chapter quartets have been formed (listed as tenor, lead, baritone, bass):

Untamed

Jim Maitland, Pat Cerillo, Art Cole, Rich Cronce

Assorted Nuts

George Schwerdt, Tom Bashtarz, Bill Haller, Ed Kunkel

Fester Bestertester

Mark Bentley, Chris Heitkamp, Rusty Williams, Mike Fordice

These three new quartets join *WOW!*, *BellTones*, *Vocaholics*, and *Scarred for Life* and give us *five* totally Hunterdon quartets plus *two* additional quartets with Hunterdon members. Several of the quartets are in the process of preparing for the Division Contest in May. Keep your ears open for all of these quartets.

WHAT MAKES AN "A" CHORUS?

- Creates a musical experience for both the performers and the audience.
- Sings with superb pitch accuracy and good vocal production.
- Has an excellent unit sound in each section.
- Exhibits artistry in critical areas such as phrase endings and word sounds.
- Thrills the audience. They risk it all. They are performers.
- Has ambition. They want to be the best they can be.
- Performs with an energy and intensity that is electrifying.
- Gives attention to every detail, such as volume relationships and vowel matching.
- Is capable of flawless intonation even in the most difficult passages.
- Has pride and enthusiasm coming from deep within each individual—sometimes masked by fatigue—but always returning to the surface when the task is mastered.
- Has fun by achieving and accomplishing, as contrasted with having a carefree time with no worries or responsibilities.
- Nurtures fellowship and friendship by sharing common goals and guiding principles.

NEW OVERHEAD PROJECTOR

by Lee Roth

We began to use our over head projector given to us by 3M. It was a very useful tool in that the group could see the music without having to look down and Don could point to where he wanted us to look.



SINGING DARK?

submitted by Lee Roth, from HarmonetLite@yahoo.com discussion group

The following was a series of messages that I thought worth passing on. I was particularly interested in the thought that singing dark was like singing a little flat, and thus moving the sound forward seemed to raise the pitch. At least I think that is what I got out of that.

The director tells the leads that they are on the note, but on the lower end of the note. he tells us to stay on top of the note, but doesn't explain how to do it. is this an imaginary thing to keep your eyes up and imagine something coming out the top of your head, or is it actually singing a quarter note higher?—Woody

I compare what Woody is referring to tuning in a radio frequency—or at least an older radio—where you use the big knob to find the radio station and then there was a “fine tuning” knob to get the best sound possible. In my mind, your leads have found the station but now they need to use the fine tuner. There are a million “visual” tools (i.e. top of the head, tuning the radio, lift

your right shoulder (baritone shoulder), etc.). —Dave Buss, Music Director (Manitowoc, WI)

A few years ago, my section leader kept telling me that my voice on my qualifying tapes was ever so slightly flat, yet I was thinking the correct pitch. It turned out that I was singing too dark and that mentally placing my voice a little more forward in my voice corrected the pitch problems and put more highs into my sound. Why was I singing dark? For some reason, I had equated dark singing with resonance, so when the director asked for more resonance, I pulled my voice back.—Jade Walker

To sing on the top of the note you must do two things, open your throat wider by lifting the soft palate at the rear of the roof of your mouth, lift your diaphragm to increase the pressure on the lungs to maintain good (proper) air flow across the vocal folds.—George D. Booth, Past Musical Director, Arranger, Coach (NE Tennessee Chapter)

SECRETARY'S CORNER

by Ron Newsom



In order to give some recognition to the members and keep everyone informed as to membership renewal, I will post the membership cards given out for the month. At this time I am also reminding those members with March 31 renewals to get them done now. You must be registered in current standing in order to participate in the contest for May. Congratulations are in order for the following:

<i>December 31</i>	Years	<i>March 31</i>	Years
Lou Barile	5	Bob Burnet	27
Art Cole	24	Mike Fordice	3
David Farber	43	Jack Gardner	10
Nick Rigas	26	Jensen Gelford	3
Rusty Williams	28	Don Reckenbeil	25
		Lee Roth	9
		Ron Roth	12
		Bob Thomas	10

A big WELCOME to our new members:

James Maitland—Tenor. His wife is Judy. Transfer from Morris County Chapter, member of the *Belltones* quartet and is currently a member of the newly formed quartet *Untamed*. (3-year member of the Society)

Bill Haller—Baritone. His wife is Carol. Bill is a member of the newly formed quartet, *Assorted Nuts*. Member as of March 31.

Ron Todd—Bass. His wife is Karen. Ron was a Barbershopper in the 50s and 60s. Member as of March 31.

These three gentlemen bring a wealth of experience, talent, and knowledge to the chorus. Please join me and the Board in welcoming James, Bill, Ron and their families.



Art Cole, Jr.

MARCH – IN FORWARD

The month of March is going to be a definite turning stone for this Barbershop Chorus. Our first rehearsal for the month of March was excellent, and that was due to our director, **Don Reckenbeil**, following through with things that were discussed at the Music Team meeting.

The first change is that only those who know their music will be on the risers. This is going to help us in several ways. With the music known, our director will now be able to *direct* us, and not have some of our members looking down at their music instead of up at him. It is great that we have members who read music, but they are for the most part a beat behind the chorus. It should give each member a desire to want to learn their music at home so they can be on the risers. Those learning the music or guests will also get a greater sense for how the song sounds in four-part harmony. As our chorus grows through the year and choreography is added, it will be the only way that one man can stand in front and not be frustrated.

If we keep doing what we are being taught by those that lead us musically, we *will* be singing in Wildwood this October. I am now going to think in a very positive way. I would like to think that we are good enough to go to the next level as a chorus. This leads me to ask for someone to step up to the plate and be willing to be our District Chairman for Contest. Also, if anyone is going to Wildwood this summer, let me know. We need to look at other hotels and motels in the area. The hotel we stayed at over the past few years was nice, but it's lacking in some areas. For instance, we really had no place to warm up or where we could work on our show package. It would have been nice to have a hospitality room. There was no place to eat dinner in the hotel. I am not saying that this hotel arrangement is no good but we might want to check it out.

Thanks to all the singers who are going to compete in a Quartet at this year's Mid-Atlantic Division Contest. The worst thing that might happen is, our chorus will reap the benefits from this! We will have more confident singers on stage and the experience will be something you will enjoy. Now the rest of us need to be at the Friday night Quartet Contest to support the six quartets that will be introduced with a name we all know. Representing the **Hunterdon Harmonizers** . . . , it will be fantastic guys!



EMOTIONS AND SINGING

submitted by Lee Roth, from HarmonetLite@yahoo.com discussion group

I thought this was interesting enough to forward to a few people. I remember a Singing Valentine when Charlie had to drop out totally because of unexpected emotion from the people we were singing for that day. Interesting topic.

Sing from the heart!

OK - but how do you stop yourself from going overboard?

My quartet was singing for a coach - From the First Hello - and he asked us to sing it different ways, changing the interpretation of the song/lyric. Once to an old college sweetheart, once to a chorus mate moving away and once to a casket.

Well, on this last interp, our lead was the first to lose it and the rest of us weren't far behind. Total breakdown. Couldn't sing another note.

When delivering singing valentines, we often experience an emotional response and will respond in kind.

I know choruses/coaches sometimes provides a "story" behind a song that the chorus can use to get the message across the lights. Stories of choruses becoming panhandlers for a day so they understand what they are singing in "Brother Can You Spare a Dime."

Even something like singing the National Anthem can bring up loads of emotions.

In learning a new song which requires a significant emotional component, it seems it is beneficial to bring to mind certain experiences.

SO - are there "techniques" to help control the physical reactions while still conveying the emotions? How can you prevent that lump in your throat from taking over?—Bob Fichtner, Bass, Midwest Vocal Express

I had struggled with that very same problem for a long time as a quartet lead. Two suggestions come to mind:

1. Practice, practice, practice until you find the point to where you can pull back, but still share the song with all its emotions, and

2. Realize that you are the entertainer and its your job to perform the song in such a way as to have the biggest impact on your

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EMOTIONS AND SINGING (cont'd)

audience. That cannot happen if you get caught up in the song so much that the audience's attention is diverted from "living the song" to figuring out what's the matter with you.—Ron Rank

It's knowing that the audience and not you are the focus of the performance that is the key.

When Reveille was going for the District championship a month after 9/11, Auld Lang Syne was our second song in our second set, i.e., our final song. The first song was a comedy medley, and we decided to display the red white and blue ribbons from the pockets of our tuxes for the second song both to change the mood and to dedicate our performance to the fallen. We revised the words in the intro to be : "Now, here's to life, and here's to friends, and memories that never end...". We expected it to have a significant impact on the audience, but had not sufficiently anticipated the devastating effect it would have on us. It was an incredible struggle to perform. it was the realization that the performance was about the heroes of 9/11, and about giving the audience some relief and closure, and not about us, that allowed us to give what most people think is the best performance of that song we've ever done.

I had a similar experience a few months later when I had the privilege of singing at the three-month commemoration at Ground Zero. Singing "This Is The Moment" looking across that battleground at all the firemen and policemen and rescue workers was not easy, but again, it was about them, not me.

If you can keep firmly in mind that it's about them, not you, you'll not only be OK, but you'll have the inspiration to dare to be great.—Roger Payne

Thanks to a nun who counseled me after my mother's death (I had to sing "I Wouldn't Trade the Silver in My Mother's Hair for All the Gold in the World" about two weeks later) - sing the song as a "tribute" if the emotions are strong. This really helped me to control myself (I didn't want my "tribute" to be mush) until the performance was over.—Marti Lovejoy (TX)

This is a great topic which already inspired some thoughtful and useful replies. However, my experience has been that most of us have developed the masculine skill of internalizing our emotions, such that we err on the side of not revealing those emotions to our audience. Or do so only in an artificial or stogy manner. Finding the balance seems to be the challenge.—Duane Johnson (Hoosier Gentry quartet)

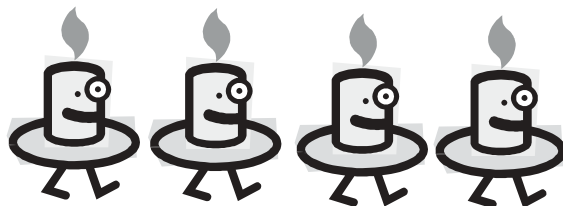
Cindy Hansen advised that you should sing the song as often as possible, thereby gradually overcoming that emotional aspect so you don't burst into tears at a performance - sort of like therapy, relive the emotion so it takes a place without disturbing your normal life anymore.—Grietje Menger (Scotland)

HAPPY BIRTHDAY TO YOU!



March 22 —
Bob Thomas
April 8 —
Ed Kunkel

*Any birthday missed only means that you didn't age this year, but get me your DOB and we'll make sure that you age next year!



COMMITTEE CHAIRS (cont'd)

Music:

Section Leader, Tenor
George Schwerdt

Section Leader, Lead
Pat Cerillo

Acting Section Leader, Baritone
Mark Bentley

Section Leader, Bass
Rusty Williams

Electronic Equipment & Learning Tapes
Charlie Mohr

Music Librarian
Ron Todd

Vocal Coach
Ron Knickerbocker

Shows and Performances:

Craft Show
Richard Cornelison
Tony Weber

District Convention
Bruce Budde

Holiday Show
Ron Roth

Picnic
Richard Kacvinski
Rusty Williams

Singing Valentines
Jim Knight
Charlie Mohr

Church Choir Relief (summer)
Jack Gardner

Membership:

Public Relations
Jack Gardner

Young Men in Harmony
Ron Roth

Chorus Welfare:

Badges/ Health & Welfare
Nick Rigas

Uniforms
Lou Bowers

Housing (Elks)
Art Cole

Chorus Merchandise:

CD's
Richard Kacvinski
Ron Roth

Cups, etc.
Dennis McKeveitt

Programs:

Meetings
Rich Cronce

Refreshments
Clarke Applegate

LADIES AUXILIARY

Co-Chairpersons
Sharon Cole
Carol McKeveitt

Treasurer
Linda Kacvinski

Corresponding Secretary
Alice Rigas

Recording Secretary
Linda Williams