



THE GENESCENE



Volume 1, Issue 3

The Chorus of the Genesee

May, 2006



The Prez Sez

As I indicated last month, I will post a job description each month. Last month was Chapter Development Membership and this month it will be the **VP for Music and Performance** job description. Keep in mind that these are “job” openings for 2007. (See pg. 8.)

The show scheduling is about 95% complete. The latest changes came on April 25, and Bobby just completed, hopefully, the last script change. We originally planned a joint rehearsal on May 9, but that probably won't happen. Someone from *Rochester Rhapsody* will be there, but not the entire chorus. It will be necessary for them, and all of us to be at the high school on Saturday, May 20, at 10:00 A.M. for the walk through, timing and set up cues by audio/visual personnel.

On May 19, the Friday before the show, we can get into the theater and set up. I don't have an exact time yet, but I will need some help with risers, etc. Just a couple of guys, and it shouldn't take too long. I'd like to rely on the same guys after the show on Saturday evening. More at rehearsal on Tuesday evening.

President Bill Wise

The Aging of CoG

Allan Muskopf

<u>Ages</u>		<u>Total</u>
80+	IIII IIII II	(12)
75-79	IIII IIII IIII IIII	(20)
70-74	IIII IIII III	(14)
65-69	IIII IIII IIII	(15)
60-64	IIII II	(7)
55-59	IIII	(5)
50-54	IIII I	(6)
45-49	II	(2)
40-44	II	(2)
35-39	I	(1)
30-34	I	(1)
25-29	I	(1)

Next
Deadline:
May 27

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20-24 III (3)

Total: (89)

- Close to 50% of our members are over 70.
- About 2/3 of our members are over 65.
- Only 10 men are under 50.

In 2011, only five years from now, another 20 men will join the over 80 group. That group contains the “heart of our chorus,” men with awesome talent who have held CoG together for countless years.

I’m not sure what to make of this information. The future of our chorus appears *alarming* to me. Should we be concerned more than it appears we are? Perhaps there is nothing we can do about it. Perhaps our demise as a chorus is inevitable. But, if we don’t *seriously* act now, will it be too late five years from now?

Recently I talked about my concern to one long-timer in the chorus who said, “It has always been this way. We lose some, but we always pick up new members. So, don’t worry.” I hope he is

The *Chorus of the Genesee* meets each Tuesday evening at 7:00 p.m. at Harmony House, 58 Main Street, Webster, NY. Visitors may call the *Barbershop Hotline* at (585) 265-9540.

2006 Chapter Officers

President.....Bill Wise
 VP Chapter Dev.....John Erbe
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 Music Director.....Keith Langdon

correct. I invite and urge you to write your reactions to the aging of CoG. I will publish all of them in the June issue of the *Genescene*.



Thoughts About Synchronization Duke Brooks

Joe Bradbury's report to the chorus concerning the judges comments following our mike testing at the last SLD Chorus Contest seemed to center on a lack of synchronization as well as some chorus members not focusing on the director. Do you think that the two things maybe go together?

The director's job is to set the tempo, or in the case of rubato singing, to indicate how a passage is to be sung. Keith does this very well. However it dependent upon the chorus members to follow his direction. If we don't follow him, things fall apart. **But** - you can only follow him if you're watching him. Looking at the judges or gazing out at the audience is **not** the way to stay in sync. This is fundamental in group singing. You all know this, so why does it need to even be mentioned?

When I joined this chorus 27 years ago, several things were drummed into me and all other new members -- when you're in your stage costume you don't sit down, and when you're singing you keep your eyes glued on the director. The only time you don't keep your eyes on the director is when there is a planned move or focus point - even then you keep him in your peripheral vision.

The hallmark of barbershop singing is the ringing of chords. This is why composers and arrangers of barbershop songs build their chords so they will ring. There are certain things that must be done if you want the chords to ring, and staying in sync is one of them. So, let's get on the ball, watch Keith, and stay in sync.



Note from Todd Horton

Hello to the Chorus of the Genesee!

I would like to take this opportunity to tell you all what a treat it is to feel welcome in your group. You are a great bunch of guys!

Thank you for listening to me the other night and working on your presentation skills--- one third singing, one third music, and one third presentation! Did you hear the sound your produced when every last one of you poured out your soul on the song?

An interesting thing happened afterwards. The guys that had to work the hardest and came over to the risers last were the first to thank me later! Remember those in the middle rows have the hardest task of all. The judges (and audience) look for the weak spots in the middle! One point per man, per judge. We can do it! So lift your eyebrows and sell the *stuff* to the back row.

Oh, yeah, remember how much fun you're having!!

Sinshopperly yours,
Todd

Enhance your Barbershop Vocabulary

Ken and Li'l Bobby

glooping (glup-ing) v.

Originally attributed to Swiss athletes at the 1932 Winter Olympics, who attempted to yodel while descending the luge run. The described "glissing" and "swooping" of the yodeling voices hurtling down the icy course were eventually combined to form the word glooping. The term was quickly adopted by barbershop fans to identify singers who take a circuitous route before settling on a note.

V.P. for Music and Performance

(Job Description)

Term: 1 year, renewable

Desired background/capability:

- Demonstrated organizational skills.
- People skills, desired.
- 3 years minimum society tenure.
- Held at least one chapter office.
- Musical director and/or active quartet experience.

Duties:

- With the board's approval, and after appropriate consultation with a chapter coach, develop a music leadership team and direct them in planning the yearly chapter music program, including the selection of music appropriate to the members' learning and performance abilities
- Prepare an annual music leadership team budget and material needs
- Oversee the maintenance of all chorus records, such as audition records, progress records, etc.
- Plan and supervise in-house training sessions for music leadership team members to ensure uniformity and continuity of teaching.
- Obtain the services of outside coaches and performance review specialists.
- Maintain an up-to-date copy of the Society's contest rules.
- Evaluate, on a regular basis, the goals set by the music leadership team.
- Manage the development and implementation of youth outreach activities.
- Manage a quartet development program for the chapter.
- Attend scheduled training seminars.

Let the Sun Shine In

Bob Seigel, Sunshine Chairman.

CoG sends warm wishes to those in our "barbershop family" who are dealing with or recuperating from health conditions. These include but are not limited to: Mike Root; Jack Sparnon; Bob Coant's dad; George Stothard's wife, Ann; Jack Zonneville; Keith Mullen (now living in Florida); and Bob Kallstrand (now living in Indiana).

MUSICAL MINUTIAE

Dave Kester



Who in the heck was Chauncey Olcott? The name sounds very familiar you say? It should, he was very famous around the end of the 19th century... What's that... you think he was the only guy to knock out John L. Sullivan? Wrongo bare-knuckle breath. Give up?

Chauncey Olcott was the most popular Irish tenor of the American musical stage for nearly fifty years beginning with his 1886 New York debut. He also dabbled in song writing. While not a prolific composer, you will certainly recognize the songs he wrote. They include *My Wild Irish Rose* (his theme song), *When Irish Eyes are Smiling* and *Mother Machree*.

One of the top hits of 1910, *Mother Machree* was co-composed with Earnest R. Ball. Ball also wrote these other barbershop favorites: *All The World Will Be Jealous Of Me* with Al Dubin, *Let The Rest of the World Go B*, with J. Keirn Brennan and *Love Me and the World Is Mine* with Dave Reed Jr. In his second collaboration with Chauncey Olcott and George Graft Jr. he also wrote *When Irish Eyes Are Smiling*. The words for *Mother Machree* were written by Rida Johnson Young. *Mother Machree* was featured in the 1947 film *My Wild Irish Rose* starring Dennis Morgan and Arlene Dahl. This musical also included (besides the title song) another famous Olcott-Ball song, *A Little Bit of Heaven, Sure They Call It Ireland*.

Chauncey Olcott, christened Chancellor John Olcott, was nearly what you'd call a local boy. His immigrant Irish mother Margaret's family, The Doyles, had first come to Montreal then drifted down to Lockport in the 1840s. They lived in what Chauncey would later call an "Irish shanty" on the banks of the Erie Canal. One news article reports that his mother married Mellon Whitney Olcott in Lockport, then moved to Buffalo where Chauncey was born July 21, 1860. Some news articles note Chauncey's birthplace as Lockport.

Chauncey attended Buffalo public schools, but would spend his summer vacations at the "Irish shanty" on West Genesee Street where his maternal grandmother continued to live. His musical career actually began when he was very young. Some Lockport residents recalled times when Chauncey, was hoisted onto a table at the Washington

Hose firehouse on Church Street where he would sing Irish ballads. In 1879, at the age of 19, Chauncey appeared with Emerson and Hooley's Minstrel Company in Chicago. The next year he joined a group called Haverly's Mastodons at Buffalo, New York, and they opened at the Drury Lane Theatre in London, England. In October 1881 he opened with Billy Emerson's Minstrels in San Francisco. Chauncey was very successful in the minstrel shows, but because of the special quality of his light lyric tenor voice, theatre managers encouraged him to sing Irish ballads and take leading roles in plays, operas and operettas.

In March 1886 Chauncey Olcott made his New York City debut at the Union Square Theatre as Pablo in *Pepita*. Later he starred in *The Old Homestead*, *Pinafore*, and *The Mikado*. In 1890 he went to London where he made stage appearances and studied voice for three years. Even after appearing on the stage in New York and London and touring extensively, Chauncey Olcott returned to Lockport several times for appearances at the Hodge Opera House. A favorite song of Chauncey's fans (and quite a few barber-shop quartets) was *Too-Ra-Loo-Ra-Loo-Ral (That's an Irish Lullaby)*. Written in 1913 by James Royce Shannon, it premiered in Chauncey Olcott's production of *Shameen Dhu* (Black-haired Jimmy). The song later became a hit for Bing Crosby who sang it in *Going My Way* (1944).

Who and when Chauncey Olcott married has many different versions. The only certainty is that on Sept. 28, 1897, he married Margaret O'Donovan of San Francisco, and this we know because she survived him. Margaret Olcott was a co-author of two plays in which her husband appeared, *Ragged Robin* and *Lusmore*. After his death she wrote *Song In His Heart (a biography of Chauncey Olcott.)* This later was made into a motion picture called "My Wild Irish Rose." In November 1925, while on tour in *The Rivals*, Chauncey Olcott was stricken with a serious illness and he never appeared on stage again. He retired to Monte Carlo and died there March 18, 1932. Honorary pallbearers at his funeral at St. Patrick's Cathedral in New York City included James J. Walker, Mayor of New York City, Alfred E. Smith, Governor of New York State, and George M. Cohan, another famous person from the music world.



Oh, by the way, the only man to knock out John L. Sullivan was James J. "Gentleman Jim" Corbett. This historic (1892) event was the first fight to determine the heavy-weight champion under the Marquis of Queensberry rules (i.e., with gloves). I know, I know. It has nothing to do with any of these fine Irish songs, but I didn't want you losing any sleep over this.



The Eyes Have It

Mike Morgan

How many times have you heard a quartet change volume from a relatively loud phrase to a softer one, and, at the same time, seen them huddle closer together and go into a semi-squat of sorts? I'm sure you know what I mean.

That's a frequently seen demonstration of how the vocal and visual interpretation of a song can complement one another. Quartets seem to go into that little huddle, even without planning it. It just happens.

In coaching this and other choruses and quartets, I've often advised that music moves the body but the body shouldn't always move the music. That's because our first and most important goal is to **vocally** deliver the message of the song to our audience, using the elements of tempo, volume, rhythm, and voice color. We then plan visual devices to reinforce the vocal plan. To put it in super-simple terms, when we vocalize to sound happy, we strive to **look** happy, and when we sing a sad phrase, we strive to **look** sad....not just with the face, but with the whole body.

Imagine a chorus doing rhythmic steps on the risers. Invariably, the first few times they do the steps, the music will take on a heavy pulsing sound. That's fine, if a pulsing sound is what your vocal plan calls for. But if you want the chorus to sing smoothly through this section of the song, rhythmic steps will probably defeat your vocal plan.

Thus, close agreement between the vocal and visual plans will always strengthen the message of the music.

Here's a simple experiment you can try the next time you're on the risers. When Keith, Al, or one of our other directors calls for a very soft passage, without drawing undue attention to

you'll automatically sing softer. Conversely, when the volume changes to loud, move your feet apart. If the change between volumes is gradual, make the foot change slowly, in stages. If the volume change is fast, move fast.

That's how we use physical motion to enhance vocal performance. It should always enhance, reinforce, or complement the vocal... but it should never send our vocal performance in the wrong direction.



Why I'm Known As "Coach"

Jerry Pethic

I've been asked many times by chorus members why I am known as "**Coach**". Well here goes:

In Clifton Springs, my first year of teaching, I coached 6-man football. My next year I coached 8-man football and drove bus for the cheerleaders and teams to games, for which I received a stipend of \$300. On weekends I refereed football games in the Finger Lakes area.

When I moved to Penfield Central School in 1956, they only had soccer, so I refereed at the junior high. (I didn't know much about soccer, but I got by without too many complaints.) I also had a short stint as junior high wrestling coach. Most of the boys knew more than I did since I had only wrestled one year in high school! As if I didn't have enough to do, I umpired baseball games all over Monroe County. (Don't knock it; it paid the bills!)

Shortly thereafter football started at Penfield and I became head coach for the freshman team. I lasted there for 17 years and finally retired from coaching, I thought!

Two years later, having missed the camaraderie of being involved with a team, the freshman baseball job opened up and I coached baseball for seven more years. Now you know the **rest** of the story!

Thoughts From the Bobobservation Post

Bob Lewis



In last month's publication Allan was correct about the Community Chorus. It is one of our greatest out-reach programs. Have you ever experienced seeing an older person suddenly raise his head from his chest and see a smile and a faint glint in his eye as he remembers something out of his past as he hears a song from long ago? It is wonderful. You get chills running up and down your spine. You might see two women look at each other and talk about what the song means to them. In some cases, tears are shed because of the fond memories your singing has brought back.

Some of your audience starts to say or sing the words. They suddenly come alive, perk-up, and smile at each other and at you. After the performance they want to talk to you, not just to thank you, but to tell you how much they enjoyed your singing and what fond memories it has conjured up.

The Community Chorus is just one of the gifts that we give to others. However, it is one that reminds us all that sooner or later we will be in the same situation as those we serve.

It only takes about 2 hours out of your monthly schedule but what a wonderful 2 hours it is! Love and pleasure are given to others to show that we care.

Join the Community Chorus and get that warm, wonderful feeling of sharing your talent with others.

Chorus Events

- May 20, Sat.: Annual Show, Pittsford/Mendon H.S.
- Jun 8, Thurs.: CoG Golf Tournament, Shadow Lake.
- June 13, Tues.: Final Potluck Dinner.
- June 22, Thur.: Community Chorus, Crimson Ridge, Greece.
- July 16, Sun.: Barbershop at the Beach.
- Aug. 24, Thur.: Sing both anthems at Redwings game.

It Seems Like Only Yesterday...

Phil McCabe

I was never a big fan of historical stuff when I was younger ... now I'm older and I *am* history. When I was a kid in WW II locomotives were steam; it was a rarity to see a diesel loco then. I was 8 years old when SPEBSQSA was born and when I was 10 I saw my first barbershop quartet in a minstrel show in Pittsford. I'm not sure whether it was a local group or a professional group ... all I know is I loved that sound right from the start. There are no more minstrel shows and no more steam locomotives except in the museums. Now that I'm older, history takes on a new perspective and I understand what people meant when they said "... the good old days."

A few weeks ago, Ed Rummler gave me a folder full of historical tid-bits that had to do with one of the old barbershoppers of this chapter ... or at least the precursor of the chapter as we know it today. Many of the older members will remember Ed Kindig. Ed sang bass in a quartet called the "Tune Shiners" with Bud Roth on tenor, Bill Ewald on lead, and Dave Beach, baritone. It was around 1959-60. You can find that quartet on the far left end of the quartet board in the foyer on the third floor.

Ed Kindig's wife, Margaret, known to friends as "Margy" (hard "g" sound as in Margaret), did a bit of writing part time and had a column in the "Brighton-Pittsford Post" called *Postpourri*. One of those columns was in the folder Ed Rummler gave me and it made me

wonder when it was written. I talked to Margy and she told me that it was written sometime in the '60's, but wasn't sure when ... there was no date on the copy of the article. So off I went to Canandaigua where the old Post papers were stored in the Messenger Publications archives (Wolfe Publications group was bought out by them some years ago). I finally found that article and a couple of others which had to do with barbershopping. Margy was a fan too. Her article was published in the paper on Nov.5, 1964. This is what she had to say (with minor editing and a few asides):

“The conversation could have proceeded in a number of directions when interviewing Marion Barry in his home on Mitchell Rd.” (Pittsford). (note: she proceeded to name a list of things which she might have dwelled on, but I'll get to the main point).

“(He) retired in 1960 after 41 years as sales representative in Puerto Rico and other foreign countries for the Lawyers Co-operative Publishing Co. Barry centers some of his spare time around the piano and he often plays two-piano duets with several of the area's noted musicians. ‘Can't read a note’ he states, easily strumming the keys in a sophisticated version of ‘Sunrise Serenade.’ ‘Bob Hemmings started me on chording and a number of others have helped me from there.’

“ But the stated theme of the interview was to be Barry's role in a group which antedated the national chapter of SPEBSQSA, the barbershop singing society. So it was around this point that most of the conversation turned.

“For two young men, the joy of singing together began in the Glee Club at the University of Rochester when the dandelions and Farmer Brody's cows vied for space adjacent to the old Prince Street campus. Barry and Ed Hammele of Rochester along with two others did some singing outside the walls of the University. They sang in each other's homes or while wheeling around

the city in a spiffy Pierce Arrow belonging to Allen Hughes, still (1964) a resident of Rochester. Often they would end up at the Manhattan Restaurant, singing with enthusiasm until the late hours. Barry is quick to point out that their close harmonies were achieved without any help from the ‘sprints’ other than musical ones. But melodious output was achieved even though none of the four had had musical training.

“Another group, this one a combination of singers and instrumentalists dubbed themselves the ‘Rag Pickers’. They, too, were members of the Glee Club and were flattered when the Glee Club used some of their arrangements for the larger group.”

“A few years after graduation some of these ex-Glee Clubbers formed a group called the ‘Brighton Nightengales.’ They sang every other week at the Country Club of Rochester. Many still familiar names were on the roster: H. Dean Quinby, Jr of Stonybrook Dr.; Walter Wiard of Trevor Court Rd.; Richard Wellington of Grosvenor Rd.; Clarence Boucher of Allen's Creek Rd.; Robert Osbourne, their director and now of California, and others. They didn't stick totally to barbershop songs in those days, but much of their choral activities tended in that direction”.

“It was this group which was contacted, in about 1940, by Phil Embury of Warsaw (NY), who served two terms as president of the new national association of SPEBSQSA. (Note: records show that Embury was international president in 1944 and 1945.) He came to Rochester and urged Barry and his friends to join forces with the national and this they did, forming the 18th chapter of the society, The Rochester, No. 1 Chapter. Often the members met in Barry's home, the fourth house built on Knollwood Dr. when that sector was still ‘country.’ Again the roster of this group lists familiar names: J. Howard Kidd of Douglas Rd.; Lester Reed of Clover Rd.; the late Joseph Brown of Railroad Mills; Howard Schumacher of Allen's Creek Rd.; Brainard Wilson of Parke Dr.; Dr. Harold Ly-

boldt, Joseph Shale and Clarence Schoenman of Rochester. The chapter's first director was Theodore Hollenbach, a Warsaw boy whom Embury introduced to the group."

(Note: Hollenbach was the music teacher in Honeoye Falls from 1944-1946 and also directed the Honeoye Falls Chapter SPEBSQSA when I was a high school student there. Embury was instrumental in getting that chapter chartered also. Hollenbach later went on to become director of the Rochester Oratorio Society. This is going to send me on another mission ... to verify that Ted Hollenbach was indeed a Warsaw boy.)

"A later director was Sherman Clute, now retired and formerly director of instrumental music in the Rochester Public Schools. The first three presidents of the chapter were Barry, Boucher and Reed."

"One event from these years was particularly memorable to Barry. 'A section of our house had a flat roof,' he chuckled. 'I was rather startled one evening to see a quartet on this roof singing away to the rest of the barbershoppers below.'

"Barry's hospitality to the group continued and for many years at Christmas he invited the chapter to his home, hosting also many well known quartets such as the 'Buffalo Bills', the Warsaw 'Oatkans' and a well-known local women's quartet, the 'Harmonettes.'

"Less active now in the society Barry still attends most local shows. His devotion to barbershop is evident not only in the role he played in it's local history, but in the little things, like the photographs of many barbershop groups in his study, like the list of over 1000 tunes from the 1890's to 1923 which he has compiled, and like the twinkle in his eye when he speaks of those diminished seventh chords." (Note: I wonder where all that stuff went ... the stuff that historians drool over... and I remember some of the names in the article as I'm sure some of the other more mature members of the chapter do.)



Harmony College, 2005

Scott Ventura

Last summer Dave Merilat and I loaded up his car and drove to Columbus, Ohio to attend Harmony College. We were thoroughly underwhelmed by the facilities. Our dorm room floor was so disgusting, I wanted to wash my feet again just after walking from the shower to my suitcase. The shower itself was a fright, including a curtain that had folded over once, gotten stuck there, and was sprouting orange stuff. When it came to the classrooms, we'd been excluded from the music building. None of the rooms had a proper piano or musical staves on the chalk boards. Most baffling of all, we had to share classroom buildings with Summer-session students who had to take tests. We were allowed to sing in the classrooms with the door closed, but not otherwise.

Yes, there were lots of creature comfort issues to complain about, but Harmony College 2005 was still the best vacation I've had in years. It was better than even my favorite trips to International. They could have it in Columbus every year with the same lousy dorms, the same rotten facilities, and I'd still gladly go back. I'd pack a mop and some cleaning supplies, but I'd go in a heartbeat. The experience was *that good*. Fortunately, there's no need to settle for Ohio again. This year, the Society is returning to a newly-upgraded Missouri Western State University. I'm looking forward to the new dorms and the new auditorium, but not nearly as much as I'm looking forward to getting back into the fun of 24/7 barbershopping.

I don't need to tell you that when barbershoppers get together, there's going to be singing after the official event. Every manner of informal singing, including tag singing, was plentiful every night of the week. It wasn't just the students; top-notch singers from medalist quartets were part of the informal fun, too. By the end of the week, I'd sung with guys from England, Idaho, California, and the northern reaches of

Canada. The camaraderie was phenomenal, reinforcing my belief in the greatness of barbershop as a hobby.

Every day began with a general session. It's a great warm-up session for a day full of singing. It's also an opportunity to work on new songs in a chorus of *hundreds* of highly motivated singers.

What's so great about H.U.?

- Meeting and singing with barbershoppers from all over the world.
- The amazing sound of hundreds of men singing together.
- Tags, tags, and more tags.
- Classes covering every aspect of barbershop singing taught by the best in the Society.

We in the Rochester chapter are lucky to get to sing with a large chorus every week, but this was the next level. The instructors chosen to lead the warm-ups and the song learning all had interesting approaches that got results.

Jim Henry has a quartet gold medal with the *Gas House Gang* and another as the director of the *Ambassadors of Harmony*. In the space of thirty minutes, he had the group maintaining pitch like professionals, all while learning the very rousing "Do You Hear the People Sing". It was fantastic.

Classes cover just about every possible aspect of barbershopping except the administrative stuff that's covered at COTS. I took a music theory class in the mornings, vocal techniques in the late afternoon, and repertoire class in the middle. The structure of the vocal techniques class allowed for both group and individual instruction. The teacher would go around the room providing coaching one-on-one as everyone worked on the newest trick he'd taught. In the repertoire class, we sang through thirty-six arrangements in four days. For the last two days, we repeated ourselves to allow further experience with the favorites. I selected a David Wright tag class for Monday and Tuesday evenings. Everyone in the classroom was eager to make these tags sound their best, and we went through them at a dizzying pace because they sounded great so quickly. My other evening class was quartet warm-up techniques, taught by David Calland. He proved to be an amazingly energetic and engaging teacher. Participation was the name of the game; he used everyone in the class to demonstrate the

tools that *Uptown Sound* used to reach the medals.

Saturday night closed with a concert. The show was packed with thrill after thrill. The *Next Generation Chorus* dazzled the crowd with a great mix of energy and precision. As you may recall hearing last year, Jason Weitz was one of the students who got to direct that night. It was a hoot to see him showing off what he'd learned during the week. An all-director chorus led by Bill Rashleigh demonstrated exceptionally smooth and passionate singing on very little rehearsal time and with minimal directing. *Central Ohio's Alliance Chorus* wowed everyone again and again with their exciting set. They closed with their medal-winning Salt Lake City contest package. The Brit sitting next to me, never having been to an International, said "You mean to tell me they sang like that and didn't win?" *GOTCHA* only sang a handful of songs, but it was a powerhouse performance. Their rendition of "Sabre Dance" had everyone in stitches. I can't wait to hear *Realtime* at this year's concert.

Last year, six men (Merillat, Olschewske, Rohlin, myself, Weitz and Weitz) represented the Rochester Chapter at Harmony College and Directors College. Five of us had never been. You saw the gleam in our eyes when we returned. It's that good. I decided to return as soon as I knew Indianapolis wasn't going to sap the necessary vacation time. I think the chapter would benefit tremendously from having a few new guys go each year. If you think you might want to give it a try, let me know! I may not know much about MWSU, but I can answer questions about the rest of the experience.

Harmony University 2006 runs Sunday, July 30, to Sunday, August 6. Tuition for Society members who register before June 15th is \$575, which includes lodging and meals. For more information, including the class offerings and registration forms, hop on the web and visit:

www.barbershop.org/HarmonyU



THE GENESCENE

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*Home of the 28-time Seneca Land District Chorus
Representatives to International competition!*

In This Issue...

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THE GENESCENE

The official monthly publication of the *Rochester, NY Chapter, Seneca Land District* of the **Barber Shop Harmony Society** (SPEB-SQSA, Inc.). The views contained herein are not necessarily those of the Rochester Chapter, the Seneca Land District or SPEBSQSA., Inc.

