OLD DOGS! NEW TRICKS?
By Larry Robinson

As I grow older (who woulda thought we’d still be kickin’ at this advanced age), I find that my tolerance for change is almost nonexistent; and it’s all I can do to keep from opening my big mouth and criticizing anything that tries to budge me out of my “rut.” Now, it appears, my favorite hobby may be contemplating a complete makeover. I hope there will still be a space for me.

When I was a boy, my Mother always said, “If you can’t say something nice, don’t say anything at all.” And, that is very good advice. Nowadays, as I observe the world around me, through my mature, hyper-critical eyes. I’m reluctant to openly oppose changes . . . but I’ll gladly give you my opinions.

I don’t know if you’ve noticed, but, our chorus is starting to look like a geriatric ward. Not only do we look old, we sound old too. Medical studies say that singers live a longer, more productive life; and that seems to be true. But, our vocal equipment, while still usable, has many limitations. With good posture and good vocal technique we may still be capable of singing most arrangements. But, realistically, we need to pace ourselves and should not be constantly singing those difficult, challenging arrangement that the younger groups are singing. We should be singing songs we can enjoy, and sing well—with one or two challenging songs to keep us feeling young.

Each of us pays our yearly dues to belong to this chapter/district/Society, and we rely on our elected leaders to keep our best interests at heart as they manage our musical options. Obviously, if I want to influence change, I’ll need to join the board and work within the system (not take pot shots from the bleachers). Unfortunately, I’m not in a position to run for office. Throughout the Society, many new programs appears to be focused on setting higher standards and promoting

(Continued on page 3)
End Of The Year Roundup  
By Keith Mullen

Here we are again at the end of the year and it is time to look back at where we were at the beginning of the year and where we are now. We have made great strides in improved our visual performances. Jan has worked hard with us and we have paid attention to what she has told us. Consequently, we are performing much better than we were and are making the story of the song more believable.

This is great because it has spilled over to our singing and we are now singing with more feeling. Also, we are singing better now than we were then, but we are not singing as well as we could be or should be after all this time. Scott keeps telling us what we need to do to make the chorus sound better. When he says these things, he is not talking to the guy beside you or across the chorus from you, he is talking to you. When we do what he tells us we sing better, but if we don't practice it between rehearsals, we don't remember it. Consequently, Scott has to do it again. We need to write these lessons down and practice them between rehearsals so we can do it correctly the next time we are together.

Our membership is lower than it was a year ago and this is primarily because we are not singing well enough to attract new members or retain our current ones. We have to change this trend or we will shrink out of existence!

Beginning the first of the year we will be starting with a new plan for the chorus. We are going to put a big effort into becoming better singers. We cannot be satisfied with the way we are singing now, we need to make our chorus something men will want to join and sing in. We have a membership audition night in the plan for January where we hope to bring in some good singers to help us become a better chorus. To achieve this goal we will be advertising for new members and you need to get the word out and invite these singers to join us, so be thinking of who you will invite. We can turn this chorus around but we need to do what is necessary to achieve this goal.

Do you WANT the chorus to get better? As I said last month “Which One Are You?” Are you the member who wants the chorus to get better and are willing to work at making it happen. Or are you the one who just slides along doing nothing and hopes it will happen. Hoping will not make it happen!
Practicing Music On Your Own
An email from Carly McCaly, Director of the Cherry Capital Men’s Chorus

I was reminded today of an article that I saw this fall about practicing music on your own. I will refrain from re-posting the entire article (you’re welcome to read it at http://doreenfryling.org/2015/09/15/practicing-choral-music-ten-ideas-for-the-singer-who-doesnt-think-they-can-practice-on-their-own/), but the author, a singer named Doreen Fryling, has some ideas that I think are particularly relevant right now.

“Congratulations! You’ve now been told for the millionth time to practice your music for your next choir rehearsal. But if you are someone who hears that and thinks, “I don’t play piano. I can’t do this without someone helping me,” here are some ways you can practice on your own and improve your singing.

1. Don’t just sing through the parts you already know. You’ll be wasting your practice time. Identify problem areas, analyze why you’re having a problem, figure out ways to solve it.

2. Solve the problem area. Break it down to something you CAN do. Then add something to it. Practice with repetition, but only if you’re sure you’re doing it right! Start with just the pitches. Then add the rhythm. Next, add in lyrics. Make sure you slow down the tempo each time you add another layer.

3. Work backwards to forwards. How many times have you felt great about the beginning of a piece, but completely unsure of the ending? During your own practice time, work on the ending section and progressively add sections, each time going through to the end. If you think of your piece as ‘ABCDE,’ practice E, then DE, then CDE, then BCDE, and ABCDE.

4. Audiate your part. Sing your part through in your head. Do this while you are walking somewhere. Do this in your car while you’re waiting for someone. Do this before you go to sleep. Do this ALL OF THE TIME. (Friendly reminder: Audiating is virtually impossible if there is other music playing. Carve out some quiet time in your life.)

5. Use your pencil. Mark your music while you’re in rehearsal so you remember what was giving you problems. This will save you time when you plan out your next practice session.”

Just practice. 99% of the time I don’t want to practice. No one does. But 99% of the time, once I start practicing, I get stuff done. I stop when I lose focus or I run out of time. I NEVER regret spending a little time practicing something. Do yourself a favor and make it part of your daily routine.

Years ago, when I was in the Air Force, I went into the First Sergeant’s office to complain about my perceived inequality of how we were being assigned to barracks clean-up details. To my amazement, he wasn’t upset with me—in fact, he seemed almost pleased. He said, “You’re absolutely right; and I’m putting you in charge of updating the standing orders, and fixing any inequality.” I immediately realized that my righteous indignation was rewarding me with a job I didn’t particularly want. That taught me a nugget of wisdom that I’ll gladly share with you: Don’t complain, unless you’re willing to do something about it.

So . . . what’s my solution? I don’t have one. I know what I would like: more fun activities, with musical games and pick up quartets; section rehearsals every week for the song we plan to rehearse; sing two or three songs in performance mode each week; limit the hard work to 30 - 45 minutes (not the entire meeting); a smaller repertoire, with only a handful of challenging songs. I don’t know how to implement such a transformation. It would take a lot more work and preparation than I could manage. So I guess I’ll just cross my fingers, and hope for the best. Somebody blow a B flat.

OBTUSE HUMOR
Submitted by Bill Vockell, seen in Concho Capers, Paul White, Editor

1. ARBITRATOR: A cook that leaves Arby’s to work at McDonalds.
2. AVOIDABLE: What a bullfighter tries to do.
3. BERNADETTE: The act of torching a mortgage.
4. BURGLARIZE: What a crook sees with.
5. CONTROL: A short, ugly inmate.
6. COUNTERFEITERS: Workers who put together kitchen cabinets.
7. COUNTERFEITERS: Workers who put together kitchen cabinets.
8. EYEDROPPER: A clumsy ophthalmologist.
10. LEFTBANK: What the robber did when his bag was full of money.
11. LEFTBANK: What the robber did when his bag was full of money.
12. PARADOX: Two physicians.
13. PARASITES: What you see from the top of the Eiffe Tower.
14. PHARMACIST: A helper on the farm.
15. POLARIZE: What penguins see with.
16. PRIMATE: Removing your spouse from in front of the TV.
17. RELIEF: What trees do in the spring.
18. RUBBERNECK: What you do to relax your wife.
19. SELFISH: What the owner of a seafood store does.
20. SUDAFED: Brought litigation against a government official.
21. INNUENDO: Italian Suppository.
22. BIGAMIST: An Italian Fog.
Hi Readers, Instead of addressing this to "Hi Ladies," I have been told that you gentlemen also read my column. I am so happy about that. I hope that this column is a ray of sunshine whenever you read it. Well, Thanksgiving is now past, the fake autumn leaves and decorations are put away; so out come the Christmas trees and ornaments. I think this is my favorite time of year because it is the most colorful and heartwarming time of every year.

If you survived Black Friday and all the hype about the savings you experienced—I have a bridge or some stock that I'd like to sell you. It is this time of year that we realize how many children and adults live in poverty near us. There are so many wonderful charities that need your financial help, since the prices of items have risen dramatically during the year. We all have our favorite charities, and I would like to put a "plug" in for mine—the ones who support our fighting military and our wounded veterans. If you need the names and addresses, please contact me directly.

I am also a supporter of charities who aid children with diseases and infirmities. Giving to food banks and our churches also help the poor who pray with us. Be sure to drop some coins (or dollars) into the bell-ringers' kettles this season. You only have to look around you to see someone who has so much less than you have and needs help. It really is better to give than receive. At our ages, we don't need much of anything except our health.

Now to the ladies' business—there will be no December luncheon on the second Friday of this month, due to the many other Christmas parties and activities already scheduled. Next month I will remind you of the January luncheon. So, for now, to all of you readers, have a blessed Christmas and a healthy new year. Keep in mind that one of the only activities that stimulates the entire brain is music. As you enjoy the Christmas season, enjoy the traditional Christmas music, as well. As the whole world is happy and singing, join along and remember that you are stimulating your entire brain.

HEARTTHROB OF THE MONTH—JOAN SCHNEIDER

This talented singer was born October 25 in Buffalo, New York and has been married to her handsome husband, Norb, for more than seventeen years. Together they have six children, fifteen grandchildren, and nine great-grandchildren. She lists the only places she has lived as being New York and Florida, with Florida being her favorite.

Joan worked as a secretary in the school system and was a member of the Belle Chords under the direction of Jan Haley for several years. She had always wanted to sing with a great chorus, and feels that she accomplished this when she sang with the Belle Chords. Her hobbies include playing golf, walking, singing, taking cruises, and volunteering. In fact, Dick and I met them aboard a cruise recently. What a surprise it was to recognize someone in the middle of an ocean. Joan volunteers at the Summerfield Nursing Facility. On chorus night, Joan phones friends and family up north and catches up on her reading. She is extremely proficient at keeping her house clean . . . hmm, I wonder if she could clean mine!

Her bucket list includes more travel and visiting her children and grandchildren. Should she win the lottery, Joan would give money to the children and grandchildren and enjoy life by travelling even more. She and Norb met at a barbershop show thru their friends. I have known Joan for quite a while, since we sang together in Belle Chords. She was the one who was "on" pitch. Take the time to meet this lovely, lady. She adds to the "class" shared by all of us in the HeartThrobs.

Attention

If you have not joined the Heart Of Florida Chorus Yahoo email list, there is another option for you to join the list. Send an email to: <Heart_of_Florida_Chorus-subscribe@yahoogroups.com> and your request to join will be queued up to me for approval. As soon as I receive the notice, I will verify your email address and approve your membership. When typing the address, there is an “Underscore” character between each of the words. The underscore key is above the dash. You need to use the shift key. It is NOT a space. Most programs automatically make the address a hyperlink and by default draw a line under the whole address. If you have any problems, give me a call. John Fleming, 352-430-1445
How to Achieve Depth with Brilliance and Brilliance with Depth

From the Internet

Here’s something Jay Giallombardo has been teaching the New Tradition Chorus that can also help us. We all know there are 12 basic, pure vowel sounds. Singing Coach and Music Judge, Steve Jamison, introduced our New Tradition colleagues to the concept of complementary vowel sounds—that is, that most of the basic vowel sounds consist of pairs that share the same aural characteristics. Examples of complementary pairs of vowel sounds:

OO (as in too) - EE (as in tee) OOH (as in look) - IH (as in bit) AW (as in call) - A (as in cat) OH (as in go) - AY (as in day) UH (as in love) - EH (as in get)

That’s the principle behind our “We sing late at night” and “You look so on time” chord exercises. Asking a singer to sing “darker,” “brighter” or “lighter” generally makes no sense, as the singer has no frame of reference and lacks the technical knowledge to make the needed adjustment. It’s much easier for a singer who is producing too “thin,” “heavy,” “dark,” or “bright” a tone to introduce enough of the complementary vowel into the vowel sound being produced in order to remedy the problem.

Here’s a simplified explanation, excerpted from a recent memo from Jay to chorus members:

If the vowel is dark (OO, OH, AW), brighten with EE, AY, A. Keep the bulk of the tongue forward in the mouth. If the vowel is bright (EE, IH, AY, A), add the feeling of open throat. It is not bright or dark, it is: bright AND dark. Brilliance with Depth. Depth with Brilliance. How do you do that? Blend the complementary vowels into one... OO/EE, OH/AY, etc. The typical error: a bright vowel is thin without depth. Solution: add depth. The typical error: a dark vowel is heavy without brilliance. Solution: add brilliance. Goal: fully resonant sound 100% of the time.

Bass’ Creed

By Earl McGhee (Daytona Beach Metro, Fla. Chapter) from the Harmonet

Every rational barbershopper knows the bass is the most important harmony part, so this month’s creed is for us then.

1. I will always remember that basses are God’s chosen people and will strive to convince others of that truth.
2. Whenever the notes fall within my “Power Range,” I will sing in a manner that conveys the message “I am a bass! Hear me roar!”
3. Whenever there exists the slightest opportunity for a swipe, I will take it, whether the music is so written or not.
4. I will, on rare occasions, allow the baritone to take a swipe.
5. I will always remember that the bass establishes the sound of the quartet or chorus and I will not allow the baritone, lead and tenor to forget it.
6. I will remember that the lead carries the melody and message of the song and so, will show him a modest amount of respect. I will not overdo it.
7. I will remember that the tenor, though he sings girlishly, is a rare and hard to find guy and so, will treat him with grudging respect. I will not overdo it.
8. I will not step on the lead’s pickups and will tune my voice to his, even though he is prone to drop pitch. For I am a bass and I can reach it.
9. I will frequently remind the baritone that his proper function is to make the bass sound good.
10. I will do all of the above in a spirit of humility befitting one of God’s chosen people.

Next month: another part.

Three Barbershop Jokes

Q: What has eight legs and sings?
A: A barbershop quartet!

Q: Why do Barbershoppers rock left and right while performing on stage?
A: Because it’s more difficult to hit a moving target.

Q: “Hey buddy—How late does the chorus sing?”
A: “Oh, about a half a beat behind the director.”
**International Senior Quartet Contest lineup**

<table>
<thead>
<tr>
<th>Contestant # / Name / District</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Longevity (SLD)</td>
</tr>
<tr>
<td>2. Continuum (RMD)</td>
</tr>
<tr>
<td>3. Silver Chords (EVG)</td>
</tr>
<tr>
<td>4. St. Croix Crossing (LOL)</td>
</tr>
<tr>
<td>5. Armchair Chordbacks (CSD)</td>
</tr>
<tr>
<td>6. Spotlight (JAD)</td>
</tr>
<tr>
<td>7. Horizon (JAD)</td>
</tr>
<tr>
<td>8. ON Q! (ONT)</td>
</tr>
<tr>
<td>9. DOUBLETAKE (EVG)</td>
</tr>
<tr>
<td>10. Blood, Sweat, and Years (FWD)</td>
</tr>
<tr>
<td>11. Port City Sound (NED)</td>
</tr>
<tr>
<td>12. Basses Unlimited (ONT)</td>
</tr>
<tr>
<td>13. Social Insecurity (EVG)</td>
</tr>
<tr>
<td>14. Leftover Parts (SLD)</td>
</tr>
<tr>
<td>15. Trade Secret (NED)</td>
</tr>
<tr>
<td>16. Time Bandits (CAR)</td>
</tr>
<tr>
<td>17. Equinox (SUN)</td>
</tr>
<tr>
<td>18. Razzmatazz (MAD)</td>
</tr>
<tr>
<td>19. Final Countdown (NSC)</td>
</tr>
<tr>
<td>20. Rolls Voyce (PIO)</td>
</tr>
<tr>
<td>21. Take Note (ILL)</td>
</tr>
<tr>
<td>22. Replay! (SWD)</td>
</tr>
<tr>
<td>23. Youth Reclamation Project (MAD)</td>
</tr>
<tr>
<td>24. Harmony Grits Quartet (NSC)</td>
</tr>
<tr>
<td>25. High Priority (FWD)</td>
</tr>
</tbody>
</table>

---

**Chorus Order of Appearance for Nashville 2016**

<table>
<thead>
<tr>
<th>MT - Smorgaschorus</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Vocal Revolution</td>
</tr>
<tr>
<td>2. Great Western Chorus of Bristol</td>
</tr>
<tr>
<td>3. Upstate Harmonizers</td>
</tr>
<tr>
<td>4. Brothers In Harmony</td>
</tr>
<tr>
<td>5. Great Lakes Chorus</td>
</tr>
<tr>
<td>6. Sound of Illinois</td>
</tr>
<tr>
<td>7. Southern Gateway</td>
</tr>
<tr>
<td>8. Alexandria Harmonizers</td>
</tr>
<tr>
<td>9. THX</td>
</tr>
<tr>
<td>10. Salem Senateaieres</td>
</tr>
<tr>
<td>11. Masters of Harmony</td>
</tr>
<tr>
<td>12. The Thoroughbreds</td>
</tr>
<tr>
<td>13. Midwest Vocal Express</td>
</tr>
<tr>
<td>14. Harboursound</td>
</tr>
<tr>
<td>15. Parkside Harmony</td>
</tr>
</tbody>
</table>

---

**The Songs We Sing . . .**

**The Secret of Christmas**

*Seen in The Voice of Rushmore, John Elving, Editor*

We have become familiar with "The Secret of Christmas" as we sing it every year during this special season. We also have become familiar with the song being from The Vocal Majority as it was arranged by their former director, Jim Clancy. That being said, we don’t really know much about the origins of the song. Well, wonder no more! "The Secret of Christmas" was originally written by Sammy Cahn and Jimmy Van Heusen for Bing Crosby, who was a member of our Barbershop Society. It was first performed by Crosby in the 1959 film *Say One for Me*. He recorded the song with an arrangement by Frank DeVol for a single that year, released by Columbia Records. The song was recorded again in 1964 by him, together with Fred Waring and the Pennsylvanians, for the reprise Records album *12 Songs of Christmas*.

The song has also been covered by numerous artists, including Ella Fitzgerald, Julie Andrews, Johnny Mathis, Joshua Bell, even a country version by SHEDAISY. As stated earlier, The Vocal Majority has done probably the best arrangement and performance of the song in the Barbershop world. (We know it’s the best because it’s the arrangement we do.) Here is a link to a performance by them of this great song: https://youtu.be/YB8H56sU98c

---

**(From page 2)**

See Board Happenings

Past President. The slate will be read at the next three rehearsals and the election conducted during the annual meeting to be held after the third reading on December 10th. The slate of nominees is:

- President: Fran Donohoe
- VP Chapter Dev.: Reed Johnson
- VP Music and Perf.: Keith Mullen
- VP Mkg and Public Rel.: Dick Baird
- Secretary: Jim Busko
- Treasurer: Fran Tougas
- At Large Director: Roy Field

New business: On an approved motion, the chapter will donate, from the September Super Show proceeds, $1,000 each to The Villages Charter School Music Boosters and North Lake Presbyterian Church.

Respectfully submitted, **Jim Busko**, Secretary, Central Florida Chapter.
Did You Ever Wonder Why?
From the Internet

1. Why does "slow down" and "slow up" mean the same thing?
2. Why does "fat chance" and "slim chance" mean the same thing?
3. Why is it called "after dark" when it really is "after light"?
4. Doesn't "expecting the unexpected" make the unexpected expected?
5. Why are a "wise man" and a "wise guy" opposites?
6. Why do "overlook" and "oversee" mean opposite things?
7. Why is "phonics" not spelled the way it sounds?
8. If work is so terrific, why do they have to pay you to do it?
9. If all the world is a stage, where is the audience sitting?
10. If love is blind, why is lingerie so popular?
11. If you are cross-eyed and have dyslexia, can you read all right?
12. Why is bra singular and panties plural?
13. Why do you press harder on the buttons of a remote control when you know the batteries are dead?
14. Why do we put suits in garment bags and garments in a suitcase?
15. How come abbreviated is such a long word?
16. Why do we wash bath towels? Aren't we clean when we use them?
17. Why doesn't glue stick to the inside of the bottle?
18. Why do they call it a TV set when you only have one?

Membership Starts With Me!
By Tony Pranaitis, From RMD Vocal Expressions. Also The Voice of Rushmore, John Elving, editor

Most likely, your chapter recently honored or will honor one of your members as Barbershopper Of the Year—a fine way to recognize someone who has given “above and beyond” to advance barbershop in your chapter and/or community. While the recipient is typically quite humbled by the recognition of his peers, you know who ought to be PROUD? The guy who brought him into barbershop. Just as your parents were the proudest people in the room at your graduation, or your wedding, or other milestone, when those we nurture reach their potential, we celebrate.

It’s always more blessed to give than to receive, and when you give of yourself to the benefit of others, the rewards from within are even greater than from around you. But when it comes to decisions about what brings the most enjoyment in barbershop, who should you consider first? I believe the correct answer is “me.” If I’m not enjoying barbershop, I have nothing to tell others about the great fun and fulfillment and friendship that barbershop offers.

If I’m not enjoying barbershop, I have nothing to tell others about the great fun and fulfillment and friendship that barbershop offers. If I’m not enjoying barbershop, there is nothing “contagious” that others will see in my life without my saying a word. So, membership does start with “me.”

If you’re not having fun, then “fix it.” Chances are, there are others around you with the same problem. Make sure YOU are a happy member first. Then make sure that all the members around you are happy members. You know how the emergency instructions on an aircraft say “in the event the cabin lose air pressure, put YOUR mask on FIRST, then help those around you with their mask?”

Same idea!

Membership STARTS with retention. If we want to keep the members that we already have, we need to keep them happy. Give everyone a task; make them an important contributor to your chapter family. Recognize the things that they do. Sing tags with everyone you can, even if they’re a “fifth wheel.” Shake their hand, give ‘em a smile, and say their name—“great to see ya, Joe”—which is the BEST reason for name badges.
Fractured Christmas Carols

No one can fracture a Christmas carol better than a kid. Sing along with these new takes on old favorites:

- Deck the Halls with Buddy Holly
- We three kings of porridge and tar
- On the first day of Christmas my tulip gave to me
- Later on we’ll perspire, as we dream by the fire
- He’s makin’ a list, chicken and rice
- Noel, Noel, Barney’s the king of Israel
- With the jelly toast proclaim
- Olive, the other reindeer
- Frosty the Snowman is a ferret elf, I say
- Sleep in heavenly peas
- In the meadow we can build a snowman. Then pretend that he is sparse and brown
- You’ll go down in Listerine
- Oh, what fun it is to ride with one horse, soap and hay
- Come, froggy faithful
- You’ll tell Carol, “Be a skunk, I require”
- Good tidings we bring to you and your kid

STORIES OF THE SOUNDS OF CHRISTMAS

Author unknown

Christmas is coming on fast, and with it, holiday sing-outs, so we thought you’d like to know a little about the origins of some of the carols you may be singing. They are sung this time of year in every country with a Christian population. The word “carol” comes from the French “carole,” meaning a dance in which peasants sang the refrain of the song while they stamped around in a circle. Saint Francis of Assisi brought carols into formal church worship. On Christmas Eve, 1223, he recreated the Nativity with borrowed farm animals and a statue of the Christ Child. Saint Francis composed and sang carol-like songs to accompany the scene. Here are brief stories of the beginnings of some of the most beloved Christmas songs.

Angels We Have Heard On High (Traditional):

Centuries ago, shepherds tending their flocks on the wintry hills of southern France would call to one another on Christmas Eve, singing “Gloria in Excelsis Deo” as angels might have done to announce the birth of Christ. The traditional tune the shepherds used, probably from a medieval Latin chorale, is the refrain of this carol.

The music for the verse comes from a popular 18th-century tune, as does the text, a translation of an old French carol, *Les Anges dans nos Campagne*.

Silent Night (English words adapted from the original German by Joseph Mohr; Music by Franz Gruber):

When the church organ broke down the day before Christmas, 1818, in a little Austrian village, the pastor, Joseph Mohr, desperately needed a replacement song for the Christmas services. He gave a poem he had written to the organist, Franz Gruber, and asked him to set it to music for a tenor, a bass and two guitars. That very evening, “Silent Night” was heard for the first time. The song quickly spread across Europe, but it was several decades before Mohr or Gruber learned that their song had become the most beloved piece of Christmas music ever written.

Away in a Manger (Traditional):

In 1887, one James R. Murray published the verse for this carol in a collection called *Dainty Songs for Lads and Lassies*, labeling it “Luther’s Cradle Hymn.” The poem, however, was neither Martin Luther’s or Murray’s; it was borrowed from a children’s Sunday School book published several years before in Philadelphia. The tune is from the Scottish song, *Flow Gently Sweet Afton*.

Hark! The Herald Angels Sing (Words by C. Wesley, Music by F. Mendelssohn):

Felix Mendelssohn composed the tune to this carol in 1840 as part of a cantata commemorating printer Johann Gutenberg. Fifteen years later, it was applied to a hymn written in 1739 by Charles Wesley, who composed about 6500 hymns. The first line was originally “Hark, how all the welkin rings.” A colleague substituted the line we all know and sing today. Wesley might have been dismayed by the sprightly character of the music, but it would have pleased Mendelssohn, who felt that his tune deserved a “merry subject.”

It Came Upon The Midnight Clear (Words by Edmond Sears; Music by Richard Willis):

This poem, written by Edmond Sears, a retiring young Unitarian minister who lived in Wayland, Mass., was published in 1849. It was adapted the next year to a tune composed by Richard Willis, an editor and critic for the New York Tribune, who had studied music in Europe with Felix Mendelssohn. Oliver Wendell Holmes declared this hymn to be “one of the finest and most beautiful ever written.”

O Come, All Ye Faithful (Latin words by John Wade, English words by Frederick Oakeley; Music by John Reading):

John Wade was an 18th-century English exile in France, where he eked out a living by copying and selling music. He either wrote the Latin stanzas or found them in a text he was to translate.

(Continued on next page)
See Stories of the Sounds . . .
He combined the text with music by another Englishman, John Reading, and published the resulting hymn around 1751. About a century later, Frederick Oakeley, a British clergyman, wrote the English version.

**Jingle Bells (Words and Music by James Pierpoint):**
James Pierpoint wrote this song in 1857 for a Thanksgiving program at a Boston church where he taught Sunday School. Its rhythm was so jaunty and the words so catchy that his little Sunday Schoolers quickly learned it. Their first performance was so successful that they repeated it at Christmastime. The sleigh became identified with Santa and "Jingle Bells" became a Christmas song forever.

**Rudolph, The Red-nosed Reindeer (Words and Music by Johnny Marks):**
This song is one of the most successful of all time. The statistics are staggering: over 140 million recordings by 500 different performers, and seven million copies of sheet music, plus franchised articles such as toys and clothing. Cowboy actor Gene Autry introduced in "Rudolph, The Red-nosed Reindeer" 1949; his recording has since sold more than 12 million copies. The little reindeer is still a favorite every Christmas.

**TAG TIME**
In honor to the Suntones and their tenor that we lost in July, Gene Cokeroft, I give you a tag of one of my favorites by them. I sang this song with the Cherry Capital Chorus in Traverse City, Michigan in the early 1970's. Try it!

**A LITTLE STREET WHERE OLD FRIENDS MEET**

Words by GUS KAHN

Music by HARRY M. WOODS

Arrangement by SAM BREEDON
**Chapter Eternal**

Our brothers who have passed but will always be on the risers with us in our hearts.

- Charlie Borders
- Floyd Guernsey
- Harry Olds
- John Raymond
- Emil Bajus
- Don Himmelman
- David MacElven
- Nick Nichol
- John Burnett
- Bill Davidson
- Dutch Schultz
- Carl Rostek
- Verne Manning
- Harold Lathom
- Larry Nuckles
- Elmer Starret
- Freeman Morrison
- Bob Werkema

**Bring A Guest To Barbershop**

- We had one first-time visitor in November but the book was absent and we can’t tell you his information! All I remember is that he was a barbershoper for a chapter up North.

**HOF Chapter Quartets**

**Four Sharps**
- Joe Pfeifer, tenor
- Rich Casanzio, lead
- Don Barnes, baritone
- Jim Castanien, bass

**So Far So Good**
- Jerry LaDue, tenor
- Dave Kirkpatrick, lead
- Dick Fischer, baritone
- Jerry Weisenreder, bass

**Sun Chords**
- Lee Shawcross, tenor
- John Fleming, lead
- Joe Burns, baritone
- Dick Gordon, bass

**Further Adieu**
- Lee Shawcross, tenor
- Paul Smith, lead
- Jim Gehrels, baritone
- Jim Castanien, bass

**HarmoniX**
- Jeremy Reynolds, tenor
- Willie Williams, lead
- Ken Wantuck, baritone
- Brent Bierma, bass

**Senior Moments**
- Bob Vincuilla, tenor
- Norb Schneider, lead
- John Carter, baritone
- Mo Foisy, bass

**HOF Chapter Quartets**

**Four Sharps**
- Joe Pfeifer, tenor
- Rich Casanzio, lead
- Don Barnes, baritone
- Jim Castanien, bass

**So Far So Good**
- Jerry LaDue, tenor
- Dave Kirkpatrick, lead
- Dick Fischer, baritone
- Jerry Weisenreder, bass

**Sun Chords**
- Lee Shawcross, tenor
- John Fleming, lead
- Joe Burns, baritone
- Dick Gordon, bass

**Further Adieu**
- Lee Shawcross, tenor
- Paul Smith, lead
- Jim Gehrels, baritone
- Jim Castanien, bass

**HarmoniX**
- Jeremy Reynolds, tenor
- Willie Williams, lead
- Ken Wantuck, baritone
- Brent Bierma, bass

**Senior Moments**
- Bob Vincuilla, tenor
- Norb Schneider, lead
- John Carter, baritone
- Mo Foisy, bass

**We Always Welcome Guests**

*We had one first-time visitor in November but the book was absent and we can’t tell you his information! All I remember is that he was a barbershoper for a chapter up North.*

**CAUTION**

**MEN SINGING**

*Mel Gibson has personally earned almost $400,000,000 from his movie "The Passion of the Christ".*
December

The purpose of this chapter shall be three-fold:
1.) To perpetuate the old American institution, the barbershop quartet.
2.) To promote and encourage vocal harmony and good fellowship among its members.
3.) To encourage and promote the education of its members and the public in music appreciation of barbershop harmony.

The chapter activities shall be conducted without personal gain for its individual members and any profits or other inurements to the chapter shall be used in promoting the purposes of the Society, district or chapter.

Mission Statement
We are an organization of community minded singers, dedicated to spreading the joy of close harmony in our schools and in our community.

Deadline is the 20th of the month. Articles with no byline are written by The editor. Clip art courtesy of the Barbershop Harmony Society.
The Heartbeat

Without Music, Life Would Be A Mistake.
—Friedrich Nietzsche

December - 2015

December 17 — Performance — Umatilla High School
December 27 — Choir Replacement — North Lake Presbyterian Church
January 15-16, 2016 — LEADAC — Training for 2016 Officers — Marriott Residence Inn — Ocala

This is True Crime?

What Was Plan B??
An Illinois man, pretending to have a gun, kidnapped a motorist and forced him to drive to two different automated teller machines, wherein the kidnapper proceeded to withdraw money from his own bank accounts.

The Getaway
A man walked into a Topeka, Kansas Kwik Stop and asked for all the money in the cash drawer. Apparently, the take was too small, so he tied up the store clerk and worked the counter himself for three hours until police showed up and grabbed him.

Important Websites

Central Florida Chapter       www.heartoffloridachorus.org
Barbershop Harmony Society   www.barbershop.org
Harmonizer                   www.barbershop.org/harmonizer
Sunshine District            www.sunshinedistrict.org
Sunburst                     www.sunshinedistrict.org/sunburst
Harmony Marketplace          www.harmonymarketplace.com
Update your information      www.barbershop.org/ebusiness