



Singing every Thursday at 7:00 PM, Community
United Methodist Church of Olathe



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MAY 2014
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We sang with Gary Maurer

John said "Since we are going to advertise our Delta annual show at the last performance of the Concert Series this year, how would your quartet to sing on stage with the performer? This is his last concert of the year as well.": Well shoot, that sounds like a good idea but why would some Broadway theater singer be willing to sing with some local hacks?

So what's the big deal?

Observation by Bill Sutton

Then later John said "Gary, the performer, said he would like to sing with three other guys and he would like to sing "Lida Rose. What do you think about that?"

And we said "Well shoot, we have never done that song as a quartet and we only did it with the chorus two years ago on a show." And if this performer guy wants to sing the lead, well, we don't have a baritone."

And then John said "Could you send Gary the performer a copy of the song we did on the show two years ago? I don't know how to do it." And we said "Huh?, why?"

So we did and performer Gary wrote back and said he wasn't in love with that arrangement and it was kind of weird but he could do it if we could. We thought we could.

And then it got complicated when several chorus members volunteered their voices to sing various parts if needed until Fourmata got the last minute word from our bari that he couldn't make the scheduled practice. So the three of us tinkered with trying to remember "Lida Rose" while lead Sam tried to learn the bari part. Sam said he could do it so we let John know who let Gary the performer know. But we never got a chance to practice until 4:00 pm on the night of the show. So Sam, Gary the tenor, myself, and Librarian MaryAnn met Gary the performer for the first time on the stage of the Delta Arts Performing Center in front of a hot mic. Gary the performer indicted he would like to make some minor changes in the assumed arrangement, you know, just little things like adding some "Lida Rose oh, Lida Rose, oh Lida Rose in some places where we had never done it. And then a key change where we didn't have one, and a few other 'little' things. So we said "Oh shoot" and some other things.

But Gary the performer is a swell guy and his pianist accompaniment Sue (did I forget to mention that he wanted to do it with accompaniment?) is a swell gal and they sort of convinced us we could do it, probably.

So we were dismissed to the auditorium to wait until he decided to call us on the stage, which would probably be toward the very end of his performance, which gave us lots of time to worry and breathe heavily to keep from passing out. And just when we were at the point where we were about to run out of adrenaline he called us to join him. Then the reserve adrenaline flowed like never before.

So we did it, and performer Gary was enthusiastic about how we all did and it was contagious to say the least. Was singing in a quartet with Gary Maurer as lead a special treat? Well, here are a few details to help you decide.

To start with Gary Maurer's name is really not Gary Maurer, it's Mau. His father's name was Al Mau. Al Mau sang tenor in the 1968 National Champion quartet, The Western Continentals. And there's more. Gary grew up singing with the Phoenix chapter Phoenicians Chorus- winning a gold medal with them in 1983. He has enjoyed a career performing on Broadway in a few different shows, and singing with numerous Symphony Orchestras worldwide. He has coached quartets and has appeared in regional productions of 'The Music Man.' He starred in the Broadway production of THE PHANTOM OF THE OPERA playing the Phantom. He also appeared in LES MISERABLES and THE MUSIC OF ANDREW LLOYD WEBBER. He has appeared in the National Tour of SHOW BOAT and played Jesus in JESUS CHRIST SUPERSTAR, Anthony in SWEENEY TODD, and Fredrick in PIRATES OF PENZANCE. As you might guess he has a degree in Musical Theater from the University of Arizona in Tucson.



Tenor: Al Mau
Lead: Ted Bradshaw
Bass: Phil Foote
Bari: Paul Graham

Gary has sung "All I Ask of You" on ABC's LIVE with Regis and Kathy Lee as well as on "The View" and NBC's "The Today Show". And Gary sung with numerous symphonies across the country. And more, much more.

So, now do you still wonder if it was a big deal to sing with Gary Maurer?

I didn't think so

Gray Stone was great

Bet most of you have never heard of Gray Stone and there is a good reason for that. It is a well protected secret place where only a few anointed and selected have the opportunity to eat and visit for special occasions. and we were fortunate to at visit and sing to one of those notable groups. We had a super turn-out of chorus members to sing to a super audience of lovely women all dressed up to look about as good as anyone could imagine.

Now one thing should be known. The place is not as big as one might have hoped so we sort of scrunched up in a mob style to all get in and sing. That is after realizing there was no place to warm up, which is not a big deal unless the wind is blowing and it is cold. Which is was. Both. So some of us sort of ignored Tom's insistence to fight the elements and sat in a truck with the heater going. It's good thing about the sticks and stones story. I didn't know guys who can sing can also be so vindictive and know such words.

More singouts will make for an interesting summer.

CANYON CHORDS is the official monthly publication of the Black Canyon Barbershop Chorus known as the Montrose, Colorado, chapter of the Barbershop Harmony Society. Opinions stated in this bulletin are not necessarily those of the Chapter, the Editor, or possibly even the stated author.

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2014 SHOW CHAIRMAN

MaryAnn Rathburn

MaryAnn was not able to attend to direct us so Coop took the reins and got us started on all the songs. But since he was one of two tenors, he just sort of drifted in the background to warble with Vern. Actually, it worked pretty well.

After it was over, some of us sort of celebrated with something to eat and possible to drink at a local brewery joint, which is never a bad idea. Big thanks to everyone who made the effort to make this a very successful singout. We need to keep that enthusiasm all year long.

Splinters from the Board

Notice: These are NOT the official minutes and merely present a tongue in cheek observation of our Board Meetings. Official minutes can be found on our website.



OBSERVATION

When a monthly board meeting is changed to one hour before a regular chorus practice in the same place, one cannot expect to cover all the agenda items before the singers arrive to hang around to see what the heck is going on. And it is too much to expect that a limited meeting time might curtail the meaningless conversations.

Barney is doing a good job soliciting donations for the Chapter.

Bob and Carol have just about wrestled the Afterglow stuff into submission, but not for sure. Time will tell, but I hope time will not come before it is too late.

The annual singout on Memorial Day at Ridgway State Park has been scrubbed in deference to last minute Show practice, which we desperately need.

Budgets seem to be an anathema to volunteer non-profit organizations. They seem to be so foreign and unpalatable that it barely gets discussed, much less taken seriously. But we have seemed to survive without one for 40 years. Why worry about it now?

A final list of Show songs, in order, was passed out by MaryAnn along with the news that a script has been completed for emcee Jim Kerschner. Jim, by the way, was told by Bob that he must wear a Tux, even if we have to pay for it.

Next meeting is in June, right after the Show. That should be interesting.

1968 - The Western Continentals

A funny thing happened to the **Western Continentals** on their way to the 1968 International championship. In 1965, only a year after they first got together, **Dr. Curt Kimball, Ted Bradshaw, Paul Graham** and **Terry Diedrich** placed eighth in the International competition.

Shortly thereafter Curt, the tenor, was called to service in the Vietnam war, and was replaced by **Al Mau**. They dropped to 21st in 1966.

The quartet traveled to the Society's Annual Convention in Los Angeles in 1967, not only with Al, but with a new bass, **Phil Foote**, replacing Terry. They won the 2nd place silver medals. The next year, in Cincinnati, they captured the GOLD.

If a native Arizonan still lived in Phoenix in the 1960's, he certainly wasn't a member of the Continentals. Al was from Wisconsin, Ted from Ohio, Paul from Michigan, and Phil from Detroit (by way of El Paso, thanks to the Air Force).

The quartet was "on again, off again" for a decade after winning the championship. Al moved to California in 1971 and was replaced by **Frank Friedemann**, but they disbanded in 1972. Phil had also left, but by 1973 both he and Al were back, and the Continentals resumed shows until a job transfer took Phil away once again. He returned a second time in 1977. The the quartet hung up the pitch pipe for good in 1979.

If life was fair Elvis
would still be alive today
and all the
impersonators would be
dead.

~ Johnny Carson



Gary Wilson

June 12

Duane Thaxton

June 14

*We don't stop singing because we get old,
we get old because we stop singing.*

Birthdays are good for
you. The more you
have, the longer you
live.



Chapter Quartets

FOURMATA

Contact: Bill Sutton 874-9280

ROCKY ROAD

Contact: Vern Dockter

970-210-1793

Our First Convention

With the Society's Las Vegas International Convention coming up soon in June, it is interesting to read O.C. Cash's humorous invitation to encourage attendance at the organization's very first in 1939, when O.C. offered reasons "Why You Should Come To Tulsa."



"In the first place," he wrote, "you need a vacation and some relaxation. You haven't been looking so well lately.

Now, you have attended conventions before. What did you get? Listened to a mess of speeches, reports of committees and heard meaningless resolutions read; then reach your room exhausted and tried to organize a quartet. And what a failure that always is! The only thing about a 'pickup' convention quartet that ever 'organized' is the singers.

The purpose of our Society is to organize the harmony. Have you ever participated with 2,000 men, 500 tenors, leads, baritones and basses, in 'busting' 'I Want A Girl' wide open? No! Then you have a thrill coming. There will be few speeches, if any, at Tulsa, June 2 and 3, just harmony, harmony until the tenors drop in their tracks.

So get three or four of your 'cronies' together, rig up this trip, come by plane, train or covered wagon, but come. Be extremely nice to the 'little woman' from now until June but if she doesn't soften up, do as I do. Just give her a good stiff punch in the jaw and come on anyway.

When you get to Tulsa I want to show you the baritone to 'Mandy Lee.' I am the only baritone in the United States who can do it correctly. Now if you 'mugs' don't come to this party, the next time I see you. I am going to kick your britches right up between your ears."

Affectionately, O.C. Cash

Tell all your young musical friends about this. Maybe we could sponsor one or two

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In hotel rooms I worry. I can't be the only guy who sits on the furniture naked.

~ Jonathan Katz

Thanks Steve Jackson



Why teach music?

Music is a science

It is exact, specific, it demands exact acoustics. A conductor's full score is a chart, a graph which indicates frequencies, intensities, volume changes. Melody and harmony all at once and with the most exact control of time.

Music is mathematical

It is rhythmically based on the subdivision of time into fractions which must be done instantaneously, not

worked out on paper.

Music is a foreign language

Most of the terms are in Italian, German, or French and the notation is certainly not English — but a highly developed kind of shorthand that uses symbols to represent ideas. The semantics of music is the most complete and universal language. Also, many songs we study are from other cultures.

Music is physical education

It requires fantastic coordination of fingers, hands, arms, lip, cheek, and facial muscles, in addition to extraordinary control of the diaphragmatic, back, stomach, and chest muscles, which respond instantly to the sound the ear hears and the mind interprets.

Must of all, music is art

It allows a human being to take all these dry, technically boring (but difficult) techniques and use them to create emotion. That is one thing science cannot duplicate: humanism, feeling, emotion.



Teach the Children to Sing

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CHAPTER MISSION STATEMENT

"Flourishing and growing as individuals, as a chorus, and as a chapter by singing in an atmosphere of musical excellence and by promoting harmony in our lives, our relationships, and our community."

THE CANYON CHORDS
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Keep the Whole World Singing

The President's Corner with John Taylor

Gentlemen. We are making good progress in learning our show songs. I noticed a positive difference in our last couple of practices. I know how difficult it is to learn new stuff when one is over age 65. It was cake when I was 6 to 20. A little harder from 20 to 55. But now, every time I try to have a conversation or sing a song, it seems there is a memory test involved. Thank the Lord I still remember the alphabet, because I go through it several times a day trying to think of a name or a phrase.

A lot of people are working overtime for our group, and to make our upcoming show a success. I'm sure with all the hard work, as the British would say, "It will be brilliant."

I would like to put in a plug for a discussion item at our next BCBC Board meeting. We have talked about this organization having a budget for several of our last few meetings, and it keeps getting tabled. It's June already, and we still don't have a chapter budget. More and more of our members are having to donate their own dollars to cover chapter business and some are wondering if they'll ever be reimbursed.

With the good work that Don Barnett is doing in getting sponsors, it seems to me that this organization could support itself through sponsorships, shows and sales, without burning up member wallets and relying on the generosity of the individual membership. It appears we've had an annual income of about \$7,000 and have barely covered expenses. For comparison, the Rocky Mountain District Barbershop Harmony Society has a budget of just over \$82,000 and is covering their expenses fine. By the way, they have a detailed four page budget you can check out on line. --John T.

