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## LEADERSHIP TEAM

**DIRECTOR:** Keith Harris  
**ASSOCIATE DIRECTOR:** Scott Colman  
**ASSISTANT DIRECTOR:** Al Fennell

**ASSISTANT DIRECTOR:** Stash Rossi  
**ASSISTANT DIRECTOR:** Scott Kruse  
**SHOW DIRECTOR, CHOREO:** John Fotia

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Cover photo by John Rizzo.



# JOHN FOTIA

## PRESIDENT, VP SHOWS



**WELCOME TO THE FIRST EDITION OF OVERTONES;** a magazine that will be published annually by The Westchester Chordsmen. One comment we often hear is, “Your chorus is the best kept secret in Westchester!” Whether it comes from our newest candidate for membership or from someone in the audience who has recently discovered our charms, it’s a secret we want to share with more of you. Within these pages we will give you a closer look at who we are, what we do and how we have been doing it for over 62 years.

As a way of introducing ourselves to you, we offer profiles of our leadership team; we ask a few of our guys to tell you how they became members – and why they’re still here!

We explore the wonderful world of Disney as we celebrate the music that has entertained and inspired generations (and provided the theme for our June show).

In 2014, we partnered with the Masters School in Dobbs Ferry to produce our first annual a cappella festival. Deke Sharon, founder of The Contemporary A Cappella Society (CASA) calls

Barbershop, “A Cappella’s Martial Art”. You’ll want to read his article reprinted here with his permission.

How did I become a member? A friend (Peter Hanretty) brought me to a rehearsal. I can’t thank him enough. I have been offered the opportunity to write and direct many of the shows, choreograph routines and enjoy being part of an enormously talented and creative music team Marty Monson, CEO and executive director of the Barbershop Harmony Society said something that speaks to the why we do what we do. In keeping with our Disney-dominated year, we might see his words as a circle of life kind of thing. “We need more lives touched by music to help us touch more lives with music, because lives touched by music are better lives.”

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WALT DISNEY’S WONDERFUL  
WORLD OF MUSIC



## Lead [Leed]

*Origin: Middle English, leden;  
 Old English, Laedan; Old Norse, Leitha*

**Verb:** to go before; to show the way

**Noun:** the first or foremost place

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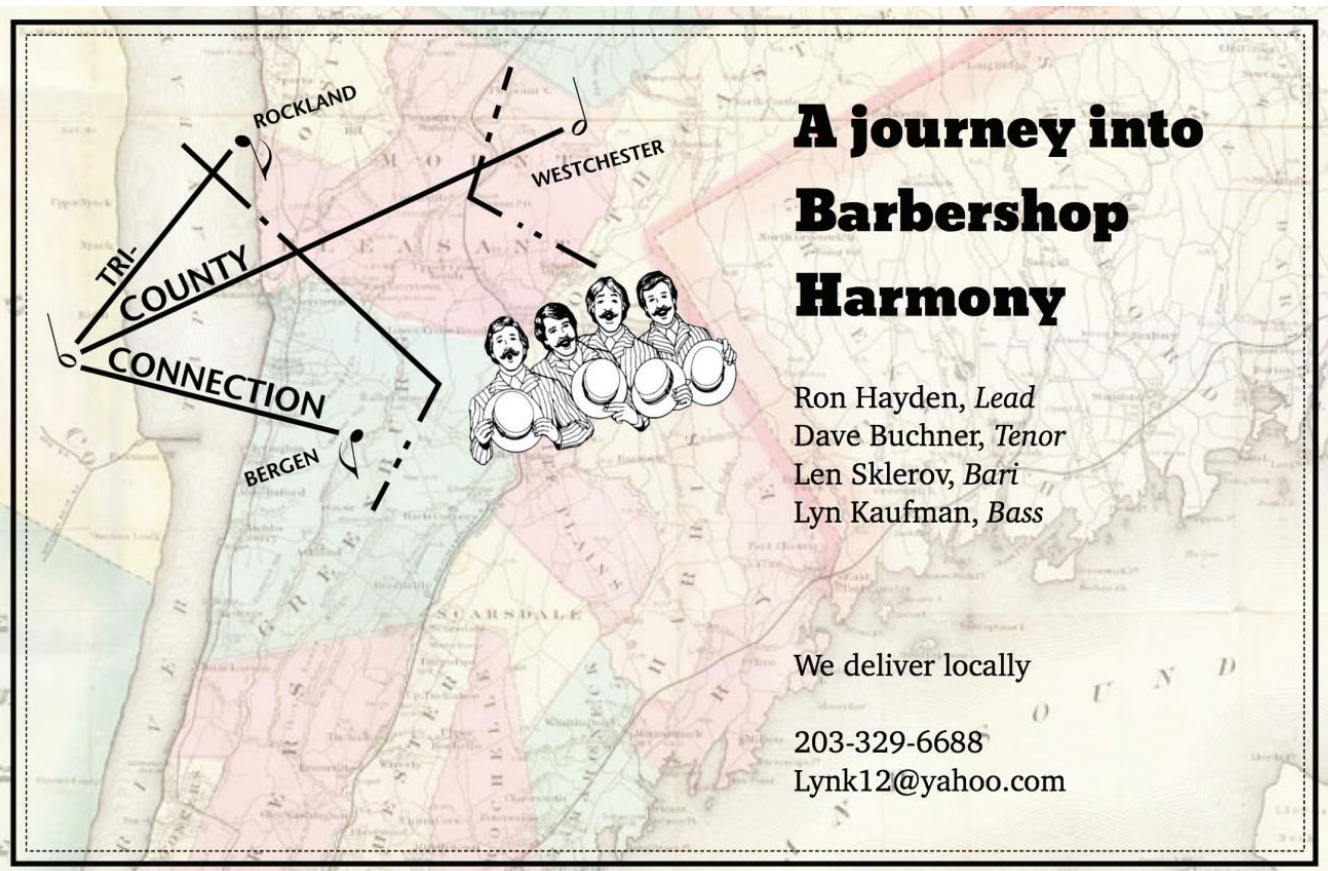
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## Congratulations to the Westchester Chordsmen on the Inaugural Issue of OVERTONES Magazine

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## MEET THE CHORDSMEN

### KEITH HARRIS

#### DIRECTOR

#### I GREW UP IN A SMALL TOWN IN WISCONSIN.

My dad was a claims adjuster for a Midwest insurance company and mom was in seminary becoming a Methodist minister. With busy professional schedules the crisis of not finding a baby sitter eventually struck my family. The solution changed my life – and I was only nine years old. My parents each took a kid and went to their evening events. In my case, this meant I was going to my first barbershop rehearsal with dad who was the chorus director. I loved it! I never missed another rehearsal. In fact, barbershop became the reason to get good grades because my parents required a GPA minimum to stay in barbershop. It wasn't long before my brother figured out how much fun I was having and chorus night became men's night out for us boys. Soon, we formed a quartet with a friend and traveled all over the United States and Canada performing as many as 20 shows a year. I became well versed in doing my homework on the road. During this time I also became my dad's assistant chorus director.

At this point, music was still a hobby and I had not given much thought to college. With hundreds of shows under my belt I received a scholarship to the Lawrence University Conservatory of Music in Appleton, WI. While at Lawrence I became the head director of the Appleton barbershop chorus and sang in yet another quartet with my brother. I stayed involved in barbershop because it was fun. After graduating from Lawrence, I received a scholarship to the University



Keith Harris and Show Vice President John Fotia smile for Connie Delehanty at The Beatles Show afterglow.



of Washington in Seattle where I got a Master of Music degree in vocal performance. Eventually, I moved to New York City. I made my Metropolitan Opera debut in 2010 and within a year sang in every major concert hall in the city. Who would have thought that some kid from a small town in Wisconsin would sing at Carnegie Hall?

Barbershop? You bet! Now, almost 30 years later I am still involved in barber-

shop. I became the head director of the Westchester Chordsmen in 2008 and I enjoy the men and the music as much (or more) than I did when I joined. Many of our members call our group the best therapy money can buy. Whatever the reason for each member... one thing is certain, if we sing in harmony we can live in harmony. Barbershop is one of the best team sports around and makes everyone who joins a better person. It's a fun hobby.





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## SCOTT COLMAN

### ASSOCIATE DIRECTOR

**I'M A DENTIST. ONE AFTERNOON IN 2004, A PATIENT ASKED, "DO YOU LIKE TO SING?" I RESPONDED, "SURE, IN THE CAR AND THE SHOWER."** He invited me to the annual show being performed later that week. I accepted; I had never been to a barbershop show. I was overwhelmed. The sound, the harmony, the joy from their faces exuding from the stage was overwhelming. I was awestruck and fixated. A guest night to be held the next Monday was announced during intermission. I attended and made 60 instant friends, all with the same interest, that of singing a capella, and entertaining audiences. Since then I have been fortunate enough to be appointed section leader, front-row captain and most recently associate direc-



tor. On the administrative side I have been elected board member-at-large, music vice president, president and I am now treasurer. In 2012, I was elected Barbershopper of the Year for the

Westchester chapter, truly an honor I will never forget. These experiences are life changing and I can only encourage all who read this to get involved in this most enjoyable hobby.

## ALAN FENNELL

### ASSISTANT DIRECTOR

**YOUTH IN HARMONY VICE PRESIDENT MEMBER SINCE 1974.** I joined the Golden Chordsmen Chorus in 1974. Herb Knobloch convinced me to attend a meeting at St. Bart's Church in White Plains. When I entered the hall, I was greeted and then introduced to a fine group of jovial gentlemen. Al Ouzoonian, the bass section leader, took me under his wing and made me feel very comfortable. Bb was blown on the pitch pipe and 60 smiling men rang four-part chords with clarity as Bob Craig waved his arms. Wow! It was so contagious. Yes, I want to do that. And so my 40-year journey began. I've sung bass with The Sunburst Express, The New Yorkers, The Sound Machine, Double-



take, Spotlight, Cabaret, Vanguard, The Westchesteraires (on David Letterman Show) and currently, Quatrain. I directed the chorus from 1986 to 1996, and during

that time the chorus was invited to tour England and China and boy did we have fun. I will always do my best to keep the whole world singing.



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## The Westchester Chordsmen



### Tenor Section

is proud to support the inaugural issue of the  
 Overtones magazine





## ANASTASIO (STASH) ROSSI

### ASSISTANT DIRECTOR

**WHEN I RETIRED IN 1988, AFTER TEACHING MUSIC FOR 33 YEARS, I THOUGHT I WOULD TURN TO OTHER INTERESTS AND PUT MUSIC ON THE BACK BURNER.** But that was not to be. In 1995, Chordsman John Pearson, (also retired music colleague) invited me to attend a Chordsmen rehearsal. That did it. The sound of men's voices creating such rich four part harmony was magic to my ears, and the pull of that music was too great.

Since then, The Chordsmen and barbershop music have been such an important part of my life that I decided to "un-retire" and make room for music again. Nothing has been more rewarding and enjoyable for me than direct-



ing and singing with the Westchester Chordsmen; becoming the director of the Sweet Adelines' Golden Apple Chorus; arranging music for both groups; singing in and arranging for the Fresh-

men Again quartet; teaching at Harmony College East; being the Region 15 Faculty Member; and bringing beautiful music to the community through shows and concerts. How lucky can one guy be?

## SCOTT KRUSE

### ASSISTANT DIRECTOR

**SCOTT IS THE NEWEST ADDITION TO OUR DIRECTING TEAM.** He is the son of Bill Kruse, who was inducted in the Wesco Hall of Honor last year. Singing is all in the family with the Kruse clan and Scott is blazing quite a trail following in that tradition. He sings bari in the quartet 29 Seconds, and has lent his voice to many other quartets, including, Main Ingredient and Tri County Connection. Has been a member of the Atlantic Harmony Brigade for four years and is also a member of the AH SOW (Ancient Harmonious Society of Woodshedders) Encouraged by Keith Harris about two years ago to pursue directing, he attended Harmony University where he enrolled



in the directing classes. Scott has served on the Board of Directors and is a perennial member of the Music Team. He brings

his vast knowledge of audio and visual electronics to every tech week and also records many of our learning tracks.

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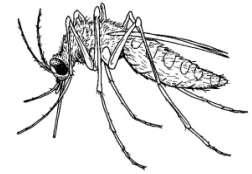


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\*I am a member of the Westchester Chordsmen. So I look forward to meeting you. Tony Weiner



## STEVE DELEHANTY

### SONG WRITER/ARRANGER

**ONE MONDAY NIGHT IN 1964, I STOPPED INTO DIPALO'S DUGOUT IN WHITE PLAINS FOR A SANDWICH AND A BEER.** The Golden Chordsmen, were having an afterglow. I'd done some barbershop singing in college but I played the piano more than I sang. When they invited me to come sing one with them, it was the beginning of a long association with SPEBSQSA and Westco.

After joining, I was off to the army for three years, including a year in Vietnam. When I came home, there had been some changes. Bob Craig was the director and the chorus sang arrangements by his wife, Renee Craig. It was then that I tried my hand at arranging a few songs that I'd written. Then, in 1972, there was something called Harmony College that was being held at Albright College in Reading, Pa. I decided to attend. I wanted to take beginning arranging. Fred Steinkamp advised me to take advance arranging. It was the best advice I ever got. I had the opportunity to work one on one with Val Hicks, Lou Perry, Ed Wasche, Greg Lyne and Denny Driscoll. I still have the letters of encouragement from Val that he sent to me after the school. It was the beginning of life-long friendships with Val, Lou, Ed, Greg and Denny. When Dave Schumann became director, he was looking for a contest piece and I had the temerity to offer two songs for consideration. Dave had the courage to say "OK." And so, the chapter sang Here's An Invitation To Go Out Dancing and Be My Wife. They scored really well and the next year, we sang Dancing again and I'm Alone, another original song. We finished second in the District and had the highest arrangement scores. The fol-



lowing year, we again finished second singing Dancing and The Smile Medley. Second place got us the mike tester slot at International in Philadelphia. The year was 1977. We did get scored and actually had the highest scores in the Arrangement Category.

Oh yes, it was 1972 that Fred Steinkamp asked me to join The Notewits (pictured). Twenty-five years and about 500 performances later, we sang our last show.

By the late 70s. The Four Under Par joined us and along with The Racket Squad, Westchester, had three very active

comedy quartets. Our shows, which were always original, were written by Roger Payne, Joe Hunter and me. And there was always an original show opener, which Roger or I wrote. Contest were also quite interesting. Al Fennell became our director in the early 80s, and in his first contest, we made him the umpire in the Baseball Package, which was the first of many interesting Westco contest packages.

Westchester became the darlings of the MAD District Contests with Baseball, The Dummies, Leprechaun, Magic and a few others. It was a golden era.



## Schedule of Westchester Chordsmen Performances/Activities

### APRIL 13TH, 2015:

**OVERTONES MAGAZINE** published and distributed via Westfair Communications.

### MAY 16TH, 2015:

**DISNEY SHOW** at Irvington High School: two performances.

### JUNE 5-6, 2015:

**DIVISION CONTEST IN CHERRY HILL, NJ.** We compete against 25 other choruses for the right to move to the District Contest level in October. We are currently ranked 38th out of 800 choruses in the Barbershop Harmony Society.

### EARLY OCTOBER, 2015:

Fall Show (date TBD).

### OCTOBER 23-34, 2015:

**MIDDLE ATLANTIC DISTRICT CONTEST**, Wildwood, NJ

### MID-NOVEMBER, 2015:

**2ND ANNUAL HIGH SCHOOL A CAPPELLA FESTIVAL:** In 2014, we sponsored the first of these with great success (5 schools/7 groups performed for 500 in the audience). We have already received great interest from additional schools/ groups in Westchester County and expect this year's festival to be an even larger event (potentially two sessions).

Check our website for date, time and location.

### LATE NOVEMBER, 2015:

**TREE/MENORAH LIGHTING** at the Bronx Botanical Gardens

### DECEMBER, 2015:

**SENIOR CARE FACILITIES:** we sing holiday songs to seniors at 12 locations, all over Westchester County and Western Connecticut.

### FEBRUARY, 2016:

**SINGING VALENTINES** are delivered to surprised recipients whose spouses/friends have purchased them from us. Our quartets, dressed in tuxes, deliver a rose (or a dozen!), sing two love songs and present a Valentine's card and two tickets to our next show.

### ST. PATRICK'S DAY:

We are often asked to send quartet(s) to perform at celebrations of this holiday.

NOTE: Please check our website [Chordsmen.org](http://Chordsmen.org) for additions, changes or updates to this schedule.



## How I became a member of the Westchester Chordsmen – And why I'm still here



### ADAM SAMTUR

**I JOINED THE CHORDSMEN SIX YEARS AGO AFTER HEARING OF "A SINGING GROUP" IN MY HOME COUNTY OF WESTCHESTER.**

I was living in New York City and had never heard of the Chordsmen. I had done a bit of barbershopping in college and thought this would be a fun endeavor. I came to my first rehearsal and was hooked instantly. I've had the privilege of having speaking roles in most of our shows – coming from a theatre background memorizing lines comes naturally to me.

Before long, I became a FROG (front row guy). Although I still live in Manhattan (and am now aware of the barber-shop groups that rehearse much closer to my apartment), I still consider Westchester my home. I work in Elmsford part time and thanks to the warm welcome I received upon joining the group and the joy I continue to derive from being a Chordsman (including but not limited to the endless number of prat-falls they have me do in contests and shows), I decided to stick with my fellow Chordsmen...and I haven't regretted it for a day since.



### BOB SEDA

**MONDAY NIGHT WAS BOWLING NIGHT.** In between frames, a few of us would sing some fifties songs. One season, Vic, wasn't bowling. I was told he joined some singing group. Soon after, I received a message to call Sony Records. Turns out, Victor Fiorello worked there and wanted to invite me to a "guest night" for the "Golden Chordsmen." I remember that night well. Vic never showed up. I was so impressed by the musical knowledge and the heartfelt friendship of the people gathered, that

I was "all in." Memories since have become part of the fabric of our lives at the Seda house: the Trips to China, The Bolton Landing gig with the "Von Seda Family Singers," nursing homes singouts, Vacation Camp for the Blind, The Lettermen Show, The View, Good Morning America. The Westchester Chordsmen are good people and boy, oh boy, they are there for you through thick and thin. When someone passes on they are there to show support and respect in song. Since joining the Chordsmen, I am not only a better singer but a better person. Thank you, Vic.



### HOWARD SPONSELLER

**WHEN I WAS A LAD AND STAYING WITH GRANDPARENTS DURING THE SUMMER IN TIFFIN, OHIO,** I would tag along with grandpa to his men's chorus rehearsal. At the end of the evening we would head off to a local Irish pub and sing some more. In high school my best friend and me would entertain classmates at assemblies with old songs. This carried over to the college we both attended and we entertained at parties. I joined the acappella chorus where the director introduced the chorus to bar-

bershop. The producer liked to incorporate quartets into a few of the old-time musicals he had a penchant for directing. Eleven years ago I found an ad for the Chordsmen on a diner placemat. I came to the next Monday night meeting and haven't missed one since. What is it that keeps me coming back? I love it all, the shows, the sing-outs, the contests. They are all fun. The music is a joy. The sound of the harmonies—barbershop and beyond—are my kind of soul food. Just like many of the men who keep coming back for more I say, "I wish I had found (or in my case, rediscovered) barbershop a whole lot sooner."



## JOSEPH DISALVO

**WE SWUNG OPEN THE DOOR TO LEAVE THE BRONX BOTANICAL GARDENS' ANNUAL TRAIN SHOW AND WALKED INTO THE WORLD OF THE WESTCHESTER CHORDSMEN.** They were providing entertainment at the annual tree and menorah lighting. My wife, children and I stayed and enjoyed every moment. Unbeknownst to me, our daughter Katie spoke with Scott Colman and obtained a Chordsmen's CD and an application, which she presented to me at Christmas. She regularly asked me whether I had joined, insisting that I would enjoy it. I

thought that Katie was right, but my life was so busy that I wasn't sure I could fit it into my schedule. Months later, I decided to bite the bullet and give it a try. I walked into a rehearsal and was welcomed to the Chordsmen. Singing with them was terrific. Hearing the ringing of four-part harmony chords was very special. I have been on the risers since that time, enjoying my good fortune to have heard the Chordsmen perform and to have joined them; a group of terrific men who are very talented singers, generous of spirit and lots of fun. Thanks, Katie, for encouraging me to set aside some time for singing. You were right – I enjoy it immensely.



## MILTON STEINBERG

**I OWE IT ALL TO MY MOTHER-IN-LAW. THAT'S HOW I BECAME A CHORDSMAN.**

My wife and I were visiting her in a nursing home when the Chordsmen came to sing. "Hmm," I said to myself. (I often say "Hmm" to myself.) "These guys are really good."

Since I thought I was also really good, I decided that the Chordsmen and I might make a match. So I tried out and sure enough we did. And so I hung around for the friendship and the really good singing and the years passed by and I realized that I still couldn't read music. I can read English really well, however. (But I shouldn't end a sentence with a preposition.)



## JOHN GOLDSMITH

**ALTHOUGH I HAD NOT SUNG IN A GROUP SINCE HIGH SCHOOL, I WANTED TO SING POPULAR MUSIC SOMEWHERE IN WESTCHESTER.** I didn't know anything about a cappella singing. One day, while reading the Westchester County Business journal, I noticed an insert from ArtsWestchester, which summarized various singing groups in the county. The first one I called was the Golden Apple Chorus. Their representative told

me that they were all women to which I replied "That's okay, I like women." Then she referred me to Alan Ferris who at that time was president of The Westchester Chordsmen. I auditioned, became a baritone and am now celebrating 11 years as a Chordsman. I love the sound we make, the camaraderie – like a fraternity – and have made good friends. Singing requires focus and one can leave his troubles behind and get totally absorbed in the four-part harmony. I have never looked back and enjoy our shows and competing.





## MARTY TAYLOR

**BY AGE 15, I WAS A DEDICATED VIOLINIST AND ATTENDED THE HIGH SCHOOL OF MUSIC AND ART IN NEW YORK CITY.** Years passed. I was immersed in teaching and athletics. Music was forgotten. My retirement gift was a 10 speed road bike. One sunny day I was biking past the county center; a banner displayed a Mozart choral marathon being held there. As I entered the building, I was awestruck by Mozart's beautiful harmonies. My past was awakened. Having forgotten

how to read music, I heard there was a chorus called The Golden Chordsmen where reading music was not required. I attended a rehearsal. People sang to me and were so friendly and supportive that I decided to audition. Because we all share the ecstasy of ringing beautiful chords, learning and growing both musically and intellectually, the men of the Chordsmen have become my dearest friends. The Chordsmen are a large and important part of my life. The harmonies are intoxicating, so we all keep coming back for more.



## LYN KAUFMAN

**I HAD HEARD THE CHORDSMEN AT LOCAL EVENTS THROUGHOUT WESTCHESTER BEFORE JOINING IN 1982.** They were directed by Dave Schuman at the time. I was intrigued. An associate, Ernie Matson and I would get together with a couple of other guys for a Friday lunch. Sheet music was passed around and we were a happy group. Then, in 1982 I saw the Chordsmen's show, Time

Machine and have attended every Monday rehearsal since. Soon after that, Bill Rowell and Bob Van Wart asked me to play the role of Shamus in the Leprechaun show. I was hooked. I became a front-row guy alongside Bob Stevenson. Our Lida Rose at the Great Wall in China was a memorable thrill as was our visit to Russia where we introduced Moscow to barbershop music. I've always regretted not having started years earlier. It's great to be a barbershopper.



## CHUCK MORRISSEY

**WHEN I WAS YOUNG I SANG IN A CHURCH CHOIR AND A ROCK BAND.** I was not great by any means, but I learned that there is considerable leeway when you sing with multiple voices. For many years after that, family and work responsibilities kept me from exercising my voice – except in the shower. As I was nearing the age of semi-retirement, a quartet of Chordsmen came to my office to serenade one of the secretaries with a valentine greeting. They wore tuxedos, carried a red rose and were clad in red vests and bow ties. When they entered, there was a startled reaction

from the ladies. This changed into smiles and even tears as they sang (in perfect four-part harmony) two quick songs and presented the red rose from her husband. Joy and warmth filled the office; and they sounded great to boot. When they left, I remarked to the ladies "That's the first thing I am going to do when I retire." And I did. Singing with the Westchester Chordsmen for the past 10 years has been a rewarding experience. The camaraderie, the music, my improved singing, the support of the director, have all made me very glad that I chose this as one of my first post retirement commitments. Consider coming and joining the fun.



## IRV FLAMER

**I TELL MY FRIENDS AND CLIENTS THAT MY BUSINESS PROFESSION AS A FINANCIAL PLANNER IS MY LIVING AND MY BARBERSHOPPING PARTICIPATION IS "MY LIFE".** I don't know where my Life would be without my experience with The Westchester Chordsmen, formerly, The Golden Chordsmen"

Music and performing have always been my passion and the comradery and joy that I realize when singing, allows me to escape the rigors and stress of everyday activities. I thank Mike Calhoun for introducing me to The Chordsmen nearly 45 years ago. It is a gift that keeps on giving for now and all of my life. The music brings harmony to my soul



## BILL KRUSE

**MUSIC VICE PRESIDENT - 54 YEARS OF BARBERSHOPPING AND STILL GOING STRONG HAS GIVEN ME SOME OF MY GREATEST THRILLS.** I met my wife Kathy of now 46 years while I was singing with the Skyline Chorus in New York City and she was singing with the Manhattan Sweet Adeline Chorus. I've been privileged to sing with quartets on record albums with

Leon Redbone called "Double Time" and Joe Piscopo called "New Jersey". My quartet, Cap'n Billy's Whizbang' did a live TV show for Good Morning America with Alan Alda hosting (we got him to sing a song with us too.) The longevity of barbershopping has given me my greatest thrill, singing in a quartet with my son. singing barbershop harmony-priceless. (Bill was inducted into The Westchester Chordsmen Hall of Honor in 2014-EDITOR.)

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# BARBERSHOP:

## A CAPPELLA'S MARTIAL ART

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You're young, you're scrappy. You want to be the best. You started singing in school, like everyone – choir, maybe a couple musicals. Karaoke with some friends, talent shows. Then some collegiate a cappella.

But you don't want to just be fine. That's not enough. You want to be great. You want technique, you want moves. You need to learn karate... except contemporary a cappella doesn't have a traditional refined martial art... does it?

It does. It's called barbershop. And you're about to get the best schooling a young'un can, including:

**BLEND:** There's no blend like a barbershop blend. They don't just match their vowels, they align their diphthongs as they sweep from one vowel to the next. Four guys (meaning men or women) sounding like one guy. Why does blend matter? Because each vowel has a very specific "fingerprint" – frequencies in the harmonic series – and when the vowels are perfectly aligned, it helps lock down...

**TUNING:** You think four voices can only create four notes? Guess again. When you lock your voices into perfect tune

with the same vowels you can not only create additional notes above yours, you can even create the perception of a bass note below the human vocal range. That's right, that's the vocal equivalent of some kind of dark arts ninja magic. But it works and it happens every day, along with...

**DYNAMICS:** Pop music on the radio has had the life squashed out of it. Learn how to sing quieter than you thought you could, and make a group sound that's louder than you have, without microphones. Did I mention that a perfectly aligned chord also reinforces itself, creating a boost in volume? More ninja skills. But we're not done yet, because you'll learn...

**RUBATO:** In a pop song, the tempo rarely varies. In a barbershop performance you'll be pushing and pulling time, not unlike an orchestra. But there's no conductor. You learn to feel the rhythm rise and fall, you learn to breathe as a unit as you perfect your...

**PHRASING:** When everyone's singing the lyrics, everyone's singing and augmenting the melody as a unit. Like a finely tuned dance troupe, each person's movements are linked to everyone else's, in perfect synchronicity. This requires precision, so you'll learn how to...

**REHEARSE:** Barbershop is built on the finest traditions and techniques of classical choral music, so you know you're learning proper vocal technique and centuries of good habits, which will lead to...



**PERFORMANCE:** There's no hiding in the back row in barbershop and no autopilot. Songs are short and every measure is a litany of rhythmic changes, rapidly aligning chords, juxtaposed dynamics... all delivered with a larger-than-life performing style that will push you to be present in every moment. But it's not all about performance, it's all about...

**COMMUNITY:** When you sing barbershop, you're always only three guys away from a song, because there's a common repertoire and a perpetual desire to sing. Everyone's on the same team playing the same game and you always win.

You might think Barbershop is only old guys singing old songs, but you're wrong. Sometimes the songs are new, sometimes the guys are young, but you know what? There's a lot to be learned from your elders and if a song has lasted a century, it's still around for a good reason.

I'm not saying you have to learn barbershop to be a great a cappella singer... but I am promising you if you do sing barbershop, you'll be better than if you don't.



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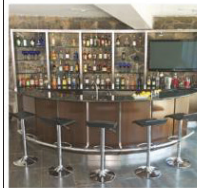
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## 2013—TORONTO

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20

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*Goro Tenice: Sings Japanese and American Standard Songs*

*Westchester Chordsmen Sings American Songs*  
*<Oklahoma, Summertime, God Bless America, and more>*

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 (Stern Auditorium/Perelman Stage)  
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 Concert Starts at 8:00pm

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**Free Tickets at Carnegie Hall Box Office**  
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## 2013—CARNEGIE HALL

The Chordsmen take to the hallowed boards and sing traditional songs with a visiting Japanese troupe, then electrify the audience with our rendition of New York, New York.



## 2010 AND 1995—CHINA

The Chordsmen join with other local groups to sing up against the Great Wall. Our official name in China, The United Stars of America, was emblazoned upon our yellow t-shirts. They liked us so much, they invited us back a second time.



**2010**

Chordsmen spend Easter morning with Charles Osgood (Dan Rendich, Howard Sponeller, James Sotzing, Osgood, Erik Constius, Scott Colman and Steve Berkwiz) ring in the holiday.

**2000-ITALY**

With the Vatican as a backdrop, director, Renee Craig, leads the men in song.

**1999-RUSSIA**

The Chordsmen participated in the first Barbershop Harmony Festival in St. Petersburg where we were treated as ambassadors of good will.  
 Photo by Connie Delehanty



## 1995

The Westchesteraires sing on Late Night With David Letterman. The quartet (Tom LaMotte, Bob Seda, Paul Shafer, Steve Delehan-ty and Al Fennell) was such a hit with Dave's audience he brought them back multiple times.



## 1995—WASHINGTON, DC

The Golden Chordsmen (that was our old name) sang in the East room of the White House amid seven 15-foot-tall Christmas trees.



## 1953—INCEPTION

The Golden Chordsmen were newly organized under the auspices of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America or SPEBSQSA.



**Best Wishes  
To the  
*Westchester Chordsmen*  
From  
A Life-Long  
Barbershopper!!**

*"It's all about the bass(es)  
'bout the bass(es)!!"*

Glenn Allen	Bill Hayduk
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Stephen Banker	Jim Micik
Scott Colman	Chuck Morrissey
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**YOU MAY HAVE HAD THE SAME EXPERIENCE. YOU JUST SPENT THE DAY AT DISNEYLAND. YOU'RE ON YOUR WAY TO YOUR CAR.** The sounds of children playing, barbershop quartets and New Orleans jazz can be heard in the distance. But there is one song you just can't get out of your head. You've tried. Oh, how you've tried. But you just can't do it. You know the song I mean: It's a small world after all – it's a small world after all – it's a small, small world.... Repeat. Good luck getting it out of your head now. Sorry about that. The wonderful world of Disney is filled with great music that has touched our lives and inspired our hearts. Whether we were huntin' a bar with Davy, Davy Crockett or being awed by the Circle of Life the music of Walt Disney has never failed to move us.

We are pleased this year to explore the wonderful world of Disney Music as we salute a franchise that has enriched the world with Oscar winners and audience pleasers. We think you'll agree that it is an impressive list.

**OSCAR WINNERS:** When you Wish Upon a Star (Pinocchio, 1940), Zip-a-Dee-Doo-Dah (Song of the South, 1947), Chim Chim Cher ee (Mary Poppins, 1964), Under the Sea (The Little Mermaid, 1989), Beauty and the Beast (Beauty and the Beast, 1991), A Whole New World (Aladdin, 1992), Colors of the Wind (Pocahontas, 1995), Can You feel the love Tonight (The Lion King, 1994), You'll be in My Heart (Tarzan, 1999), If I didn't Have You (Monsters, Inc 2002), We Belong Together (Toy

Story III, 2010), Let it Go, Frozen, 2013.)

**NOMINATED FOR AN OSCAR:** Baby Mine (Dumbo, 1941), Love is a Song (Bambi, 1942), Saludos Amigos (Saludos Amigos, 1943), Lavender Blue [dilly dilly] ((So Dear to My Heart, 1949), Bibidi Bobbidi Boo, Cinderella, 1950), The Bare Necessities (The Jungle Book, 1967), The Age of Not Believing (Bedknobs and Broomsticks, 1971), Love (Robin Hood, 1973), Someone's Waiting for You (The Rescuers, 1977), Candle on the Water (Pete's Dragon, 1977), Kiss the Girl (The Little Mermaid, 1989), Be Our Guest and Belle (Beauty and the Beast, 1991), Friend Like Me (Aladdin, 1992), The Circle of Life and Hakuna Matata (The Lion King, 1994), You've Got a Friend in Me (Toy Story, 1995), Go the Distance (Hercules, 1997), When She Loved Me (Toy Story 2, 1999), My Funny Friend and Me (The Emperor's New Groove, 2000), Almost There (The Princess and the Frog, 2009), I See The Light (Tarzan, 2010.)





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**the music of George Gershwin**

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- Discounts may not be combined
- Children under 6 are free (general admission only)

White Plains Middle School  
128 Grandview Avenue  
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**Quatrain**

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Online: [www.chordsmen.org](http://www.chordsmen.org) [www.tarrytownmusichall.org](http://www.tarrytownmusichall.org)



The Westchester Chordsmen, a four part a cappella chorus, is a chapter of the Barbershop Harmony Society

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Saturday June 3, 2006



Show Director: John Fotia

Chorus Director: Dusty Schlaier

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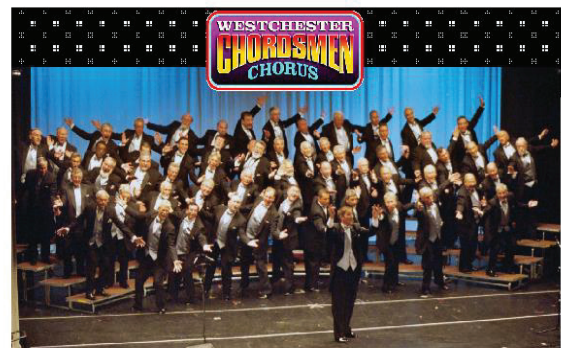


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 AT THE  
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The WESTCHESTER CHORDSMEN is a non profit 501(c)(3) performing arts organization, dedicated to spreading 4-part a cappella harmonious singing across our community and worldwide. We are the only Westchester Chapter of the Barbershop Harmony Society

[www.chordsmen.org](http://www.chordsmen.org) --- [www.myspace.com/chordsmen](http://www.myspace.com/chordsmen)



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The Westchester Chordsmen Chorus invites men who like to sing to audition for us! We meet every Monday evening from 7-10 PM. You may bring a prepared audition song, but it is not required. Music will be provided. Prior vocal experience or music reading ability may be helpful but not essential for chorus membership. An experienced mentor will be assigned to each new member.

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