

OSTINATO

WANGARATTA INC.

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NEWSLETTER

JUNE-JULY, 2005

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From a church bulletin -

..... The sermon topic will be "What is Hell?"

Come early and listen to our choir practice.

(Well that's not us! We're real good, ain't we?)

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| <p><u>The Cathedral Concert 19 June was a great success.</u> We enjoyed ourselves and made good music. David Carolane mentioned that we had made great improvement from our first concert. It takes 3 years for a new choir to come together. There were positive comments regarding the full spectrum of music presented. We had a good sized audience and a reasonable amount of money was made. The Cheque was paid very promptly by the Friends of the Cathedral whom we wish to thank very much for their support and delicious afternoon tea. It was a pleasure for us not to have to work.</p> | <p><u>Music to be purchased for our choir.</u> "Century of Song" by Irving Berlin. "Classical Pop Ballads", "Folk Songs for Choirs – No 1", "Three Hungarian Folk Songs". Some books of the following will be examined to check whether arrangements are suitable for our choir – "Hits from the King and I", "South Pacific", "Oklahoma", "Carousel", & "West End Show Stoppers".</p> |
| <p><u>Uniforms for future concerts.</u> It has been suggested that it would look much better if all the colour shirts were brighter in colour. Perhaps with a shiny type finish. This will be discussed with the choir later.</p> | <p><u>Cathedral Nativity Choir Base.</u> A request has been made via Marg Ablitt from the Cathedral for Ostinato singers to sing at the Cathedral at the end of the year in their nativity service. This would be unofficial for Ostinato and only volunteers.</p> |
| <p><u>Early Evening Concert – Saturday, 15 October 05.</u> It is planned to have a concert on the above date at St John's Village at 7 o'clock pm. Tickets will cost \$10/head or \$20/family. It has to be confirmed that no other events are happening in Wangaratta on that date which may interfere with the success of our concert.</p> | <p><u>Thank you:-</u> To the following choir members who have given me (Janet the editor-secretary), snippets to include in the newsletter – Ann van Rooyen, Helen Dwyer, Gertrude Zimmerman, & Marg Ablitt. The Internet has been the source of many jokes I have included and detailed information pieces over the past months.</p> |
| <p>More offerings from choir members for our - - - - -</p> | <p>- - - - - NEWSLETTER would be most welcome!</p> |

A Little Story Gertrude found -

A well-known speaker started off his seminar by holding up a \$20 bill. In the room of 200, he asked, "Who would like this \$20 bill?" Hands started going up. He said "I am going to give this \$20 to one of you but first, let me do this". He proceeded to crumple up the \$20 dollar bill.

He then asked, "Who still wants it?"

Still the hands were up in the air.

"Well", he replied, "What if I do this?" And he dropped it on the ground and started to grind it into the floor with his shoe. He picked it up, now crumpled and dirty.

"Now, who still wants it?"

Still the hands went into the air.

"My friends, we have learned a very valuable lesson, No matter what I did to the money, you still wanted it because it did not decrease in value. It was still worth \$20. There are times in our lives we may be dropped and ground into the dirt by decisions we make and circumstances that come our way. We may feel as though we are worthless. But no matter what has happened or what will happen, you will never lose your value. Dirty or clean, crumpled or finely creased, you are still priceless."

A Little Story Marg Ablitt found in "The Country Woman" Nov 04.

A man asked his wife what she'd like for her birthday. "I'd love to be six again," she replied.

On the morning of her birthday, he arose early, got up and made her a nice big bowl of Lucky Charms and then took her off to the local theme park. What a day! He put her on every ride in the park: the Death Slide, the Wall of Fear, the Screaming Monster Roller Coaster, everything there was.

Five hours later she staggered out of the theme park. Her head was reeling and her stomach felt upside down, Right away, they journeyed to a McDonald's where her loving husband ordered her a Happy Meal with extra fries and a refreshing chocolate shake. Then it was off to a movie to see the latest blockbuster, a hot-dog, popcorn, a soda pop, and her favourite candy, M&M's.

What a fabulous adventure!

Finally she wobbled home with her husband and collapsed into bed exhausted.

He leaned over his precious wife with a big smile and lovingly asked, "Well, Dear, what was it like being six again?" Her eyes slowly opened and her expression suddenly changed. "You idiot, I meant my dress size!"

The moral of the story: Even when a man is listening, he's gonna get it wrong.

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What is the difference between the men's final at Wimbledon and an amateur choral performance?
The tennis final has more men.

What is the difference between a world war and an amateur choral performance?
The performance causes more suffering.

Why do amateur choruses travel so often?
Keeps assassins guessing.

What is the difference between an amateur choral director and a chimpanzee?
It's scientifically proven that chimpanzees are able to communicate with humans.

This can't be our Choir?

THE SOPRANOS are the ones who sing the highest, and because of this they think they rule the world. They have longer hair, fancier jewelry, and swishier skirts than anyone else, and they consider themselves insulted if they are not allowed to go at least to a high F in every movement of any given piece. When they reach the high notes, they hold them for at least half again as long as the composer and/or conductor requires, and then complain that their throats are killing them and that the composer and conductor are sadists. Sopranos have varied attitudes toward the other sections of the chorus, though they consider all of them inferior. Altos are to sopranos rather like second violins to first violins - nice to harmonize with, but not really necessary. All sopranos have a secret feeling that the altos could drop out and the piece would sound essentially the same, and they don't understand why anybody would sing in that range in the first place - it's so boring. Tenors, on the other hand, can be very nice to have around; besides their flirtation possibilities (it is a well-known fact that sopranos never flirt with basses), sopranos like to sing duets with tenors because all the tenors are doing is working very hard to sing in a low-to-medium soprano range, while the sopranos are up there in the stratosphere showing off. To sopranos, basses are the scum of the earth - they sing too damn loud, are useless to tune to because they're down in that low, low range - and there has to be something wrong with anyone who sings in the F clef, anyway.

THE ALTOS are the salt of the earth - in their opinion, at least. Altos are unassuming people, who would wear jeans to concerts if they were allowed to. Altos are in a unique position in the chorus in that they are unable to complain about having to sing either very high or very low, and they know that all the other sections think their parts are pitifully easy. But the altos know otherwise. They know that while the sopranos are screeching away on a high A, they are being forced to sing elaborate passages full of sharps and flats and tricks of rhythm, and nobody is noticing because the sopranos are singing too loud (and the basses usually are too). Altos get a deep, secret pleasure out of conspiring together to tune the sopranos flat. Altos have an innate distrust of tenors, because the tenors sing in almost the same range and think they sound better. They like the basses, and enjoy singing duets with them - the basses just sound like a rumble anyway, and it's the only time the altos can really be heard. Altos' other complaint is that there are always too many of them and so they never get to sing really loud.

THE TENORS are spoiled. That's all there is to it. For one thing, there are never enough of them, and choir directors would rather sell their souls than let a halfway decent tenor quit, while they're always ready to unload a few altos at half price. And then, for some reason, the few tenors there are are always really good - it's one of those annoying facts of life. So it's no wonder that tenors always get swollen heads - after all, who else can make sopranos swoon? The one thing that can make tenors insecure is the accusation (usually by the basses) that anyone singing that high couldn't possibly be a real man. In their usual perverse fashion, the tenors never acknowledge this, but just complain louder about the composer being a sadist and making them sing so damn high. Tenors have a love-hate relationship with the conductor, too, because the conductor is always telling them to sing louder because there are so few of them. No conductor in recorded history has ever asked for less tenor in a forte passage. Tenors feel threatened in some way by all the other sections - the sopranos because they can hit those incredibly high notes; the altos because they have no trouble singing the notes the tenors kill themselves for; and the basses because, although they can't sing anything above an E, they sing it loud enough to drown the tenors out. Of course, the tenors would rather die than admit any of this. It is a little-known fact that tenors move their eyebrows more than anyone else while singing.

THE BASSES sing the lowest of anybody. This basically explains everything. They are stolid, dependable people, and have more facial hair than anybody else. The basses feel perpetually unappreciated, but they have a deep conviction that they are actually the most important part (a view endorsed by musicologists, but certainly not by sopranos or tenors), despite the fact that they have the most boring part of anybody and often sing the same note (or in endless fifths) for an entire page. They compensate for this by singing as loudly as they can get away with - most basses are tuba players at heart. Basses are the only section that can regularly complain about how low their part is, and they make horrible faces when trying to hit very low notes. Basses are charitable people, but their charity does not extend so far as tenors, whom they consider effete poseurs. Basses hate tuning the tenors more than almost anything else. Basses like altos - except when they have duets and the altos get the good part. As for the sopranos, they are simply in an alternate universe which the basses don't understand at all. They can't imagine why anybody would ever want to sing that high and sound that bad when they make mistakes. When a bass makes a mistake, the other three parts will cover him, and he can continue on his merry way, knowing that sometime, somehow, he will end up at the root of the chord.

