

NEWSLETTER

SEPTEMBER 2008

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DIARY DATES

Saturday 4 October

Shed Wine Show Afternoon

“Gracebrook Stables”

4443 Whitfield Rd, King Valley.

1.15 pm – 2.00 pm performance.

Turn up by 1.00 pm

Tuesday 2 December

Rehearsal at TAFE

Sunday 7 December

CONCERT

Friday 12 December

Probus Christmas Lunch at The Gateway

Nursing Home performances to be advised.

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The following was sourced from the Oratorio Society of New York internet web site:-

Submitted by Mady Buchbinder and Joyce Hawkins:

These notes walk into a bar...

A C, an E-flat, and a G go into a bar. The bartender says, "Sorry, we don't serve minors." So the E-flat leaves, and the C and the G have an open fifth between them. After a few drinks, the fifth is diminished and the G is out flat.

An F comes in and tries to augment the situation, but is not sharp enough. A D comes into the bar and heads straight for the bathroom saying, "Excuse me. I'll just be a second."

Then an A comes into the bar, but the bartender is not convinced that this relative of C is not a minor.

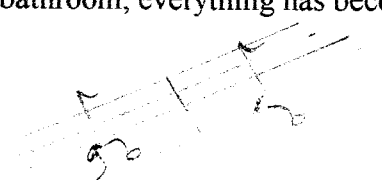
Then the bartender notices a B-flat hiding at the end of the bar and exclaims, "Get out now. You're the seventh minor I've found in this bar tonight."

The E-flat, not easily deflated, comes back to the bar the next night in a 3-piece suit with nicely shined shoes. The bartender (who used to have a nice corporate job until his company downsized) says, "You're looking sharp tonight, come on in! This could be a major development."

This proves to be the case, as the E-flat takes off the suit, and everything else, and stands there au natural.

Eventually, the C sobers up, and realizes in horror that he's under a rest. The C is brought to trial, is found guilty of contributing to the diminution of a minor, and is sentenced to 10 years of DS without Coda at an upscale correctional facility. On appeal, however, the C is found innocent of any wrongdoing, even accidental, and that all accusations to the contrary are baseless.

The bartender decides, however, that since he's only had tenor so patrons, and the soprano in the bathroom, everything has become altoo much treble; he needs a rest, and closes the bar.



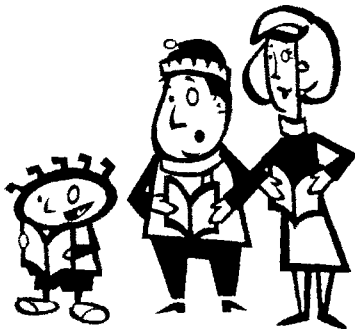


Submitted by Kathleen Flaherty:

Exam Bloopers - circa 1989, from music teachers' collections at a Missouri School.

- It is important to be able to reach the brakes on any piano.
- Just about any animal skin can be stretched over a frame to make a pleasant sound once the animal is removed.
- It is easy to teach anyone to play the maracas. Just grip the neck and shake him in rhythm.
- My favorite instrument is the bassoon. It is so hard to play, people hardly ever play it. That is why I like the bassoon the best.
- I would like for you teach me to play the cello. Would tomorrow or Friday be best?
- The plural form of musical instrument is known as orchestra.
- A contra-bassoon is like a bassoon, only the opposite.
- The most dangerous part about playing cymbals is near the nose.
- The flute is a skinny-shape-high-sounded instrument.
- Instrumentalist is a many-purposed word used by many player-types.
- Anyone who can read all the instrument notes at the same time gets to be the conductor.
- The main trouble with a French horn is it's too tangled up.
- For some reason, they always put a treble clef in front of every line of flute music. You just watch.
- The concertmaster of an orchestra is always the person who sits in the first chair of the first violins. This means that when a person is elected concertmaster, he has to hurry up and learn how to play a violin real good.
- Last month I found out how a clarinet works by taking it apart. I both found out and got in trouble.
- A bassoon looks like nothing I have ever heard.
- Question: What are kettle drums called? Answer: Kettle drums.
- When electric currents go through them, guitars start making sounds. So would anybody.
- The double bass is also called the bass viol, string bass, and bass fiddle. It has so many names because it is so huge.
- While trombones have tubes, trumpets prefer to wear valves.
- A trumpet is an instrument when it is not an elephant sound.
- Another name for kettle drums is timpani. Or else you can just stick with the first name and learn it good.
- Instruments come in many sizes, shapes and orchestras.
- You should always say 'chili' when you mean there are two or more cellos.
- A tuba is much larger than its name.
- A harp is a nude piano.
- My favorite composer is Opus.
- My very best like piece of music is the Bronze Lullaby.
- Most authorities agree that music of antiquity was written long ago.
- A good orchestra is always ready to play if the conductor steps on the odium.
- Caruso was at first an Italian. Then someone heard his voice and said he would go a long way. So that's why he came to America.
- I know what a sextet is but I'm not allowed to say.

- Music sung by two people at the same time is called a duet.
- When a singer sings, he stirs up the air and makes it hit any passing eardrums. But if he is good, he knows how to keep it from hurting.
- An opera is a song of bigly size.
- Aaron Copland is one of your most famous contemporary composers. It is unusual to be contemporary. Most composers do not live until they are dead.
- Henry Purcell is a well known composer few people have ever heard of.
- Beethoven wrote music even though he was deaf. He was so deaf he wrote loud music. He took long walks in the forest even when everyone was calling him. I guess he could not hear so good. Beethoven expired in 1827 and later died from this.
- Handel was half German, half Italian, and half English. He was rather large.
- John Sebastian Bach died from 1750 to the present.
- A virtuoso is a musician with real high morals.
- Refrain means don't do it. A refrain in music is the part you better not try to sing.
- Agnus Dei was a woman composer famous for her church music.



The Story of "OOPS"

By Ann van Rooyen.

Whilst singing in a choir
I stood beside a pal.
She always sang with gusto.
For "ah" she knew it well.

With no one ever perfect
She sometimes would go wrong.
Then "oops" she'd say and "sorry"
In the middle of a song.

My problem was my humour.
I'd chuckle uncontrolled.
With "oops" and then my giggles –
Our troubles would unfold.

Take Bach, now that's tough going
With notes where they belong.
He wrote no "oops" or "sorry"
In the middle of *his* song!

With sense of grave foreboding
When concerts came along,
I'd pray: "No *oops* or *sorry*
In the middle of our song!"

The message of this story –
Whenever you go wrong,
Correct yourself in silence
In the middle of your song.