



Dukes EXTRA



FOR THE WEEK OF 8 MARCH 2011

Notes of Interest—♪

We were sad to learn that two of our members suffered a sad and personal loss recently. Jack Sutton's brother passed away early last week after a long struggle with cancer while Mark Radcliffe suddenly lost his father last Friday evening.

Services were held during the past week and many of our Dukes were in attendance to support Jack and Mark.

All the Dukes of Kent are offering their heartfelt sympathy and condolences to Jack and Mark. We are holding you in our thoughts and offer our support in this difficult time.

We are saddened by your loss.

Contest Information

After considerable research and negotiating by John McLeod, it has been determined that acquiring a charter bus to travel to Sydney is beyond the reach of our Chapter budget. Therefore, we encourage as many as possible to "car pool" to save on expenses, especially now considering the rising cost of gasoline. To save on room expenses, we invite you to share a room with another Duke.

Anyone needing a room or willing to share, contact our Chorus Manager, Peter Lang.

A cost breakdown of expenses may be helpful for personal budgeting:

Convention Registration (Paid by Chapter)	\$20.00
Significant Other Registration	\$15.00
Lunch on 7 May	\$ 6.00
Banquet on 7 May (Price includes Afterglow) (Lunch & Banquet are optional)	\$35.00
(Optional) cost per:	\$41.00
(Optional) cost for spouse:	\$56.00

Bring your check to Wayne Hamlin ASAP!

Music Schedule for 15 March

This pre-rehearsal schedule is provided to give us all an opportunity to study and learn our music at home and be ready for fine-tuning our performance on the risers.

From Perry:

The following music selections will covered at Rehearsal for 15 March:

Section practice:

- Am — *Roses Of Picardy*
- E — *If You Were The Only Girl... World*
- E — *That's An Irish Lullaby*

Section Leaders brush up on the above. This is our contest package. Let's give it our priority attention. Focus on note accuracy.

Repertoire Review for the evening:

- B — *She's Called Nova Scotia*
- F — *Darkness On The Delta*
(Please brush up on the choreo)
- Am — *Roses of Picardy*
- F — *Let It Be Me*
- B \flat — *Battle Hymn Of The Republic*
- F — *Let There Be Peace On Earth*
- E — *If You Were The Only Girl... World*

This schedule is very flexible. We have much work to do preparing for Contest and our upcoming shows. We may deviate from this program.

Perry

Ten tips for better singing:

- Sing every note with a quality sound
- Sing with full face vowels
- Sing every day
- Sing Vertical Vowels
- Sing on top of the air — think "Bright"
- Sing with "Happy Eyes"
- Resonant, warm spin in the sound
- Step into the picture the lyric creates
- Every five-seconds, energize
- Practice in front of a mirror

Dukes Coming Events

March 21	Coaching Session Jim DeBussman
March 22	Regular Rehearsal
March 27 @ 2:00pm	Benefit Show for the <i>Campaign for Kids</i>
May 6-8 Fri-Sun	Sunrise Div Contest Cape Breton, NS Package (See Below)
May 14	Dukes Annual Show

Campaign for Kids

The Annual Campaign for Kids Concert will be held on 27 March. Arrive at 2:00pm at the Apple Dome in Berwick. We are the last performers and will do a twenty minute package. Uniform will be Dukes Tuxedo Gold. See Peter Lang or Perry Jackson if you are not able to participate. Let's make a good showing with good music for this event.

Contest Package

- ☆ *If You Were The Only Girl In The World*
- ☆ *Roses of Picardy*

(Alternate): *That's An Irish Lullaby*

Contest Headquarters is located at *Delta Sydney*. Perry would like us all to be at the same hotel and recommending the *Delta* for ease of movement and finding people when needed.



Make your reservations immediately. Rooms are filling up.

Call toll free: 888-890-3222. It is better to dial direct (902) 562-7500. Cost is \$129 per night for two to a room. When calling ask for the "Barbershop Convention" block.

Share a room to save if you wish. Persons willing to share a room: Eric Wells; Bud Clark; and Mitch Paradis (no snoring, please.)

Uniform will be Dukes Tuxedo Gold.

Let's have a grand turnout and reclaim the Division Championship. We need every Duke on the risers.

We can do this!

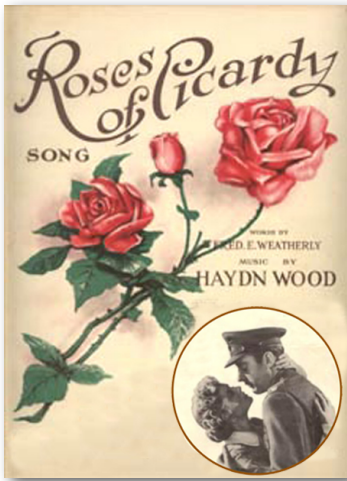
In what years did the Dukes of Kent win the Sunrise Division contest?

What was our highest placement at District?

See Mitch if you have the answers!



You are invited to check out the chapter website: www.dukesofkent.ca (click on Photo Gallery) for a picture file of our Singing Valentines and our 2011 Ladies' Night and Installation Dinner.



Roses of Picardy is, arguably, the most beautiful, romantic, and poignant love song to come out of WWI. It was written in 1916 by Fred Weatherly with music by Hadyn Wood and, oddly enough, it is a gentle melody born in a climate of violent warfare. Although the song makes no direct reference to combat, injury, or death, its audience could be counted on to understand this subtext.

Listen to *Roses of Picardy* by BHS International Quartet Champions of 1992, [Keepsake](https://www.youtube.com/watch?v=vcVMC3fy6D0) at YouTube: www.youtube.com/watch?v=vcVMC3fy6D0

Not sure if anyone has ever done it better, but believe we should emulate the style, feeling and emotion they convey in rendering the music and interpretation.

Picardy is a region on the English Channel in northern France bordering on Belgium. Colinette, the girl, is in a grove that looks out on the Channel. Is she in England or in France? Part of the charm and mystery of the song is its ambiguity. We can never be certain whether the song is what Colinette is imagining or whether it is an artistic device that conveys to her what is in the mind of her beloved. Is she thinking about him or he about her? Is the song sung by an omniscient third party describing both Colinette and the soldier? Is it all these things?

An anonymous soldier sings a tender ballad to his sweetheart back home during a respite in the fighting. His is a delicate protestation of his eternal and undying love. He describes his loved one, whom he knows is contemplating him in a grove across the channel, pining for him and trembling for his safety.

He expresses his peril in terms of the mortality of flowering roses that shine in "...the hush of the silver dew..." on the now-quiet battlefield. (Or, does she imagine him to be the rose?)

His sweetheart is also a rose, another kind of rose whose beauty outshines the tangible ones he sees. Alas, the soldier bemoans, the roses he observes will "...die with the summertime..."; all memory of these soldiers will pass away. The paths he and his love travel are far apart. He may die like the other soldiers while she goes on without him.

But there is another kind of rose on this field, an abstract rose—the rose in his heart. Unlike the roses on the field and the dead soldiers they represent, his love—this unseen rose in his heart—is not fading. The paths he and his sweetheart

travel may be far apart—he may die—but the rose he holds in his heart and the rose that is his sweetheart will go on living even if the harsh reality of his death should overtake them. Their love will endure even if he does not.

The sight of flowering silver roses bathed in bright morning sunlight and the flowering of love in the soldier's heart together create a magic moment. That moment is all the more powerful and mournful because it is understated. The rose in his heart and the rose that is his sweetheart's beauty are two abstractions that stand in sharp contrast to the roses on the battlefield. They uplift and sanctify the scene.

Note the absence of a direct reference to the suffering and struggle that is presumed to have occurred prior to this moment. The physical roses before him are softened symbols of the fury, waste, futility, and finality of war. Anything harsh in the song would disrupt the romantic tenderness inherent in this expression of undying love; violent imagery would subvert what is, essentially, a triumphant assertion that love will outlast war and death.



This song was invariably sung by British soldiers who had left behind a sweetheart when they departed for the front in France. However, it was written by Fred Weatherly when he was already in France as a British officer, for a French widow while she protected him at her home in France.

