

The Harmonizer

BRINGING BARBERSHOP HARMONY TO LIFE • MAY/JUNE 2026



PASADENA

2026 MIDWINTER CONVENTION

A GREAT RETURN

Four years later in the City of Roses, the experiences were priceless



NOTEWORTHY

BARBERSHOP MEETS BELLY DANCING
ONTARIO HOSTS A CAPPELLA FESTIVAL

SPOTLIGHT

INTRODUCING THE OLDEST BHS
QUARTET OF ALL TIME

INSIDE

LESSONS LEARNED: NURTURING
A WELCOMING COMMUNITY



YOU BELONG
HERE!

HARMONY UNIVERSITY

July 26 - August 2, 2026
at the University of Denver

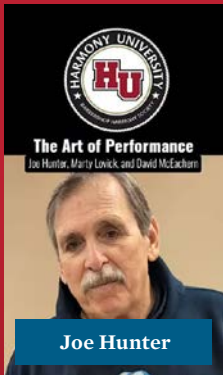


Ask anyone who's attended and they'll tell you that Harmony University really is the best week of barbershop, full of non-stop learning, singing, tagging, ice cream, spending time with old friends, and making new ones.

It's been described as "total barbershop immersion", and being "hot-dipped in barbershop", and attendees consistently come away with *more* tools as singers and leaders, *more* inspiration to

achieve their barbershop goals, *more* expertise to pass onto barbershoppers at home, and *more* reasons to love this art form than they thought possible.

If you've been watching our social media posts and YouTube video releases, you may have noticed just some of the featured instructors talking about the amazing classes that are going to happen this year.



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FULL PLAYLIST



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THE BEST WEEK OF BARBERSHOP!



BARBERSHOP.ORG/HU

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More than 1,100 celebrated the style embraced by singers young and old. Full contests and shows between a lot of casual quartetting reminded us of why we can't get enough of barbershop harmony!

35 Great Composer series coming this fall

In the fall, we will introduce a *Great Composers* series to our catalogue. This will come in installments, with the first being *Great Black Composers of the Early 20th Century*.

36 Lemon Squeezy

The 2025 International Champion took a 15-year journey to gold that featured five quartet lineups; yet, somehow, one of their most defining traits has been their consistency.



On the cover: Westminster Chorus performs with selected Youth Invitational singers. *Photo by Lorin May*

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Lorin May

OUR VISION
Everyone in Harmony

OUR MISSION
To bring people together in harmony and fellowship to enrich lives through singing.

OUR PURPOSES
To perpetuate the old American institution: the barbershop quartet and barbershop harmony
To promote appreciation of barbershop harmony

To initiate and maintain a broad program of appreciation of barbershop harmony and

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Charts and tracks added regularly

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(When The Son Comes Down)**
arr. Adam Scott

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arr. David Wright

Digital Download



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DID YOU KNOW...

**LIVE
STREAM**



...that all the action from St. Louis will be streamed live?

Here's a breakdown of the video release schedule so you can start planning now:

June 29 - July 4

The week of St. Louis! Don't miss a minute of the action, **\$99** (includes replay capability)

July 6 - 12

Live Stream Replay: Rewatch Every performance, **\$39**

July 13

videos begin release on the First Look Members Only Channel, **\$7.99/mo**

Mid August

Videos will be set to public for free viewing one month after their First Look release, **Free**

SPEAKING OF

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The challenge of the Society's new mission



The word “champion” has more than one meaning. We talk a lot about the kind of champion who wins a contest, but we need more of the other kind: to be the kind of champions “who support or fight for a cause.”

Within this issue of *The Harmonizer* we celebrate **Lemon Squeezy**, a long-time popular quartet who finally crossed that hurdle and became our 2025 quartet champions. My favorite performances by any ensemble are rooted in joy, where joy is ever-present. **Lemon Squeezy** always embodies joy, and they will be great champions for our Society.

We have been having contests since the very beginning of our Society, where we crown Division, District and International champions. But that’s only one definition of champion, where champion represents a noun. What I find far more important is when we look at “champion” as a verb.

From Merriam: *verb; to actively*

support or fight for a cause.

Back in 2017, our Mission changed. The previous mission had been accomplished: Preserve the barbershop style. Society established in 1938. Recordings. Schools. Education. Countless performing groups. And so on.

This “new” mission challenges us. *Our mission: to bring people together in harmony and fellowship to enrich lives through singing.*

In one interpretation, if a quartet or chorus exists, we have accomplished the mission. That seems way too simple. Mission accomplished! So it has to be more than that.

To champion our mission, we have to look outside of our chapter’s walls.

From the very beginning, barbershop quartets and choruses have performed in public settings. In that interpretation, we have accomplished the mission. Again, that seems way too simple. There has to be more than that.

Our mission calls upon us (members, quartets, choruses, chapters, districts, etc.) to be champions of

that mission. “To actively support or fight for a cause”.

How does your chapter look outside the meeting space? How are you purposely engaging in the greater society to bring people together in harmony and fellowship to enrich lives through singing?

Consider this thought: Think about the greatest experiences you have had with your association with barbershop.

At the top of your list will likely be the friendships you made with others in your chapter/chorus. Some of you will list a competitive accomplishment. But for everyone, close to the top will be your engagement with the community. Singing for someone who hasn’t spoken a word

THE WORLD NEEDS THE BARBERSHOP HARMONY SOCIETY. THERE ARE FEW ORGANIZATIONS WHO CAN TRULY ACCOMPLISH THIS NOW LOFTY MISSION. AND IT TAKES 14,000 CHAMPIONS TO ACCOMPLISH.



Get in Touch

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Follow current issues: barbershop.org/board-topics



STARTING PITCH

A conversation with our President and CEO

in months or years, and you connect with them. Singing Valentines for someone who has a backstory that is heart-breaking and you made a connection. Some of the most powerful moments I've had in 48 years of barbershop have nothing to do with competing. Rather, they were connecting with others through song that made a difference.

I see groups like Music Medics

championing our mission. I see chapters who actively participate in singing in as many senior citizen homes as they can as championing our mission. I see those who actively seek out engaging the public as championing our mission.

In this interpretation, there is no finish line. Not only do we need our lives to be enriched. The world desperately needs harmony. The world

needs fellowship.

The world needs the Barbershop Harmony Society. There are few organizations who can truly accomplish this now lofty mission. And it takes 14,000 champions to accomplish. Together, we can bring *more* people together in harmony and fellowship to enrich lives through singing.

Meet me in St. Louis!

We are the champions, my friends

Going beyond the medals and the standing ovations

When we think of contest champions, it is easy to focus on the medals, the standing ovations, and the unforgettable performances. But over the years, I have noticed that the most successful quartets and choruses share something deeper and far more transferable than a title.

First, they make the pursuit of excellence a priority. Excellence does not happen by accident. It is a deliberate choice, reflected in how groups rehearse, how they listen, and how they hold themselves accountable to a high standard.

Second, they are united by com-

mon goals and a willingness to sacrifice to achieve them. Champions align around a shared vision, and they invest time, energy, and sometimes comfort to move closer to that goal. That level of commitment builds not only better music but stronger bonds.

Third, they actively seek outside input. Whether through coaching, judging feedback, or peer insight, champions understand that growth requires perspective. They remain open, curious, and committed to continual improvement.

Here is the important part. These principles are not reserved for those



pursuing a championship title.

Maybe your goal is to be a positive force in your community. Maybe it is bringing joy to a children's hospital or comfort to a senior living center. Maybe it is simply creating a space where people can experience the joy of singing barbershop harmony together.

Whatever your goal, you can adopt a champion mindset.

If you pursue excellence in your purpose, invest meaningfully in your goals, and seek out opportunities to grow, you are already embodying what it means to be a champion.

Because in the end, being a champion is not just about what you win. It is about how you show up. ■



Get in Touch

Robert Rund, CEO CEO@barbershop.org

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● 2026 CONVENTION

Incredible line-up almost set for St. Louis contests

We'll have to wait for the beginning of the convention week to know the full quartet line-up, leading to the most consequential qualifying contest ever!

As of this writing, a handful of qualifying contests and decisions remain before the wildcard quartets are awarded the remainder of the 50 guaranteed spots (plus two additional onsite qualifiers) for the International Quartet Contest.

Sing-in Contest. We continue to face an odd problem: too many great quartets. The 76% qualifying score of past years would have yielded nearly 100 qualifiers this year; hence, an 81% average is now required for automatic qualification. The wildcard invitations will try to get at least one qualifier from each district and participating Alliance (if scoring 76%+) and also the highest-scoring qualifiers until all slots are filled. All other quartets scoring 78%+ have been invited to participate



in the St. Louis Sing-in on Tuesday, where the top two quartets will move on to compete in the open contest.

Quartets. In a strong showing of consistency, all of last year's medalists (minus **Lemon Squeezy**, of course) earned the top four qualifying scores: **Gimme Four** (93.6%), **GQ** (92.1%), **First Take** (91.4%), and **Full Effect** (90.7%). Other top qualifiers include 2024 Bronze Medalist **The Ladies** (87.8%) and past Finalist quartets **Smoke Ring** (88.5%), **Sunday Night Social** (88.1%), and **The New-fangled Four** (87.7%). Pioneering husband/wife quartet **Double Date** (87.9%) earned a top 10 qualifying score in its first BHS qualifier; so did **Purple Rebar** (87.8%), which received a lot of buzz for the pristine sound honed as past and current members

of classical supergroup **Chanticleer**.

Choruses. Every chorus contest seems to top the last, and the trend looks to continue in St. Louis. The 2023 Champion **Ambassadors of Harmony** (94.6%) are certain to pull out all the stops in their own backyard, and they're expecting a lot of competition from recent silver medalists **Music City Chorus** and **Heralds of Harmony**, both of which posted 92.1% qualifying scores in last fall's contests, with **Central Standard** (90.2%) also breaking the elite 90% barrier. Plan to be wowed by two first-time overseas competitors, New Zealand's **Manu Mātātahi** and Japan's **Ensemble Reed**.

Next Generation. Always one of the most exciting contest sessions, the quality will once again be sky high, as evidenced by the qualifying scores posted by New Zealand's **Promenade** (82.4%) and England's **Ami Quartet** (81.9%), as well as Pioneer District's **Cruise Control** (79.3%) and Central States' **Gateway** (79.1%).



LEARN MORE AND REGISTER Keep up to date on the latest news about the 2026 International Convention at barbershop.org/stlouis.

Remembering Alan Osmond



Honorary BHS Lifetime Member Alan Osmond, bass and oldest member of the **Osmond Brothers Quartet**, passed away on April 20,

2026 at age 76. The Val Hicks-coached young quartet was famous for its regular appearances on the *Andy Williams Show* in the 1960s before forming a rock band in the 1970s with younger brother, Donny. When BHS staff posted news of Alan's passing, they received a reply from Alan's son, David, who performed with his brothers at the 1986 International Convention in Salt Lake City when the Osmond Brothers received Lifetime Achievement awards. See his note below:

davidosmond · 29m

My dad, Alan, worked with us boys to teach us the love of music at a very young age. Even the same songs and harmonies that he did with his brothers. I remember when they got this lifetime achievement award and I was 6 years old. We were invited to perform with the Osmond Brothers at this show. Thank you for this memory! I learned from the best in the biz. ❤️

Reply Reply with a reel Hide

Psychology Today article calls quartetting the blueprint for healthy male interdependence

Joe Romanelli founded the **Jerusalem Barbershop Quartet** in 1983, the first barbershop quartet in the Middle East, and has been singing ever since. He and his son, psychologist Dr. Assael Romanelli, recently published an article in *Psychology Today* declaring that "The blueprint for male interdependence has existed since men first waited for a haircut."

It's a remarkable article, articulating concepts you've long known but didn't know how to express: "Barbershop is formalized male vulnerability ... a sublimation in practice. The tension men carry but rarely name comes out as music. The men in a group feel free together, without embarrassment or shame."

Read the article at bit.ly/bbshoppsychology.



BARBERSHOP AND BELLY DANCING, SAME STAGE? "HECK YES!"

How many times has your chorus provided musical accompaniment for a belly dancing troupe on your chapter show? For **Space City Sound** (Houston, TX), the answer so far is "once." If you're not clear on how the two art forms could conceivably land on the same stage, it might be because your chapter doesn't have a professional belly dancing instructor serving as tenor section leader. Alesha Yamal (front, right) led her friends in **Urban Hipsy** to dance their own short set before serving as the front row for the chorus's rendition of **The Eagles** "Seven Bridges Road." We can confidently assert that some of the troupe's moves have never before been contemplated by your chapter's visual team. (Maybe get a head start in stretching now, before they fly Alesha in for some coaching.)

"Unconventional? Absolutely!" exclaimed director Patrick McAlexander. "Fun? Heck yes!"



SOME OF THE OLDEST FORMULAS NEVER STOP WORKING

At 80 years old, the **Blue Chip Chorus** is one of the longest-standing Society chapters, and to this day has one or two sing-outs a month in Bergen County, northern New Jersey. They're what community is made of: Church functions, Senior Clubs, independent living facilities and nursing homes, 4th of July parades, and minor league baseball games. They've sung at local 9/11 commemorations every year since 2002. Celebrate the smaller groups that are huge in their own communities!



● COMMUNITY OUTREACH

Ontario hosts a cappella festival

Rocking the house and connecting with Waterloo's big collegiate a cappella scene

Five Ontario District ensembles brought together eight collegiate a cappella groups from Ontario universities for an unforgettable day of harmony, full of smiles, cheers, and incredible sounds on February 8.

Ontario District's A Cappella Festival at Wilfred Laurier University in Waterloo was a day filled with education and singing. The world of high-octane collegiate a cappella joined with the chord-busting harmonies of barbershop quartets and choruses for a day of discovery, learning, celebration, and new connections. Many declared at the end of the festivities, "This has to become an annual event!"

Barbershopper Chris Tanaka-Mann hosted a workshop on "Developing your Vocal Instrument"; Erik Deland taught "Constructive Criticism for Tag Singing"; Greg Mallet and Toronto Northern Lights chorus taught "Ensemble Singing"; and Robert Ross taught "Performance."

The afternoon was a festival showcase of collegiate and barbershop performers for an enthusiastic audience. Collegiate groups from Water-



Surround Sound was one of eight collegiate a cappella groups that performed at the festival



The 'Loo Wops, with event co-organizer Chavin Zhou second from right



Chris Tanaka-Mann teaches "Developing Your Vocal Instrument"

loo, Toronto, McMaster, Western and York universities joined Ontario District groups **The 'Loo Wops**, **Sapphire**, **Constructive Criticism**, **Voices Unlimited**, and Toronto Northern Lights. Loud ovations blew the roof off the theater!

The event was the brainchild of ONT District VP of Youth in Harmony Chavin Zhou, a 4th-year student at Waterloo, lead in ONT Novice Champion The 'Loo Wops, and

veteran of Waterloo's extensive collegiate a cappella scene. Having lived in both worlds, Chauvin saw the opportunity to bring groups together in celebration and learning.

Events organizers Chavin Zhou and Ted Byers credit Sing Canada Harmony with providing vital financial assistance for the event. The event was only the beginning of partnerships that may lead to mutual benefit between participating groups.



SPEAKING OF ONTARIO PERFORMANCES ...

At Ontario District's fall convention last October, the **East York Barbershoppers** celebrated their 75th anniversary with a performance on the competition stage. This was made even more special with the district's oldest and youngest competitors appearing and performing together. The oldest, BHS Hall of Fame member George Shields (right), turned 100 about 45 days after the performance. The two youngest are cousins, both 11, Nigel Deland (center) and Sekai Nobel-Dennis (left). This was the first appearance for the boys ... a few more than that for George. All three are active members in the chorus.

What's Happening



Harmony University ▲
July 26–August 2, 2026
 The best week in barbershop!
barbershop.org/hu



2026 International St. Louis – June 28–July 5 ▲
 It's not just one of the great barbershop cities, but one of the great cities to visit, with a vibrant downtown scene surrounding an unforgettable venue! barbershop.org/stlouis

2026 International St. Louis
 June 28–July 5

2027 Midwinter Virginia Beach
 February 3–7

2027 International Minneapolis
 July 4–11

2028 International Chicago
 July 2–9

2029 International San Antonio
 July 1–8

● EXCELLENCE IN MUSIC EDUCATION

AMY MOYER: 2026 NAFME/BARBERSHOP HARMONY SOCIETY MUSIC EDUCATOR OF THE YEAR

At the Midwinter Convention in Pasadena, Amy Moyer was recognized as the 2026 NAFME/Barbershop Harmony Society (BHS) Music Educator of the Year. This award recognizes excellence in teaching, performing, and the lifelong impact music teachers make on young singers. Moyer is the tenth recipient.

Amy is a Choral Director at Wade Hampton High School. The 18-year educator represents the best of what can be achieved when the missions of NAFME and BHS converge—melding outstanding classroom teaching with visionary leadership that connects students, educators, and communities through singing. Her high school ensembles consistently earn Superior ratings at regional, state, and national festivals.

She discovered barbershop harmony through Harmony University



Amy Moyer (left) and her fellow music educators of Extra Credit compete at International In 2025. After attending Harmony U on scholarship in 2019, she has become a huge barbershop booster among music educators. See barbershop.org/moyer-nafme-award.

in 2019, and has become a transformational force linking professional music education with community-based singing. Amy has introduced hundreds of students to the joy of barbershop through festivals, performances, and collaborations, taking her choirs to multiple BHS Midwinter Conventions where they have earned top honors—including an Outstanding rating, second place, and Audience Favorite at the 2024 Junior Chorus Invitational.

“Amy has done more to bring barbershop to the world of education in South Carolina than anyone I know,” writes one nominator. Another adds, “She is truly a bridge between the world of education and the world of barbershop. I can name at least three music educators who would not be involved in barbershop if it weren’t for her—and the four of us now sing in a quartet together because of her

influence.”

Amy sings tenor with **Extra Credit**, the 2025 Carolinas District Quartet Champion. Composed entirely of choral educators, the quartet exemplifies lifelong learning and professional collaboration. They regularly perform for high school choirs across South Carolina, using their performances to inspire students and educators alike to explore barbershop harmony as both an educational tool and an expressive art form. ■



SPOTLIGHT

Anthony Scardillo, Westchester Chordsmen
✉ anthony.scardillo@gmail.com

● LIFETIME SINGING

Four-Ever Young: probably the oldest BHS quartet ever

How a centenarian and three nonagenarians got together to harmonize, a living testament to the power of singing at any age

Barbershop Harmony may be timeless, but now, thanks to four gentlemen from the **Westchester, NY** and the **Central Connecticut** chapters, it is ageless.

This past March, chapter members Tom LaMotte (92), Anastasio “Stash” Rossi (95) and Lyn Kaufman (99) teamed up with Ray Williams (105) of the Central Connecticut Chapter and formed **Four-Ever Young**, likely to be the oldest quartet in the Barbershop Harmony Society—and possibly the world!

The idea was the brainchild of chapter members Steve Delehanty, and John Knight. Delehanty explained that on Valentines Day, one of the chapter quartets performed for Williams, who immediately volunteered to replace the baritone. Delehanty saw a video of the quartet singing “Heart of My Heart” and thought to himself, “I know Stash, Lyn and Tom. What if we put a quartet together and have the world’s oldest quartet!” Delehanty reached out to John Knight for help. According to Delehanty, Knight’s father sang in a quartet with Williams years ago and the two remain quite close.

Knight then contacted Rossi about the idea. “They were talking about this 105-year-old guy who still sings,” said Rossi. Delehanty reached out to LaMotte and Kaufman and the idea started to gel. “We all seemed to like it,” said Rossi.



ABOUT THE SINGERS

Rossi is a retired music teacher who taught at West Lake High School for many years. While helping a colleague at another local high school direct that school’s musical, the colleague invited him to their next chapter meeting. His friend said, “Why don’t you come down and join us?” Not only did Rossi get involved with the chorus, he later became one of the directors and arranged a number of songs in their repertoire.

At a combined 391 years, Four-Ever Young is 151 years beyond the age requirements to compete as a Seniors Quartet (all 55+, adding up to 240+ years). That’s old enough to cover the ages of 2.5 more seniors for a second quartet.

Tom LaMotte is the tenor of the quartet, and probably the best known. He sang for many years with the **Racquet Squad**, a very popular comedy quartet in the 1960s and 1970s. “We sang for 21 years all over the US and Canada,” he said. “Our last show in

the early 1980s, we headlined the **Honolulu, HI Chapter** show.” He also appeared six times on *Late Night with David Letterman* with three other chapter members, often singing the ever-popular “Top Ten” list.

Lyn Kaufman didn’t start singing barbershop harmony until he was in his mid-50s. A retired electronics supervisor, Kaufman would come to rehearsals with a stereo cassette recorder to help learn the repertoire. “I would use one channel to record an overall mix of a song and then use the other channel to record the bass part.” At 99 years old, Kaufman is a very active member of the chorus, attending rehearsals weekly and standing on the risers the entire rehearsal. “Lyn is amazing. He’s the youngest 99-year-old I’ve ever seen,” said LaMotte.

Williams is the oldest member of the quartet at 105 years old. Originally from Buffalo, he was transferred to Boston for work and joined the **Framingham, MA Chapter**. He later relocated to Trumbull, CT and directed the **Bridgeport, CT Chapter** chorus. Besides singing, Williams is passionate about bowling, having kept a 180-average right up to a few years ago!

THE FIRST PUBLIC PERFORMANCE

As family, friends and chapter members gathered around, the quartet was introduced by Delehanty during a break in rehearsal. They made their way “on stage”—some using walkers and canes to steady themselves. “This is the first time I was the youngest in a quartet,” quipped LaMotte to laughter. Rossi blew pitch and the quartet launched into “Heart of My Heart.”

Right from the start, it was obvi-

Tenor Tom LeMotte (92), Lead “Stash” Rossi (95), Bass Lyn Kaufman (99), Bari Ray Williams (105), sing “Heart Of My Heart” during a rehearsal break.

THEY RANG CHORDS LIKE THEY HAD BEEN SINGING TOGETHER FOR YEARS. THEY EVEN ADDED SOME CHOREOGRAPHY!

ous that these four were “old pros.” Although they never sang together before that evening, they rang chords like they had been singing together for years! They even added some choreography! As they belted out their last chord, the audience—some 80 people strong—erupted into applause. Many took pictures and videos.

The crowd cried “More! More!” It was time for an encore. But before they began their encore, Williams—who was known as the joke-teller for his quartet years before—launched into a joke about a married man, his Italian mistress, and five plates of spaghetti. The crowd roared. “He was the front man for his quartet and could extend a performance 45 minutes with all his jokes!” laughed Knight. Rossi commented “Ray is the ‘young whip-

persnapper’ in this group mentally, spiritually, and psychologically.”

For their encore, the quartet chose “My Wild Irish Rose,” and to show off their abilities and talents, Rossi and Williams switched parts with Williams singing lead and “Stash” singing bari. The crowd once again erupted into a standing ovation as the four seniors beamed with happiness. After the quartet sang, the chorus sang an impromptu “Happy Birthday” to Williams, who was celebrating his 105th birthday the next day.

“They were brilliant,” remarked Musical Director Keith Harris. “You will never see that again in your life!” Williams chimed in, “I certainly had fun,” saying that he especially liked having the opportunity to sing lead for “My Wild Irish Rose.” LaMotte said, “I loved it,” and Rossi, who served as pitch-man, said, “We may want to take a shot at the Guinness World Record for the oldest quartet on the planet!” Kaufman was already looking to the future. “We don’t know when we’re planning our next rehearsal, it depends on how many requests we get for shows.”

Then he added, “We plan to honor them all.” ■





Nurturing a Welcoming Community

Practical ways to build bridges

BHS's Reflection of Racial Exclusion

1963 SOCIETY OPENS MEMBERSHIP TO ALL RACES

Background: The Society was forced to open membership to all races at the 1963 International in Toronto because the province of Ontario was threatening to close down the convention. No announcement was made to the membership; Board members were told to spread it by word of mouth. Individual chapters were not required to accept black members, and as far as we know there was never a rule that said chapters had to integrate. It happened gradually over time.



July 2001: Harmonizer publishes Jim Henry article: *Roots of Barbershop Harmony*

1950s

1960s

1990s

2000s

2010s



1992: Lynn Abbott's 1992 article informed us of the strong presence of African Americans in the origins of barbershop, and this began to be taught in the HU barbershop history class, along with the 1941 exclusion.



Jan 2015: Tulane University scholar Lynn Abbott's groundbreaking research into the African-American roots of barbershop harmony was honored at the Barbershop Harmony Society's Midwinter Convention, when he was named an Honorary Life Member.

Jan/Feb 2015: Harmonizer cover article "The African-American Roots of Barbershop Harmony."

Feb 2015: Crossroads Quartet and Fairfield Four at ACDA National Conference in Salt Lake City

July 2016: Crossroads Quartet and Fairfield Four at BHS International Convention in Nashville. At this convention the Fairfield Four were named Honorary Life Members of BHS.



In February, I had the honor of organizing and moderating two panels on behalf of BHS. The panels were suggested by Robert Rund, based on a conversation he and I started in October, not to mention a continuation of my dissertation research. I highly encourage you to watch both panels if you haven't already (barbershop.org/2026-panel-discussions), as they touched on important topics including BHS's history of exclusion, why learning from that history can help shape our present and future, and how we can go about doing so.

In a follow-up conversation with

Dexter D. Evans, the Deputy Director of Strategy and Advancement for the National Museum of African American Music (and one of the speakers featured on the second panel), he and I acknowledged that exclusion is part of the Society's history and it's difficult to undo nearly 90 years of history in one fell swoop. We've already made significant progress to create a more welcoming BHS, as evidenced by a multitude of performances both before and after the implementation of Everyone in Harmony:

- One of the signature songs for 2014 BHS International Quartet

Champions **Musical Island Boys** was "Now Is the Hour," sung in both English and Māori. The song was historically sung as a farewell to Māori soldiers departing for World War I. (bit.ly/mib2014)



Dr. Daniel Carsello is an Adjunct Lecturer at Goucher College and Director Emeritus of the University of Pennsylvania Glee Club. He is chorus manager for Parkside Harmony and a

coach and arranger.
daniel.carsello@gmail.com

July 2017: The four members of the Grand Central Red Caps, who were excluded in 1941, were given posthumous honorary membership in Las Vegas. This was done publicly before the entire convention by Marty Monson and Skipp Kropp. For each of the foursome, it was proclaimed "excluded in 1941, embraced today."

2017: Grand Central Red Caps Endowments established to support Barbershoppers who identify as people of color

Feb 2018: BHS awards first Grand Central Red Caps Scholarships for Harmony University

Jan 2019: Heritage of Harmony Show at Midwinter: Fisk Jubilee Singers, Fairfield Four, Signature and Halo



Red Caps Scholarships
As of 2026, 31 Red Caps scholarships to Harmony University have been awarded to qualified applicants.

2010s continued

2020s

Read the history stories from *The Harmonizer*, watch the panel discussions, and watch the playlist of landmark performances at barbershop.org/build-bridges



bit.ly/vids-may-2026

Oct 21, 2020: BHS hosted a panel webinar titled: The Background of Music: History, Research, & Choosing Non-problematic Music.

May 21, 2023: Lauren Ward Parsons, the daughter of Robert Ward, one of the Red Caps, was invited with her husband Ken to Society headquarters in Nashville to be honored.

Feb 2026: BHS hosted a two-part panel series in February 2026, shining a light on our organization's history, growth, and commitment to becoming a more inclusive musical community. These recorded conversations focus on the historical realities of BHS's past—specifically its legacy of exclusion—and the importance of openly acknowledging and learning from that history. Our goal is to create a thoughtful, honest dialogue that helps our community better understand where we have been, why that history matters, and how it continues to shape our work today. Learn more about the panels:

- Session 1: Toward True Harmony: Learning from a History of Exclusion**
Session 2: Tension & Release: Moving Forward in Harmony.



The ORIGIN of the BARBER CHORD
By JAMES WELDON JOHNSON

WHAT about the traditional reputation of Negroes as singers, upon what is it founded? The common idea is that it is the tones of Negroes, who, when strained, are often over-toned, perhaps rather blatant, sometimes even a bit strident; but they are more melodious. In barbershops they take on an orchestra-like timbre. The popular error given to Negroes as singers is, of course, that they are constitutionally better suited to their style, no harmonies, and embody some of the qualities of their voices. When the folks at the "big houses" and the "big houses" heard the singing during the summer night from the "quarters," they were astonished, and it is likely they did not realize that the enthusiasm was wrought chiefly through the effort produced by harmonizing and not by the voice as such.

"Pick up four colored boys or young men any where and the chances are ninety out of a hundred that you have a quartet. Let one of them sing the melody and the others will naturally find the parts. Indeed, it may be said that all male Negro youth of the United States is divided into quartets. When I was a very small boy one of my greatest pleasures was going to concerts and having the crack quartets make up of writers in the Jacksonville hotels etc. Each of the big Florida resort hotels housed at least two quartets, a first and a second. When I was fifteen and my brother was thirteen we were singing in a quartet which competed with other quartets. In the days when such a thing as a white barber was unknown in the South, every barber shop had its quartet, and the men spent their leisure time playing on the guitar—two banjos, mandolin and harmonica." I have witnessed some of these explorations in the field of barbershop music and the songs of harmony and backslapping when a new and particularly vocal choir was first formed. There would be demands for repetitions and even of "Hold it! Hold it!" until it was fairly marked. And well it was, for some of these choirs were so new and strange for voices that like Sullivan's *Leslie Girls*, they would never have been found again except for the celebrity with which they were re-appeared. In this way was born the famous and much abused "Barbershop Chord."

It may seem like an extravagant claim, but it is a fact that the barbershop method adopted by American musicians in making arrangements for male voices. "Barbershop Harmonies" as a Negro male quartet singing, with the exception of their vocalists and some active members, where four or more were gathered together, most interesting as "harmonies" and "chords" on the job of the Barber Chord.

THE HARMONIZER

While leading the NAACP during the 1920s, James Weldon Johnson tried to counter the growing association of barbershop harmony with white quartets. He perceived an effort to overwrite the artform's Black origins—the early years when only Black singers were singing barbershop and seemingly every Black man sang in a quartet: “Pick up four colored boys or young men anywhere and chances are 90 out of 100 that you have a quartet,” he wrote. “Let one of them sing the melody and the others will naturally find the parts. Indeed, it may be said that all male Negro youth of the United States is divided into quartets ...”

Unfortunately, Johnson's concerns soon came to pass. From SPEBSQSA's founding in 1938 until Lynn Abbotts groundbreaking research in the 1990s, mainstream musical historians inside and outside the Society erroneously traced barbershop harmony to European singing traditions. Worse, early SPEBSQSA chapters followed the unofficial norm of welcoming only white men. It became official when the Society excluded the winners of New York's Central Park Quartet Contest, the Grand Central Red Caps, from the 1941 International Contest because

they were Black. (O.C. Cash argued their exclusion was necessary to “keep down any embarrassment” resulting from expected protests among some Southern chapters.) While the Society removed racial requirements in 1963, that change took years and even decades to truly take hold. For example, another 51 years would pass before Musical Island Boys (2014 champ) became the first quartet champion to feature any non-white performer(s); in the nine contests that have since followed, an additional seven non-white singers have earned gold medals.



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THERE ARE MYRIAD WAYS THAT EVERY BARBERSHOPPER CAN BE A PART OF EFFORTS TO CREATE A MORE WELCOMING CULTURE BOTH ON AND OFF OF THE CONTEST STAGE.

- At the 2019 Midwinter Convention, **HALO (HI)** sang the thought-provoking “(What Did I Do to Be So) Black and Blue,” often considered the first jazz protest song against racism. (bit.ly/2019halo)
- In the 2019 International Quartet Finals, **Signature** performed a rousing homage to “Proud Mary,” as performed by Ike & Tina Turner, complete with spoken-word, lyrical, and choreographical allusions to the Turners’ 1971 cover of the **Credence Clearwater Revival** hit. (bit.ly/sigpm19)
- In the 2024 International Quartet Quarterfinals, **Smoke Ring’s** performance of “There Are Worse Things I Could Do” from *Grease* reminded all of us about the importance of creating a welcoming culture that truly allows for Everyone in Harmony—not just anyone. (bit.ly/sring24)
- In the 2025 International chorus competition, **Pacific Connection** earned a third-place finish in part due to its moving rendition of “Lo Ta Nu’u,” a song that celebrates the dignity and pride of Samoa and emphasizes strength through community. (bit.ly/pconn25)
- More recently, at the 2026 Midwinter Convention, **Los Bordershop** delighted the audience by performing barbershop classics in Spanish, including “Será Que No Me Amas,” a Luis Miguel cover of “Blame It on the Boogie” by the **The Jacksons**. (bit.ly/losbord26)



HALO quartet of Harmony, Inc. performs “Black and Blue” at the 2019 Midwinter Convention. Barbershop harmony started in Southern Black barbershops; in early years, nearly every barbershop singer was African-American.



Still, there are myriad ways that every Barbershopper can be a part of efforts to create a more welcoming culture both on and off of the contest stage. Here are three that I think are the most important:

Be intentional with song choices

In conversations with my fellow Barbershoppers, I’ve noticed that there’s a feeling of not knowing where to start when it comes to selecting repertoire in an intentional manner. As a former choral director, I thought a lot about how best to select repertoire that respectfully celebrates the breadth of the human experience. Here are a few tactics I employed when programming repertoire:

- **Do your research:** Start by trying to find the original sheet music to see if anything might present an issue: outdated lyrics, offensive cover art, etc. Two of my go-tos are the Historical American Sheet Music Project at Duke University (repository.duke.edu/dc/hasm) and the Lester S. Levy Collection of Sheet Music at Johns Hopkins University (levysheetmusic.mse.jhu.edu). Those two databases have scans of over 30,000 pieces of United States popular music dating as far back as 1780.
- **Consider your audience:** Performers serve at the pleasure of their audiences, so you want to do

everything in your power to create performances that resonate with—or, occasionally, prompt thoughtful reactions from—your audience. If a song needs a lot of backstory to fully understand its impact, you may have more success with programming it in a chapter show instead of on the contest stage.

Meet people where they are

It’s important to remember that everyone has different levels of awareness about the work required to cultivate a more welcoming culture. I’ve found that most Barbershoppers are well-meaning individuals who may just be uninformed about the history of a song or even the history of BHS.

When possible, try to call someone in through one-on-one or group conversations rather than calling someone out through public shaming. In a TED Talk, activist and scholar Loretta J. Ross argues that calling people in allows you to hold them accountable from a place of love and respect, which in turn gives them a chance to grow and change. While I am not suggesting that people must do the emotional labor of educating others, I believe that leading with compassion and seeking

The two panel discussions from February 2026 may be found at barbershop.org/2026-panel-discussions.

to understand are effective tactics in creating a community that celebrates everyone.

“Mistakes are opportunities”

As Dexter noted during our follow-up conversation, “mistakes are opportunities” in a welcoming community. The reality of creating a more welcoming BHS is that you will likely make mistakes—in other words, you will create opportunities to learn and grow. You may select a song that has a problematic history, you may use the wrong pronouns when referring to someone, or you may display unconscious biases—learned assumptions that you aren’t necessarily aware of—when talking with someone. Do your best to treat your mistakes—your opportunities—like you would a wrong note in rehearsal: rather than growing frustrated, give yourself a chance to review and retry. Practice makes progress, after all.

As the panelists and I acknowledged during both panels, the work to create a more welcoming barbershop community has only just begun. I’m confident, however, that we have never been in a better position to do this work, and I hope you’ll all take part in doing so—even something as simple as starting a conversation can have dramatic, positive results! ■





PASADENA

MIDWINTER CONVENTION

HARMONY BLOOMS IN THE CITY OF ROSES

Combined Youth Chorus and Westminster Chorus
Directed by Dan Wessler

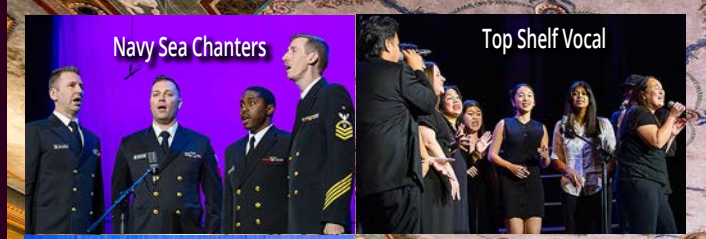


Deke Sharon worked extensively with youth participants and emceed the chorus events



The warmth and entertainment were back to the old normal this January, as more than 1,100 attendees came to beautiful Pasadena to celebrate the style embraced by singers young and old. Full contests and shows in between a lot of casual quartetting reminded us of why we can't get enough of barbershop harmony!

PHOTOS BY LORIN MAY



Several fantastic "outside of barbershop" guests shared their voices with us on the three evening shows



The famous 4,000-seat Civic Auditorium (annual site of America's Got Talent) was our home for the week



Cleveland Heights Women's Barbershoppers



Lemon Squeezy
2025 BHS International Champ



Dynasty
2026 SAI International Champ

As always, Midwinter showed off the best of the best in barbershop, with world-class shows that shook the walls of the Civic Auditorium



Westminster Chorus
2024 BHS International Chorus Champ



cityScape
2026 BHS International Seniors Champ

THIS IS WHAT MAKES MIDWINTER SO SPECIAL

It's the shows. One of the biggest perks to attending Midwinter is to experience some of (if not THE) best barbershop shows on the planet every year—more than two and a half hours a night, three nights in a row. The best of Sweet Adelines, **Dynasty** and **942 Quartet**, shared the stage with our own champs **Lemon Squeezy**, **Radiant**, and **Westminster Chorus**. Every year is incredible, and let's face it, life goes by fast. So if you missed it this year, start planning for the next Midwinter immediately.

Thursday: The Association of Far Western District Champions Chorus (AFWDC), **Vocalcity**, **Los Bordershop**, **Resonance** (representing the Los Angeles A Cappella Festival (LAAF)), **The Seventh Variety**, **Masters of Harmony**, and **Gimme Four**

Friday: **Trebletones**, **Lover Girls**, **Boysen Blue**, **12th Street Rag**, Association of International Seniors Quartet Champions Chorus, **Ozark Overtones**, **942 Quartet**, **Radiant**, **The Newfangled Four**, and **Full Effect**

Saturday: **Wildcat Chord Ringers**, **cityScape**, **Top Shelf Vocal** (representing the LAAF), **Westminster Chorus**, **Combined Youth Chorus**, **Dynasty**, **First Take**, and **Lemon Squeezy**

A SHOW BY ANY OTHER NAME...



Anybody who attended Midwinter 2026 could never claim that all barbershop sounds the same. It was incredible to witness the sheer diversity of configurations, backgrounds, ages, repertoire, and artistic approaches.

YOUTH SAY IT WITH HARMONY...



Thanks to BHS programs donors via Harmony Foundation, our NextGen singers got a big taste of barbershop (15 quartets and 8 choruses) at the BHS Next Generation Junior Chorus Invitational and Junior Quartet Contest. We had 206 youth participants at the Midwinter Convention.

“As an elementary teacher, the pitch and harmonic training from singing barbershop parts is far more advanced than other types of choral repertoire. You can have your students sing barbershop arrangements of current pop songs, but you can also teach an appreciation for classic gems from 100 years ago. Midwinter allows choruses to sing one piece of a different choral style than barbershop, which gives us an opportunity to expose our students to various styles,” said John Wernega, director of **Wildcat Chord Ringers** (composed of 2nd through 8th graders).

Perennial performer **Wildcat Chord Ringers** (left) performed beautifully as they always do, singing *When The Red, Red Robin Comes Bob, Bob, Bobbin' Along* and the traditional Ukrainian song *Shchedryj Vechir* (Щедрий Вечір) (translated “bountiful evening”). But they really brought the audience to their feet with their rendition of “California Here I Come” winning the Audience Favorite Award.

Photos by Lorin May

WESTMINSTER CHORUS IS COMING UP ROSES...

Midwinter always brings the best of the best in barbershop, with a parade of quartets that usually includes the most recent BHS top-tier groups. This year—headlined by champ **Lemon Squeezy**—was no exception. But what a rare treat it is when the host District for Midwinter (this year the awesome Far Western District) is also home to a reigning International Chorus Champion. **Westminster Chorus**, just a year and a half from their 2024 gold medal performance in Cleveland, showed their champion spirit and made us feel welcome in their own backyard.



Gimme Four was back at Midwinter again, having moved up from third place last year to silver this year. But notably, they actually had all four actual members with them this year, having had to find a last-minute tenor (Tim Waurick) and baritone (Tony Colosimo) last year. Nobody in Pasadena could be surprised that Gimme Four will be entering St. Louis with the highest qualifying score.

Although this year's BHS fifth place bronze medalist **GQ** was not able to attend Midwinter, their phenomenal bass Samantha Tramack did make an unexpected yet very pleasant appearance as a sub for our new NextGen Varsity quartet champ **Radiant**.



Full Effect took only two years to rise from 2023 NextGen Varsity Champion to International Quartet Medalist in 2025. This ultra-clean (on several fronts) quartet seems to be continuing its meteoric rise, and our best guess is they'll be an invited guest to Midwinter again next year.

OZARK OVERTONES GATHERS THEIR ROSEBUDS...

Congratulations to the Central State District's very own **Ozark Overtones** who rocked the third annual Seniors Chorus Competition and came away with the gold. Ozark Overtones is an all-voice chorus with strong family connection throughout. Several spouses were able to share the stage together, including last year's Seniors Quartet Champ **12th Street Rag's** lead Mark Fortino (left) and his wife, Sarah (third from left), performing on a barbershop stage for her first time ever.



"Just when you think life can't get any better, after 42 years of singing barbershop and almost 40 of those years having a woman watch, support, and love you while taking care of four children, you for the first time walk on the contest stage together, stand by each other, and are later crowned International Senior Chorus Champions."

- Mark Fortino (via Facebook)

WHAT ARE YOU laughing*AT?

Sure, we all know that **The Newfangled Four** are the undisputed Reigning Kings of Comedy Barbershop. Absolute legends. These guys joined us at Midwinter from all the way from across town and, as per usual, owned the stage with their world-class entertainment.



But it was incredible to see 2025 bronze medalist **First Take** (the disputed Kings of Tags) continue to lean into their comedic success with viral hits like *No One Sings Higher Than Me* (currently sitting at ~1.6M on YouTube) and keep taking it to the next level. They brought wit, charm, coffee, cups, (soft) rock lobster, a sammich, and even wine with them on stage, and then promptly obliterated several tags. Well done, guys.



*Deepest apologies for use of Comic Sans. Staff was not informed.

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Sean Lubbers
Community Care Team Lead



Danny Becker
Senior Community Care Coordinator



Kammy McClurg
Community Care Coordinator

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Schedule a call
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2026 INTERNATIONAL SENIORS QUARTET CONTEST



1. cityScape



2. Rhapsody



3. Vintage Blend



4. Private Reserve



5. The Old Romantics

cityScape

2026 Seniors Quartet Champion

CityScape formed in 2019 from Music City Chorus (MCC) members, with Tony Clifton singing bass, Jay Hawkins on baritone, Howard McAdory on lead, and Allen Reynolds singing tenor.

Following a 2019 Cardinal District championship and 2020 International Seniors Quartet 5th place, Tony bowed out of the quartet for health reasons. Jay moved to bass, and his former quartet mate, Paul Gilman, joined as baritone. In the 2022 post-Covid Midwinter in Pasadena, cityScape took home the International Senior silver medal.

On February 14, 2022, Howard had the misfortune to be sandwiched between two vehicles in a car accident. Through his recovery, the quartet stuck with Howard and placed 3rd in Daytona Beach (2023) and New York City (2024), and 4th in San Antonio (2025). This past January in Pasadena, cityScape was proud to finally win the coveted International Senior Quartet gold medal! With this, cityScape becomes the only Seniors Quartet Champion to have won all five senior medals.

Living across four states (Ohio, Kentucky, Tennessee, and Alabama) rehearsals are always a challenge. With the last two members retiring in summer and fall of 2025, the quartet was able to have more frequent rehearsals and coaching sessions, a key factor in achieving the gold.

cityScape thanks the many coaches who have been part of our journey: Aaron Evens, Dusty Schleier, Joe Hunter, Tim Reynolds, Mike Slamka, Steve Scott, and Clay and Becky Hine. The quartet is forever grateful to Adam Scott for arranging a song Howard heard on a country music radio station and adapting it to barbershop. "Riding with Private Malone" has become a quartet favorite!

Allen Reynolds (T) started singing barbershop in high school, joining BHS in 1990 with the Rocket City Chorus in Huntsville, AL. His many quartets include B-Sharp, Golden Ring, Pinstripe, Knuckleheads, Spectrum, CrewTones, Frequency, Papa Joe's, and 2004 District Champ and International Semifinalist Zamboni Brothers, which included his brother, Tim. Allen was



bit.ly/2026seniorquartet

employed as an engineer with Intergraph, Lockheed Martin, and KT Engineering. He spent his last few years as a building maintenance manager prior to retirement.

Howard McAdory (L) began his barbershop career in 1988. His quartets include Southern Accchord, Music Row, Major League, Contingency Plan, and Frequency. He won district championships with The Real McCoy, MC4 and cityScape. Howard currently serves as lead section leader for the MCC. He retired in 2025 as a data analyst for Metro Nashville Public Schools.

Paul Gilman (Br) has won International gold medals with Interstate Rivals ('87) and Marquis ('95) along with six district championships with Ricochet ('92), Marquis ('94), Matrix ('01), Lucky Day ('09), The Franchise ('11), and The Crew ('16). He is a long-time member of the Southern Gateway Chorus, including director from 2001-2007, and now also sings with Music City Chorus. Paul retired as an IT Director with Scripps in 2022, which has allowed time for his other favorite hobby, golf.

Jay Hawkins (Bs) started singing barbershop in Bellefontaine, Ohio at age 16 and has been a BHS member for over 50 years. Jay has seven quartet championships in four districts. He has International gold medals with the Interstate Rivals and Marquis and senior gold medals with Rusty Pipes and cityScape. He has international chorus gold medals with The Thoroughbreds (2), Southern Gateway Chorus, Ambassadors of Harmony, and Music City Chorus. He is the current director of The Louisville Thoroughbreds.

The quartet appreciates the love and support from our wonderful wives Tamra, Melissa, Kathy, and Deb, three of whom also share the barbershop hobby as Sweet Adelines.

All singers listed as tenor, lead, bari, bass regardless of standing order

Photos by Lorin May



1. cityScape (SHD) 79.6

Al Reynolds, Howard McAdory, Paul Gilman, Jay Hawkins



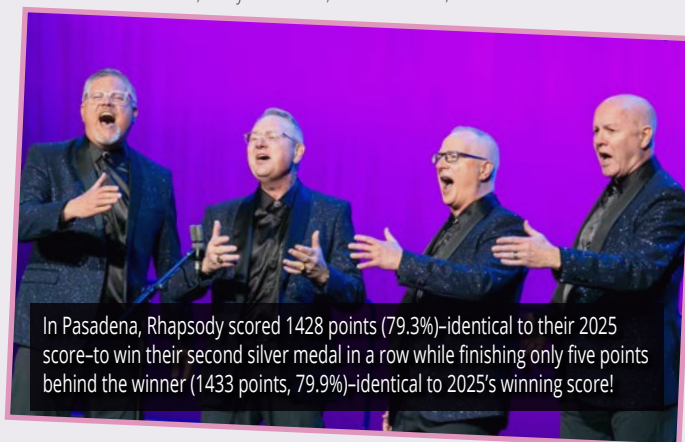
2. Rhapsody (FWD) 79.3

Keith Olson, Larry Halvorson, Brent Graham, Steve McDonald



3. Vintage Blend (PIO) 78.8

Mark Wilson, Jamie Carey, Kirk Wood, James Masalskis



In Pasadena, Rhapsody scored 1428 points (79.3%)—identical to their 2025 score—to win their second silver medal in a row while finishing only five points behind the winner (1433 points, 79.9%)—identical to 2025's winning score!



4. Private Reserve (FWD) 78.8

Todd Kidder, Robert Lenoil, Scott Kidder, Matt Rice



5. The Old Romantics (BABS) 76.4

Ian James, Brian Schofield, Peter Nugent, Phil Cuthbert



Anna Chamberlain (right) and Ted Chamberlain (second from left) narrowly missed out on becoming the first brother and sister to become International Seniors Medalists in the first-ever International appearance for Hot Notes quartet.



6. Hot Notes (EVG) 76.0

Shelly Membry, Melanie McGuire, Anna Chamberlain, Ted Chamberlain



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7. Right on Q (SUN) 74.7

Paul Carter, Tim Perenich, David Mills, Bryan Hevel



Instagramps reunited Rick Taylor (second from left) and Rob Seay (right) of two-time International Bronze Medalist BSQ



8. InstaGramps (MAD) 74.4

Rob Seay, Rick Taylor, Jay Butterfield, Steve White



9. Ready Willing & Mabel (FWD) 73.8

Sally McLean, Caroline McLean-Neushul, Pete Neushul, Jim Campbell



10. JAZZ! (CSD) 73.4

Pamela Mallard, Diane Durham, Tawny McCoy, Diana Schweitzer



11. Wayfarers (SWD) 73.0

Norm Running, Brent Hairston, Doug Peterson, Mike Wilson



Exit 62 performed their first song while wearing traditional outfits, then switched to their East Tennessee personas (right) for "Pardon My Southern Accent." The same hit with Overture in 2002 propelled Bob Eubanks (second from right) and Mike Tipton (right) into the International Semifinals.



12. Exit 62 (SHD) 72.8

Mark Beeler, Jimmy Tompkins, Mike Tipton, Bob Eubanks



13. Moments of Goodness (EVG) 70.6

Dan Keating, Jamie Peterson, Larz Hommel, John Ludeman



14. ReRouted (JAD) 70.1

Keith Shuck, Don Pullins, Doug Smeltz, Tim Kalb



15. The Paris Accord (ONT) 69.9

Doug Lemon, Chris Starkey, John Wilkie, Dan Locke



16. In Season (ONT) 69.2

Dave Bolan, Tom Sziklasi, Derek Stevens, Bill Vermue



17. Radio Days (CSD) 68.2

Brad Doeden, Donn Updegrave, Michael Verga, Greg Yarnell



18. The King's Men (NSC) 67.8

Ted Leinbach, Nate Pendley, Dick Franklin, Randy Westfall



19. Sangamon Valley Chord Company (ILL) 67.6

Larry Drake, Brad Breneman, Pat Claussen, Dean Olsen



20. Up Front (SHD) 67.2

Dennis Walker, Alan Smart, Mike Walsh, Scott Patzer



21. Second Wind (EVG) 67.0

John Adamson, Darren Dirk, Ken Graber, Chuck Axelton



22. Second Opinion (ILL) 66.9

Dave Merrill, John Schultz, Rick Schultz, David Mouri



23. Gazoo (RMD) 66.9

Jim Thompson, Brad Kelso, Blair Dowd, Brian Dowd



24. Four Town Sound (NED) 66.8

Todd Richardson, Bill Selander, Craig Graham, Richard Critz



25. Seventh Wave (NED) 65.5

Steve Jackson, Perry Jackson, Paul Grimm, Kevin Wentzell



26. Fossilized (SWD) 65.4

Lon Badgett, Steve Black, Paul Santino, David Morris



27. Retrospect (CAR) 65.3

Tony Cassel, Steve Kaduk, Steve Radike, Gene Bonfiglio





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FEEDBACK FROM INVITATIONAL PERFORMERS

- “If you have a passion for music for yourself and others and want to see amazing singers of barbershop then you should come to Midwinter and sing barbershop.”
- “Just experience it once. You’ll be convinced forever.”
- “It’s life changing one song is all it takes take a shot at it!!!”

Photos by Lorin May



The Wildcat Chord Ringers were both the youngest were by far the youngest performers and won the Audience Favorite Award

Plateau A: < 17 singers; Plateau AA: 18-25 singers; Plateau AAA: 25+ singers



Cleveland Heights Men’s Barbershoppers (AA) Cleveland Heights Heights HS, Cleveland Heights, OH • Directed by Jesse Lange (Outstanding, Presenter’s Award)

bit.ly/2026juniorchorus



Razz Ma Tazz (AA) James “Nikki” Rowe HS, McAllen, TX • Directed by Jason Whitney (Outstanding, Plateau AA Award)



Oriole Legacy Chorus (A) Augusta HS, Augusta, KS • Directed by Nicholas Franssen (Outstanding, Plateau A Award)



Maverick Chorale (AA) Mauldin, HS, Mauldin, SC • Directed by Kayla Fernandes (Outstanding)



Bear Tracks (AAA) Wichita Northwest HS, Wichita, KS • Directed by Michael Mays (Outstanding)



Cleveland Heights Women's Barbershoppers (AAA) Cleveland Heights HS, Cleveland Heights, OH • Directed by Jesse Lange (Outstanding, Plateau AAA Award, Presenter's Award)



Wade Hampton Singers (A) Wade Hampton HS, Greenville, SC • Directed by Amy Moyer (Outstanding)



Wildcat Chord Ringers (A) Quinton Township School, Quinton, NJ • Directed by John Wernega (Excellent, Audience Favorite)

- "It unlocks a part of you, you never knew was there! You get to meet so many new people and make so many friends!"
- "It is an amazing community of different types of people from everywhere who just love to sing together. Midwinter is a lovely opportunity to meet new people with that same love."
- "I had a lot of fun and I made such great friends with everyone I went with and performing was so fun and I fell more in love with barbershop after."



Cleveland Heights Women Barbershoppers shared the Presenters Award alongside the Cleveland Heights Men's Barbershoppers



1. **Ozark Overtones (CSD)** Directed by Jeff Veteto **77.4**

Photos by Lorin May



2. **Carolina Harmony Express (NSC)** Directed by Robert Cox **72.4**



bit.ly/2026seniorchorus



3. **FWD Seniors Singers (FWD)** Directed by Cary Burns **71.7**



4. **SHD Seniors Chorus (SHD)** Directed by Jimmy Tompkins **71.5**



5. **Longs Peak Chorus (RMD)** Directed by Ron Black **67.3**

2026 NEXT GENERATION JUNIOR QUARTET CONTEST

All singers listed as tenor, lead, bari, bass regardless of standing order

Photos by Lorin May



1. Trebletones • *Central Bucks West, Plumstead Christian, and Villa Joseph Marie High Schools (PA)*
Annabel Bower, Addison Rogers, Nora Kushnier, Jane Cole



2. Four In A Rowe • *James "Nikki" Rowe High School, McAllen, TX*
Jaxon Zamora, Cassus Cazares, James Humphrey, Justin Maya



3. Silver Lining • *McMinn County High School, Athens, TN*
Simone Shull, Jessica Chapman, Jillian Martin, Landrie Beach



4. The Innocents • *Syosset High School, Syosset, NY*
Opal Kang, Ethen Hong, Charles Freeman, Eliot Bih



5. The Sopranotes • *Far Western District, Los Altos & Mountain View, CA*
Elaine Choi, Mira Sumant, Caila Kim, Kaela Nguyen



6. The Freakybobs • *Cleveland Heights High School, Cleveland Heights, OH*
Jett Lekudom, Henry Dyck, Aaron Putnam, Jordan LaShore-Yelder



7. Public Noise Complaint • *Westside Christian High School, Tigard, OR*
Carissa Miller, Catie Lynn Langston, Ashton Sundholm, Nolan Smith



8. Sirena • *Bedford Road Coll., Warman H.S., U of Saskatchewan, Walter Murray Collegiate*
Emmie Scherger, Seneca Santo, Brynn Cole, Oakley Hamoline



9. Psychoacoustics • *Wichita Northwest High School, Wichita, KS*
Daniel Avila, Kendale McCoy, Maks Henderson, Henry Millar



10. The Pitches • *Cleveland Heights High School, Cleveland Heights, OH*
Clara Walker, Emily Barr, Maren Shriver, Abigail Burkle



11. The Rowemantics • *James "Nikki" Rowe High School, McAllen, TX*
Kaylee Suarez, Kristelle Rodriguez, Kayla Gonzalez, Olivia Cantu



12. Serenada • *Augusta High School, Augusta, KS*
Raegan Stillwell, Delaney Bowman, Alex Mobley, Jaiden Means



13. Kaleidoscope • *Canyon Ridge High School, Twin Falls, ID*
Johnathan Webb, Braden Barfuss, Brigham Barlow, Andrew Williams



14. Take Note • *Mauldin High School, Mauldin, SC*
Haley Osborne, Cassie Rountree, Ava Daurer, Landon Finley



15. Spinal Chords • *Wichita Northwest High School, Wichita, KS*
Alexis Mtebe, Karlis Hackney, Rachel Chavez, Jaz'Mere Owens-Rocco

ABOUT 2026 NEXTGEN JUNIOR QUARTET CHAMPION THE TREBLETONES

The Trebletones, from Doylestown, PA, began singing together in 2023 when they were all in middle school. Their middle school choir director and current coach, Jaime Rogers, entered them into a local youth barbershop contest sponsored by the Bucks County Country Gentlemen. The girls immediately bonded as a harmony powerhouse—learning their music at an impressive pace and fully embracing the nuances of barbershop, from ringing chords to expressive storytelling. They performed extremely well in that contest, taking home the first-place medal.

Shortly after the contest, Annabel (tenor) and Jane (bass) informed the group that they would transfer to private schools the following year. After more than 20 years as a choral director, Jaime Rogers was reluctant to part ways with the finest ensemble she had ever coached, and encouraged them to remain together as a community-based barbershop quartet.

Since then, they have competed in the Next Generation Junior Quartet Contest three times, with steady improvement each year. (2024-7th, 2025-3rd, 2026-1st). They have also been the subjects of two feature television stories, performed at the Wells Fargo Center in Philadelphia, have performed as the featured



Annabel Bower (T), Addison Rogers (L), Jane File (Bs), Nora Kushnier (Br)

quartet in a number of community barbershop and a cappella shows in the area, and have volunteered their talents to the Hammerstein Museum and Theatre Education Center, performing at their annual gala and other events. The Trebletones are eager to continue their musical journey for as far as it will take them, and can't wait to return to the Midwinter Convention in 2027.

Annabel Bower (T). Annabel's interests include art, makeup, thrifting, dance and theatre. "I love doing barbershop for the fun harmonies and getting to sing a variety of pieces while holding my own part," she said, "as well as getting to participate in a lot of events and competitions with the group."

Addison Rogers (L). Along with singing, Addy

enjoys dancing and acting. She has been a performer since she was little, and fell in love with barbershop when she heard the ringing of the chords. "I enjoy meeting all the new people," she said. "I like how barbershop helps you to learn how to sing while putting on a show for everyone to enjoy."

Nora Kushnier (Br). Aside from barbershop, Nora loves to do theater. As well as theater she's involved in many other non-Trebletones music groups. "I love that barbershop gives me the ability to sing complex tight knit harmonies that I wouldn't have the ability to sing otherwise," she said. "I also love coming together with the group and forming a friendship that barbershop helped create."

Jane File (Bs). Outside of singing, Jane loves spending time with friends and family, being involved at school, and performing whenever she can. Music has always been a huge part of her life, and barbershop has helped her grow both musically and personally. "I love barbershop for the tight harmonies and that unbeatable feeling when a chord rings," she said. Even more than the sound, "I love the teamwork and friendships! It's taught me confidence, leadership, and how to truly listen. I'm so grateful to be part of it." ■

Coming this Fall: *The Great Composers* series

One of the privileges we have at BHS is curating a published catalogue of songs to be sung by our membership and the world. Along with putting out fresh, new, high-quality arrangements with broad appeal and accessibility for all singers, we get to honor and acknowledge our history as well.

In the Fall, we will introduce a *Great Composers* series to our catalogue. This will come in installments, with the first being *Great Black Composers of the Early 20th Century*.

In acknowledgement of the foundational contribution of African Americans to the creation of barbershop harmony, it is only right to pay respect to the composers whose music has served as a mainstay of our repertoire for almost 90 years.

Names like Scott Joplin, WC Handy, Shelton Brooks, Chris Smith, J. Rosa-

mund Johnson, Maceo Pinkard, and literally hundreds more have graced the tops of our octavos ever since we began publishing. You know the titles—"Ballin' the Jack," "Honey-suckle Rose," "Memphis Blues"—but our guess is that it's not widely known how much of our musical canon has been supplied by these gifted men and women. We'd like to change that.

These arrangements, like all those coming from BHS, will be published in three voicings—SSAA, SATB, and TTBB—and all will be available with learning tracks. Additionally, the charts will be crafted to be singable by the majority of our membership, while still being musically engaging and interesting. There will be fresh takes on some songs, while others will be rereleases, with new learning tracks when needed.

Proceeds from sales of music in this series will go the Grand Cen-

tral Red Caps Endowment "which provides scholarships and other support to encourage the broadest possible participation of promising barbershop singers, music educators, and directors of color." This fund commemorates the members of the **Grand Central Red Caps**, a quartet of African American singers who in 1941 won their preliminary contest but were denied entry into a national contest of the Barbershop Harmony Society because of their race.

The Society at that time limited its membership to adult white men.

When we acknowledge where we've come from, we can grow and mature as an organization. We look forward to sharing this music series with you to help make the future of barbershop even brighter. ■

— Bill Stauffer, BHS Director of Music and Education, bstauffer@barbershop.org

LEMON SQUEEZY

In a 15-year gold medal journey that saw five different lineups, somehow one of their most defining traits has been their consistency





It was about an hour before we were set to head over to the KFC Yum! Center for pattern. It was July 2023, and I was sitting on the sofa with a glass of wine when one of my favorite **Lemon Squeezy** memories happened to transpire. Martin was ironing. Sam was eating a snack. Victor had just stepped out of the shower, his luscious locks still soaking wet. And David was blowing bubbles through a glass straw. Without warning, David started singing one of his lines. One by one, the others joined in. Each continued whatever they were doing as if it were the most natural thing in the world.

I remember feeling completely overwhelmed with gratitude, not just for the sound they created, but for the artform that brought us together in the first place. It's a moment I'll never forget.

They took home silver in the summer of 2023 in Louisville,



Sam Wey represents the best of barbershop: a love of music, a heart for others, and a life full of laughter. His hard work in kidney care is tireless and complex, but his barbershop story is simple: "I came for the music, and stayed for the people." Samuel.Wey@davita.com

READ PHOTOGRAPHY



2010-2013

Alexander Löfstedt
Victor Nilsson

Jonathan von Döbeln

Martin Jangö Fornander



2013-2018

Alexander Löfstedt
Victor Nilsson

Mattias Larsson

Martin Jangö Fornander



2018-2020

Alexander Löfstedt
Victor Nilsson

Sam Molavi

Martin Jangö Fornander



2020-2022

Pontus Ljung

Victor Nilsson
Sam Molavi

Martin Jangö Fornander



2022-present

Victor Nilsson
David Holst

Sam Molavi

Martin Jangö Fornander

2012 Collegiate Champion

2016 International Silver Medalist

World Tour

The non-competing Covid years

2025 International Champion



All past and present members of Lemon Squeezy have been heavily influenced by singing with Stockholm's three-time International bronze medalist chorus Zero8.

but more importantly, they reaffirmed something deeper: they were back, and they were just getting started.

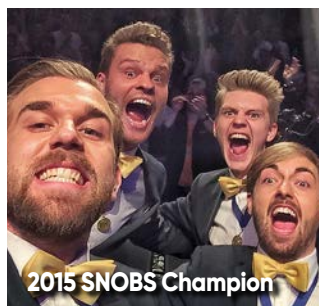
CONSISTENCY OFF THE STAGE

I first had the privilege of meeting Lemon Squeezy in the summer of 2016. At the time, I was the chorus manager for **Music City Chorus**, which was also the host chapter for the International Contest in Nashville. Before heading home with their first set of silver medals hanging around their necks, they invited me to visit for the 2017 SNOBS convention in the picturesque town of Växjö, Sweden. That trip sparked what has now become an annual tradition. SNOBS, followed by a week of simply spending time together, laughing, singing tags, or sipping a beer on a cobblestone patio while soaking up the sunshine. It was on those

trips that I really got to know them, not just as performers but as people.

If there is one word that comes to mind when describing them as a group, it's *consistent*. This is true both on and off stage. "Long Black Train" by **Josh Turner** will be played on every road trip, and on every ride to the arena before they compete. Victor will almost certainly endure at least one terrible night of sleep and may or may not turn off the AC in the middle of summer. Jango (switching from a ö to an o for his nickname, for Swedish reasons) will introduce a new word or phrase into an ever-growing group dictionary. David remains steady and unshaken, regardless of the surrounding chaos. Sam will enthusiastically lean into whatever ridiculous idea Jango brings to life. He will also try to consume as much protein as humanly possible.

There's at least one night at



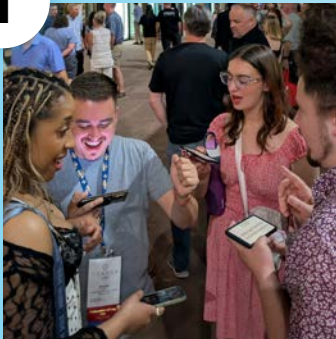
2020-2022 tenor Pontus Ljung (left) helped bridge the non-contest years



You have 60 seconds.

Things you can do in a minute or less:

1



Sing a tag
(non-Tim Waurick post versions)

2



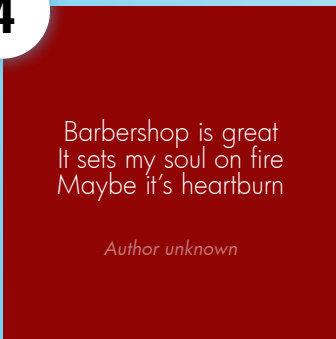
Play multiple rounds of Rock, Paper, Scissors

3



Reenact the end of the iconic Aliens Boston Common set

4

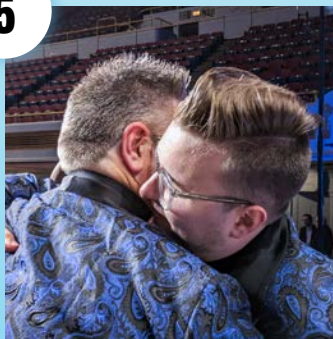


Barbershop is great
It sets my soul on fire
Maybe it's heartburn

Author unknown

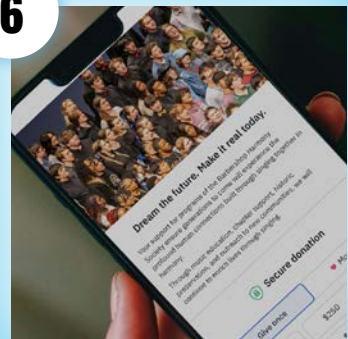
Read this haiku

5



Hug a barbershopper and tell them they're great

6



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STAFF PICK



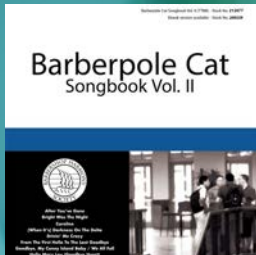
ST. LOUIS CONVENTION TEE
STL logo on front, BHS seal on back. Available in unisex and v-neck, multiple colors.



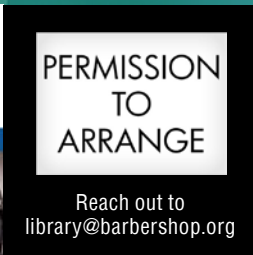
JEREMY GOVER
Video Content Strategist

UNITY IN HARMONY TEE

STAFF PICK



Barberpole Cat
Songbook Vol. II

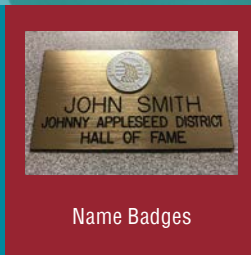


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Quartet superfan Rasmus Krigström serves as a Lemon Squeezy coach/arranger and as director of their Zero8 Chorus.

every contest spent gathered around a table for Jango's homemade lasagna, infamously made with beans and BBQ sauce, paired with caprese salad and a solid red wine. And, without fail, they will always find great brisket and wings wherever they are.

While their stage presence and sound are just as consistent, the quartet is no stranger to change. Since their inception in 2010, there have been five different iterations, but Martin and Victor have remained the anchors. When I asked Victor about this, he said, "Jango and I have grown to be an inseparable pair of friends and singers that make up the foundation of Squeezy. People have told us how remarkable it's been to watch our roster change so many times yet still sound and feel like Squeezy."

Author Sam Wey (left) has made a trek from Nashville to Stockholm nearly every year since hosting the quartet in 2016.



LORIN MAY

5 new contest songs for Denver

"Popular" [from *Wicked*]

Simon Isbäck

Jango's idea, simply because Victor has a high voice and long hair. Questions? No.

"Scandinavian Quartet" [Parody from *Book of Mormon*]

Rasmus Krigström

Jango is a genius. We had no idea where and how the idea came to be, but all of a sudden, there it was. The quartet only later learned he'd been working for months with Rasmus on the arrangement and with Eddie Holt on the lyrics.

"Only One Road"

Victor Nilsson

Victor, who geeked over Celine Dion as a child and REALLY felt like singing this song. It also felt specifically precious to be singing one song on lead "like the old days." Him singing lead on two songs ("Popular," too)

was not the initial idea; it grew forth as "Popular" was being arranged.

"Most Unusual Day/Lovely Day"

Walter Latzko/Rasmus Krigström

We loved "It's A Lovely Day Today" both as a song and because Ella Fitzgerald has been with us sort of all the way since "Too Darn Hot" back in 2014. The added idea of a medley between that and "Most Unusual Day" came from Rasmus, and we really liked the nod to the **Suntones** and honouring the legacy of the giants that came before us.

"You And The Night And The Music"

Aaron Dale

This was David's brainchild, I think. Really cool and slick, fitting his style of singing and demeanor. Aaron Dale naturally proceeded to crunch out a nigh-unsingable arrangement (because it was so hard).

– Sam Wey



Humor is at their core. Long known for their musical originality and effortless vibe, having three engineers in the quartet ranks could be one of many reasons behind Lemon Squeezy's perfectly refined sound. But if the polished humor of "Popular" and "Scandinavian Quartet" seemed like a new twist for the champs, that's only true if you've never seen them away from the International stage. Spontaneous laughter and banter are their default setting.



ON-STAGE CONSISTENCY

They have always been intentional about what they represent when they step on stage. The sound. Musicality. The unmistakable vibe. The yellow socks, of course. An impeccably well-fitted suit. And that rare ability to make incredibly difficult music feel effortless. In addition to being brilliant singers, all four have roots in Sweden's exceptional music education system. They studied at Adolf Fredrik Musikklasser and later at Kungsholmen/Stockholms Musikgymnasium. These institutions span a wide range of musical genres, with a strong emphasis on choral singing.

They also each spent years immersed in high level ensemble work, including singing with Zero8 under the direction of Rasmus Krigström. His influence on their musicianship

is hard to overstate. As Martin put it, "We call him maestro because he has coached us so often and knows everything about us as a group."

As native Swedes, their musical and historical influences differ from those raised in American barbershop traditions. As Martin said, "We have had limited exposure to the historical heritage of American barbershop." Instead, their sound has been shaped by their own experiences. This has resulted in a unique stage presence and an unorthodox repertoire. Squeezy has never shied away from songs that push boundaries or do not fit the norm. They remain committed to music that resonates with them as a group.

RETURNING TO COMPETITION

Consistency, and all things "Squeezy," were top of mind as they

began laying the groundwork for their first International contest since 2016. Preparing for the SNOBS contest in spring 2023, they introduced a couple of new songs alongside familiar favorites that audiences had come to love. If you have ever attended SNOBS, you know how engaged the audience is and how intimate a performance can feel from the stage. Walking into the contest in Kalmar, Sweden, they had one clear focus: Deliver the authentic Squeezy sound to their home crowd. That performance felt like both a return and a reintroduction. It was exactly what the audience had been waiting for.

With SNOBS prelims falling in May, there was little time to rest. After their first contest together as a foursome, they quickly shifted focus



BACK: Pauline Langlois de Swarte (Victor's fiancé), Inger Nilsson Broström (Victor's mother), Jacqueline Holst (David's mother), Carolina Holst (David's wife), Daniel Holst (David's father), Astrid Fritz Hansson (Martin's girlfriend), Elisabet Fornander (Martin's mother), Sam Wey (Big Papa Limón), Mikael Holst (David's brother)
FRONT: Victor, David (with daughter, Ella), Martin, Sam



Victor Nilsson (T)

is the freest of our souls, carries the wildest of our facial hairs, and screams the highest of us all. He loves exper-

ienting, learning, and teaching new perspectives on practically anything.

He works professionally as a freelance musician: singing, teaching, composing, and arranging music. When he's not performing, he gives voice lessons, coaches, and provides custom arrangements and learning tracks on demand.



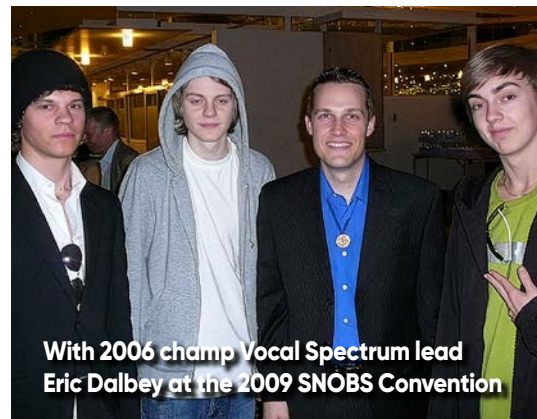
READ PHOTOGRAPHY, MARTIN JANGÖ FORNANDER



Portland 2012, with then Zero8 director Doug Harrington



Lemon Squeezy and 2012 champ Ringmasters have long enjoyed close personal and musical connections



With 2006 champ Vocal Spectrum lead Eric Dalbey at the 2009 SNOBS Convention

to the international contest in July, in Louisville, KY. The energy heading into that contest felt different. It was rooted in joy and excitement, but also intention. They wanted to reconnect with audiences through the vibrant, distinctive repertoire people had come to associate with Lemon Squeezy. More importantly, they wanted to prove to themselves that even after time away, a global pandemic, and lineup changes, they were still unmistakably Lemon Squeezy.

PREPARING FOR DENVER

What followed Louisville was the climb toward the 2025 BHS International contest in Denver, CO. Leading up to contest, there was a desire to bring something new to the stage—

something they had not done before, but that still felt true to who they were. This resulted in adding five new contest songs to their repertoire.

When I arrived for SNOBS in April 2025, I could feel the difference. There was energy and focus, but also a bit more pressure. It was no secret that the 2025 International contest would be stacked with incredible talent. They knew that if they wanted a shot at gold, they would need to invest the time, effort, and energy to deliver their very best. That is exactly what they did.

Their path to gold was built on excitement, heartbreak, patience, resilience, authenticity, and determination. When they encountered setbacks, they chose to learn from them instead of letting doubt take hold.

They leaned on the support of family, friends, and fans when the future felt uncertain. They pushed themselves beyond their comfort zones. And through it all, laughter consistently outweighed doubt.

The goofy moments became traditions. Years of tradition created a sense of grounding. That grounding, no matter how lighthearted or absurd, became part of what carried them forward. While it may be tempting to believe there was some kind of “secret sauce” passed down from Ringmasters that led them to gold in Denver, that simply is not the case. They returned to Stockholm with gold medals around their necks because of who they are as human beings and because of the way they chose to navigate their path to victory. ■



David Holst (L)

carries the patience of an owl and the wisdom of ... well, also an owl. When the other three stray off on the Marauder's

Map, David is what keeps us on the ground. With a Master of Science in Technical Physics, one could also technically say that he is the smartest of us. Other members will try to object, but they would technically be, you know, wrong.

As if it wasn't enough, David literally works with programming robots used to treat cancer. Annoying guy. He is also father to Ella, together with his lovely wife, Carolina!



Sam Molavi (Br)

has the most contagious laughter in the Northern Hemisphere. If Victor and David had a penny for every time Martin and Sam

interrupted rehearsal to literally wipe tears, they'd be filthy rich. Sam has also been a voice actor since he was a teeny tiny child and has blessed many people of his generation by being the Swedish voice of Phineas in *Phineas & Ferb*.

Sam has a Master of Science in Industrial Economics and is currently working with kids' mathematics education. He is also an astute practitioner of Muy Thai and could probably defend all four if necessary.



Martin Jangö Fornander (Bs)

—or Jango, as they call him—is indeed the slightly unchained member of the group. We'll

leave it at that. Martin has been singing all his life, but when the time came, he refused to take the entrance exam to apply for music school because he was convinced that his 9-year-old self knew what was best for him. Thankfully, Martin's mother bribed him with Legos and Martin came to his senses.

Martin has a degree in Graphic Design and is currently studying engineering for a master's in Energy Systems.



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Barbershop changed our lives. We hope you'll join us with a small gift that when joined together can help change even more lives.

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\$38 - S.P.E.B.S.Q.S.A. Founding year (1938)

\$50 - Circle of 5ths

\$88 - Our 88th birthday

\$110 - Harmony Hall's current address

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GOLD STANDARD CHORUS

scbarbershop.org

Gold Standard Chorus (Charlotte, NC) is a very small, mixed chorus (10-12 attend) looking to grow, seeking a part-time director to assist our current part-time director. Small stipend available. Contact Glenn Davis at 831-252-7147 or glenn95018@gmail.com.

PLATINUM SHOW CHORUS

platinumshowchorus.com

Located in Brevard County, Florida, **Platinum Show Chorus** is a 50+ year Sweet Adelines cho-

rus of 20 women seeking director applicants from a range of backgrounds: experienced directors, music educators, and music students who are energetic and have a strong musical foundation and a passion for vocal harmony. We are actively working to grow our membership. Contact Susan Moreland at susan@intexch.com or 321-684-3336.

CENTER POINT CHORUS

centerpointchorus.com

We are looking for an experienced director for Sweet Adelines chorus in Stevens Point, WI. **Center Point Chorus** is a small 12-member chorus working to grow. Wage is negotiable. We rehearse Tuesday nights from 6:45 to 8:45. Contact Barb Garske at barbgarske@live.com or 715-581-6680.

RED ROSE CHORUS OF LANCASTER

redrosechorus.com

The **Red Rose Chorus** is a small and rebuilding 76-year-old men's chorus in Lancaster, PA. We meet two hours every Tuesday evening. Contact Brian Giersch at bgiersch1245@gmail.com or 252-617-2244.

SOUTH ISLAND HARMONY

southislandharmony.com

Formed in 1968, we are a small but active chorus on Vancouver Island looking to grow. We produce an annual Christmas and Spring Concert. We practice Mondays from 7 to 9:30 pm. Looking for a director that can get the best out of us while maintaining a fun atmosphere. Contact Paul DeGagne 250-812-3938 or qazxcde456@gmail.com.

CHAPTER ETERNAL

Members reported as deceased between January 15 and March 15, 2026. Send updates to membership@barbershop.org. See previous memorial listings and links to online obituaries at barbershop.org/in-memoriam.

CARDINAL

Randy Roccia
Frank Thorne

CAROLINAS

Frank Nappi
Bluffton, SC
Charles Villier
Charlotte, NC

CENTRAL STATES

William Arnold
Lincoln, NE
Larry Bloebaum
St. Charles, MO
James Erbe
Cedar Rapids, IA
George Flock
Omaha, NE
Papillion, NE
G. Byron Stephens
Olathe, KS

EVERGREEN

Robert Strand
Bellevue, WA

FAR WESTERN

Donald Atterbury
Eureka, CA

ILLINOIS

Michael Coxhead
Northbrook, IL
Edward Fasano
DuPage Valley, IL
Will-Cook, IL
George Schreiner
Rockford, IL

JOHNNY APPLESEED

William Thomas
Xenia, OH

LAND O' LAKES

Bruce Gray
Mankato, MN
Harold Rodning
Mankato, MN

MID-ATLANTIC

James Decker
Altoona, PA
State College, PA
William Gable
Lancaster, PA
Robert Kevis
Ocean County, NJ
Kearney Kuhlthau
Rahway Valley, NJ

JAMES LAMB

Philadelphia, PA
Greater Delaware, DE
Paul Mattern
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THE TAG

Tom Gentry, Tagmaster
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“Till We Meet Again”

Written during WWI, this tale of a soldier saying goodbye to his sweetheart features words by Raymond Egan and music by Richard Whiting. Egan also penned “Ain’t We Got Fun” and “Sleepy Time Gal,” while Whiting composed those two songs and, among others “My Ideal” and “On the Good Ship Lollipop.”

We would need a second page to list all the achievements of barbershop great Lloyd Steinkamp (1927-2007), but here are a few: directed choruses in three different barbershop organizations; sang in the 1957 FWD champ quartet the **Desert Knights**; em-



ceed countless shows; taught at numerous barbershop schools; started an astounding 174 chapters in 11 years as a field representative for the Society;

sang bass in the hilarious **Music Appreciation 101**; judged in the Arrangement and Music categories for 35 years, rising to the position of Contest and Judging Chairman; and served as FWD President and International Board Member. Whew!

Measure 1 of this tag is a creative, chromatic way station to the more expected VI7 chord in 2. SSAA folks, if you want to flip the lead and tenor on the last chord to avoid the two-octave spread, go ‘head on. Last but not least, this standard is one of the most natural pieces to woodshed, so do give it a go!

The Fixit Shop: The arranger of the “Time After Time” tag featured in the last issue has been identified: Warren “Buzz” Haeger, tenor of our 1965 quartet champ the **Four Renegades**. Robert “Squeak” Tilton sang lead on this song (with Buzz) in our 1955 third-place medalist quartet, the **Four Tissimos**. Mr. T is still quartetting at age 96, so good on ya, Squeak! ■

“Till We Meet Again”

TTBB voicing

Lloyd Steinkamp (1982)

Musical score for TTBB voicing. Tenor Lead part: Say good - bye now, till we meet a - gain. Bari Bass part: gain. We'll meet once a - gain.

SSAA voicing

Lloyd Steinkamp (1982)

Musical score for SSAA voicing. Tenor Lead part: Say good - bye now, till we meet a - gain. Bari Bass part: gain. We'll meet once a - gain.

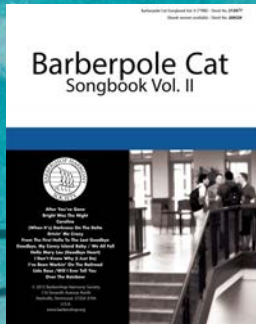
SATB voicing

Lloyd Steinkamp (1982)

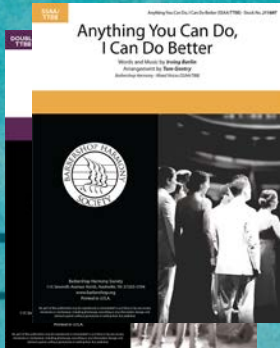
Musical score for SATB voicing. Tenor Lead part: Say good - bye now, till we meet a - gain. Bari Bass part: gain. We'll meet once a - gain.

Sheet Music Top Ten!

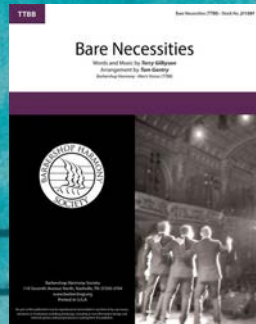
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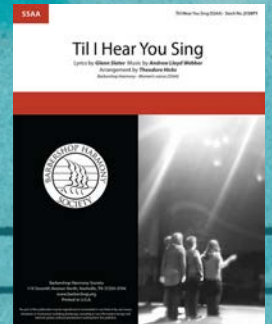
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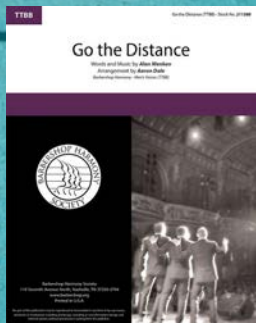
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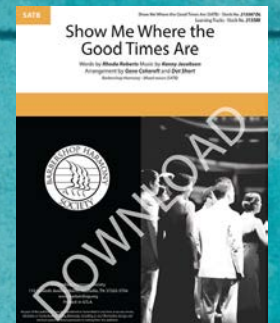
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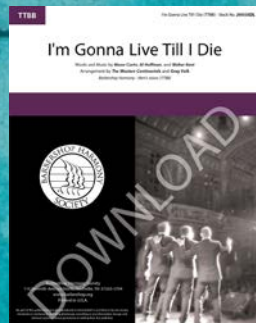
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Newest Charts

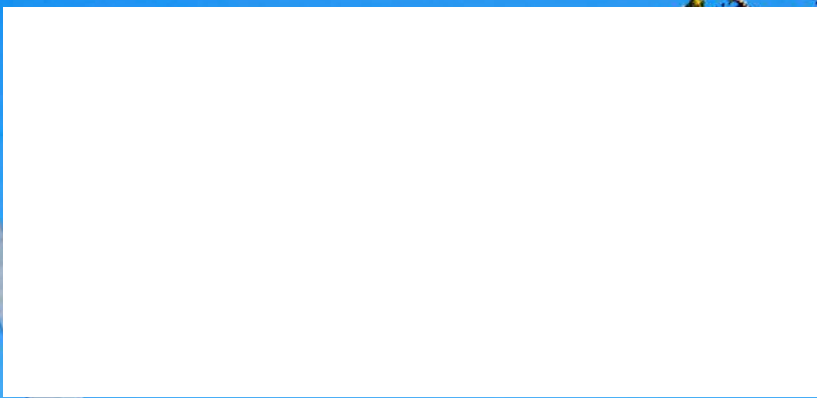


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