

The Harmonizer

BRINGING BARBERSHOP HARMONY TO LIFE • JULY/AUGUST 2026

Our Success?

Let members create!

In less than four years, the Hunterdon Choral Alliance exploded from 25 members to 90+ members across three core ensembles

KEY TWEAKS, BIG CHANGES

Behind the renaissance of the Hunterdon, N.J. and Portland, Maine chapters



NOTEWORTHY

KEEPSAKE, CINDY HANSEN ELLIS HoF
\$17.5K DONATION FROM ONE CONCERT

SPOTLIGHT

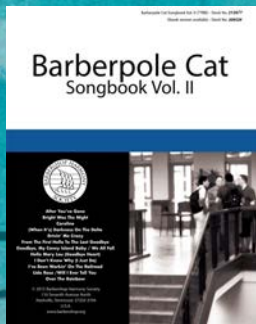
LOS BORDERSHOP QUARTET
BRINGS HARMONY TO MEXICO

INSIDE

WISCONSIN FESTIVAL HOSTS
17 HIGH SCHOOL QUARTETS

Sheet Music Top Ten!

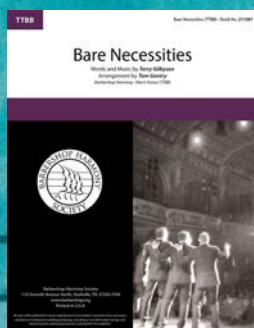
1.



2.



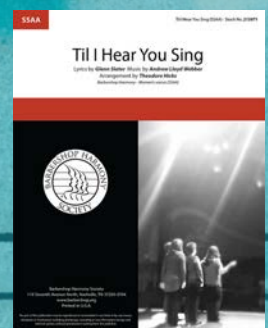
3.



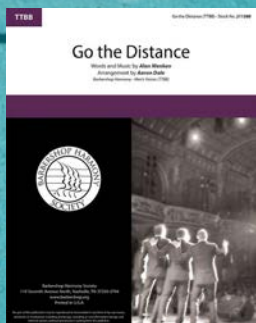
4.



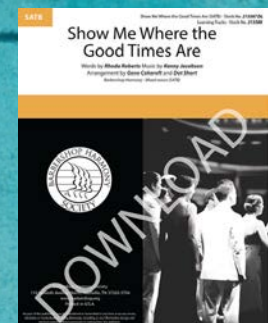
5.



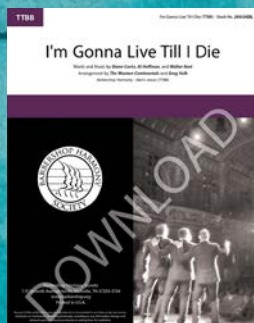
6.



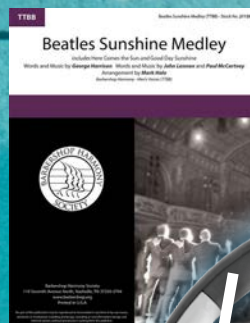
7.



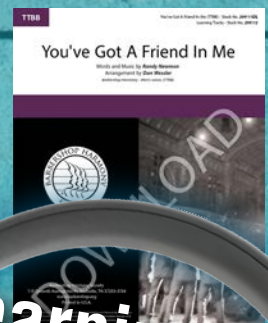
8.



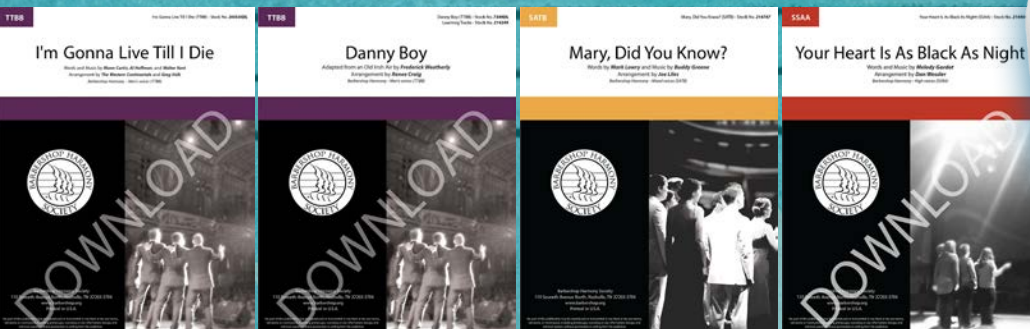
9.



10.



Newest Charts



New music added regularly
shop.barbershop.org

In This Issue

JULY/AUGUST 2026 • VOLUME LXXXVI • NUMBER 4



Features

16 Taking a Big Leap with the Portland Downeasters

After learning the principles of community development through The Big Leap, it hasn't taken the Portland, ME Chapter long to become a much happier and healthier version of itself.

18 Growing 360% by letting members create

Innovation doesn't have to come from the top. That's how in less than four years, the rural Hunterdon, NJ chapter grew from a single 25-man chorus to a 90-member chapter with three choruses, two specialty ensembles, and four chapter quartets.

22 The biggest little youth quartet contest around

The Steven's Point, WI chapter continues to put on a great quartet contest for area high schoolers, with a healthy 17 quartets competing to become 2026 Wisconsin State Champion.

24 Lorin May's 150th—and last—issue as *Harmonizer* editor

When Lorin May started out, Google was an obscure startup and Tony De Rosa had one gold medal. A look back on the impact of the editor who has kept the record for nearly 30% of BHS history.

In Every Issue

5 Starting Pitch

Falling in love with barbershop all over again
Singing Into the Future

8 Noteworthy

Keepsake, Cindy Hansen Ellis: 2026 Hall of Fame
Ontario chapter raises \$17K for speech pathology unit

12 Spotlight

Los Bordershop: barbershop harmony arrives in Mexico

14 Tip Sheet

Are we having any fun? – a theory of performance

29 Chapter Eternal

Members reported as deceased between
March 15 and May 15, 2026.

30 Member Services Directory

Where to find answers

32 The Tag

"Early Morning Song"



On the cover: The Hunterdon Harmonizers of Hunterdon County, NJ. Cover by Eddie Holt

Connect with us
barbershop.org



YouTube: [barbershopharmony38](https://www.youtube.com/barbershopharmony38)



Facebook: [barbershopharmonysociety](https://www.facebook.com/barbershopharmonysociety)



X: [@barbershopnews](https://twitter.com/barbershopnews)



Instagram: [@barbershopharmonysociety](https://www.instagram.com/barbershopharmonysociety)



THANK YOU ST. LOUIS!

Thank you to the volunteers, thank you to the local convention committee, and thank you to everyone who came to St. Louis and helped make the convention a huge success! We absolutely could not have done any of this without you.

If you missed any of the barbershop action, or if you want to relive the amazing performances, be sure you keep an eye on the Society's First Look Channel on YouTube.

FIRST LOOK

CHANNEL ON BHS'  **YouTube** PAGE

Video releases begin in First Look in Mid-July, and public releases begin on our YouTube channel in Mid-August.

Scan QR to start watching now!
youtube.com/@barbershopharmony38



And start planning next summer now.
Next year we'll be in Minneapolis!



Minneapolis

2027 INTERNATIONAL CONVENTION

July 4 – 11, 2027

The Harmonizer

GENERAL CORRESPONDENCE/EDITORIAL

harmonizer@barbershop.org

EDITOR

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 musical education, contests, and appreciation in support of barbershop harmony and the allied arts

To establish and maintain foundations that support our vision

To initiate, promote and participate in charitable projects that support our vision

The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (DBA Barbershop Harmony Society) is a non-profit organization operating in the United States and Canada.

July/August 2026

Volume LXXXVI Number 4

Complete contact info: pages 30-31

The Harmonizer (ISSN 0017-7849) (USPS 577700) is published bimonthly by the Barbershop Harmony Society, 110 7th Ave N, Nashville TN 37203-3704. Periodicals Postage Paid at Nashville TN and at additional mailing offices.

Advertising rates available upon request at harmonizer@barbershop.org. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork.

Postmaster: Send address changes to editorial offices of *The Harmonizer*, 110 7th Ave N, Nashville TN 37203-3704 at least 30 days before the next publication date. (Publications Agreement No. 40886012. Return Undeliverable Canadian Addresses to: Station A, PO Box 54, Windsor ON N9A 6J5. Email: qpcetums@wdsmail.com)

A portion of each member's dues is allocated to cover the magazine's subscription price. Subscription price to non-members is \$30 yearly; foreign subscriptions are \$35 yearly (U.S. funds only).

© 2026 The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. dba The Barbershop Harmony Society. All Rights Reserved. Printed in the USA.

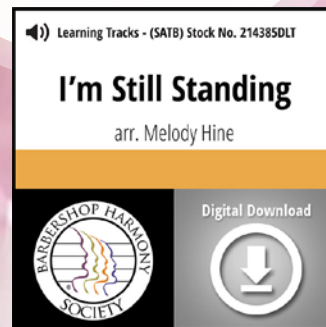
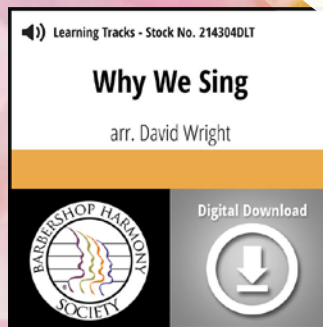
For reprint permissions contact library@barbershop.org

Latest Tracks

Charts and tracks added regularly



Buy online.
Download immediately.
Start learning today.



shop.barbershop.org



Philanthropy

ADD YOUR VOICE TODAY

DO YOU WANT TO GIVE BUT YOU'RE NOT SURE WHERE TO START?

Every gift, no matter the size, helps fund critical BHS programs that bring barberhop to more people.

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

\$12 - Original Polecats (12)

\$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

GET INTO GIVING TODAY!



GIVE.BARBERSHOP.ORG



Falling in love with barbershop all over again



What we fall in love with when we're new to barbershop harmony can change over time. Live those early years of discovery again and again by championing new members and by falling in love with new ways of engaging with barbershopping.

I write this column prior to our St. Louis convention, so the next edition I'll have plenty to say about the party in my backyard!

What do I love about barbershop? Everything! I can tell you that the mix has definitely shifted throughout the years.

In the leadership speeches I get to make, I always work in the following: "People who join BHS don't just like barbershop—they fall in love with barbershop." You join because there is nothing else like it. The ring is the thing; it is addictive. You keep going after it. There are aspects of our hobby you witness that connect with you, and here you are!

Like any other relationship with people or organizations, the hon-

eymoon ultimately ends. Change is ever-present, and people can easily fall out of love if they do not actively work at the relationship. We lose many new members because whatever they fell in love with wasn't enough to sustain them.

For those who stay, what keeps us going differs from person to person. There are so many ways to engage—people, music, shows, outreach, competition, education, chorus, quartet, brigades, leadership, arranging and so much more. *So much more!*

Back when I joined, I couldn't get enough of quartetting in all its forms. Had Brigades existed back then, I probably would have joined every one of them. But over time, my interest in participating in quartets has faded and other interests have taken root.

You might find it surprising that there were two times during my barbershop career (1990 and 2022) that I was ready to leave the Society. I had had my fun, and it was time to move on. Each time, I decided to stay and change my focus back to what I

love about barbershop.

What I love most about barbershop today is seeing our newest members feeling just like I felt back in the late '70s as a new Barbershopper. I recall those moments vicariously through these newer members. Of course, there are noticeable differences, but there are so many similarities. Go to the lobby on Saturday night and it's exactly the same as it always has been. (Yes, even decades ago, I sang a lot of tags with women in hotel lobbies!)

I am so fortunate to coach a few NextGen quartets, and there is no greater joy than helping young adults develop their talents and skills—just like members mentored me nearly 50 years ago.

LIKE ANY OTHER RELATIONSHIP WITH PEOPLE OR ORGANIZATIONS, THE HONEYMOON ULTIMATELY ENDS. CHANGE IS EVER-PRESENT, AND PEOPLE CAN EASILY FALL OUT OF LOVE IF THEY DO NOT ACTIVELY WORK AT THE RELATIONSHIP.



Get in Touch

Kevin Keller, Society President bhspresident@barbershop.org
Follow current issues: barbershop.org/board-topics



STARTING PITCH

A conversation with our President and CEO

Seeing the excitement and energy of our newest members fuels me. It reminds me of why I continue to find ways to serve in barbershop. This magic only happens because this Society exists. It was the magic I rediscovered at our 2022 Charlotte convention and the reason I stayed.

Recently, I was on a judging assignment up in NED and we were leaving a restaurant. Outside, four judges started singing a song. A woman hopped out of her cab, ran over to listen, saw

me with a similar badge as the singers and asked me, “What is *that*?” I tell her. “That’s the most beautiful thing I’ve ever heard!” The previous night, we were at a different restaurant. One of our servers said she waited on our judges last year and still had the video of a song on her phone. She played it for us, so we sang for her a different song, and she recorded it. I’m 100% confident she still has it.

I love these moments. It’s seeing firsthand the greatness that our

Society has to offer in creating harmony in a troubled world. It’s why I’m a member and will always be a member. As many have stated, we join for the music but we stay for the friendships. I would offer that it is even more than that. Where else can every one of your interests be developed and leveraged? I am a far better person for being a Barbershopper, and I am grateful I get to serve you in giving something back.

Did I meet you in St. Louis? ■

Singing Into the Future

Success doesn’t start at headquarters, but instead one community at a time

Here’s something I believe deeply: the Barbershop Harmony Society doesn’t succeed at headquarters. It succeeds in a church basement in Akron, a high school auditorium in Boise, and a rented rehearsal hall in Tampa on a Tuesday night (or insert your meeting night!).

That’s where BHS actually lives. Honestly, that’s where it always will.

Harvard social scientist Robert Putnam spent decades documenting the collapse of American community life. His landmark book *Bowling Alone* showed that participation in civic clubs, PTAs, and neighborhood associations had been declining for half a century—and that when people stop joining things, the social trust

holding communities together quietly erodes. The Netflix documentary *Join or Die* brings his research to a new generation, making the case that joining a club isn’t just personally fulfilling. It’s the civic act America most urgently needs.

Barbershop chapters are exactly that kind of institution, and then some. They are intergenerational, social, and built around a shared craft that demands genuine vulnerability and trust. You can’t fake a locked chord. You can’t phone in a tag. Every week, singers choose to show up, and in doing so, they choose each other. That is something worth protecting and worth reimagining.

Because here’s the exciting part:



BHS’s next chapter requires bold thinking. New frameworks for how singing communities are organized, resourced, and supported. Fresh approaches to how we invite people in and how we welcome them. Innovation isn’t a threat to what we love about barbershop, it’s how we make sure more people get to experience it.

And through all of it, one truth stays constant. The well-being of barbershop’s future will be accomplished one community at a time—the chapter that retains a new member, puts on a show, mentors a young quartet, or simply keeps the lights on every Tuesday night creating a place for community to happen.

That’s not a small thing. That’s everything. ■



Get in Touch

Robert Rund, CEO CEO@barbershop.org

Barbershop Tag Singing Songbook



"Tags are the perfect teaching tools because students can learn them quickly, and they get a very quick turnaround in reward."
Debbie Cleveland, educator and three-time Queen of Harmony



"Tags encourage students to take ownership and leadership in their own music-making."
Chad Putka, educator and lead of Daily Special



"I use tags in my classroom as an extra fun thing at the end of class. We have 'Tag Tuesdays' and they get to explore and experiment with their voices."
Elyssa Hurley, educator and member of Voices United in New England

BARBERSHOP TAG SINGING

A MUSIC EDUCATOR'S GUIDE TO USING BARBERSHOP TAGS IN THE CLASSROOM

Teaching, learning, and singing tags is an opportunity for all types of learners to enhance their skill set for both the singer and the teacher.

ORDER ONLINE



DISTRIBUTED BY

HAL•LEONARD®



BARBERSHOP.ORG/TAGSINGING



● BHS HALL OF FAME

Hall of Fame Committee honors Keepsake, Cindy Hansen Ellis

Record-setting champs and an unequaled coach join the BHS Hall of Fame Class of 2026

The Barbershop Harmony Society Hall of Fame honors members and quartets—living or dead—for exceptional contributions to the Society barbershop experience. The 2026 inductees have been BHS pillars for decades.

Keepsake left an indelible mark on the barbershop world. Their impeccable singing, signature style, authentic speech-like approach, and incredible tags influenced generations. Much of their iconic repertoire—such as “Once Upon A Time,” “Make ‘Em Laugh,” “Mona Lisa,” “Blue Skies,” and “Royal Garden Blues”—is still popular in contests and shows worldwide.

A popular show quartet, Keepsake continued to grow after winning gold, releasing three albums, traveling internationally, and setting new standards for vocal excellence. Their legendary tags and all-time thrilling posts helped shape the evolution of the style and continue to inspire today.

With a record 13 gold medals among quartet members, each has made a lasting impact: Joe Connelly (L) with four golds is the most decorated and influential lead in history; Tony De Rosa (Br) is a record-breaking five-time champ and one of the most influential vocalists of our time; Don Barnick (Bs) is a legendary tag master, “Barbershoppers’ Barbershopper,” and two-time champion; and Roger Ross (T) is a two-time gold medalist, Dapper Dan at Disney World for over 40 years, and a major contributor to barbershop in Japan.

Nearly every International Quartet Champion of the last three decades



credits Keepsake as one of their biggest inspirations. Their far-reaching impact has changed the game and continues to shape the style that defines our art form.

Cindy Hansen Ellis is one of the most impactful and creative coaches in barbershop history, massively affecting the performances of countless BHS ensembles today and for the decades before women could join. There could be no more consequential or deserving individual to be recognized among the first women inducted into the Hall of Fame.



Nobody has coached more chorus and quartet champions and medalists than Cindy, spanning all barbershop organizations worldwide as well as youth, collegiate, adult, and senior divisions. No coach of any generation has influenced competitive outcomes at Cindy’s scale, consistency, and longevity.

Never limiting herself to top ensembles, she has also regularly coached

small chapters, new and rebuilding choruses, aging ensembles, youth programs, and mentored countless struggling groups. Few individuals have touched as many singers, directors, and chapters in as many meaningful ways.

Cindy has increased barbershop’s prestige as choreographer for multiple No Borders Youth Chorus performances at Carnegie Hall, and forever raised the bar for performance excellence and audience enjoyment as a long-time producer of Midwinter Convention shows.

Many of today’s most respected directors, coaches, and choreographers trace their standards, confidence, and approach directly to Cindy’s guidance. Her legacy is not only what she achieved herself, but what she enabled others to achieve long after her direct involvement.

District Fall Conventions

CSD (Oct 9-10), Lawrence, KS
 EVG (Oct 2-3), Boise, ID
 FWD (Oct 7-10), Honolulu, HI
 ILL (Sept 25-27), Bloomington, IL
 JAD/CAR (Oct 16-17), TBD
 LOL (Oct 16-17), Bloomington, MN
 MAD (Oct 2-3), Middle Township, NJ
 NED (Oct 23-24), Montreal, QC
 NSC (no fall contest)
 ONT (Oct 16-17), Woodstock, ON
 PIO (Oct 16-17), Battle Creek, MI
 RMD (Sept 25-26), Colorado Springs, CO
 SLD (Sept 25-26), Elmira, NY
 SHD (Oct 9-10), Gadsden, AL
 SWD (Oct 2-3), Dallas, TX
 SUN (Oct 16-17) St. Augustine, FL

Download your digital chapter history archive

The Society has completed a major effort to digitize decades of archival files connected to active chapters ahead of a headquarters move. Chapters could choose to receive the original physical files mailed or to receive only the digital copies. Authorized district and chapter officers have received instructions on how to download or request their files.

Pre-order now:

tag singing book coming soon

Experienced Barbershoppers know tag singing as a fun, social part of our hobby. We love learning them, teaching them, and stretching ourselves vocally and artistically to master them.

Young singers first learning about barbershop love them, too—the instant payoff of quickly learning something so simple that sounds so good opens up a new world for students.

More and more, choral teachers are discovering the virtues of tag singing, too. And this Fall, when they return to the classroom, they'll have a powerful, comprehensive package of tools for teaching.

Barbershop Tag Singing: A Music Educator's Guide to Using Barbershop Tags in the Classroom, published by the Barbershop Harmony Society and distributed by Hal Leonard, helps music educators teach music theory, sight reading, ear training, vocal technique, composition, and community building. And all barbershop music leaders will find the book helpful, too, turning a beloved pastime into a skill-building adventure.

Packed with hundreds of examples and accompanied by premium learning tracks from leading barbershop vocalists Kim Newcomb and Kohl Kitzmiller, this is the definitive work. Pre-order it at barbershop.org/tagssinging.



Imagine performing in front of 80,000 excited fans at the Indy 500 track—like my quartet, **Close Enough**, did at the 2026 Oscar Mayer Wienie 500 race two days before the famed Indianapolis 500. Somehow, singing for 80K fans in the world's largest sporting venue (257K seats) alongside comedian Andy Richter left us wondering, "How is all of this happening?" (That's me in the center, with Andy Richter and fellow quartet members Greg Busch, Pat Stevens, and Paul Gabriel, singing at the famed yard of bricks.)

—Dennis Mishler, VP Community Engagement, Circle City Sound

● MAKING A DIFFERENCE



Ontario chapter raises \$17K for speech pathology unit

On April 11, 2026—Barbershop Quartet Day!—the **Northland Chorus** of Sault Ste. Marie, Ontario, held its 65th Anniversary Show for 660 attendees. Drawing from show and program proceeds, the chapter donated \$17,500 to the Speech Pathology Unit at Sault Area Hospital—bringing the chapter's lifetime donation total to just over \$162,000.

Local advertisers purchased 163 program ads in the 56-page program, a number that "included every imaginable business, as well as local and federal politicians," said chorus director Bob Shami.

A check was presented onstage to one of the hospital's speech pathologists. Also appearing was fellow speech pathologist Alana MacIntyre, whose call in 1995 asking for \$30 assistance for an assistive device started the chapter on its 30+ year path of supporting speech services as its service project.

In the photo above, a hospital representative attended a chapter meeting with a giant check to publicize May's Speech and Hearing Month.





NOTEWORTHY

The latest in the world of barbershop



What's Happening



Harmony University ▲ July 26–August 2, 2026

The best week in barbershop!
barbershop.org/hu



2027 International Minneapolis – July 4–11 ▲

Four-part harmony takes over the Upper Midwest! barbershop.org/minneapolis

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

“Ringing Out A Sad Farewell” by Michael Black (michael@michael-black.com). Answer key on page 29

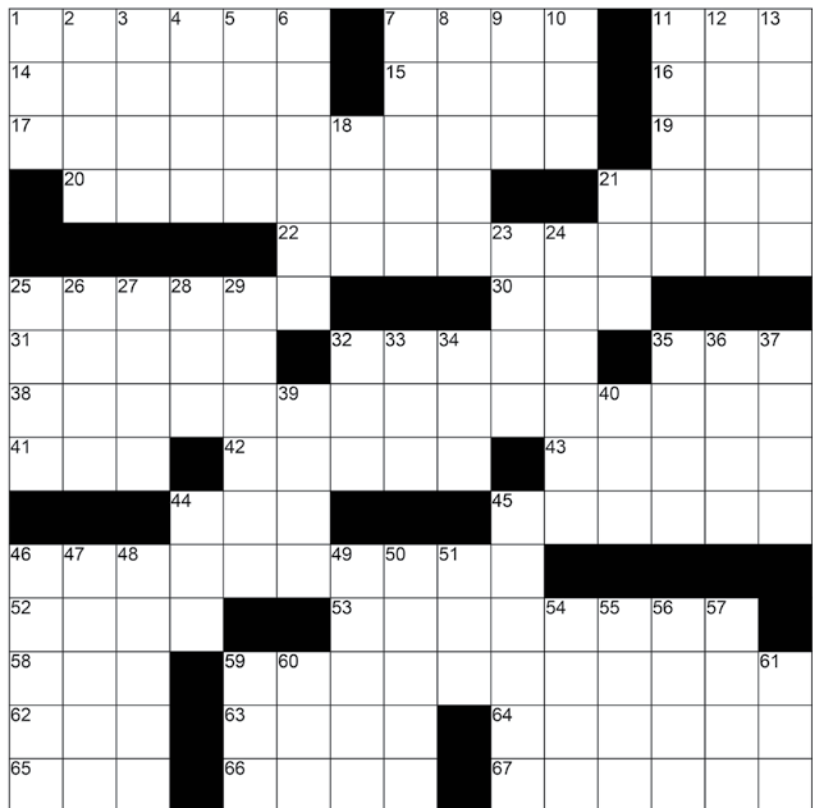
ACROSS

- 1 Ne'er-do-well
- 7 “ASAP!”
- 11 Frozen cubes
- 14 Start of Juliet’s balcony plea
- 15 Seabird
- 16 TV remote button
- 17 Medley of 59-Across and a Nightlife contest chart?
- 19 Mooch, as a cigarette
- 20 Sings very loudly
- 21 “Cry” and “Smile”, for example
- 22 Medley of 59-Across and a Saturday Evening Post contest chart?
- 25 It may be 99 cents on an iPhone
- 30 Common URL ending
- 31 ‘90s cardio craze
- 32 “Ripley’s Believe It ___!”
- 35 Affirmative vote
- 38 Medley of 59-Across and a Michigan Jake contest chart?
- 41 “Delicious!”
- 42 Merest traces
- 43 Pekarek of S&L Queens “Clever Girl” and formerly of The Lumineers
- 44 DC winter clock setting
- 45 Tries to correct, say
- 46 Medley of 59-Across and a Realtime contest chart?
- 52 Baldwin of “30 Rock”
- 53 Sweet treat sung about by the Buffalo Bills in The Music Man
- 58 Actor/director Howard
- 59 Barbershop song noted for its many bell chords
- 62 “___ Been Workin’ On The Railroad”

- 63 Third word of “Silent Night”
- 64 Nothing, in Naples
- 65 Put in stitches?
- 66 Bath bubbles
- 67 Menacing African fly

DOWN

- 1 Dowma or Durand of the AIC
- 2 Graceful steed
- 3 Bit of medicine
- 4 Man’s name that’s a citrus fruit spelled backward
- 5 Lady’s man
- 6 Spread stories
- 7 “Barbershop ___” (dance in a Boston Common song)
- 8 Chompers
- 9 “You ___ My Sunshine”
- 10 Explosive initials
- 11 Holder of fluids in the ICU
- 12 Singer’s nemesis
- 13 “Nightmare” film locale, briefly
- 18 Whole bunch
- 21 Realtime tenor Broersma
- 23 Bus. major’s course
- 24 “I’m ___ that gets around...” (“Hello Mary Lou” lyric)
- 25 Teensy-weensy
- 26 Home of the Sounds of Aloha Barbershop Chorus
- 27 Look as if
- 28 Blood classification letters
- 29 It’s used to shine ‘em up fine
- 32 Decide upon
- 33 Long, narrow estuary
- 34 Rap’s Lil ___ X
- 35 Fluctuate wildly
- 36 Fashion magazine founded in France
- 37 Word of dismay



- 39 “What did I ever ___ you?”
- 40 Color frequently found on a barberpole
- 44 “You get the idea” abbr.
- 45 Just-released
- 46 Chorus segment that’s the butt of many a joke
- 47 “___ a Parade”

- 48 Extend, as a subscription
- 49 Sally who played Forrest Gump’s mom
- 50 Super Fro-Yo sellers
- 51 Word before “Good Lookin’” or “Look Me Over”
- 54 Grand slam homer quartet, briefly

- 55 “... waitin’ for the Robert
- 56 Spider-Man’s ___ May
- 57 New York MLB team
- 59 SPEBSQSA, by another name
- 60 “Grow Old With ___” (Aaron Dale chart)
- 61 Go on dates with ■



Virginia Beach

2027
Midwinter
Convention

is for barbershop

February 3-7, 2027



The beautiful Sandler Center for Performing Arts in Virginia Beach is about to experience the majesty that is barbershop harmony. Its walls will soon reverberate with chord after glorious chord.



The Westin Town Center Hotel is our headquarters, and the beach at Virginia Beach is just 9 miles away when you want to soak in the sounds of the waves.

We'll see you there.



barbershop.org/events



SPOTLIGHT

Theresa Weatherbee, Performance judge, coach

engageonstage@gmail.com

● 4-PART SPANISH SINGING

Los Bordershop: barbershop harmony arrives in Mexico

These highly-trained singers would love to see Spanish-language barbershop versions of beloved Mexican songs boost the artform in their native Mexico

As someone who has had the privilege of judging, coaching, and befriending **Los Bordershop Quartet**, I've watched their journey unfold from a front row seat. In a world overflowing with screen gloss and autotuned perfection, these four young men offer something far more intimate: four voices, one shared passion, and harmonies shaped by genuine friendship. Their sound carries a distinctly Latin warmth wrapped in classic barbershop tradition, but what truly defines them is the love of music that brought their unique personalities together in the first place.

Los Bordershop began in 2019, when its founding members met through *Common Ground Voices: La Frontera*, a choral residency and cultural exchange uniting singers from the U.S. and Mexico. Tenor Julio Morales and bass Marshall Voit formed the original core of the quartet. In 2023, the group welcomed lead Bruno Cisneros and bari Luis Barragán, completing the current Los Bordershop lineup.

ABOUT THE QUARTET

Marshall Voit (Bs) is from Flagstaff, AZ. Originally a brass player, he later found his voice as a singer and has been a passionate Barbershopper since age 14. He's a choral director and Jewish worship music leader who loves writing songs and singing folk music. Marshall previously sang with the **Westminster Chorus** and is currently earning his Masters in Choral Conducting at Northern Arizona University.

Bruno (L) lives in Mexico City and



The author at Midwinter 2026 in Pasadena with Los Bordershop's Mexico-based singers Julio Morales (T), Bruno Cisneros (L), Luis Barragán (Br), and Arizona-based American Marshall Voit (Bs). In both Midwinter performances, they performed in English and Spanish, and have enjoyed several concert performances in both Mexico and the U.S. They hope to inspire other Mexican singers to fall in love with barbershop harmony.

brings a vibrant mix of classical and Latin musical artistry to the group. Trained as an opera singer at the National Conservatory of Music, he's also an active choral singer, arranger, and composer. A founding member of the **Somos** quartet with ten years of national and international experience, Bruno is a recent barbershop enthusiast.

Luis (Br) is from Colima, México and is a professional musician, jazz and a cappella singer, and music educator. Trained as a classical flutist at Universidad Veracruzana, he later expanded

into vocal and jazz performance. He's earned national recognition with **Vox Populi Project** and has spent the past five years teaching in the UV Jazz Department.

Julio (T) lives in Tampico, Tamaulipas, México. He trains choral conductors in the Community Choir Program of the Ministry of Culture of Veracruz and represents Mexico on the World Choir Council of Interkultur. Julio is the founding director and arranger of **Vox A Cappella Band**, an award-winning vocal group dedicated

"WE COULD ATTRACT MORE SINGERS WITH SPANISH-LANGUAGE BARBERSHOP ARRANGEMENTS OF MEXICAN AND LATIN AMERICAN REPERTOIRE. THE FUTURE OF INTERNATIONAL BARBERSHOP LIES IN EMBRACING NEW LANGUAGES, CULTURES, AND MUSICAL INFLUENCES."



to Mexican music. He also sings with an international ensemble committed to equality and inclusion. In addition to his performing work, Julio is an active composer specializing in choral music.

MEXICAN AND U.S. GIGS

I first encountered Los Bordershop at the 2025 FWD Arizona Division contest, where I was judging. They walked away as Novice Quartet Champions, and even then, their chemistry was undeniable. Their playful energy, their genre blending spirit, and the sheer joy they brought to the stage made it clear they were something special. Audiences everywhere are discovering that same magic.

In January, Arizona's **Euphonix** quartet rallied behind them with a benefit concert, along with a powerhouse lineup, lifting up a group they believed in. I was there, and the sense of community was unforgettable. Soon after, Los Bordershop took the stage at the 2026 Midwinter in Pasadena, earning qualification for the Far Western District Convention that will be held in Honolulu this fall. Watching them reach that milestone felt like witnessing a dream unfold.

Los Bordershop's name says it all, their joy in crossing musical borders has become a signature audiences now

expect. But beneath the ringing chords and playful performances is a purpose I've witnessed up close. Community isn't just a part of their identity; it's their heartbeat. They collaborate with local choirs, uplift young singers, and treat barbershop as a living, evolving art meant to be shared, especially throughout Mexico.

As the world's premier binational Mexican American barbershop quartet, they dream of planting harmony where barbershop has barely taken root. They imagine workshops, youth programs, and a future where Mexican ensembles flourish with the same joy and friendship that shaped their

own journey. I've heard them speak about this vision with a sincerity that stays with you. What strikes me most about Los Bordershop is that they are building something bigger than a quartet career; they are building a bridge. And every time they sing, people cross it.

As they look ahead, one thing is certain: their journey is only beginning. Wherever they go next, they carry with them the same message that brought them together on the borderlands of two countries. It's simple and sincere, and I've watched them live it: harmony belongs to everyone, and music knows no borders. ■

What drew you to barbershop harmony?

Bruno: Barbershop combines the complex a cappella world I love with beautiful, popular repertoire. I see a world of arranging possibilities for our Latin rhythms and bringing to my society the repertoire they know and love. I want to spread all kinds of a cappella music through México, and barbershop has a chance to be a big bridge for the people to start liking and singing choral music.

Luis: I grew up hearing my grandfather sing bolero music, which is traditionally three-part harmony; add a fourth and you get Mexican-style barbershop. I sang in many a cappella pop and jazz groups, and then I fell in love with the barbershop community: late-night tagging and strangers who become instant friends. I can't put a price on all of the nights I've spent with these guys singing and laughing.

Julio: I fell in love with barbershop when I was just beginning my music degree. I was fascinated by the challenge of creating such rich harmony with only four singers. The precision, listening skills, tuning, and musical sensitivity required by barbershop made it feel like a unique artistic and educational challenge.

What can help barbershop make inroads in Mexico?

Julio: Barbershop is still relatively unknown among Mexican musicians, but it has enormous educational value for developing sight-reading skills, ear training, tuning, ensemble awareness, and overall musicianship. We could attract more singers with Spanish-language barbershop arrangements of Mexican and Latin American repertoire that people already know and love. The future of international barbershop lies in embracing new languages, cultures, and musical influences.

Bruno: I would hope to see concerts with classic barbershop repertoire and one or two Mexican arrangements; workshops, masterclasses, social media (singing Mexican tags for example) and more opportunities and visibility from outside Mexico for the new Mexican barbershoppers so they can improve and bring more quality into the community.

Luis: Bolero music can help create a bridge to barbershop. We also want to arrange some norteñas and many folk styles; I'd love to someday see a Mexican Barbershop Songbook filled with traditional Mexican music in Spanish and English!



TIP SHEET

Joel Golden, Alexandria Harmonizers
✉ jpgold@aol.com

● BETTER PERFORMANCES

Are we having any fun? — a theory of performance

Inspire emotional empathy from your audiences by helping them feel your emotions as if they were their own

I have a “Theory of performance” to share with you that involves an *actor* (or performer) and an *observer*—the audience. The actor is performing for the audience, but there is more going on than meets the eye. The audience is experiencing what the performer experiences. Luciano Pavarotti famously would sing a beautiful phrase for audiences that not only enjoyed it but felt like they experienced it. The “actor’s” connection with the audience comes when each observer is unconsciously imagining what it is like to be the performer. The audience is experiencing what the performer experiences, and therefore is empathetic to the performer.

Just like individuals, each audience has a personality, and each one is different. A joke works great for one audience, but a new audience an hour later may not even have a reaction. But each audience has something in common: they are empathetic to the performer—feeling what the performer feels and is experiencing. For good or bad, any audience can tell what the performer is experiencing. If you as a performer feel a little nervous, the audience will likely pick that up on either a conscious or unconscious level. If you are relaxed and engaged, the audience feels that, too.

This leads to a simple but powerful objective you need to bring to each performance: *have fun*. When you genuinely enjoy what you’re doing, that feeling carries across the stage and into the audience. They don’t just see it—they feel it. Fortunately for us, barbershop singing is already fun!



The Alexandria Harmonizers at the 2013 International Convention in Toronto

HAVING FUN WITH ALL EMOTIONS

Beyond having fun, good actors can conjure up other emotions the scene requires. You can probably learn to do that, too. If you think you can’t, at least *have fun trying* to convey the appropriate emotion, and at minimum that will come across.

Recently, my chorus, the **Alexandria Harmonizers**, shared an event with a local Baptist men’s choir where we sang for each other at their church. It was a very moving experience for each of us, regardless of our respective religious inclinations. Why were we all moved? Because the Baptist gospel singers were themselves moved by the music they were singing—how could it be anything else? Gospel music has a lot of joy that comes from the heart. That joy those men experience while singing comes across the stage and the audience feels it also. So, fun isn’t the only emotion that an audience can experience vicariously.

The same principle applies in lighter moments. My chorus colleague Terry Reynolds played a character in

our holiday show named Jack, and he popped up out of a giant Jack-in-the-box and said silly puns. Yes, he learned his lines and performed them, but beyond that he really enjoyed playing that character, and the audience experienced that joy. And all had a great time!

Coaches and directors usually advise just before a performance something like, “Do it just like we practiced it.” I believe this actually adds pressure to the stage time. In rehearsal and performance, we should actively encourage performers to have fun and enjoy the process. Having fun lets us naturally become more relaxed, allowing the performance to flow more effortlessly—and the audience empathizes and picks all that up, and they also have fun.

In the end, performance is not just about execution—it’s about shared experience. We enjoy this hobby of ours, and it shows on stage.

So the real question is:
Are we having any fun? ■



Philanthropy

ADD YOUR VOICE TODAY



Ring True Campaign

Right now, only 10% of BHS members are giving. That matters because when sponsors or granters look at us, they ask a simple question: Does your own community believe in you?

The answer isn't in what we say-it's in how many of us show up and give.

Organizations with strong participation earn outside support because it's clear their members are already committed. That's where we want to be.

Our goal is 50%, and the gap between 10% and 50% isn't a problem-it's our opportunity.

To celebrate the **Ring True Campaign**, all donors will receive this limited edition lapel pin.



[GIVE.BARBERSHOP.ORG](https://give.barbershop.org)

*RING TRUE CAMPAIGN ENDS 12/31/2026



Taking a Big Leap with the Portland Downeasters



A few years back, this little chapter in Maine looked like many other chapters. “We saw an aging membership of men, and it was difficult to inspire more men, younger men to join the Society and our chapter,” said Mike Soper, the chapter president at the time. “We saw cultural changes, and the breakdown of identity for just having a male chorus.” Their choice in 2022 to expand to admit all people infused some energy, but the “why” for the chapter eluded them.

Enter the *The Big Leap*. Just as the chapter was undertaking a transition of chorus directors, a group of three chapter leaders attended the first *Big Leap* pilot event in Dallas in the spring of 2025. It was a big investment, with big results.

DECIDING WHO THEY WERE

The event started with deep introspection: who were the **Downeasters**, and what did they mean to their community? “As president, it’s my obligation to have this memorized,” laughs Mike. “Many times when an organization develops a mission, they put a lot of thought into it. They put it on their website and then nobody talks about it anymore. But we wanted a mission statement we could embrace and talk about every rehearsal

and on our Slack channel and in all these different circles. So we wanted something that we could continue to come back and revisit.”

Mike said that the chapter’s mission is to foster personal, musical, and community growth and connection through shared vocal harmony. “It’s very deliberate, and it represents six pillars of things that we can identify within the organization and describe those to membership,” he said.

The end of each rehearsal now features a “Mission Accomplished” segment: small stories that people have about personal, musical, or community growth and connection. “We open the floor to people talking about those things, and that helps us to live the mission every day,” he said.

This conscious embrace of cultural change infuses all the work of the

chapter. Mike credits *The Big Leap* with focusing chapter leaders on strengthening the chapter’s operation as a Maine nonprofit corporation. “We have a strategic plan now. We have an annual report for 2025. We have a corporate donation program in the final steps of being structured,” Mike said. “We have opened our eyes to being more formal about how we develop—becoming more than just chorus singers on risers having a good time.”

Current chapter president Bill Peterlein said that chapter leaders were so convinced regarding the value of *The Big Leap* that they sent five new members to the 2026 *Big Leap*. “We’re in a prime position to really start using our external focus to become a community asset, to build strategic partnerships with other nonprofits and singing organizations.”

The impact is felt throughout the chapter. Glenn Walton had been a long-time Downeaster member who was out of the chapter for a few years before returning. Returning to a more community-focused chapter, he wanted to do something meaningful for the organization. His answer was Music Medics, a program in which singers dress as doctors and sing to young patients in their hospital rooms.

“He’s really taken the lead on that

“We have a strategic plan now, an annual report, and a corporate donation program in the final steps. We have opened our eyes to being more formal about how we develop—becoming more than just chorus singers on risers having a good time.”

and has engaged singers in the chorus who wouldn't be the first that you'd expect to sing in a small ensemble," Bill said. "It's a meaningful enough program for them to step in and stretch themselves."

"Now I've got people coming up to me and saying, 'Hey Bill, if you have a little project that you need help with, please let me know.' That just blows me away."

The revitalization of the Portland Chapter has all of the Northeastern District talking, too. "I've got people from other chapters coming up to me, congratulating me. Another chapter just started a mixed chorus and they're trying to figure it out. They first went to **Voices United**, and Voices United referred them to us. United said, 'Hey, these people are doing it right.'"

AFFECTING TRADITIONAL GROWTH

It would almost spoil the story to ruin it with numbers, but here too, the Downeasters are thriving by traditional barbershop measures: count of singers, and points on a score sheet. Chorus director Chris Cut-

ler-Wood agrees. "It speaks to the culture that we're building," he said. The chapter's new mission statement includes goals for steady musical growth, and "if that happens to result in higher scores, then so be it," Chris continued. "But the goal is to be better singers as individuals, to be better singers as a chorus together."

He believes that increases in membership are a natural outgrowth of all the other positive activities enacted since the chapter took *The Big Leap*. "If we're invested in what we're doing and we believe in it, that comes across to an audience," he said, "not just in the quality of our performance, but how we look, how we carry ourselves around that performance."

For example, those who participate in the chapter's seasonal chorus programs or who attend public performances often wish to join the chapter. Also, "the more that our demographics kind of even out with age and gender, the more people who can see themselves on the risers with us," Chris continued. "It just snowballs, as we become a more accessible ensemble within our community."

It has been a *Big Leap*, indeed. As Bill Peterlein puts it, "We had been very internally focused. Can we make this a good experience for ourselves? How can we raise money for our-



A central theme to *The Big Leap* is that nearly all of the resources your chapter needs to thrive are already within your community—you just need to learn how to access them by way of a more external focus.

(Above) Big Leap 2025: Kevin Schwery (marketing VP), Chris Cutler-Wood (Director), Mike Soper (2025 President), Big Leap instructor Joe Cerutti.

(Below) 2026 Big Leap hosted by Northeastern District: George Feinberg (Music VP), Bill Peterlein (President), John Guy, Barbara Hynes (membership VP), Allison Foster (social media chair).



selves? How can we do things? How can we spend money on members, to make their lives more fun? Now, when I read the mission statement, the vision, the strategic plan, and the annual report, they are very much outwardly focused. Changing that direction, becoming externally focused, allowed us to tap into other community organizations and allowed us to be free to try new programs and draw people in." ■

See more videos and the Annual Report at barbershop.org/downeasters-big-leap.



Brian Lynch is Chapter Development Manager for the Barbershop Harmony Society
blynch@barbershop.org



(Left) Ice Cream Social at an NED Division competition. (Below) The chapter's first-ever Quartet-a-palooza. "These events never would have happened in our pre-Big Leap chorus," said Chapter President Bill Peterlein.





Operating 90 minutes west of Manhattan, The Hunterdon Choral Alliance is thriving in rural Hunterdon County, New Jersey



Our key to happiness: let members create!

Booming in a rural county, New Jersey's Hunterdon Choral Alliance has seen 360% post-pandemic growth by giving members the permission and power to barbershop the way they want. Results? 90+ members singing in three chapter choruses, two specialized ensembles, and four quartets

This article answers a question posed to our chapter by the editor of *The Harmonizer*, who contacted us after noting our explosive growth: “What is your chapter doing that makes you happy?” Much of our answer matches the strength of many chapters: we create music and build community. What sets the **Hunterdon Choral Alliance (HCA)** apart, however, is the entrepreneurial spirit woven into our culture.

Our chapter's recent transformation has been as thrilling as it has been breathtaking. Our chapter emerged from the pandemic in our largely rural northern New Jersey community as a 25-member men's chorus (the **Hunterdon Harmonizers**) that had no formal quartets. In the past three+ years, we've since become a thriving all-voices 90-mem-

ber ecosystem of singing that still features the Hunterdon Harmonizers (now all-voices), plus two additional core choruses, an additional

two specialized ensembles, and four active chapter quartets—all under a single chapter umbrella.

“The freedom to create multiple



Evolution in Harmony joined the **Hunterdon Choral Alliance** in late 2023, bringing a dynamic new dimension to the organization. This all-male voice a cappella ensemble is dedicated to excellence in performance and competition, combining the rich traditions of barbershop harmony with contemporary musical influences.

Known for their tight harmonies, musical precision, and strong sense of brotherhood, **Evolution in Harmony** is committed to creating an inclusive and welcoming environment where singers can grow both musically and personally. The group embraces innovation while honoring the traditions and foundations that have shaped the art form for generations.

Their philosophy is simple: to evolve, one must embrace change while remaining rooted in harmony—together.



Jenn Baratta is a performing arts administrator and **Vocal Synergy** member sharing her extensive development, finance, and event management experience with the **Hunterdon Choral Alliance**. nifinmyc@gmail.com



The Hunterdon Harmonizers trace their roots directly to the chapter's first meeting in 1984. Originally established as an all-male chorus, the ensemble transitioned to an all-voice chorus in 2023 and today boasts 38 members. As HCA's classic barbershop ensemble, the Harmonizers are known for their rich harmonies, engaging performances, and active presence throughout the community.

The chorus performs at public and private events throughout the region, and is joined by its affiliated quartets, **Cohesion** and **Ovation**, for select appearances. Community service remains at the heart of the Harmonizers' mission. One of their most cherished traditions is spreading holiday cheer through caroling performances at the local veterans hospital.

independent but connected choruses under one umbrella has been awesome and may inspire others to do something similar," said Hunterdon Choral Alliance Chapter President Christian Hunter

"It's a model that has increased our visibility, enhanced member

engagement, and enabled HCA to bring harmony to more audiences throughout the region," said chapter treasurer and Hunterdon Harmonizers member Matt Matthews. "This evolution has also allowed us to maintain a strong presence at community events."

Our structure doesn't rely exclusively on top-down innovation. Members are not only supported but actively encouraged to form quartets and small ensembles, pursue creative ideas, and initiate leadership opportunities.

INNOVATION DOESN'T HAVE TO START AT THE TOP

Key to this transformation has been a leadership structure that doesn't rely exclusively on top-down innovation. In fact, our members are not only supported but actively encouraged to form quartets and small ensembles, pursue creative ideas, and initiate leadership opportunities. This environment empowers singers to grow both musically and personally while fostering a deeper sense of ownership and engagement within the chapter.

This approach has strengthened our musical offerings, developed new leaders, created a vibrant, supportive singing community where innovation is celebrated—and boosted our membership by 360% in three years.

In addition to the three full ensembles and four quartets under the chapter umbrella, members have formed two specialized ensembles that help the chapter keep pace with the high number of community requests for performances. **Mixtape** (left) specializes in soft rock favorites from the 1970s, 1980s, and early 1990s. **Treble Revolution** (right) focuses on themes of female empowerment and inspiration.



Best of all, this is a model that can be readily adopted by other chapters looking to increase member involvement, satisfaction, and growth.

A LITTLE EDUCATION LEADS TO UNEXPECTED OUTCOMES

Many of our biggest changes can be traced to our annual “Jersey Sings,” a free mini Harmony University-like event open to both our members and the public. The event features classes on a variety of music and performance topics, ranging from overcoming stage fright and vocal percussion to the art of singing in a barbershop quartet.

The enthusiasm generated by the quartet workshop, particularly among our own members, inspired us to take the concept a step further by offering an in-house clinic focused on how to form quartets and small ensembles. The results have exceeded our expectations. Not only have several new groups been formed and developed into performance-ready ensembles, but the process has also strengthened member engagement, fostered new friendships, and deepened our singers’ commitment to the chapter. The plethora of available performing groups helps us keep pace with the consistent requests for community performances.

Two notable ensembles emerged from this initiative. **Mixtape**, an eleven-member SATB group, special-

After teaching members how to form quartets and small ensembles, the results have exceeded expectations. The process has also strengthened member engagement, fostered new friendships, and deepened our singers’ commitment to the chapter.



Since its founding in October 2022, **Vocal Synergy** has quickly established itself as one of the region’s most energetic and engaging mixed-voice a cappella groups. In just a few short years, the ensemble has grown to 55 members and built a reputation for performances that are both musically impressive and highly entertaining, including appearances at Carnegie Hall and Lincoln Center.

Vocal Synergy’s diverse repertoire spans traditional choral music, contemporary pop hits, and everything in between. Their performances invite audiences to tap their feet, sing along, and experience the joy of live vocal music. Two of HCA’s newest small ensembles, **Mixtape** and **Treble Revolution**, emerged directly from the Vocal Synergy community.

izes in soft rock favorites from the 1970s, 1980s, and early 1990s. **Treble Revolution** is a treble voice octet that showcases music centered on themes of female empowerment and inspiration.

HOSTING MANY APPROACHES AND CULTURES IN ONE CHAPTER

When the chapter’s original chorus, The Hunterdon Harmonizers, elected to become an all-voices ensemble, some male chapter members wanted to maintain the sound and culture of a men’s ensemble. With chapter leaders’ help and blessing, they simply started a new men’s chorus, **Evolution in Harmony**, under the chapter’s growing umbrella.

“We have a strong sense of companionship and family,” said Evolution member Andrew Gensey, Jr. The new chorus’ work ethic and musical product under director/arranger Brian Mastrull is top notch, Andrew says. Just as important, “Enjoying each other’s company makes each week a party! *Viva El Evolution!*”

Each of the three chapter choruses has its own meeting place and time, as well as its own director and musical direction. While the Harmonizers focus on traditional barbershop, the chapter’s other all-voices ensemble, **Vocal Synergy**, has developed a more modern and more open a cappella repertoire. It has since become the chapter’s biggest ensemble. Chorus member Karen Geary loves the culture as much as the music.

“We work hard together, support one another, and share a bond that extends far beyond rehearsals,” Karen said. “As someone who has sung in choruses all my life, Vocal Synergy has helped me grow as a performer, explore new genres, and challenge myself in ways I never expected.”

Chapter leadership takes our mission, “A home for singing,” very seriously, and the mindset of outreach and growth drives us. HCA has cultivated a culture of innovation, leadership, and artistic growth that benefits our singers, the chapter, and our community. ■



Smaller chapter, lasting impact

What makes Wisconsin's 30-member Stevens Point Chapter happy? Hosting a perennially successful ongoing high school barbershop quartet contest!

The Wisconsin Youth Harmony Festival has become one of the most visible and meaningful expressions of our **Stevens Point Chapter's** (WI) commitment to youth outreach, music education, and the future of barbershop harmony. While our chapter continues to focus on preserving and promoting the barbershop style through performance, fellowship, and community engagement, the Festival serves as a direct investment in the next generation of singers and music educators.

The Festival began in 2015 as the Wisconsin High School Barbershop Quartet Festival and Contest. Created through the vision of Bill Schmitt and supported by leaders throughout the Land O' Lakes District, its original purpose was simple: give young singers the opportunity to perform for certified judges and receive positive, educational feedback that would help them grow as musicians.

Over time, the event evolved into the Wisconsin Youth Harmony

Festival, expanding its educational mission with coaching, vocal instruction, tag singing, and opportunities for students to experience the joy of four-part harmony.

YEARS OF INSPIRING YOUNG SINGERS

The Festival's impact can be measured not only by participation numbers, but by the singers it has inspired. Over the years, dozens of male, female, and mixed quartets have taken the stage, representing schools from across Wisconsin. Many participants have gone on to remain active in barbershop long after graduation. Quartets such as **Vintage Mix** and **YTBN** demonstrate the Festival's ability to launch young singers into broader opportunities within the barbershop community. YTBN, for example, progressed from Wisconsin youth competition to winning the BHS Next Generation Junior Quartet Championship in 2023.





2026 medalists (L-R) 1st place **Treble Makers**, 2nd place **Chordinals**, 3rd place **Treble Brewin**, a member of 4th place **The Quartet Queens**, and 5th place **Route 6-7**. Watch videos at fb.com/WIYouthHarmonyFest.

Equally important is the Festival's influence on music educators. By welcoming directors alongside their students and providing educational resources, coaching, and exposure to barbershop techniques, the Festival has encouraged many teachers to incorporate quartet singing, close harmony, and a cappella performance into their school programs.

"Barbershop teaches a great deal of independence for the students," says Gustavo Chaviano, of Arrowhead High School, whose students regularly enter the contest. "It takes outside work to learn their parts. The quartets that do well take ownership by learning independently, and then come back to work with me for the stylistic parts. It trains their ears well, too."

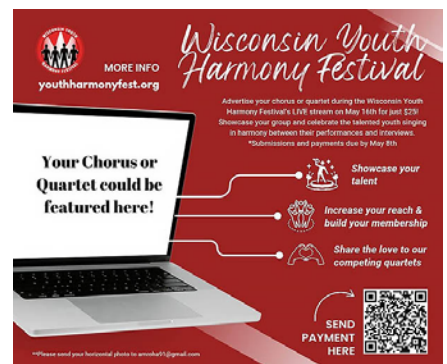
One result has been a growing network of educators who view barbershop not as a one-time event, but as a valuable tool for teaching musicianship, listening skills, and ensemble performance.

"Can high school students and

middle school students handle barbershop music? A resounding 'yes,'" says Shawn Goodman of St. Croix Falls High School. "I'm a judge for the state of Wisconsin, and it's an accessible art form for our students, now."

The 2026 contest showcased a whopping 17 quartet entries, was livestreamed on YouTube, and included a tag singing clinic with featured quartets **Lakefront** and **Sweet Addiction**. "We always teach 'The Star-Spangled Banner' so the quartets will be able to perform back in their schools for assemblies, sporting events and civic activities," said festival chair Ken Bester. "We want to help them make barbershop an ongoing thing."

More than any single performance or competition, the Festival reflects the spirit of the Stevens Point Chapter. It embodies our belief that great singing builds confidence, friendships, and community. By creating opportunities for young people to learn, perform,



and discover the excitement of ringing chords together, the Festival ensures that the values of harmony, service, and musical excellence will continue for generations to come. ■



Amanda Purvis is a Board Member for the Wisconsin Youth Harmony Festival
amroha91@gmail.com

March/April 2000



2000

150 ISSUES

July/August 2026



2026

From his first issue to this, his final issue, *Harmonizer* editor Lorin May has chronicled—and sometimes helped make—BHS history in the 21st Century

Who'd believe that more than a quarter of a century ago, a young singer who knew little about barbershop beyond his quartet's show and contest sets would become editor of the most widely read publication in the barbershopping world? Yes, the very *Harmonizer* magazine now in your hands. His name is Lorin May, who admits he knew little about the Society when he first took his seat at headquarters in January of 2000. He would've had less catching up to do if he'd bothered to crack open his personal copy of *The Harmonizer* a little more often during his then five-year Society membership.

"I assumed that it was too stuffy and too full of things that didn't apply to my barbershop life," he said. He now considers that an unfair assessment. "Who would've guessed that I'd be hired to address the same perception that had kept me from reading it."

Since 2000, Lorin has produced all but eight issues of *The Harmonizer*, and even during that span he continued to produce the International

coverage. His 150 issues across 26 years cover nearly 30% of the Society's history. No prior editor comes close. This is Lorin's final issue.

Leaving the "why" to others, he'd only say that since 2017 he's worked as a contractor rather than as an employee, and the duties will now be handled in house. I gleaned that he knows and likes the new editor, who "will bring some new things to the table." Lorin was quick to add, "And just so it's clear, this article wasn't my idea."

What's next for him? "To be determined," he replied. "I've got a lot of gas left in the tank for the next adventure."

The overall focus. Here's a criticism heard more than once: "All headquarters cares about is the top groups!" While each convention issue indeed embraces top performers and celebrates the artform at its highest level (deservedly!), far more *Harmonizer* content (and staff attention) focuses on Joe/Jane Barbershopper and their respective ensembles.

THE PRE-HARMONIZER YEARS

In January of 2000, Lorin was fresh off a three-year stint editing and writing for a U.S. military software development journal. He helped ensure that the folks who programmed fighter jets and radar systems always picked up the magazine, if only to read Lorin's popular back-page humor column lampooning the baffling convergence of software and military cultures. He'd briefly worked for a couple of book publishers before that.

He was a journalism graduate from Weber (WEE-bur) State University in his hometown of Ogden,



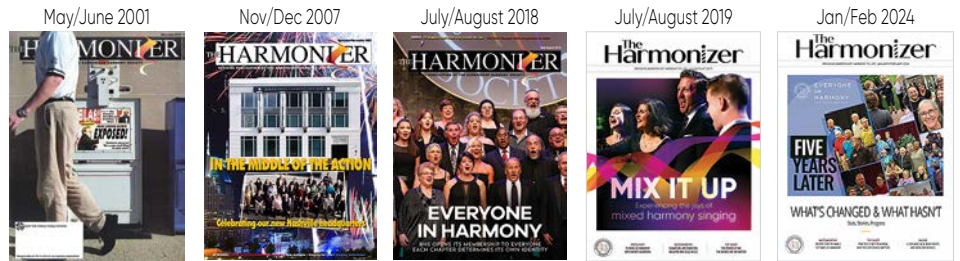
LORIN MAY

Utah—where his dad was a psychology professor after the family had moved from their upstate New York home. At the then-14,000-student WSU, he was editor-in-chief of the campus newspaper, which he helped lead to major awards from the Utah Press Association as well as campus honors—both for the newspaper and for himself. He says his biggest award was meeting his wife of now 33 years, Jennifer. They have two sons and two daughters, and all but the 19-year-old are college graduates.

Ah, but while doing those jobs and during his last two years of college, he'd been singing four-part harmony and delighting in regular quartet gigs with three fellow members of the Weber State choral program. **The Vocal Chords** pursued that carefree but harmonious path for three years, and with no other barbershop group within 30 miles, worked upwards of 50 gigs a year. Their “kinda cute and funny” party sets almost made them a living during the Christmas season! Lorin says the quartet used the SPEBSQSA green and white Christmas book, “but I assumed the Society was more of a barbershop publishing company.”

Then in 1994, Salt Lake City's **Beehive Statesmen** gave them tickets to their chapter show. After watching 1993

All about the people. The Society is packed with characters, movers and shakers, and wildly talented artists—and a select few who are all of the above. There are far more members who rarely accept standing Os from the stage, but who quietly make all the memorable things happen in their chapters, districts, and at the Society level. *The Harmonizer* began profiling the latter category several years ago in the Volunteer issues, and has frequently covered the better-known names as well.



Beyond the party line. By default, *The Harmonizer* is a centerpiece for articulating the rationale and context behind new initiatives and/or controversial actions. Highly protective of the perceived legitimacy of the magazine and of the organization, Lorin's self-imposed rule for such content was *be a journalist, not a cheerleader*. “People expect the official publication to express the official stance, but that means they’re also primed to reject anything that smells like propaganda,” Lorin said. “People know when you’re spinning them. They know when you’ve ignored the downsides of a decision or dismissed legitimate concerns. I can’t say whether we always got it right, but it wouldn’t be for lack of effort.”

champ **The Gas House Gang** from the second row, the quartet ironically joined the rival **Saltaires** the next week. They began a multi-year district contest streak, starting with winning the RMD Novice Quartet trophy that fall. Five years later, when Lorin learned that a major contract his company was working might be going away, “I thought I might need to be looking for something else.” The RMD newsletter on his desk said that the Society was seeking a new *Harmonizer* editor. “I thought ‘there’s no way I’m going to move to Wisconsin’ ... but work was slow that afternoon, and I called anyway.”

That’s when fiery ball of personality Brian Lynch, then the Society’s public relations manager, began recruiting Lorin. Or as Lorin recalls it, “reeling me in.” He reluctantly flew to Kenosha for an interview and was offered the job on the spot. Lynch, who at that point had edited two issues of what would years later balloon to 10 issues as editor, had briefly taken over after editor Dan Daily announced his retirement. Brian was the visionary who wanted to take *The Harmonizer* in a new direction.

Lorin’s initial title was Publications Editor. He had a lot more roles

in addition to that one over the years.

ADJUSTING TO A SHIFTING MEDIA LANDSCAPE

Lynch says Lorin was a great candidate for the job in 2000. “He has kept *The Harmonizer* reliable, authoritative and lively. He has the ability to draw out the very best from his writers. His legacy is the sustained quality of work and attention to the needs of Barbershoppers.”

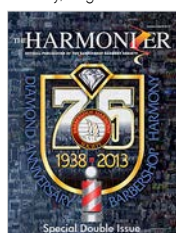
Lorin notes how different the job is today compared to the media landscape of 2000. “Back then, almost everybody had chapter bulletin editors and public relations VPs, and they’d release anything noteworthy to their local newspaper and to *The Harmonizer*,” he said. “Back then, my job was figuring out what to do with everything that came in.”

Because few ensembles still have a member tagged to regularly contact media, it’s now often Lorin who contacts them instead of vice-versa. He notes that many groups do make social media posts, but it takes a lot of digging to find those. “Algorithms decide who sees your posts, so even a lot of your subscribers never see them,” he said. “Chapters and quartets are

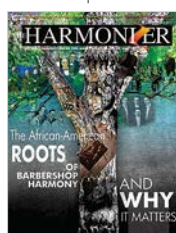




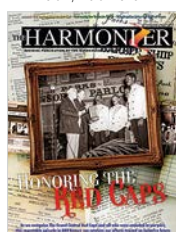
July/August 2001



Jan-April 2013



Jan/Feb 2015



Nov/Dec 2017



Nov/Dec 2018



Sept/Oct 2020

shortchanging themselves if they ignore local, District, and BHS media outlets. A lot of stories that deserve to be told are dying in the ether.”

THE HARDEST PARTS OF THE PROCESS WERE ALSO THE MOST REWARDING

The easiest and most trivial part of being an editor is fixing spelling and grammar. The hard part is developing content that somebody wants to read—hopefully meaty enough to “move the needle.” As a retired news editor myself, I know that just getting the facts right and putting them in a fair context is a lot of work, even using professional writers. Lorin has built a career on delivering all of that using amateur writers.

“I see myself as straddling the line between being the writer’s advocate and the reader’s advocate,” he said. That starts with helping the writer zero in on what the reader needs. Lorin often starts with two questions: “The reader is flipping through the magazine—why do they pause to look at your article?” The other is: “They’ve now finished your article—what do they know or do differently as a result?”

“My favorite part of the job is then watching the light turn on in their heads as we uncover a story that they’re so close to that they don’t yet see it clearly,” Lorin continued. “Sometimes at the beginning, all they’re hoping for is a little publicity. Then, after some digging, we find out that there’s a bigger story to share.”

Fitting in all the submitted content is also a challenge. “I’m kind of a *Reader’s Digest* for what comes in,” he said. “It’s not a question of having enough words for an issue; it’s making room for the right words. There’s only so much space. Everything else has to hit the cutting room floor.”

Brian says Lorin had a talent for drawing out the best from his writers and contributors, which shows up in print. “He has an ability to help people find their own voice, with patience and integrity.”

The reputation of whomever makes a story submission to *The Harmonizer* also can come into play. “I hope this doesn’t bother anybody, but the way they carry themselves online is part of the equation,” he said. “Their political or social views don’t matter to me at all, but I



March/April 2004



Jan/Feb 2010



March/April 2011

What the most effective BHS leaders seem to understand: “Members are stakeholders, not subordinates”

Missing the above distinction has been “a catalyst behind many a fiasco,” Lorin said, “and that’s at every BHS level.” On the other hand, the most effective BHS leaders seem to understand that some of the leadership tools and tactics they use at work must be left at the door in a BHS setting. “No member is being paid to do what you tell them to,” he explains. “Every member is a heavy *investor* of time, money, and heart. Every thriving chapter, for example, seems to have a critical mass of members with a sense of shared ownership, and leaders who surf that wave more than they try to tame it.”

Lorin has both seen a lot and also heard a lot of post-mortems during interviews. He has lost count of the times when BHS leaders at all levels have been blindsided by the length and depth of member fallout following an announced decision. Patterns and methods that might work among employees instead caused fractures and a loss of trust.

“Remember, there are no subordinates in the Society—only stakeholders,” Lorin continued. “And when you leave stakeholders out of the loop on major issues, now you’re damaging relationships and undermining trust in your own leadership. And then there are confrontations, leaders pull rank, and the losing side votes with their feet. It’s the same sad story over and over again.”

do care about *how* they disagree with people who see things differently. Have they demonized entire categories of people online? That says a lot about whether they’re the right voice for the content.”

THE “LOVE/HATE” OF CONVENTION COVERAGE

Lorin’s creative, thorough convention analyses subtly influence conversations about the barbershop artform. “Sometimes, I’ll hear observations that I’ve made or facts that I dug up repeated back to me by people who don’t remember where they got them,” he said. “It reminds me that I’ve got to do this right.”

That said, the notes he dictated into his voice recorder during convention weeks are that of a barbershop fan. “The analytical part came later,” he said. “In the moment, all I cared about was, ‘Did you entertain? Did you move me?’”

Extensive history. Lorin has long invested tremendous effort into helping *Harmonizer* readers understand today’s Society in the context of BHS history—to connect Barbershoppers to everything that made us who we are. This includes decades of overwhelming good, but also the bad and the ugly. All was explored not only through the lens of the present day, but in the historical and cultural context in which it happened.

Lorin has a “love/hate relationship” with the convention issues, he said. “I love putting them together, hate that they’re basically a double issue that cannibalizes the year’s schedule. I’m left with maybe six weeks each to complete a lot of the ones in between.”

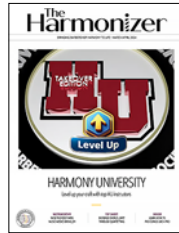
The majority of the contest action shots printed since 2002 came from Lorin’s camera. In Denver, he shot more than 20,000 pictures, culled those to about 6,000, and printed about 190 of them. “I take performance photos with my ears,” he said. “I click if someone moves when the music suggests something visually interesting might happen. Most of the deleted photos are from when I guessed wrong.” Many of his pictures also show up in BHS ads and marketing materials. And, of course, he covered and shot two more annual Society events: Harmony University and the Midwinter Convention.

SHOUTOUTS TO 26 YEARS OF STAFF

Having spent more than half his *Harmonizer* years as a BHS staff member (plus 2006-08 and 2017-26 as a contractor), Lorin admires staff who could remain upbeat despite having to field complaints all day. “Instead, I mostly got to deal with people who were proud of something they did and wanted to tell the world about it.”

The outgoing editor was tightly involved for a number of years in a variety of Society marketing efforts. He also started the *BarbershopHQ* blog in 2009, which attracted considerable

March/April 2024



July/August 2022



Jan/Feb 2007



Jan/Feb 2014



March/April 2016



Craft-building. Most issues feature tips on how to improve craft or navigate stickier areas of audience connection and judging. Since 2017, every March/April issue has been dedicated exclusively to barber-shop craft. Every conceivable performance topic that lends itself to print can be found in *The Harmonizer* archives. [Members can search a database and download every past issue at barbershop.org/harmonizer.](http://members.barbershop.org/harmonizer)

reader engagement for a few years until Facebook took over that function.

When asked which staff left a big impression on him, Lorin balked, comparing it to creating a movie credit list from memory. But the first names that have a permanent spot in his heart start with Brian, who convinced him to move to Wisconsin and provided vital mentoring; former CEOs Darryl Flinn and Ed Watson; Rick Spencer’s “underrated leadership;” “the biggest personalities of all time” Joe Liles and Ev Nau. He also noted his “good years working with Marty Monson,” and how great Eddie Holt is both as a producer and a person. Ditto for Jeremy Gover and the late Julie Siepler and Reed Sampson.

After a pause, more names rolled off his tongue: “mountain-movers” Janice Bane, Caki Watson Gray, Steve and Adam Scott, Devin Bradford, Dusty Schleier, Chad Bennett, Donny Rose, Joe Cerutti—“and I’d better stop before I leave too many off. I can suddenly remember a couple dozen more staff that deserve equal flowers here. And my list

of members is twenty times longer!”

QUIETLY INFLUENTIAL LEGACY

Lorin tends to shed compliments and credit. He says his job primarily has been to make other people look brilliant—and if he has done that, he feels successful. He’s credited by other staff members for doing much behind the scenes; he concedes that he learned to pursue more subtle approaches that don’t announce when he’s trying to influence people. “Sometimes, you’ll accomplish a lot more if you don’t need the credit,” he said.

Brian says that “what a lot of people would miss is that Lorin steered Society business and discussion from the editor’s chair. He got people talking about what was needed, rather than what ideas were proposed.”

And Brian suggests that Lorin’s best moments came when he drove the conversation about racial inclusion. During that difficult time, Brian said the now-outgoing editor quietly provided a voice of reason. And adds Brian, “After going through so many changes in culture, staff, leadership and the Society vision itself, BHS has benefited from Lorin’s drive to help refine and present cogently. That’s a hallmark of his work.” ■

Lorin’s email: lorinmay@gmail.com



A lot of clicks. Lorin estimates he has clicked the shutter 400K times among dozens of weeks spent shooting at International, Midwinter, Harmony U, and other BHS events beginning in 2002. He spent even more time editing them and culling them down to the thousands that have appeared in *Harmonizer* layouts and BHS marketing materials. “I tell people that I’m a professional photographer for a month or two a year,” he said.



Jim Bagby is bari of 1986 International Quartet Champion Rural Route 4 jbagby3@kc.rr.com

RELIVE ST. LOUIS
INTERNATIONAL!

FIRST LOOK

CHANNEL

on the

BHS  YouTube Page



St. Louis performances are rolling out on the First Look members only channel right now, and starting mid-August, they'll be released publicly. Don't miss any of the action, sign up today!

JOIN
TODAY!



— A N N U A L —
REPORT
2025

DOWNLOAD THE
2025 ANNUAL
REPORT:



[BARBERSHOP.ORG/ANNUAL-REPORTS](https://barbershop.org/annual-reports)



DIRECTORS WANTED

Need a director? First 50 words are free for BHS chapters. marketing@barbershop.org. See the most current postings at barbershop.org/directorsearch.

LONE STAR CHORUS

lonestarchorus.org

Lone Star is a motivated SingUnited Int'l chorus in Fort Worth, TX. We're looking for a personable, positive, and engaging director who balances communication and high musical standards with a fun, encouraging rehearsal environment while helping us grow and achieve our best sound. Contact Caryn Hall at 281-253-0616 or DirectorSearchLSC@gmail.com. www.lonestarchorus.org/directorsearch

PLATINUM SHOW CHORUS

platinumshowchorus.com

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



From page 10

CHAPTER ETERNAL

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

CAROLINAS

James Abbott
Charleston, SC
William Friend
Savannah, GA
Lewis Law
Mount Pleasant, SC

CENTRAL STATES

Richard Goldammer
Mitchell, SD
Wayne Hasselquist
Ord, NE
Harvey Jewell
Sioux Falls, SD
Dennis Johns
Davenport, IA
Jon Peterson
Lincoln, NE
Stephen Price
Harmony STL
Leo Schubert
Davenport, IA
Marvin Weber
Beatrice, NE

EVERGREEN

David Durfee
Boise, ID
John Law
Nanaimo, BC
Mike Patterson
Nanaimo, BC

FAR WESTERN

Carl Dockendorf
Mesa, AZ
Elmer Fairbanks
Frank Thorne
Bill Moriarty
Reno, NV
Larry Paterson
Las Vegas

ILLINOIS

Lawrence Ball
Kishwaukee Valley, IL
Lyle Dirks
Sterling Rock Falls, IL

David Dreyer
Northbrook, IL
Donald Koch
Belleville, IL
Ronald Szwczuk
Belleville, IL

JOHNNY APPLESEED

Harold Gahm
Mansfield, OH
Gerald Melter
Cleveland West Suburban, OH
Robert Miller
Mansfield, OH

LAND O' LAKES

Bob Dowma
Hilltop, MN
David Dreyer
Lake Geneva, WI
John Edgerton
Stevens Point, WI
H William Hortsch
Appleton, WI

Gerald Payne
Oshkosh, WI
MID-ATLANTIC
Kendall Lee Parker
Virginia Peninsula
Robert Sorino
Ocean County, NJ
Kenneth Wunsch
Nassau-Mid Island, NY

NORTHEASTERN

Jean Croak
Southern New England
Richard Labrecque
Burlington, VT
Joseph Marino
Central, CT

ONTARIO

Ray Brenneman
Kitchener-Waterloo, ON
Alan William Spence
Newmarket, ON

Katherine Elizabeth
Werling
Newmarket, ON
James Wilson
Frank Thorne

ROCKY MOUNTAIN

Richard Krah
Longmont, CO
Bernard Newland
Frank Thorne

SENECA LAND

Daniel Dale Whren
Crawford County, PA

SOUTHEASTERN HARMONY

Harlan Wilson
Frank Thorne

SOUTHWESTERN

Norman Damerau
Frank Thorne
Edwin Woolever
Dallas Metro, TX

SUNSHINE

Robert W Barnard
Hernando County, FL
St. Petersburg, FL
Russell Lord
Naples/Fort Myers, FL
Christopher Martinez
Tallahassee, FL
Peter Rocco Petracco
Hernando County, FL
David Richards
Sarasota, FL

NO DISTRICT

John Dold
Dennis Purdy



Allen Hatton
Tenor of 1978 quartet
champ Bluegrass
Student Union



Elmer Fairbanks
First-ever 80-year
BHS member

MEMBER SERVICES DIRECTORY

How can we help you barbershop today? Get answers from the staff at Harmony Hall.



SOCIETY HEADQUARTERS

110 7th Ave N • Nashville, TN 37203-3704
615-823-3993 • fax: 615-313-7615 • info@barbershop.org
Office hours: 8 a.m.-5 p.m. Central

www.barbershop.org
800-876-7464 (SING)

EXECUTIVE OFFICES

Robert Rund
CEO / Executive Director
Devin Anna Bradford
Chief of Staff

COMMUNITY CARE / CUSTOMER SERVICE

customerservice@barbershop.org
Sean Lubbers
Community Care Lead
Danny Becker
Senior Community Care Coordinator
Tona Dove
Printing & Fulfillment Coordinator
Douglas Gordon
Receptionist / Building Maintenance
Kammy McClurg
Community Care Coordinator

EVENTS & CONVENTIONS

events@barbershop.org
Dusty Schleier
Director of Events & Conventions
Chad Bennett
Show Production Manager

MUSIC & EDUCATION

education@barbershop.org
Bill Stauffer
Director of Music and Education
Janice Bane
Senior Manager, Copyright
Darin Drown
Program Coordinator, Harmony University
Brian Lynch
Chapter Development Manager
Steve Scott
Vocal Pedagogue
Erin Wipperman
Education and NextGen Programs Manager

FINANCE & OPERATIONS

finance@barbershop.org
Erik Dove
Chief Financial Officer / Chief Operating Officer
Melissa Guill
Controller
Nick Anello
Finance Administrator
Luke Miller
AI & Operations Enablement
Sam Hoover
IT Manager
Rich Smith
Salesforce Administrator

MARKETING & COMMUNICATIONS

marketing@barbershop.org
Michele Lee Niec
Director of Marketing & Communications
Eddie Holt
Manager, Editorial & Content Strategy

PHILANTHROPY

philanthropy@barbershop.org
Joe Cerutti
Director of Philanthropy
Christina Brewer
Fundraising Campaign & Donor Engagement Officer
Jeremy K. Gover
Video Content Strategist
Dixie Semich
Development Operations Manager
Rick Taylor
Legacy Gifts Officer
Tyler Wigginton
Philanthropy Officer

BOARD OF DIRECTORS

SocietyBoard@barbershop.org

President

Kevin Keller • St. Charles, MO
636-373-0158
BHSPresident@barbershop.org

Executive Vice President

Zachary Materne • New Orleans, LA
504-236-0120
zumaterne@gmail.com

Treasurer

Dwayne Cooper • McKinney, TX
512-633-3031
dwaynecoop@aol.com

Secretary

Tim Myers • O'Fallon, MO
314-517-6718
hwki84@gmail.com

Immediate Past President

John Santora • Willow Street, PA
410-937-2611
jsantora@mac.com

Executive Director *ex officio*

Robert Rund • Nashville, TN
800-876-7464
ceo@barbershop.org

DIRECTORS AT LARGE

Larry Bomback • Philadelphia, PA
215-717-3115
larry.bomback@curtis.edu

Erin Harris • Nashville, TN
615-300-8323
erinharris615@gmail.com

Christian Hunter • Flemington, NJ
908-391-2907
njbbslead@gmail.com

Sue Melvin • Rochester, NY
585-259-3094
susiesings4u@yahoo.com

Gene "Doc" Spilker • Liverpool, NY
636-236-7166
docspilker@gmail.com

Jeff Wolff • Grain Valley, MO
816-868-6181
jeff@pinkhill.net

GLOBAL ALLIANCES

- Barbershop Harmony Australia
barbershop.org.au • Dan Millgate: *secretary@barbershop.org.au*
- BHNZ (Barbershop Harmony New Zealand)
barbershopharmony.nz • Henrietta Hunkin-Tagaloo: *president@barbershopharmony.nz*
- BABS (British Association of Barbershop Singers)
singbarbershop.com • Shanna Wells: *Shanna.wells@singbarbershop.com*
- BIBA (Barbershop of Iberia Association)
www.bibabarbershop.com • Kara Martin: *president@bibabarbershop.com*
- BinG! (Barbershop in Germany)
barbershop-in-germany.de • Julia Moldenhauer: *julia.moldenhauer@barbershop.de*
- FABS (Finnish Association of Barbershop Singers)
fabs.fi • Johannah Boberg: *fabs.hallitus@gmail.com*
- Holland Harmony
hollandharmony.nl • Rudy van der Zwan: *voorzitter@hollandharmony.nl*
- IABS (Irish Association of Barbershop Singers)
irishbarbershop.com • Ailbhe Hayes: *chairperson@irishbarbershop.org*
- LABBS (Ladies Association of British Barbershop Singers)
labbs.org.uk • Sue Ranson: *chair@labbs.org.uk*
- MBHA (Mixed Barbershop Harmony Association)
mixedbarbershop.org • Barry Towner: *barry.towner@gmail.com*
- SNOBS (Society of Nordic Barbershop Singers)
snobs.org • Bjorn Lindstrom
- SPATS (Southern Part of Africa Tonsorial Singers)
spats.co.za • Mark Jensen van Rensburg: *president@spats.co.za*

SOCIETY SUBSIDIARIES

- Harmony Foundation International • *harmonyfoundation.org*
- Association of International Champions • *AICGold.com*
- Association of International Seniors Quartet Champions • *aisqc.com*
- The Woodshedders • *ahsow.org*
- Southern Harmony Brigade • *southernharmonybrigade.com*
- Harmony Brigade • *harmonybrigade.org*
- North Carolina • Indiana • Atlantic • Great Lakes • High Sierra • Harmony University
- New England • Lone Star • Northern Pines • United Kingdom • European
- Mixed Harmony Brigade of New England

FRIENDS IN HARMONY

- Sing Canada Harmony
SingCanadaHarmony.ca
- American Choral Directors Association
acdaonline.org
- Phi Mu Alpha Sinfonia
sinfonia.org
- World Harmony Council
worldbarbershop.org
- National Museum for African-American Music
nmaam.org
- SingUnited International
singunited.org
- Harmony, Incorporated
harmonyinc.org
- Barbershop Quartet Preservation Association
bqpa.com
- National Association for Music Education
nafme.org
- Chorus America
chorusamerica.org
- Nashville Songwriters Association International
nashvillesongwriters.com

The Harmonizer

GENERAL CORRESPONDENCE

harmonizer@barbershop.org

EDITORIAL

Lorin May (Editor)
Brian Lynch (Associate Editor)

EDITORIAL BOARD

Michele Lee Niec, Eddie Holt,
Brian Lynch, Lorin May

Copy editing: Ann McAlexander



THE TAG

Tom Gentry, Tagmaster
tgbari1@gmail.com

A savory Swedish stand-alone

This fun tag was written by Swedish Barbershopper Johan Wikström. In Johan's own words:

"There is no song that goes with it. It's simply the tag, and I wrote it. Steve Tramack gave all the MUS candidates at Category School (2023) an assignment to teach a tag to the rest of the Musicality Category. If I remember correctly, the instruction was that it should be 'short, easy to learn and juicy.'"



So, I came up with this one."

Johan has been an active barbershopper since 2001. Between 2004 and 2018, he was the director of the SNOBS chorus **The Entertainmen**, a group that made four appearances at the BHS International contest and four European Championship contests, as well as "too many to count" in their native country.

He has coached and taught in Sweden, Germany, the Netherlands and the U.S., and

has arranged contest and non-contest music for barbershop groups worldwide. Johan has been a certified BHS Musicality judge since 2023 and currently directs the **Good Vibrations** chorus, which he founded in 2024.

The SSAA version of this tag has been closed up a bit at the end in order to ring better. In all three voicings, can't you just feel the sun rising and hear the birds singing merrily in the treetops at the final chord? Bet you can, so enjoy! ■

EARLY MORNING SONG

TTBB voicing

song, _____ Johan Wikström (2023)

Tenor Lead

8

1 Ear - ly 2 morn - ing 3 song, 4 morn - ing song, morn - ing song.

Bari Bass

song, _____ morn - ing song.

SSAA voicing

song, _____ Johan Wikström (2023)

Tenor Lead

1 Ear - ly 2 morn - ing 3 song, 4 morn - ing song, morn - ing song.

Bari Bass

8

song, _____ morn - ing song.

SATB voicing

song, _____ Johan Wikström (2023)

Tenor Lead

1 Ear - ly 2 morn - ing 3 song, 4 morn - ing song, morn - ing song.

Bari Bass

8

song, _____ morn - ing song.



Philanthropy

ADD YOUR VOICE TODAY

THE BARBERSHOP HARMONY SOCIETY IS EXCITED TO
CONTINUE THESE AMAZING PROGRAMS:

President's Council
Donor Choice
Ambassador Of Song
Keep A Melody Ringing
Legacy Of Harmony

...and more!



GIVE.BARBERSHOP.ORG

SHOP THE SHOP



ST. LOUIS CHORUS COMPETITOR TEE

Still available in the SHOP
website! Buy yours today if
you missed it.



ST. LOUIS
PINT GLASSES
ALSO STILL
AVAILABLE!



JANICE BANE
Senior Manager,
Copyright



VINTAGE STYLE UNISEX 3/4
SLEEVE BASEBALL TEE



LUKE MILLER
AI & Operations
Enablement

WIND CHIME

A beautiful, perfectly-tuned
B-flat seventh chord wafts
gently in the breeze :)



TENOR LEAD BARI BASS

Represent the
barbershop voice parts
with this simple and
conversation-starting
tee. Available in hoodie,
v-neck, crew neck, and
cropped.



**JEREMY
GOVER**
Video Content
Strategist



UNITY IN HARMONY
TEE

Barberpole Cat
Songbook Vol. II



PERMISSION
TO
ARRANGE

Reach out to
library@barbershop.org



Certificates and
Awards



Name Badges

The SHOP also has music, products, and services very popular with our
barbershop groups. Check out the store to see more.

shop.barbershop.org

