



## All In Harmony Golf Tournament CANCELED Due to COVID!



September 11, 2021

Dear Valued Fans:

We regret to announce that, due to COVID and other factors beyond our control, we are forced to **cancel** our upcoming **All In Harmony Golf Tournament** that was scheduled for Oct. 23, 2021, at the Los Prados Country Club. Whether you donated money or products to this charitable event, we want to thank you for your support.

### Option A: Roll Over Your Donation

You can “roll over” your generous golf tournament registration, sponsorship, or monetary donation to instead support our two upcoming Christmas holiday shows on Dec. 4<sup>th</sup> at 2 p.m. at the Clark Country Library and on Dec. 5<sup>th</sup> at 2:00 p.m. at the Windmill Library.

These free holiday shows featuring the *Silver Statesmen Barbershop Chorus* and the *Lady Luck Showtime Chorus* are always well-attended. If you choose to roll over your sponsorship donation to support these events, your business/organization will be listed in our show program as a sponsor.

Please note that both the *Silver Statesmen Barbershop Chorus* and the *Lady Luck Showtime Chorus* are 501 (c) 3 non-profit organizations for tax purposes.

### Option B: Request a Refund

If you wish to receive a refund of your golf tournament registration monetary and/or sponsorship/product donations, please email our Golf Tournament Chairman, Greg Dreyer, at [greg.dreyer77@gmail.com](mailto:greg.dreyer77@gmail.com).

Once again, we appreciate your support of the *Silver Statesmen* and *Lady Luck Showtime* Barbershop Choruses and apologize for any inconvenience caused by the cancellation of this golf tournament.

Sincerely,

Greg Dreyer  
All In Harmony Golf Tournament Chairman



## GOOD TIMES! SEALS THE DEAL

On September 5, 2021, *Good Times!* quartet was privileged to sing "Let Me Call You Sweetheart" for a marriage proposal in front of the Bellagio fountain. **She accepted.**



Photos courtesy of EllaGagianoStudios



Longtime quartet, *Broadcast*, has recently disbanded after 17 years of barbershop entertainment in our shows and all around Las Vegas. The quartet has seen several changes in the members over the years, but age and health issues have finally made retirement of the group a necessity. Thank you, *Broadcast*, for all the years of community service and your contributions to barbershop singing in Las Vegas!

### In the Photos:

Tenor:

Roger Buehrer  
Albert Weiss

Lead:

Rick Ives

Bass:

Dave Kennedy  
Bob Amblad

Baritone:

John Waugh

## Hey! Silver Statesmen



It appears that we may be moving to a new location for our weekly rehearsals. Nothing has been written in stone just yet, but your board of directors has been hard at work to find a place that will provide the storage space that we need for the risers, music, and other assorted "stuff" that belongs to the chapter.

Have no fear..... We won't be meeting in Pahrump!! As soon as definite arrangements are made, everyone will be notified. Thanks for your patience and understanding.



Membership  
begins with Me

## Our Mission Statement:

"To share our passion for music, to preserve the art form known as Barbershop singing, to enrich the lives of our members, community, and audiences through performance and to bring people together in harmony and fellowship."

# OUR CHRISTMAS SHOWS ON DECEMBER 4TH AND 5TH

The **Silver**  
Statesmen

Barbershop Chorus and Quartets

and the

*Lady Luck*  
SHOWTIME CHORUS

and Quartets

PROUDLY PRESENT

## *Holiday Harmonies*

Clark County Library Theater

1401 E. Flamingo Rd

Las Vegas, NV 89121

Saturday, December 4, 2021

at 2:00 p.m.

and

Windmill Library Performing Arts Center

7060 W. Windmill Lane

Las Vegas, NV 89113

Sunday, December 5, 2021

At 2:00 p.m.



In partnership with the Clark County Library District  
both performances are FREE to the public.



Las Vegas-Clark County  
**LIBRARY  
DISTRICT**



## **PUNS FOR A RAINY DAY**

**Age 60 might be the new 40, but 9:00 pm is the new midnight.**

**I remember being able to get up without making sound effects!**

**What would bears be without bees? Wait for it.....wait for it..... EARS!!**

**What do you call a bear caught out in the rain? A Drizzily Bear....**

**Conversation at the barbershop is mostly hair-say!**

## Silver Statesmen Calendar

### Remaining Calendar Events for 2021

#### NOVEMBER

11 Community mini-concerts (Patriotic) surrounding Veterans Day

#### DECEMBER

4 Christmas Show—Clark Country Library Theater 1401 E. Flamingo Rd, LV 89121, 2pm

5 Christmas Show—Windmill Library Theater, 7060 W. Windmill Lane, 2pm

## The Not-So-Dying Art of the Barbershop Quartet

By Michael Kurek

(contributed by Ed Cotton)

One of the greatest apple-pie traditions of American music, right up there with a marching band or Dixieland band, is the good old barbershop quartet. My mind goes right to those white gazebos in parks and town squares and those beribboned straw hats, big mustaches, and striped jackets that barbershop quartets typically sport.

While thinking about the famous Buffalo Bills, the quartet who sang “Iida Rose” in “The Music Man” movie, I began to wonder whether barbershop quartets still exist in America, or if it’s a dead or dying art form?

It would be well to note first that old-fashioned men’s barbershops themselves appear to be a dying breed, most having been usurped by large, mall-based unisex hair salons. According to the U.S. Bureau of Labor Statistics, there were only 9,400 traditional men’s barbershops left in the United States in 2020, down from 33,000 in 1972, when they began keeping records on it.



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***The Nugget*** is ***your*** newsletter and vehicle for sharing information, stories, and news about the chapter, chorus, quartets, and the people in them. To make it interesting and a fun read, I would encourage all of you to provide articles for publication, photos of quartets in action, our members, chorus on the risers..... Anything that you find interesting and would like to see in the newsletter to share with others. — The Editor

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It can be safely speculated, then, that many young men today have probably never been to, or perhaps even seen, an old-style barbershop. So, any musical ensemble named after one would seem to be archaic, by definition. What does the barbershop's musical namesake have to do with getting one's hair cut, anyway?

To put the answer into context, we must remember that recorded music and passive listening to music are relatively recent phenomena. People used to have to make their own music; and well into the 20th century, ordinary folks could be quite uninhibited about bursting into song as a regular part of everyday life.

They sang robustly at church and around the piano at home, or on the front porch in the evening. Street vendors hawked their wares with a bit of a tune as their jingle. At work or social gatherings, a good job or a promotion might be rewarded with a lusty refrain of "For He's a Jolly Good Fellow." Soldiers often marched to a sung cadence, as did miners trudging into the mines and home again. ("Hi ho, hi ho, it's off to work we go.")

### **Barbershop Origins**

In 17th-century England, barbershops, as a de facto gathering place for the common man, typically had a stringed instrument similar to a lute available for use by the men waiting for their haircuts. To pass the time, anyone could use it to accompany some impromptu recreational singing by the group.

By the early 19th century in America, with no radio or television to fill the silence of the shop, it became common for the barber himself to belt out a popular tune. Then the men waiting for their turn in the chair — often total strangers to each other — would freely chime in with him. It is something we can hardly imagine happening today, outside of a movie musical. What's more, the men could improvise harmony!



The style of harmony and rhythm that became common for such singing owes a lot to the parallel tradition of male harmony singing in the African American community. There was often the same African American intersection of European harmony with African rhythms and scaled inflections that produced jazz. This increasingly lent a ragtime influence to the sound of the emerging white barbershop quartets.

As with any grassroots art form, certain norms gradually codified. The ensemble shaped up into a standard four-part group — from the top down, a high tenor on harmony, then a second tenor (called "lead") just below it on the main melody, then baritone and bass voices below that.

The characteristic harmony of the style (for those who know the terms) features a chain of dominant seventh chords generally moving in descending fifths around the circle of fifths. Distinct from modern-day a cappella or pop vocal groups, the traditional barbershop quartet had no "beat boxes," countermelodies, or accompaniment parts. Its members sang unified as one voice, all with the same rhythm and words together, only different pitches, creating a new chord for every word.

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One thing that codified the barbershop quartet as a classic American ensemble was Vaudeville, where quartets were hired to entertain the crowds between the main acts. They would stand in front of the closed curtain while the next act was being set up behind the curtain. It was then that their typically stylish costume with the straw hats became standard.

### **A Still-Thriving American Tradition**

In 1938, a society for barbershop quartet singing emerged out of an informal gathering on April 11, 1938 in Tulsa, Oklahoma. An enthusiast named Owen Clifton Cash invited 14 male friends to get together for a fun sing-along party, and 26 showed up! They sang gleefully through the night, both as a full group and divided into several quartets, on the rooftop garden of the now-historic Tulsa Club Building.

***Perhaps thanks to lack of media exposure, many of us have not been aware of how thriving this genre remains.***

They decided to start meeting regularly as a singing society, and so they did, eventually becoming what is now known informally as the Barbershop Harmony Society (BHS), and officially as the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA).

Today, that organization has 17 regional districts in the United States, with 700 local chapters that meet weekly. The United States has 22,000 members, and international chapters have 80,000 members worldwide. In the United States, they participate jointly in local, regional, and national conventions and competitions.

Among several other such organizations are the Society for the Preservations and Propagation of Barbershop Quartet Singing in the United States (SPPBSQSUS); Friends in Harmony, based in San Antonio, Texas; and women's barbershop organizations like the Sweet Adelines International, also formed in Tulsa and boasting 21,000 members worldwide, and Harmony Incorporated, founded in Rhode Island.

Perhaps thanks to lack of media exposure, many of us have not been aware of how thriving this genre remains. Discovering it has felt, for me, like coming across one of the best kept secrets of musical Americana, rich in cultural heritage, vibrantly still alive, and deserving of perpetuation.

My final question was "What has kept this tradition so active and enduring?" I sought out and asked a regular member of the Barbershop Harmony Society in my city whether his motivation for belonging was primarily preservational and historic, or what. His answer was simple: "What motivates me to show up at all the meetings and sing my heart out is that it is just really fun!"



The Las Vegas Chapter of the Barbershop Harmony Society, The Silver Statesmen Chorus

*American Michael Kurek is the composer of the Billboard No. 1 classical album "The Sea Knows." The winner of numerous composition awards, including the prestigious Academy Award in Music from the American Academy of Arts and Letters, he has served on the Nominations Committee of the Recording Academy for the classical Grammy Awards. He is a professor emeritus of composition at Vanderbilt University. For more information and music, visit [MichaelKurek.com](http://MichaelKurek.com).*