



## 140 Years of the Glee Club Sound

*Doug Haneline, President 2022-2023, Baritone*

Welcome to the Spring 2023 Concert of the Schubert Male Chorus! With this concert, we mark the 140th year in an unbroken tradition of public choral performances for the enjoyment of the greater Grand Rapids community.

Recently I spent time looking through the Chorus’ music library, which occupies the basement of a commercial building owned by a member. The Chorus owns sheet music for over 7000 tunes dating from the 1880s to the present, all arranged for male choral performance. Though the style and selections have changed, the Chorus has always had a what we call today a “glee club” sound – choral arrangements of popular classical and opera tunes, show tunes, popular music from its beginnings in the 1920s to the present, tunes from musicals, and tunes made popular through movies and television. This choice of musical genres reminds one of the heritage from which the Schubert Male Chorus sprang: the central-European tradition of the community-based men’s choruses (*Männerchor* in German) that sprang up in cities all over the U.S. – especially in the Northeast and Midwest – after the Civil War.

These choruses performed an essential function before the age of recorded music. People attended concerts for the same reason middle-class families owned pianos: if you wanted music, you had to attend a concert or provide it for yourself. That choruses survive today shows that even when recorded music is available, a live performance is considered special.

This concert is called “Stay Tuned!” in homage to the music made popular by the advent of commercial programming on television starting in the 1950s. As you listen to our concert tonight, see how many selections you recognize and are tempted to sing along to.

Thanks for being here, and enjoy the music!



## Stay Tuned!

*Steve Chapdelaine, Voices Editor, Second Tenor*



### Save the Last Dance for Me

*The Wedding Date (2005)*

The **Drifters** first recorded this tune from **Doc Pumas** and **Mort Shuman** in 1960, using the classic 3-3-2 tango as the primary rhythmic motif. **Michael Bublé’s** version from the film *The Wedding Date* amplifies the underlying Cuban **habanero** syncopation with a delightful dose of percussion and horns. The harmonic structure never strays from cheery **I, IV, and V** chords – nothing **minor** to darken the easygoing island vibe – though the verse’s phrasing creates tension with a ten-bar length rather than the usual eight bars. **Jay Althouse’s** arrangement mimics the **call-and-response** pattern from the Drifters’ version. Pomus’ polio affliction confining him to a wheelchair **provided inspiration** for the lyrics.



### California Dreamin’

*Star Trek: Picard (2022) • Stranger Things (2022)*

Though the **Mamas and Papas** wrote and sung the **original version** in 1965, the *Star Trek: Picard* version hails from the 2015 cover by German DJ **Freischwimmer**, and the *Stranger Things* version comes from the 1986 cover by **The Beach Boys**. **John and Michelle Phillips’** lyrics reflect a longing for California while hibernating in a New York winter. Musically the tune relies heavily on **Andalusian cadences** (Am–G–F–E) with **suspensions** at the ends of phrases to create tension. A secondary vocal echoes the main vocal throughout in **call-and-response** style. **Mac Huff’s** arrangement is highly **melismatic**, vocally mimicking **Phil Spector’s** instrumental wall of sound from the **Flower Power** era.



### Georgia on My Mind

*Designing Women (1986 – 1993)*

In season 6 (1991) of *Designing Women* **Ray Charles** sings “Georgia” in the opening credits, replacing the **instrumental** recording used in previous seasons. **Hoagy Carmichael** composed and recorded the **original version** in 1930 with cornetist **Bix Beiderbecke**. Charles’ later recording in 1960 skyrocketed to #1 on the **Billboard Hot 100**, becoming the **official song** of the State of Georgia in 1979. **Kirby Shaw’s** lush arrangement relies on dense **circle of fifths chord progressions**, with a vocal duet in **call-and-response** form. Four-part **chromatic** harmonies are interwoven with tight **dissonances**. Though the song’s meter is in four it often has a feeling of three because of the extensive use of **triplets** throughout.



### Elvis: Pure Gold

*Variety Shows (1956) • Full House (1987) • Simpsons (1989)*

**Ed Lojeski’s** medley of Elvis’ hits captures the **rockabilly** drive shaping “Hound Dog,” “Heartbreak Hotel,” “Don’t Be Cruel,” and “Blue Suede Shoes” – along with the reverent “Love Me Tender.” Rockabilly, an early form of **Rock and Roll**, fuses **blues**, **boogie-woogie**, and **Hillbilly** music, exhibiting heavy syncopation with percussive bass **slaps**; here it resembles the bass **ostinato** in the “Western” song “Happy Trails,” whose lighter, uniform **syncopation** mimics the steady clip-clop of horses’ hooves.

“HAPPY TRAILS” WESTERN BASS      “HOUND DOG” ROCKABILLY BASS





### Unforgettable *Finding Dory* (2016)

Nat King Cole first recorded “Unforgettable” in 1951 with an arrangement by the great Nelson Riddle. Natalie Cole – Nat’s daughter – reprised the song in 1991 in a virtual duet with earlier recordings of her father. Australian pop diva Sia covered the song in 2016 for the closing credits of the animated dramedy *Finding Dory*. Mac Huff’s arrangement of Irving Gordon’s classic showcases smoky, chromatic harmonies that typify jazz standards. His arrangement contains four sections: (1) baritones and tenors singing melody with the Chorus mimicking percussive bells, (2) baritone-tenor duet, (3) a faster full Chorus in four-part harmony, and (4) a coda ending with a slow rubato in four-part harmony.



### I’d Like to Teach the World to Sing *Coca-Cola Commercial* (1971) • *Mad Men* (2015)

Admen Bill Backer and Billy Davis, while waiting in an Irish Airport, watched global travelers enjoying cool quaffs of Coke. Inspired by the multinational tableau, Backer formed and shared an idea of Coke as a global “unifier” with English songwriters Roger Cook and Roger Greenway, who tweaked the lyrics of “True Love and Apple Pie” to fit the Coke vision. The new Coca-Cola jingle sung by the Hillside Singers went instantly viral with its catchy tune and musical echo. Hawley Ades’ arrangement evokes *The New Seekers* 1972 cover, adding a bridge and key change from the mostly-white-key F major to mostly-black-key Gb major – perhaps a formal nod to the lyrics’ multicultural theme?



### It’s Hard to Be Humble *The Muppet Show* (1981)

Instructions in the score offer this counsel: “Probably ought to be sung by everyone as they’re getting ready to face the world.” Prophetic, as the song charted in the top 30 in the English-speaking world upon its release. Mac Davis, who wrote the music and lyrics, released the hit single on his 1980 album, *Hard to Be Humble*. He teasingly sang his hit song to the pompous Muppet Link Hogthrob on the *Muppet Show*. Ed Lojeski’s arrangement maintains musical simplicity – no key changes, syncopations, or other rhythmic or tonal trickerations, with only basic I, IV, and V chords throughout – allowing the witty lyrics to claim center stage. “It’s hard to be humble when you’re perfect in every way!”



### Happy Trails *Roy Rogers Show* (1951 – 1957)

Dale Evans wrote the music and lyrics to “Happy Trails,” sung at the close of Roy Rogers’ radio and television shows in the 1950s. Evans adapted Foy Willing’s “Happy Trails in the Sunshine Valley” into the beloved tune that was voted #22 in the top 100 Western songs of all time. The vocal bass line used as an ostinato throughout is now firmly associated with classic “Western” music. Rogers and Evans closed their shows (“... until we meet again ...”) with this tune after foiling Mineral City’s nefarious cattle rustlers and bank robbers. Van Halen incongruously covered the song for their 1982 album *Diver Down* and subsequently sang it live as their closing number using four-part a capella harmony.



### When I Fall in Love *One Minute to Zero* (1952) • *Sleepless in Seattle* (1993)

Popularized by Doris Day in the 1952 motion picture *One Minute to Zero*, and later by Nat King Cole in 1956, this timeless standard was introduced to a younger generation in the romcom *Sleepless in Seattle* with an unusual yet delightful 6/8 version sung by Céline Dion and Clive Griffin. Victor Young wrote the music set to U-M alumnus Edward Heyman’s lyrics. James Quitman Mulholland’s outstanding arrangement challenges the Chorus with a taxing two-octave range nestled atop a driving, rhythmic piano accompaniment. Mulholland creates a palpable sense of tension and release with dissonance, non-diatonic chord progressions, pulsating piano rhythms, Lydian modality, and perfectly placed caesuras.



### TV Time *Classic Television Programs* (1950s – 1980s)

Mac Huff’s medley of classic TV themes celebrates an A-list of television composers, including Charles Fox (“Laverne and Shirley,” “Happy Days”), De Vol (“Brady Bunch”), Jay Livingston (“Mr. Ed,” “Bonanza”), Vic Mizzy (“Green Acres,” “Addams Family”), Joe Raposo (“Three’s Company”), Eliot Daniel (“I Love Lucy”), Paul Henning (“Beverly Hillbillies”), Joe Hamilton (“Carol Burnett Show”), and Michael Mark (“ET”). Their earworms embody many genres – Doo-Wop, Western, Bubblegum Pop, Baroque Pop, and Jazz Standards. So pop some Jiffy Pop popcorn, bake a TV dinner, grab a Tab and a Marathon bar, cram into your conversation pit in fresh-raked shag carpeting, and “Stay Tuned!”

## Top-Rated US TV Shows of All Time

Multiyear Top 50 Nielsen Ratings (Source: TV Guide)

- I Love Lucy (1951 – 1957)
- Gunsmoke (1955 – 1975)
- Beverly Hillbillies (1962 – 1971)
- Bonanza (1959 – 1973)
- The Cosby Show (1984 – 1992)
- DALLAS (1978 – 1991)
- All in the Family (1971 – 1979)
- Rowan and Martin’s Laugh-In (1967 – 1973)
- Laverne and Shirley (1976 – 1983)
- ER (1994 – 2009)

