

Newsletter

New Harp of Columbia

number 5

spring 1990

**In Memory of
Helen Hutchinson**
March 28, 1912 – Oct. 5, 1989

Members of the Epworth Harp Singers were saddened at the loss of our good friend and fellow Harp singer, Helen Hutchinson, this past fall. Helen died on Oct. 5, 1989, after a brief illness. A memorial service for Helen was held at her church, Epworth Ecumenical, on Oct. 8, 1989.

It was at Helen's house that we gathered to sing the Old Harp on Sunday nights. Helen wrote about the origin and the history of our group in the Spring 1988 issue of this newsletter. She

wrote "Since 1973 we have been meeting at my house on Sunday night at 8 pm. We go into the kitchen, gather up a handful of cookies and a cup of coffee and retreat into the living room. We socialize until enough arrive to start singing . . . We live near the University of Tennessee where many of our singers are students and professors who stay awhile and eventually move away. I guess we may have taught as many as 40 or 50 people to sing the shapes . . . What is really nice is that after they move away, they all come back to visit." It's not at all surprising that they all came back to visit because at Helen's house, you could always share great fellowship, intellectual

stimulation, happy chatter, laughter, acceptance, tenderness, love and joy – and the music.

Helen loves the Old Harp music. She often told me that singing the Harp was her favorite way to praise and worship God. One of her favorites was "Old Hundred" and she always sang it with vigor, especially the last verse (Doxology) which begins "Praise God from whom all blessing flow."

Helen was one of God's blessings to us and we will always cherish this gift and the memories of those wonderful times spent singing the Old Harp at Helen's house.

Terry Faulkner.

Many thanks to **Mr. Bates Elliot, Bonnie Anderson, Ed and Ada McPherson, Martha Graham and Henrietta Sharp**, governing board for the Wears Valley Sing and the National Endowment for the Arts for funding.

This newsletter and readers are thankful to Janie Wilson, Executive Director of Jubilee Community Arts, who cheerfully included the newsletter in her grant proposals to the NEA.

The National Endowment for the Arts Expansion Grant, 1990 portion of the grant, is for the production and mailing of the *New Harp of Columbia Newsletter* for match time, donations and labor.

The newsletter would also like to thank **Phillip Howell** for the compilation and coordination of information on Harp Singing, Four Note, Seven Note, the Singing in this area, and the Epworth Olde Harp Group on a 15 minute narrative tape. Phillip did the tape as part of the musicology course at the University of Tennessee. The tape is professionally done, with much insight and empathy as he is a participant and not an outsider. Phillip Howell is a math major at U.T. with a minor in Musicology. He hopes to be with us at least part time as he pursues his degrees.

Newsletter staff: Alan Hjerpe, Terry Faulkner, Ann Strange, Larry Olszewski.

We are pleased to "note" the marriage of **Janet Clabo** to **Michael Whaley** in August. (Janet "Clabo" was used throughout the other articles in this newsletter.) We are also pleased to note the marriage of another Harp singer, **Teresa Clabo** to **Ross Wiley** in October. Janet and Teresa are twins and are one of the few third generation Harp singers that are still singing together. Father **Paul Clabo** and Grandfather **Herbert** you might remember sang a quartet-gospel piece and year and a half ago at Headricks Chapel.

Also, congratulations to Kris Larson and David Corrie (daughter of Kathleen Mavourmin of Knoxville) on the arrival last year of a daughter, Ariel.

On the cover is the East window of the former Fort Sanders Presbyterian Church, now home of Jubilee Community Arts and the Epworth Old Harp Singers.

New Harp of Columbia Calendar - 1990

Date	Sunday	Place, Contact People and Related Information
March 4	1	Gethsemane Primitive Baptist , Knoxville. Western Ave. to Richmond, bear up hill on left, Richmond keeps left to & along crest of heights, turn right on Pansy, 100 yards at Dalton Ave. 2 p.m. Sing (M)
March 18	3	Epworth Reunion, Helen Hutchinson Memorial Sing , Fort Sanders Ecumenical Church, 16th & Laurel Ave., Knoxville 11 a.m. sing, potluck at noon, sing. (N,H,D)
March 26	(Monday)	Russell Whitehead's Birthday Sing , 7 p.m. at Hill Haven Rest Home, Maryville (K)
April 22	4	Tuckaleechee Methodist Church Sing , Townsend, TN (Blount Co.) 2 p.m. sing (C)
May 20	1	Sevierville Sing , Blue Mountain Mist Inn, Sevierville TN 1:30 Sing, potluck to follow. Take Middle Creek Road to Jay Ell and follow signs. (I, E)
June 17	3	Beech Grove Primitive Baptist Church , Caney Creek Rd., 11 a.m. sing, potluck, sing (G)
July 22	4	Little Greenbriar School House , Great Smoky Mt. National Park (between Metcalf Bottoms & Rt. 321). Dinner on the grounds 12:30, Sing 1:30 (M) (Bring lawn chairs)
Aug. 12	2	Eblen's Cave Sing , Loudon County, 2:30, Supper on the grounds, after the sing. BBQ provided, bring other dishes (D) (bring lawn chairs)
Aug. 19	3	Cades Cove Missionary Baptist Church , Smoky Mtn. National Park, 2 p.m. sing (C)
Sept. 9	2	Wears Valley United Methodist Church Sing , 2 p.m., Rt. 321, Sevier County (A, J)
Sept. 23	4	Headricks Chapel , Route 321 (Sevier County), 11 a.m. sing, potluck, sing (B)
Oct. 7	1	Wearwood School Sing , Wearwood School, Route 321, 11 a.m. sing, potluck, sing (J, L, F)
Oct.		Dollywood Sing (date and time TBA) (I,E)
Oct. 28	4	Maryville College Sing (Blount County) 2 p.m. sing (K, D)
Dec. 15	(Sat.)	Sugarlands , Smoky Mtn. National Park Visitor Center, Saturday 10 a.m. sing (I)
<i>Sundays</i>		8 p.m., 16th & Laurel Ave., Knoxville, at the Church or High School across the street from the Church. (D, H)

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(J) Henry Lawson, Rt. 7, Wears Valley Rd., Sevierville, TN 37862.....	453-7638
(K) Nan & Tom Taylor, 603 Court St., Maryville, TN 37801	984-8585
(L) Bruce Wheeler, Box 1049, Pigeon Forge, TN 37863	974-7089
(M) Elder Art Godfrey, 1400 Jurlman Ave., Knoxville, 37921	525-9560
(N) Kathleen Mavournin, 2912 Glendale Rd., Knoxville, 37917	525-5599

Headrick's Chapel

When William Headrick, a fifer in the Revolutionary War, died about 1835, he left behind a name and a love for music that time has never erased. For some seventy years after his death, people continued to be buried in Headrick's Cemetery, but without the benefit of a church. In those days, a large oak tree sufficed, and it is not hard to envision the people of Wears Valley - the Headrick's and Burns', Abbott's and Lawsons', Crowsons', King's and others - hefting their hymnals and raising their voices in song under that tree on Decoration Day and at funerals.

By the turn of the century, however, many people had begun to see the need for a church building. When lightning struck down the tree only a few hours after a Decoration Day service, they knew that Providence had settled the matter. Not long afterwards, a committee visited Uncle Peter Headrick to ask him to donate some land for the new church. Uncle Peter was hesitant at first and asked for some time to think it over, but that very night, before the sun rose again, he awoke and walked the three miles over the mountain to Reverend Dan Abbott's to tell him he would donate the land. The land he gave was near the oldest part of Headrick's cemetery.

From the very start, the founders had determined that Headrick's Chapel would not belong to any one denomination, but to the entire community. That tradition has never changed. The original deed specified that one Sunday each month should go to each of the four denominations in Wears Valley at that time: The Primitive Baptists, the Missionary Baptists, and the two Methodist churches. Today, the Headrick's Chapel Primitive Baptists still hold services each first and third Sunday, while the Tuckaleechee Primitive Baptists have services on the second and fourth.

After the donation of the land and the settlement of the deed, Methodists and Baptists alike donated labor and materials to the building of the chapel. Money was scarce in Wears Valley then, with donations ranging from nickels and dimes to several dollars, so most people simply donated logs. West Crowson, Uncle Jake Headrick's son-in-law, then sawed them into lumber himself at the church grounds. The people dressed the wood by hand.

On August 31, 1902, the church was finally finished and dedicated. The next day, the Presbytery of the Primitive Baptists Church presented fifteen people as charter members of Headrick's Chapel Primitive Baptist Church: J. J. and Rhoda Abbott, D. J. and Ellen Abbott, Winnie Abbott, William and Margaret Lemons, Elizabeth Lemons, Sam and Polly Compton, Lottie and Alice Compton, Elizabeth King, Mary Moore and Martha Hannah. The Reverend John Abbott preached the dedication sermon, taking his text from 2 Chronicles 6: 24. The Reverend J. D. Lawson preached the second sermon from Matthew 3:2.

A few months later, on January 4, 1903, a Union Sunday School was organized. It took the name Line Springs Sunday School (later changed to Headrick's Chapel Union Sunday School) and began with exactly forty members. The Reverend J. J. Abbott served as its first superintendent, with J. H. Lawson as its first secretary. Before its closing in 1954, the Sunday School had many officers and teachers, none of whom served longer than Howell Headrick, Luke Headrick's father, who held the post of superintendent for many years until his death in 1948.

In 1907, the people decided to add a belfry to the church. Jim Dunn, the son-in-law of Uncle Peter Headrick, built the belfry and finished it only a short time before his death from typhoid fever. From then on, the bells of Headrick's Chapel would toll every time anybody died in Wears Valley. It was a mournful sound.

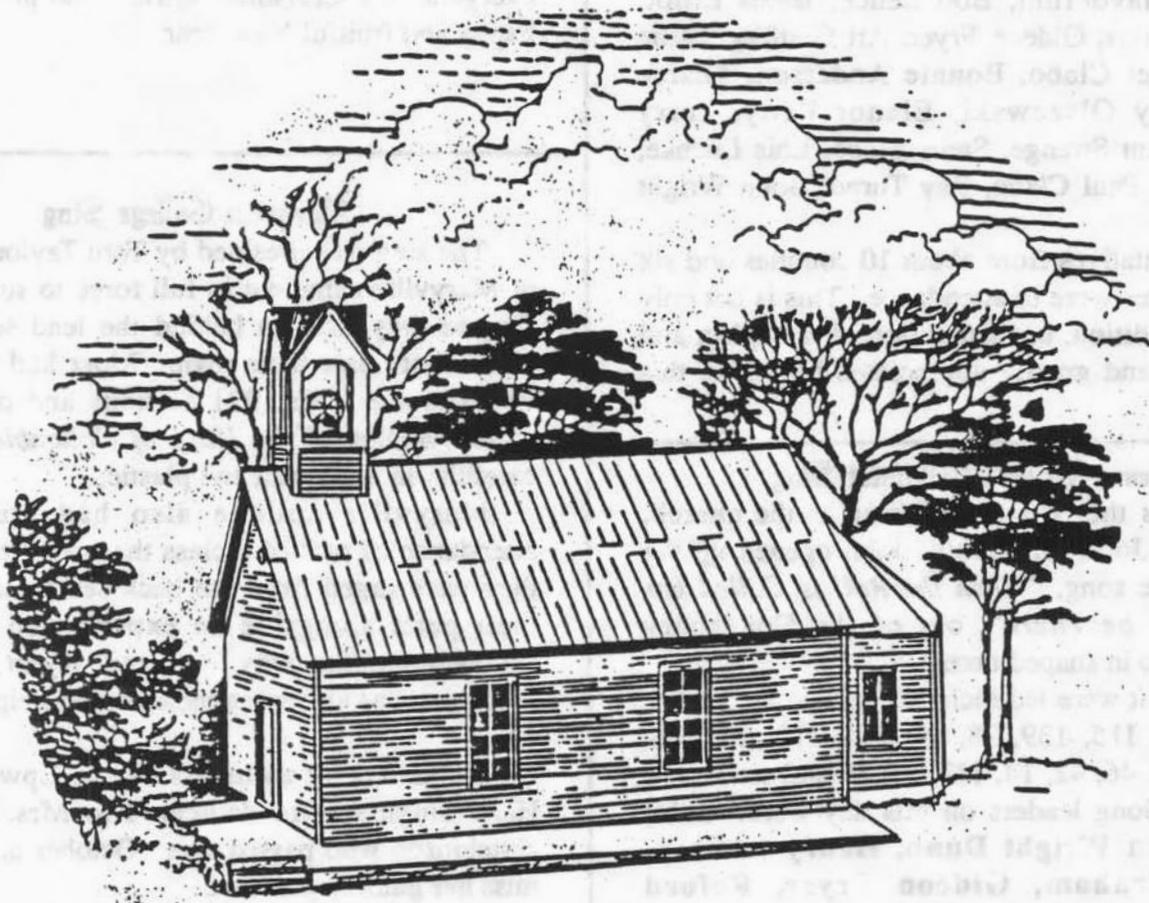
Not every sound out of Headrick's Chapel was a mournful one, however, for the Chapel has also been home to some of the best Old Harp Singing anywhere. The tradition began around 1910, and, while no one is quite sure, at least one person I interviewed believed it may have been the Reverend John Abbott who started the singings; he was known for his good voice, as well as his interest in Harp Singing.

The present Harp Singing at Headrick's Chapel actually began at the Primitive Baptist

Church of Townsend about 1920, when it was known as the Coker Hill Old Harp Singing. That singing migrated to Headrick's Chapel in 1968, when one group split off from the Townsend Primitive Baptist Church and came to the valley.

The Headrick's Chapel singing is always on the fourth Sunday in September and is an all day affair, directed by Charlie Clabo. Singing begins at 11:00, with a break for lunch at noon, then a resumption of singing around 1:00. Most Old Harp singers agree that this is one of the best singings in the area. Everyone is invited to come and take part.

Story compiled and written by Lena Headrick. Lena and her husband Luke have had at least 6 generations on each side that have been singing Old Harp. They are also one of the organizers of the Wears Valley Sing.



Headricks Chapel Sing

Presided by **Charlie Clabough** and assisted by **Luke Cornett**. Started out as a small sing, but as people made their way from their own church services, the attendance filled out and square and into the audience. This is a singers sing. It starts out in almost a perfect square, the singers are up on the song leaders, the wooden walls and open ceiling reflect the sound back from the heavens.

The food at recess was extensive as always and the remembrance of old friendships are renewed. Over 40 songs were sung on this day. We did miss Charlie Clabough, his daughter and granddaughters doing four-part, three-generation quartet. (Study your shapes **Sharee Rich**, being seven years old is no excuse. **We need you!**)

Old Bright Scenes of Glory

Heartwood School Sing

This is the most organized and largest sing in East Tennessee. The standing organizational committee formed by the late Burl Adams gave Bruce Wheeler excellent support and are to be commended as to the arrangements and the spirit in which they were carried out.

Singing leaders for this day: Bruce Wheeler, Lena Headrick, Henry Lawson, Martha Graham, Kathleen Mavournin, Bob Lence, Bates Elliot, Reford Lamons, Gideon Fryer, Art Godfrey, Elene Stoval, Janet Clabo, Bonnie Anderson, Sharee Rich, Larry Olszewski, Elenor Patty, Terry Faulkner, Ann Strange, Steve Stone, Lois Luebke, John Clabo, Paul Clabo, Ray Turner, John Wright Dunn.

Representatives from about 10 counties and six or seven states were in attendance. This is not only a singing tradition, but a tradition of the spirit, and was shared and greatly appreciated by all on this day. Amen.

Wears Valley Methodist Sing

This was the first annual sing at the church, presided by **John O. Clabo**. John opened up the sing with the song, "*When the Roll is Called Up Yonder, I'll be There*", out of the Cokesbury Hymnal (also in shaped notes).

Songs that were led included #s, 61, 51, 53, 16, 114, 35, 43, 115, 139, 98, 99, 144, 112, 181, 68, 141, 11, 119, 46, 42, 14, 117, 87, 48 and we closed with 134. Song leaders on this day were: **John Clabo, John Wright Dunn, Henry Lawson, Martha Graham, Gideon Fryer, Reford Lamons, Carl Whaley, and Larry Olszewski.**

The Sing was awkward at first because the leads were in the choir section, the trebles and bass in the front pews facing the altar, and the altos were in the aisle between the trebles and leads. The song leaders quickly adapted to the arrangement not only to capture the strong uniform cadence but also the spirit in which is found the singing of the Old Harp.

The congregation of the church has voted to move the sing away from the Labor Day weekend to the Second Sunday in September, which will be the 9th this year.

Sugarlands Sing

Reford Lamons presiding. This was during the Big Chill. It was a wonder that a quorum showed up, let alone 30 or so singers. Singing was fast and spirited, those sitting close to the door picking up the pace - maybe to keep warm. Bruce Wheeler and Carl Whaley led the fastest and were the slowest to sit down.

This has always been an enjoyable sing with everyone in a Christmas spirit. And please have a happy and fruitful New Year.

Maryville College Sing

The sing was presided by Tom Taylor. The city of Maryville came out in full force to support their sing as they filed in behind the lead section and made that part their own. Most had their own books, some with 1921 editions and one with a 1850's version of the *Harp of Columbia* wrapped carefully in newsprint and plastic.

Maryville college also had students in attendance as part of a class they were taking, and they were urged from the back seats and assigned their parts alongside an experienced singer to "show them the way." Susan Wyatt, Dean of Students, was also in attendance and helped to lead #87.

Songs led by members of the Epworth Olde Harp Singers were dedicated to Mrs. Helen B. Hutchinson who passed away October 6. We shall miss her guiding presence.

It was a short but strong and lively sing that was enjoyed by all, with much said about keeping up the tradition of the Maryville College Sing.



Pitch for Harp Singing

Some **Harp Singing** groups set the pitch with a tuning fork. Others rely on a pitchpipe, or even a piano. We at the **Epworth Group** disdain such artificial aids as being nothing more than crutches for the faint of heart. We determine pitch by vigorous (nay - acrimonious) and prolonged debate for each number. After this passionate colloquy our singing voices are rested, our adrenaline is flowing (which aids our singing) and we have - somehow - arrived at that one perfect pitch which is both too low for the basses and too high for the tenors.



Suppose, however, that we wanted to sing a selection in the key the composer had in mind. Wouldn't the pitchpipe or tuning fork do the job for us? No, it would not - unless it were a very old pitchpipe or tuning fork. We are singing harp music about a semi-tone **higher** than the composers intended. (That is - in the major scale - the interval between *Mi* and *Fa* or between *Ti* and *Do*.) In other words, where Swan had *Do* at *B*, we are singing *Do* at *C*. Swan was a singing master, had a good idea of the capabilities of the untrained voice, and had good reason for selecting the pitches he did.

We tend to think of a note - *A*, for example - as being an eternal, established pitch. In reality, the note *A* has wandered up and down like skirt-lengths over the centuries. Using this analogy, pitch is now in the age of mini-skirts, while the shape-note composers were writing in the age of mid-calf skirts.

At the beginning of the last century, *A* was in the range of 420 c.p.s. (cycles per second). Gradually, the pitch was raised (mostly by string players who feel the higher pitch sounds more "brilliant") until an international conference was held in 1939, where it was decided to fix *A* at 440 c.p.s. The fixing, however, didn't stay fixed, and *A* has been edging its way upward ever since, with some orchestras playing at 444 or higher. (Right now there is a law pending before the Italian Parliament to return *A* to where it was at the time the great Italian operas were composed. Predictably, the proposed law is supported by the singers and opposed by instrumentalists.)

(Continued on page 7)

Old Bright Scenes of Glory

Eblen's Cave Sing

The Eblen's Cave Sing, sponsored by the Loudon County Historical Society, is a new and unique sing. Located in a "sounding" or "singing" room in a cavern about 200 feet from the surface. There were approximately a hundred and fifty people with over 20 singers in the cave, and some also enjoyed the music from lawn chairs at the entrance. We are led to believe that the University of Tennessee Press could possibly do a special edition for this sing some time in the near future. This edition would have the benefits of being waterproof and maybe glow in the dark if you didn't happen to be near a lantern. There were at least ten people in the audience that had purchased books and were following along as best they could.

The sing, coordinated by Gideon Fryer, was

lively and full of "dry" wit and humor. The singing "square" was changed into a half moon with groups of singers gathering together, away from the constant drips from the ceiling, and close to a light. Bill Gooch met Luke Headrick for the first time as they shared a blanket because wearing short sleeve shirts in a 56 degree cave was not appropriate attire.

The Loudon County Historical Society engaged Buddy's Barbecue to provide the main course and coffee and many participants brought a covered dish which made for good eating.

The next issue of the newsletter will have a better map for those coming from Knoxville or Nashville, along with a reminder to bring a sweater and a lawn chair because Mother Nature did not provide natural ones for us at the cave.

Cades Cove Missionary Baptist Sing

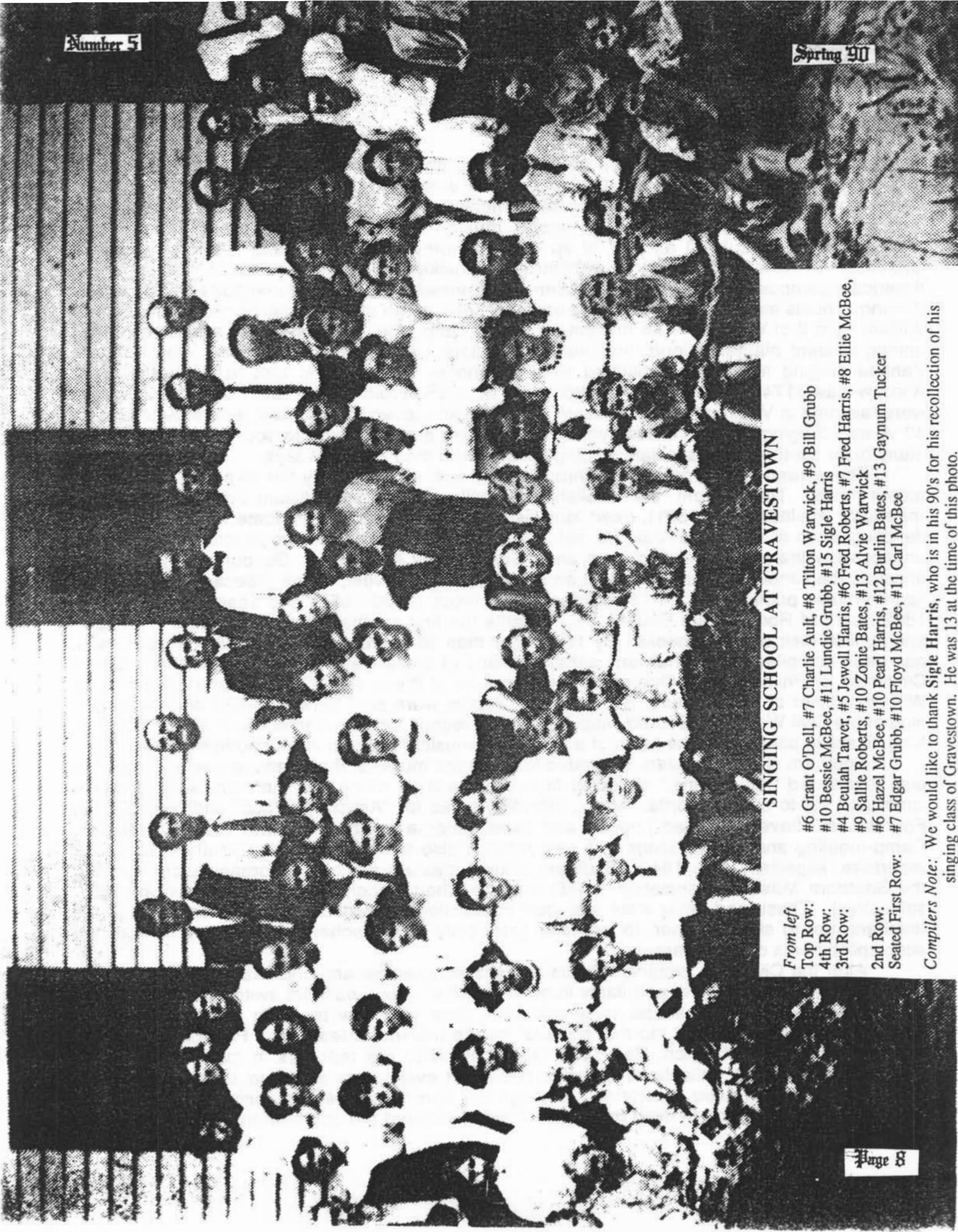
With **John Wright Dunn** and **Charlie Clabough** presiding over the class, we welcomed **Janet Fraembs**, **Alan Page**, **Bonnie Anderson**, **Tommy Flanagan** and Friends for driving from afar to make this sing. Wisconsin, Chicago, Alabama, Mississippi and Georgia had representatives here on this day.

The weather was a bit muggy from this year's rain, but as the breeze picked up, so did the sing as the song leaders got their second wind.

(continued from page 6)

If we examine the range for each voice in the New Harp of Columbia, it is obvious that it is easy for sopranos and tenors to trade parts. It is a little more difficult for the bases and altos to switch off. But if we were to sing in the original pitch, it would be easier for singers to fill in on other parts where needed, and having both men and women singing the same part - an octave apart - only adds to the richness and beauty of the sound of Harp music.

This article was compiled and written by **Alan Hjerpe**, recently from California, and is now, with his wife, **Sharon**, building a new log home outside Sevierville. His home "Lardmont" is still six weeks from completion (as we have heard from the builder for the umpteenth time). Alan terms himself a Shape-Note purist, in that he would like to see the counter by **Swann**, as well as other latter-day compilers, taken out as the intention of most tunesmiths were for the three part "dispersed harmony."



SINGING SCHOOL AT GRAVESTOWN

- From left
- Top Row: #6 Grant O'Dell, #7 Charlie Ault, #8 Tilton Warwick, #9 Bill Grubb
- 4th Row: #10 Bessie McBee, #11 Lundie Grubb, #15 Sigle Harris
- 3rd Row: #4 Beulah Tarver, #5 Jewell Harris, #6 Fred Roberts, #7 Fred Harris, #8 Ellie McBee, #9 Sallie Roberts, #10 Zonie Bates, #13 Alvie Warwick
- 2nd Row: #6 Hazel McBee, #10 Pearl Harris, #12 Burlin Bates, #13 Gaynum Tucker
- Seated First Row: #7 Edgar Grubb, #10 Floyd McBee, #11 Carl McBee

Compilers Note: We would like to thank Sigle Harris, who is in his 90's for his recollection of his singing class of Gravestown. He was 13 at the time of this photo.

Shape-Note Singing Schools

The singing school was early America's most important musical institution. It offered a brief course in musical sight reading and choral singing, was taught by a singing master according to traditional methods, and used tunebooks that were printed manuals containing instructions, exercises, and sacred choral music. Singing schools arose from British antecedents around 1700 as part of an effort to reform congregational singing in colonial churches. In New England the movement grew quickly and culminated in the first school of American composers and the publication of hundreds of sacred tunebooks (1770-1810). Singing schools existed in the South as early as 1710, when they are mentioned in the diary of William Byrd II of Virginia. The movement spread during the 18th century as a pious diversion among affluent planters along the Atlantic Seaboard. After the Revolutionary War, itinerant Yankee singing masters established singing schools in the inland and rural South. Both Andrew Law (1749-1821) of Connecticut and Lucius Chapin (1760-1842) of Massachusetts were teaching in Virginia by the 1780s; in 1794 Chapin moved to Kentucky, where he taught for 40 years. Singing schools offered young southerners a rare chance to socialize. Even today, many older southerners associate singing schools with their courting days.

The spread of singing schools through the South was aided by the invention of shape or patent notes. This system, first published by William Little and William Smith in *The Easy Instructor* (Philadelphia, 1801), used four distinctive note heads to indicate the four syllables denoting tones of a musical scale (*fa, sol, la* and *mi*) then employed in vocal instruction, making unnecessary the pupil's need to learn and memorize key signatures. Denounced by critics as uncouth, the simplified notation caught on in the South and West, where it became standard for sacred-music publication. In 1816 Ananias Davisson (1780-1857) and Joseph Funk (1777-1862), both of Rockingham County, Va., became the first southern singing masters to compile and publish their own tunebooks. By 1860 more than 30 sacred tunebooks, all in shape notes, had been compiled by southerners, although many of these were printed outside the South at Cincinnati or Philadelphia. One of the most popular of these was *The Southern Harmony*, by William Walker of Spartanburg, S.C.: 600,000 copies were sold between 1835 and the beginning of the Civil War. *The Sacred Harp* (1844), by Georgia singing masters B. F. White and E. J. King, is still in print and is the basis of a flourishing musical tradition in six southern states.

Southern singing masters continued to teach the music of their Yankee predecessors but also introduced "folk hymns," melodies from oral tradition which they harmonized in a native idiom and set to sacred words. Many, including tunes for "Amazing Grace" and "How Firm a Foundation," have remained popular and have become symbols of rural southern religion. Camp-meeting and revival songs with new refrains also formed part of the southern tunebook repertoire, especially after 1840. Southern singing masters established organizations such as the Southern Musical Association (1845) and the Chattahoochie Musical Association (1852, still active). These and other state and local conventions provided a forum where established teachers met to sing together, to examine and certify new teachers, and to demonstrate the accomplishments of their classes.

After the Civil War, singing schools and shape notes became increasingly identified with the South, while declining in popularity in other regions. Most teachers switched from the four-shape system to a seven-shape system to keep pace with new teaching methods. Leading singing masters established "normal schools" for the training of teachers. Periodicals such as *The Musical Million* (Dayton, Va., 1870-1915) helped to link teachers in many areas of the South. Small, cheap collections of music published every year began to supplant the large tunebooks with their fixed repertoire. Although folk hymns and revival songs continued to be published, gospel hymns derived from urban models entered the southern tradition.

In the 20th century, singing schools have declined over most of the region but have survived in a few areas. They seldom last more than two weeks of evening classes and may be as brief as one week. Pupils pay at least a token fee, but few teachers, if any, attempt to make a living as singing masters. Contemporary singing schools fall into three categories: (1) "Tunebook" schools are associated with surviving 19th century books such as *The Sacred Harp* or *The Christian Harmony*. These schools preserve much of the 18th-century American repertoire and performance practice. (2) Denominational schools are sponsored by churches, especially by those (Primitive Baptist, Church of Christ) that prohibit instrumental music in their worship. These schools use denominational hymnals, and, like their 18th-century predecessors, attempt to train skilled sight-readers for congregational singing. (3) Shape-note gospel singing schools are associated with the "little-book" seven-shape gospel repertoire. These schools, often sponsored by local singing conventions or by publishing companies, have declined since mid-century as community "sings" have been replaced by quartet performances. All three types of singing schools are regarded by their adherents as important means of transmitting musical knowledge, skills, and traditions to future generations.

David Warren Steel
University of Mississippi

Buell E. Cobb, Jr., *The Sacred Harp: A Tradition and Its Music* (1978); Harry Eskew, "Shape-Note Hymnody in the Shenandoah Valley, 1816-1860" (Ph.D. dissertation, Tulane University, 1966); George Pullen Jackson, *White Spirituals in the Southern Uplands* (1933).

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New Bright Scenes of Glory

Greenbriar Sing

Clyde Abbott, president of the Greenbriar Homecoming has engaged one of its members, Elder Art Godfrey, to preside over a Harp Sing at the Greenbriar Schoolhouse, in the Great Smoky Mountains on the fourth Sunday in July, the 22nd.

A little history: The Community of Little Greenbriar got together in 1882 and built a church. They proposed to let the county use it as a school house as long as they could use it also as a church until another could be built.

The land was donated by Gilbert Abbott and the poplar logs were donated by Ephram Ogle. The school house still exists today as a one-room, hand-hewn, log school house that is open to the public as one of the park exhibits.

For the school, the county wanted to have the community guarantee 25 students, but the community could only muster 20. The first teacher, Richard Perryman (a harp singer in his day) said that he would take the 20 students at 24¢ each per month if the community would board him for free. He stayed for one week at a time with different families. The new church was finally built in 1924.

Beech Grove Sing

This is one of the richest areas in many a mile for Old Harp Singing. Names like Shields, Perryman, Adams, Henrys, Huskeys, Lamons, Kings, Franklins, Clabos - all resound off these walls in the memory of past Old Harp Sings and Singers.

Between Pigeon Forge and Gatlinburg, on Route 441, take a right on Caney Creek Road to the Church up on your left about 4 miles. Shirley Henry will open the Sing at 11 a.m., a potluck at noon, and you sing till the food wears off. For more information you can call (615) 453-5983. The date is always the 3rd Sunday in June, which is the 17th this year.

They will hold a business meeting at 11:00 a.m., the dinner on the grounds around 12:15, and the Sing will begin at 1:30. The best way to get there is off of Route #321, turn south at McCarters store and follow the signs.

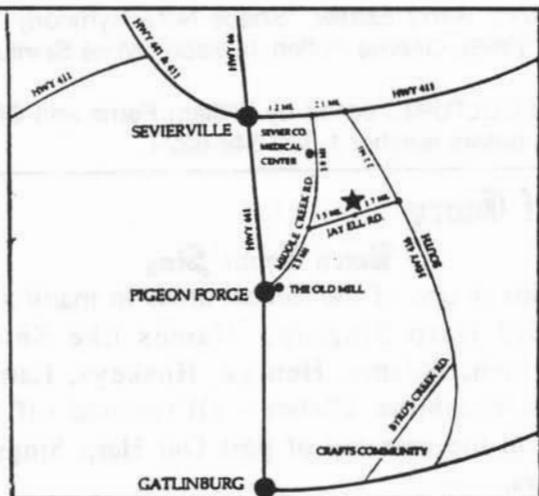
For more information, call Art Godfrey at (615) 525-9560.

New Bright Scenes of Glory

Gethsemane Primitive Baptist Sing

Elder Art Godfrey is calling for the first sing to begin on the first Sunday in March, the 4th, on Richmond Heights at 2 p.m. When the Epworth singers' church burned, they were allowed, because of Art Godfrey, to have their sing here one year.

Take Western Avenue, across the railroad tracks and turn left on to Richmond Avenue at Towe Iron Works. Richmond cuts sharp left to the crest of the heights. Proceed along the crest to the end and turn right on Pansy (no sign). You'll see on your left the downtown and surrounding valley. Gethsemane is 100 yards down Pansy at Dalton, still on the crest of Richmond Heights.



Sevierville Sing

Reford Lamons has called for the Sevierville Sing to be at the *Blue Mountain Mist Inn* located 1-1/2 miles off of Middle Creek Road on Jay Ell Road on May 20th. The Sing will start at 1:30 and the potluck will be held after we either run out of voice or the smell of cooking becomes too much. Reford would like to arrange the sing this way so that one would have a comfortable time to get there after church and not be pushed.

Reford admits he sings better on an empty stomach especially when he has to sing for his supper. Food just makes him sleepy, which in turn makes him lead a bit slow. When a song starts to drag, it causes his mind to start a wandering, so the food is now scheduled afterwards. We will all be watching you, Reford Lamons, to see how you hold up to this arrangement.

Epworth Olde Harp Reunion/Memorial Sing

The third Sunday in March, the 18th, at 11:00 a.m. Kathleen Mavournin will call the sing into harmony. As many people that can be found will have been contacted by letter, phone, and word of mouth for the Reunion and now Memorial Sing for the late Helen B. Hutchinson.

Everyone is invited to attend this Old Harp singing affair at the church at the corner of 16th and Laurel Avenue. Bring a covered dish for lunch at noon and the sing will begin again afterward.

We will try to arrange accommodations in our homes for those singers coming into town on Saturday night. Please let us know as early as possible if you plan to come and if you need a place to stay. Sleeping bags may be the order of the day.

Contacts for the sing are Kathleen Mavournin (615) 525-5599 and Terry Faulkner (615) 584-3659. Saturday overnight stays will be coordinated by Larry Olszewski (615) 584-6633.

Tuckaleechee Methodist Sing

John Wright Dunn will bring into order this Blount County Sing on the 4th Sunday, the 22nd, in April at 2 p.m. This is a traditional sing that closes out the Blount County Dogwood Festival.

The sing has had a good support from the community and is well attended. The Tuckaleechee United Methodist Church is located about one mile off from Route #321 by following the signs to Tuckaleechee Caverns.

Contacts for this sing are: Nan and Tom Taylor (615) 984-8565 or John Wright Dunn (615) 448-6445.

Rusty Whitehead

Rusty celebrates his 102nd birthday on March the 26th, Monday night at 7 p.m. We will sing at Hill Haven Rest Home south of Maryville. Take Montvale Road to Montvale Station Road and turn right (at Victory Baptist Church) two miles to Jamestown Way. That that to the end. All Harp Singers are welcome to help celebrate and are urged to come. Bring your books. For more information, please call Tom or Nan Taylor at 984-8585.

We would like for more Harp singers to take up leading. Our newest leader is **Shari Rich**, age seven. She has some troubles reading English, let alone shapes, but will get **Reford Lamons**, **Martha Graham** or **Larry Olszewski** to help carry the load while she sings her favorite songs.

Alan Hjerpe, a recent emigre from California, led for the first time at Eblen's Cave and his wife **Sharon** led her first at the Cades Cove Sing.

Lois Luebke, who has led with friends and relatives before, led #60 at Cades Cove, while **Janet Clabo Whaley** who in the past lead songs (at **Burl Adam's**

insistence) with her father, led 131 (top brace). It was nice of her dad to give words of encouragement from the back of the lead section, saying that the song he suggested sounded like a nursery rhyme that she knew. The song had not been heard in some time in this area and was so well received, Janet was asked to repeat it. It is a pure delight to find a new gem in the Old Harp book. Thank you Janet.

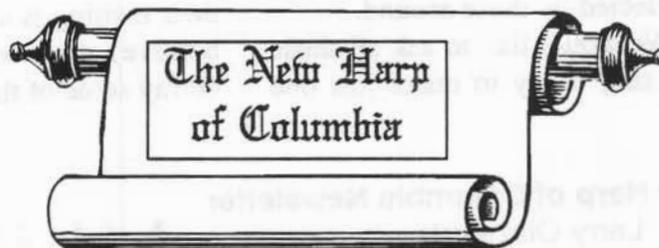
Alan Page at the Cades Cove Sing brought us a song that is not well known to newer Harp singers in the area, #155 Exhortation. Alan says that he sometimes gets the same response at some of the Sacred Harp (four note) sings,

"We don't sing that song around here." We did wade through that song the first time with the shapes and had a second go-round to polish it up before trying the poetry.

Pastor Frank Wein led for the first time at the Headricks Chapel Sing and brought back into the fold #76, *Ariel*".

A special thanks to Gideon Fryer for his fine proofreading. (It would come easily to a retired University of Tennessee professor!)

THE NEW BOOK



A new form of *The New Harp of Columbia*, was released this summer by the University of Tennessee Press. The available stock was dwindling and a decision was made to reprint the book in a format that would be less expensive than the older hardback. There were 31 hardbacks in stock this summer, available at a cost of \$19.95. The new form is a spiral bound book with a laminated cover and is now available for \$12.95. It can be ordered from the University of Tennessee Press, Box 6525, Ithaca, NY 14850. Please include a postage and handling fee of \$1.50. The book is probably also available from harp singers and B. Dalton and Books-a-Million bookstores in Knoxville.

Harp singers should be pleased to note there have been no changes made to the inside pages. They have been reprinted exactly as in 1865. However, there is some indication that the singers

would like to be able in the future to include favorite songs from other books or to re-include songs that were left out of the original book *The Harp of Columbia*.

Carol Orr at UT Press was contacted about the dwindling supply of hardback copies and whether they would be reprinted, and she was amused at once again having to reassure us that "We will not let it go out of print." She wonders where such a rumor comes from. She noted, "There's a mystique about that book." The first printing from UT Press totaled 2,000 copies. The new printing will probably keep current singers well supplied.

This article was researched and written by Ann Strange, a member of the Epworth Harp Singers since 1986. She read about a class teaching singing being offered through the University of Tennessee that didn't require a knowledge of sight-reading music. She's been learning to sing ever since. And she demanded to help with the newsletter, saying we needed her!

We have seen new sings being formed in the last few years, seen new faces at those sings, even had orders for the New Harp of Columbia because of people listening in on the sings. But like anything else that is based on social acceptance and social awareness, it lives and dies with people – people who care enough to give as well as take. People who are not afraid of making mistakes to get up and lead, people who are not thanked enough for their sweet potato pies, or setting up chairs, or reserving the time and space with the park or local authorities. It is the little items of thoughtfulness that make these sings go. And every little bit is reflected by those around.

We would like to ask all those who sing to try to make just one

more sing this year, give one more attaboy, get up and lead just one more tune that we just might get to learn and love.

Support Your Local Harp Sing.

Speaking of support, **The National Sacred Harp Newsletter**, has been quite generous with space in their newsletter to publish the dates, times and places of the sings concerning the 7 note **New Harp of Columbia Sings** in upper East Tennessee. We would like to return the favor by announcing that anyone interested in attending a **Harp Sing** in any of the 37 different states that you may write to them for their newsletter. Since their mailing is in the thousands (I believe) you would be asked to defray some of the expenses.

A reminder to announce to National Newsletter came from John P. Schaffer in Colorado. He is advertising a new sing in **Estes Park** in early October. Those interested may write to him at 788 S. Reed Ct. #F22, Lakewood, CO, 80226. The sings in this area usually are coordinated to not interfere with each other. Seems like there are not enough of us to go around at time. It can be awkward to wait around for an alto or a tenor. It can discourage some of those new sings getting off the ground.

So for those who are interested in sings in other areas, please write to the National Newsletter for information of other sings.

New Harp of Columbia Newsletter

attn: Larry Olszewski
c/o Jubilee Community Arts
1538 Laurel Avenue
Knoxville, TN 37916

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