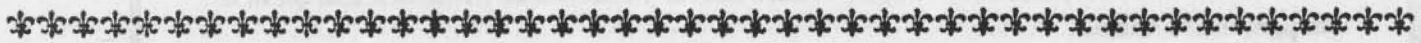
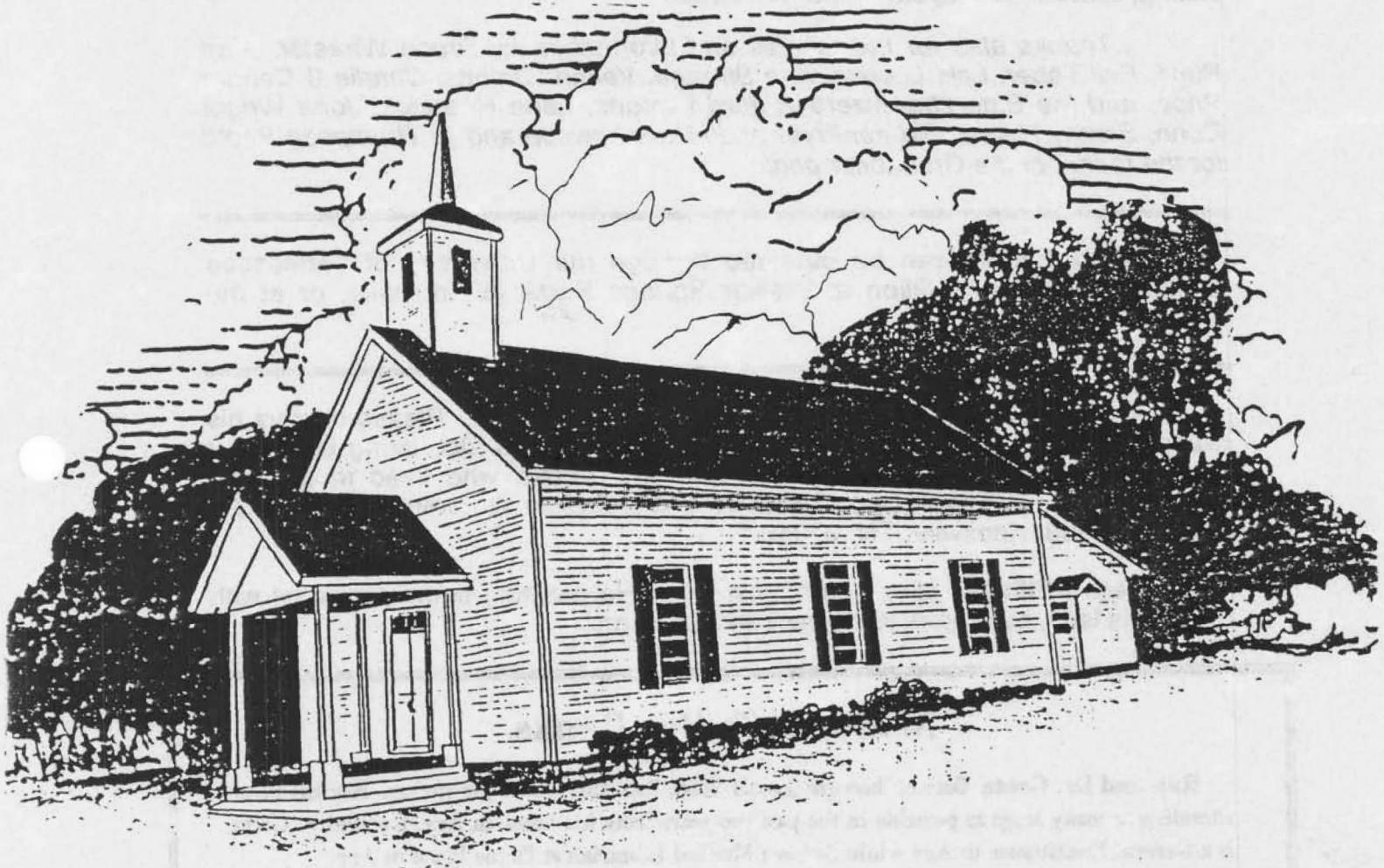


Number 04

Fall 1989

the  
New Harp of Columbia  
Newsletter



BIRTHS

Charles Ross  
Jacob Wade Turner

MARRIAGES

Kirsten Larsen to David Currie  
Nancy Compton to Kurt Johnson  
Lynn Neeley to Dale Ludwig



## A Note to You...

We would like to thank the following people for their donations to the newsletter:

*...For the printing and mailing – Zurma Caldwell, John O. Clabo, Allan and Sharon Hjerpe, Steve Anderson, Terry Faulkner and Janie Wilson of Jubilee Community Arts.*

*...Allan has now joined Terry Faulkner and Ann Strange with typing, editing, artwork and layout of the newsletter.*

*...Thanks also for the articles and information by Bruce Wheeler, Alan Page, Phil Taber, Lois Luebke, Ann Strange, Velma Lamons, Charlie & Cendra Price, and the Sing Organizers—Reford Lamons, Lena Headrick, John Wright Dunn, Shirley Henry, Gid eonFryer and Henry Lawson and to Thompson Photo for the reprint of the Greenbrier photo.*

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**Harp Books** can be obtained through the University of Tennessee Bookstore, Books-A-Million at Walker Springs Plaza in Knoxville, or at the Sings.

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Information is being sought on **Isaac (Boss) Petrie**. Please contact his grandson Walt Lewellyn (615) 856-6259. Information is also being sought by this newsletter on **Frank Carter** and a **Mr. Petrie** who lived in the Fort Sanders area. Contact Larry Olszewski, c/o Jubilee Community Arts, 1538 Laurel Avenue, Knoxville, TN, 37916.

**Bates Elliot** is alive and almost well. He has had some problems with one of his legs, but hopes to be back with us soon.

### Additions To Our Ranks

**Ray and Dr. Greta Turner** brought **Jacob Wade** into this world late spring. Ray has been attending as many sings as possible in the past two years from his home in Ary, Kentucky. Greta is a General Practitioner in Ary while Ray is a Medical Librarian at Home Place in Ary.

**Steve and Laura Jean Myers-Ross** of Townsend, Tennessee, announce the birth of their son **Charles**. Both are Methodist ministers; Laura Jean at Tuckaleechee Methodist and Steve at Campground Methodist.

**Lynn Neeley** married **Kurt Ludewig** on the 14th of July. They are making their home in Dekalb, Illinois.

**Kathleen Mavournin** is announcing the marriage of her daughter (both women are harp singers) **Kirsten Larsen** to **David Currie** on July 15 in Boulder, Colorado.

**Nancy Compton** married **Kurt Johnson** in the late spring and are living in North Knoxville.

# New Harp of Columbia Calendar

## 1989

<u>Date</u>	<u>Sunday</u>	<u>Place, Contact People and Related Information</u>
Aug. 13	2	Eblen's Cave, Loudon County, 2:30, Supper on the grounds, BBQ provided, bring other dishes (D)
Aug. 20	3	Cades Cove Missionary Baptist Church, (Smoky Mtn. National Park), 2 p.m. sing (C)
Sept. 3	1	Wears Valley Methodist Sing, 2 p.m., United Methodist Church (A, J)
Sept. 24	4	Headricks Chapel, Route 321 (Sevier County), 11 a.m. sing, potluck, sing (B)
Oct. 1	1	Wears Valley, Wearwood School, Route 321, 11 a.m. sing, potluck, sing (J, L, F)
Oct. 22	4	Maryville College (Blount County) 2 p.m. sing (K, D)
Dec. 16	(Sat.)	Sugarlands, Smoky Mtn. National Park Visitor Center, Saturday 10 a.m. sing (I)

## 1990

March 18	3	Epworth Sing, Fort Sanders Ecumenical Church, 16th & Laurel Ave., Knoxville 1 p.m. sing, potluck at 12:15 (D,H)
April 22	4	Tuckaleechee Methodist Church, Townsend, TN (Blount Co.) 2 p.m. sing (C,K)
May ?		Sevierville Sing, Sevierville TN (Date, time and place to be announced (I, E)
June 17	3	Beech Grove Primitive Baptist Church, Caney Creek Rd., 11 a.m. sing, potluck, sing (G)
Sundays		8 p.m., 1638 Highland Avenue, Knoxville, TN 37916 (H)

## Contacts

(Area Code 615)

(A) John Clabo, Box 344, Rt. 7, Sevierville, TN 37862 .....	453-8930,
(B) Charlie Clabough, Rt. 1, Townsend, 37882.....	448-2497
(C) John Wright Dunn, Little River Estates, Rt. 1, Townsend, TN.....	448-6445
(D) Gideon Fryer, 3312 Bunker Hill Dr., Knoxville .....	577-2272
(E) Martha Graham, 500 Conner Heights Rd., Pigeon Forge .....	453-3276
(F) Luke & Lena Headrick, Rt. 7, Box 247, Sevierville, TN.....	453-2407
(G) Shirley Henry, Rt. 7, Sevierville, TN 37862.....	453-5983
(H) Helen Hutchinson, 1638 Highland Ave., Knoxville, TN 37916 .....	524-3779
(I) Reford & Velma Lamons, Rt. 3, Sevierville, TN 37862.....	453-4581
(J) Henry Lawson, Rt. 7, Wears Valley Rd., Sevierville, TN 37862,.....	453-7638
(K) Nan & Tom Taylor, 603 Court St., Maryville, TN 37801.....	984-8565
(L) Bruce Wheeler, Box 1049, Pigeon Forge, TN 37863 .....	974-7089



## Beech Grove Primitive Baptist Church Sing

**Shirley Henry** presiding. **Reford Lamons** opened with 107, *Holy Manna* and **Martha Graham** set the tone with a brisk and lively pace with #68 and #16. The morning session started small with some of the more experienced singers shifting in the square to give at least two for every part.

Beech Grove holds one of 2 dinner-on-the-grounds at this Harp Sing. There may be some strong disciplined singers here at the sing but the eating was undisciplined. I saw people going for thirds and others with wide hang-dog looks as their new found special dish disappeared onto someone else's plate. The effort that the church put out for the dinner as well as the hospitality for the sing was to be commended, as well as the participants.

The Afternoon Sing was even better. Even the tenor section had 6 or 7 singers. Songs were dedicated to **Martha Graham's** mother, **Burl Adams** and **Otha Henry**. **Tim Reynolds** led us patiently in #169 to give us a "new" old tune to add to our repertoire. **Sharon Hjerpe** led for the first time at this Sing #57 and #117. We should all welcome her to the ranks of Song Leaders. This was an excellent sing in a place that was made for it.

**Shirley Henry** for all of us in East Tennessee would like to thank Hugh McGraw of *The National Sacred Harp Newsletter*, as their advertisement helped head some 4 noters our way from the National Convention in Birmingham. **Tim Reynolds** from Nashville, **Joan Aldridge**, Anniston, Ala., as well as **Tommy Flanagan** from Young Harris, Ga. Say hello to **Danny Sisk** and family who made this sing from Chattanooga, who found out about us from **Bill Landry** of *The Heartland Series*.

## Tuckaleechee Methodist Church Sing

Sunday, the 23rd day in April, 1989 rounded out the Blount County Dogwood Festival. The Sing was commenced by **John Wright Dunn & Tom Taylor**. Tom reiterated the history of the Sing to set things in motion.

The day was beautiful, the sun was shining, dogwoods in bloom, and Harp Singing to capture a Sunday afternoon in spring in Tuckaleechee Cove.

We say hello to **Steve Anderson** who just moved into Sevier County from Iowa and on this first Harp sing purchased a book! Also say hello to **Robert Tillet** from Charlotte, N.C.



## Russell Whitehead's Surprise Birthday Party

We couldn't raise as many singers and friends as Russell's 100th Birthday, but there were enough to share this time with him. We managed 20 songs this Monday, March 27 and the mood was festive and warm. Russell has been in Blount County Hospital since then but as of last word is back at Hill Haven Rest Home.

*To our knowledge, Frank Carter of the Knox County Harp Singers was the last to set the pitch with a tuning fork.*

## EPWORTH SING

This sing began with a potluck and then the sing. Say hello to **Bill Gooch** who, with the aid of **Gideon Fryer**, led his first song. Say hello to **Lynn Neeley** who made the trip from Dekalb, Illinois to be with and sing with her friends. We welcomed **Allan & Sharon Hjerpe** from California who are building a home in Sevier County. I believe **Cathy Jones** led for the first time at this sing #18. We wish to welcome her to the song-leading ranks. **Steve Stone** led #52 from a copy of the "Harp of Columbia" the 1850 version also in 7 note that was edited out when the "New Harp" was published. We are glad to add it to our repertoire. Gideon Fryer presided, explaining the formation of the church and harp singers. We would like to thank **Lou Gross** from **WUOT** for donating his time and effort to record this Sing on 8 track and cassette. Please accept the Newsletter's apology for not coordinating the starting time with Gid Fryer and the radio announcements. But I believe "All is well, all is well."

## Recognition of "Old Harp" Singing

By Lois Headrick Luebke of Knoxville  
(daughter of Luke & Lena Headrick)

In May 1950, seventeen old harp singers from the mountains of Eastern Tennessee received national recognition for their appearance in the sixth annual festival of **Contemporary American Music** held at **McMillan Theater** in New York City and sponsored by Columbia University. Their part of the "contemporary" program was a concert of harp songs which included *Wondrous Love, Morning Trumpet, Greenfield, Whitestown, and Amazing Grace*.

The invitation to perform in New York City came through a Columbia University professor who was visiting in East Tennessee and heard the singers in Wears Valley. Following the performance, a New York Times reviewer stated: "voices were true to pitch and uninhibited with poignant expression." Whether sung on a stage in New York City or in a small church in East Tennessee, this music of our ancestors remains the same.

A record called "Old Harp Singing" was recorded by the seventeen singers and was produced by **Folkways Records** in 1950. This record is part of the historical collection at the Library of Congress in Washington, D.C. and the special collections at the University of Tennessee.

### Singers that participated: Deceased \*\*

\*\*Mr. & Mrs. Burl Adams (Mae), \*\*Mr. & Mrs. A. V. Adams (Sally),  
\*\*Mr. & Mrs. Earl Adams (Cora), \*\*Mr. & Mrs. Joe Adams, \*\*A. B. Shields,  
\*\*Mel Helton, Mr. & Mrs. Cecil Headrick, Mr. & Mrs. Roy Patty (Eleanor), Mr. & Mrs. Luke Headrick (Lena)

## A Modest Old Harp Proposal

by Phil Taber

Compiler's note: Phil Taber has been a shape-note singer for many years, both the 7-note and the 4-note. Phil was also the book seller of the **New Harp of Columbia**, the red book edition before the U. T. Press edition. This letter was written before the reprint, due in July.

In response to your proposal in the **Spring, 1989 Newsletter**, I thought to put down in writing some thoughts on the four items.

One thing I've thought of over the past 30 years is perhaps a revision of the **Old Harp** book. Not that any of the songs that we presently use should be altered in any way, but that there could be a supplement added as a **Part IV** to the current book. One obvious source I've looked at recently is the original 1849 **Harp of Columbia**, the book of which the **New Harp of Columbia** is itself a revision. According to Ron and Candra's Introduction to the U. T. Press Edition of the **New Harp**, when the old **Harp** was revised, 37 songs were dropped and 62 added. In considering the old **Harp** as a possible source of appropriate tunes I've noticed the following of the 37 tunes:

Nine of them, *Fairfield, Detroit, Salem, Sweet Rivers, Evening Shade, Florida, Messiah, David's Lamentation, and Lena* are in the **Sacred**



Nine of them, *Fairfield, Detroit, Salem, Sweet Rivers, Evening Shade, Florida, Messiah, David's Lamentation, and Lena* are in the **Sacred Harp, Denson Revision**, 1960. All are more or less frequently used at singings.

Four more, *Consolation, Star in the East, Tennessee, and Cumberland* are in the Wm. Walker **Christian Harmony**. All but *Consolation* are frequently sung. (*Consolation* I've never heard led in any book.)

Furthermore, I just recently bought an album advertised in the March 1989 **National Sacred Harp Newsletter**, *Pleasure Tunes my Tongue*, subtitled *Folk Hymns and Anthems from the Sacred Harp Tradition*. Of the 16 cuts, three are from the 37 tunes aforementioned as dropped from the original **Harp: Africa, Exultation, and Solitude New**. Four of the cuts can be found in the contemporary **New Harp: Ninety-Third, Whitestown, Easter Anthem, and Claremont**.

I've seen two copies of the old **Harp**; one in the New York Public Library and the other at the Wears Valley singing, probably in the 60s. One year Frank Carter, the late President of the **Knox County Old Harp**, carried a copy to the Wear's Valley singing to show around to some of us and I recall his turning to the song *New Durham* and remarking that this had been his father's favorite song, but was not in the books we now use.

Plainly there is good evidence that there are songs out there that if restored to or added to the present books might also add to good singing.

One can't help but wonder why M. L. Swan chose to drop the 37 songs instead of replicating the original music and just adding new songs in the form of a supplement. By the 1860s, the **Southern Harmony** and the B. F. White **Sacred Harp** had both grown to over 300 pages of music. The **Christian Harmony** by Wm. Walker, preface dated 1866, contained 361 pages of music. Had M. L. Swan added 36 or so pages of music to include the 62 new songs, the book would still have been smaller in terms of pages of music than the three mentioned above.

Certainly at least part of the reason for M. L. Swan's revising the book as he did was the tendency in the latter half of the nineteenth century for public taste in vocal music to run to what Dorothy Horn describes as music of the "genteel tradition." In her Introduction to the U. T. Press edition of **New Harp of Columbia**, Ms. Horn aptly describes the influence of the "genteel music" and the power of the "eastern establishment" of music publishing. No less than 25 of Lowell Mason's hymns came to be included in the 1867 **New Harp of Columbia**, only a few of which are now ever sung at Harp singings.

M. L. Swan may have thought that a smaller book would be more saleable; as a result of the Civil War there was after all a great deal of financial devastation in those areas where the book would have been promoted.

I'm a great believer in revising the book although as the book of Proverbs says: "There's a time and a place for All Things."

There are those who would oppose any change whatsoever in the present edition for "historical reasons." The book though is, after all, a book of music and not a book of history and sometimes I fear that if more attention is not paid to the book, as music, the book and its tradition may well become history. (I don't believe this will really happen.)

I hope that you all can continue with the newsletter.

Yours truly,  
**Phil Taber**

1. The day is past and gone, The evening shades ap - pear,  
 Oh day . . . is past and gone, The evening shades ap - pear,  
 Oh may we all re - mem - ber well,  
 Oh may we all re - mem - ber well,

mem - ber well, Oh may we all re - mem - ber well, The night of death is near.  
 may we all re - mem - ber well, The night of death is near.  
 Oh may we all re - mem - ber well, The night of death is near.  
 Oh may we all re - mem - ber well, The night of death is near.

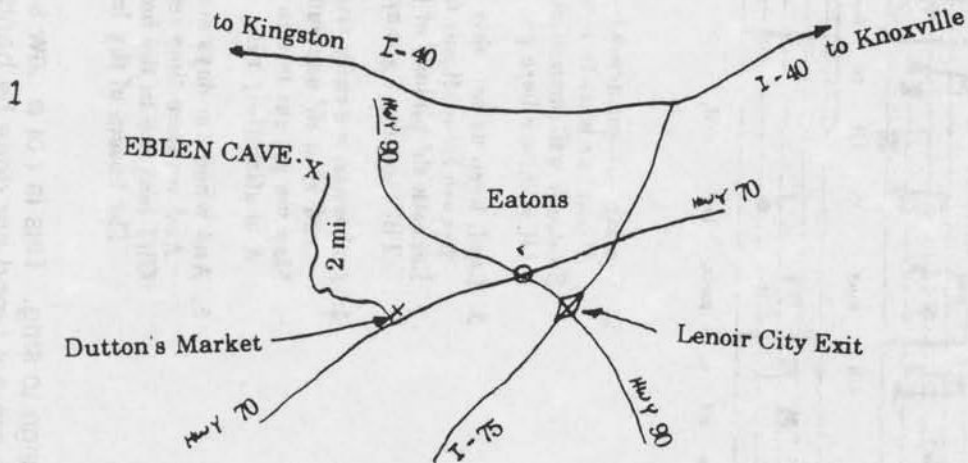
2. We lay our garments by,  
 Upon our beds to rest;  
 So death will soon disrobe us all  
 Of what we here possess.
3. Lord, keep us safe this night,  
 Secure from all our fears,  
 Beneath th' pinions of thy love  
 'Till morning light appears.
4. And when we early rise,  
 And view th' unclouded sun,  
 May we set out to win the prize,  
 And after glory run.
5. And when our days are past,  
 And we from time remove,  
 Oh! may we in thy bosom rest,  
 'The bosom of thy love.

The Epworth Olde Harp Singers are always looking for new harp songs to sing. This is not a new song, but it is new to most of us. If you look closely, you will notice the words and notes are not typed nor done by hand but printed. Also note that the shapes are the same as in the *New Harp of Columbia*. The surprise is that this song was in the *Harp of Columbia*, but was edited out when the *New Harp of Columbia* was re-compiled by Marcus L. Swan. Submitted by Cendra and Charley Price of Austin, Texas.

# 1. Eblens Cave Sing

2nd Sunday in August

Starts at 2:30 (see map below) Sponsored by the Loudon County Historical Society. Presided by Gideon Fryer. The Sing is in the traditional "Singing Room" about 150 feet into the cave. Sweaters might be needed in the heat of August! A barbecue will be provided and others may bring a covered dish.



# 2. Cades Cove Sing

3rd Sunday in August

At 2 p.m. Sunday, August 20. John Wright Dunn will lead the first song at Cades Cove Missionary Baptist Church. The location (#2 on the map) is in the Great Smoky Mountains National Park, the 3rd church on the "loop" around the Cove.

According to Margaret Elizabeth Gamble's (University of Southern California) theses on the heritage & folk music of Cades Tennessee, Old Harp Singing was introduced into the Cades Cove area after the Civil War by singing masters paid by the community. It seems to be extremely popular with the approval of the Methodist and especially the Primitive Baptist Church. More information is also contained in Durwood Dunn's book "Cades Cove" printed by the University of Tennessee Press.

# 3. Wears Valley Methodist Sing

1st Sunday in September

(Submitted by Henry Lawson)

At the request of John O. Clabo, I am sending the following information to be used in the newsletter for the Harp Singings:

*The Wear's Valley United Methodist Church, Sevier County, Tennessee, has requested the East Tennessee Harp Singers to bring songs from the past, for our enjoyment and listening pleasure, on Sunday, September 3, 1989, at 2:00 o'clock p.m. This event will be the first of what we hope will continue for many years. Everyone is cordially invited and WELCOME to visit with us. For more information call: John O. Clabo (615) 453-8930 or Henry Lawson (615) 453-7638*

(Compiler's note: **Henry Lawson** is the nephew of **John Clabo** and has also been an assistant to **Burl Adams** in the past with the Wears Valley Sing. The drawing on the cover is of the east view of this church, located about one mile east of the Wearwood School.)



## 4. Headrick Chapel Sing

4th Sunday in September

Presided by Charlie Clabough, the Sing starts at 11 AM, when the church service is turned over to the Harp Singers. This sing is always well attended. Last year even Burl Adams, though doing poorly, made it for the afternoon sing. Burl passed away early this year and is buried with his wife, Mae Headrick Adams, just over the fence from the sing. We wish them both well in the Promised Land. Give support to this sing, as he would have liked. The sing is located in Sevier County on Route #321 just east of the Blount County Line, at the head of Wears Valley. Bring your dish for dinner on the grounds at noon.

## 5. Wears Valley Sing

1st Sunday in October

Burl Adams mentoring is done, and this Sing is now presided over by Bruce Wheeler and Henry Lawson. This is the oldest continuous Sing in East Tennessee and the largest. The Sing begins at 11:00 October 1, Sunday, at **Wearwood School** on Route 321 a couple of hundred yards east from the **Foothills Parkway** overpass. This was Noah Burl Adams' Sing and everything possible has been done to leave this Sing in good hands for the benefit of the singers and the community.

A song - #53 - was led last year by Ray Turner in the morning and Mr. Turner was asked by Mr. Adams to lead it in the afternoon.

*"Let not despair nor fell revenge, be to my bosom known;  
Oh, give me tears for others woes, and patience for my own."  
"Feed me, O Lord, with needful food; I ask not wealth, or fame;  
But give me eyes to view they works, a heart to praise thy name."*

## 6. Maryville Sing

4th Sunday of October

Starts at 2 p.m. October 22, in the center of Maryville College (in the former church/library/post office building). Presided by **Tom Taylor** and **Gideon Fryer**. The Sing is the earliest recorded Sing in the area and the campus and drive to get there are beautiful at this time of year.

## 7. Sugarlands Sing

Saturday, December 16th

Starts at 10 a.m. Saturday morning December 16. Presided by **Reford Lamons** with support from **Carl Whaley**. This is the only Sing in the Winter and is very well attended by Harp Singers who might not have sung a note since October. **Glenn Cardwell** of the Park Service gives it much publicity so there are many visitors from afar. This is the only scheduled Saturday Sing that we have.

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**Note:** See map on the last page of this Newsletter for locations.

# Madison Wisconsin Old Harp Singing

by James Page

*Compiler's Note: We enjoy all enthusiasms for Old Harp Singing. To put forth this much effort speaks highly of James Page from Madison, WI. James was called to find out more about his group in Madison. They sing 4-note out of the Sacred Harp book with perhaps 20 people who potentially sing and a core group of 8-10 who sing on a regular basis. Tapes are made and used to fund a newsletter and trips to special sings.*

"Enclosed is my article "Shape-Note Music in Tennessee: A Bibliography." This is a submission to the **New Harp of Columbia Newsletter**.

Also, I am enclosing a copy of my tune, *WABASH*. It has previously appeared in the **Northeast Sacred Harp News**. I copied this into seven-shape notation for the benefit of **New Harp of Columbia** singers. You may make copies or use it in the newsletter as long as all copies of the tune distributed carry my copyright notice.

The melody of the tune is from Thomas Commuck's **Indian Melodies** (New York: G. Lane and C. B. Tippet for the Methodist Episcopal Church, 1845.) Commuck (1805-1855) was a Narragansett who moved to what is now Calumet County, Wisconsin with the Brothertown band of Indians. **Indian Melodies** contains

several folk melodies. The book was printed in both round-note and four-shape editions.

Thomas Hastings tended to sound more like conventional nineteenth-century Protestant hymn tunes than shape-note music. I have named the tune *WABASH*

For a text I chose verses one and three of Samuel Longfellow's *Hymn of Winter* (1859), which can be found in his **Hymns and Verses** (Boston and New York: Houghton, Mifflin and Company, 1894.)

I hope I got the seven shapes right; I'm normally a four-shape singer.

I will be attending the Cades Cove sing in August. I would like to record it, and, if it sounds good, make an edited version for sale. However, I need to know whether that would be alright.

I don't want to do this if people would be offended by it. I wouldn't be using sophisticated recording equipment; just a cassette deck and two Radio Shack pressure zone microphones. Also, the recording is not likely to end up in record stores from coast to coast; it would probably only sell to my circle of friends and acquaintances. That would be most Midwest **Sacred Harp** singers. My main reason for wanting to record it is for the fun of doing it, and because, to my knowledge, the only recording of **New Harp of Columbia** singers in print is the 1951 **Folkways** recording, *Old Harp Singing*. Would you please advise me as to whether or not doing this recording would be acceptable to people down there? I am enclosing a stamped, self-addressed envelope for your reply."

## SHAPE-NOTE MUSIC IN TENNESSEE: A BIBLIOGRAPHY

What follows here is a list of studies relating to shape-note music in Tennessee. I have deviated from the alphabetical-by-author format in order to provide comments. I don't claim that this bibliography is exhaustive; there may be other studies which I am unaware of.

Bean, Shirley Ann. **The Missouri Harmony, 1820-1858: The Refinement of a Southern Tunebook**. DMA dissertation, University of Missouri - Kansas City, 1973; Ann Arbor, MI: University Microfilms, 1973 (order number 73-25,933).



Crouse, David Lee. *The Work of Allen D. Carden and Associates in the Shape-Note Tunebooks "The Missouri Harmony," "Western Harmony," and "United States Harmony."* DMA dissertation, Southern Baptist Theological Seminary, 1972; Ann Arbor: University Microfilms, 1972 (order number 72-30,188).

Allen D. Carden (1792-1859) spent most of his life in the Nashville area. In 1820, he had his **Missouri Harmony** printed in Cincinnati. He published - in other words, began distributing - his book in St. Louis, where he tried to teach singing schools. He soon returned to Tennessee, where he became involved in compiling two more tunebooks. Although no record of the transaction exists, it appears that early on Carden sold the rights to the **Missouri Harmony** to his printer, Ephraim Morgan of Cincinnati.

Crews, Emma Katherine. *A History of Music in Knoxville, Tennessee, 1791-1910.* D Ed dissertation, Florida State University, 1961; Ann Arbor: University Microfilms, 1961 (order number 61-5634).

Harley, Rachel Augusta Brett. *Ananias Davisson: Southern Tunebook Compiler (1780-1857).* Ph D dissertation, University of Michigan, 1972; Ann Arbor: University Microfilms, 1972 (order number 72-29,077).

Although a Virginian, Davisson taught singing schools in Tennessee, and included tunes by Tennesseans in his tunebooks.

Horn, Dorothy D. *The New Harp of Columbia and Its Music in the Singing School Tradition*, in the reprint edition of M. L. Swan's *The New Harp of Columbia*. Knoxville: University of Tennessee Press, 1978.

Music, David W. *Alexander Johnson and the "Tennessee Harmony."* *Current Musicology*, 37/38 (1984), 59-73.

----- *Ananias Davisson, Robert Boyd, Reubin Monday, John Martin, and Archibald Rea in East Tennessee, 1816-26.* *American Music*, Vol. 1, No. 3 (Fall 1983), 72-84.

----- *Early Hymnists of Tennessee.* *The Hymn*, Vol 31, No. 4 (October 1980), 246-251.

----- *John B. Jackson, Southern Tunebook Compiler.* *The Hymn*, Vol. 37, No. 3 (July 1986), 26-30.

----- *William Caldwell's Union Harmony (1837): The First East Tennessee Tunebook.* *The Hymn*, Vol. 38, No. 3 (July 1987), 16-22.

----- *William Moore's Columbian Harmony (1825).* *The Hymn*, Vol. 36, No. 2 (April 1985), 16-19.

Peterson, Ron and Phillips, Candra. *East Tennessee Harp Singing* in the reprint edition of M. L. Swan's *The New Harp of Columbia*. Knoxville: University of Tennessee Press, 1978.





# WABASH LMD

Samuel Longfellow (1819 - 1892) (♩ = 120)

arr James P. Page

1<sup>st</sup> system of musical notation. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are: "Tis winter now; the fall - en snow Has left the heav'n's all coldly clear; Through leafless boughs the sharp winds blow, And all the earth lies dead and drear." The music features a simple melody with some grace notes and rests.

2<sup>nd</sup> system of musical notation, continuing from the first system. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are: "Tis winter now; the fall - en snow Has left the heav'n's all coldly clear; Through leafless boughs the sharp winds blow, And all the earth lies dead and drear." The music continues with the same melody and accompaniment.

Air from WABASH, Thomas Commuck's Indian Melodies (1845), p 27  
Text: Longfellow's "Hymn of Winter" (1859), verses 1 & 3

# Epworth Olde Harp Singing 1990

3rd Sunday in March

"Where do people come from? Where do people go? Do you remember when we were singing Old Harp long ago?" It was a marker in our lives - a time of learning, sharing and giving. If it would be a time to your purpose, the **Epworth Old Harp Singers** in conjunction with their regular Sing the Third Sunday in March are holding a **HOME COMING/JUBILEE Harp Sing**. The church has been renovated since the fire and other things have changed. But people are the same with flecks of youth being enriched by flecks of youth from our own children. A time comes again for renewing and sharing of people of the past and of new people - your inheritors.

The time is 7 months away. Enough time to plan ahead. Please call or write:

Helen Hutchinson - (615) 584-6633  
1638 Highland Avenue, Knoxville, TN 37916

Also would like to find other Epworth Old Harp Singers of the past. The names below with the asterisk are ones for whom we do not have addresses. A suggestion has been made that a short autobiography be sent to Helen of those who can be found by January 1, 1990 relating what has happened since your last Harp Singing Days. These would be combined with others and sent out with your Spring of 1990 **Newsletter**. If you have any information about the people listed below with asterisks, please let us know.

- |                        |                             |                          |
|------------------------|-----------------------------|--------------------------|
| * Barber, Doug         | * Greene, Glenn             | * Millen, Celeste Sproul |
| * Brackin, Debbie      | Griffin, Chris              | * Miller, Pat            |
| * Bradford, Rand       | Horton, Ruth                | Neeley, Lynn             |
| Caldwell, Zurma        | Hutchinson, Helen           | Olszewski, Larry         |
| * Cameron, Bobby       | * Hailes, Linda & Dick      | * Peck, Claudia          |
| * Carter, Sugg         | * Hensley, Lois             | * Peterson, Mary         |
| Compton, Nancy         | * Horn, Dorothy             | Peterson, Ron            |
| Cook, David            | * Jefferies, Johnathon      | * Phillips, Candra       |
| Cunningham, Terry      | * Johnson, Carrie Jo        | Price, Charlie & Cendra  |
| Currie, Kirsten Larsen | * Johnson, Dr. Chas (Chuck) | * Ralston, Linda         |
| * De La Garza, Martha  | Jones, Cathy                | Range, Susan             |
| * Dodson, Al           | Jones, Mark                 | * Rogers, Tim            |
| * Dungan, James        | * Jordan, Bob               | Ross, Carroll            |
| * Ellertsen, Pete      | Kaserman, Joel              | Rowe, Buford             |
| Faulkner, Terry        | Kemper, Barbara             | * Rule, Dana             |
| * Feinburg, Susan      | Key, Beth                   | * Scales, Gary           |
| Finger, Mike           | Kilgore, Don                | * Self, Debbie           |
| Finger, Susan          | Lawson, Sandy               | * Shepard, Phyllis & Bob |
| Finucane, Joe          | Levi, Nancy                 | * Springfield, Bobbie    |
| Foster, Drew           | * Lofaro, Michael           | Stone, Steve             |
| Fryer, Gideon          | Mavournin, Kathleen         | Strange, Ann             |
| * Fryer, Nancy         | * McClaine, Sylvia          | Sundell, John            |
| Gass, Linda            | * McCutcheon, John          | Trapini, Nancy           |
| * Gibney, Kathy        | * McLeod, Meg               | * Webster, Jemey         |
| * Giese-Koch, Audre    | McMullin, Ebeth             | * Weidner, Ralph         |
| * Gilmore, Zeke        | * McMurray, Vicki           | Wheeler, Bruce           |
| * Glen, Jery           | * Miley, Susan              | * Wright, John           |

## Reford Lamons

Looking considerably younger than his 75 years, his voice still sure and strong and his warm smile still able to light up a room, Reford Lamons is a mainstay among the Old Harp singers of Sevier County and East Tennessee.

Reford was born on Big Dudley (near Gatlinburg) on December 6, 1914. One of 10 children (7 girls and 3 boys), he grew up in a farm family. Reford's father farmed, did carpentry and cut timber, while his mother made baskets for sale at Pittman Center. After supper, the family would sit around the fire and sing, both *Old Harp* music and gospel songs. "There was enough of us to make a pretty good noise," recalls Reford.

Reford and his wife Velma met in the sixth grade (she grew up in Greenbrier, and the family moved out when the Park came). At one time, Reford, Velma, and Velma's brother Estill had a trio, and sung songs out of a book called *Good Old Songs*. They went to *Old Harp* singings, but only occasionally. "We knew we were supposed to go," said Velma, but young people didn't go to *Old Harp* singings too often. It was only in the past 25 years or so that Reford and Velma began attending *Old Harp* singings regularly.

Even so, Reford and Velma can tell a good deal about how *Old Harp* singing has changed over the years. For one thing, Reford recalls that there were more songs sung at a sing than today. He remembers that the singings used to close with #134 (*When Shall We Meet Again*). Also, Reford recalls that songs were pitched higher than today. Finally, he reported that a tuning fork was used to set the pitch ("I never did see a pitchpipe until much later").

Reford and Velma have some good advice to those who want to learn to sing *Old Harp* music. "First, memorize the shapes," Reford advised. "Then go to every singing you can, and practice." Velma added that it would be good at first to "sit near a good singer." "But I think *Old Harp* singing is the easiest to learn of any form of singing," said Reford.

At *Old Harp* singings, Reford's pet peeve is people who drag the songs. "My mind wanders off and I'm liable to do anything," he says.

As to the best *Old Harp* singers Reford Lamons has ever heard, he thought for a few seconds and said, "I really can't say who was the best, but my brother Wiley is the best **bass** singer I've ever heard."

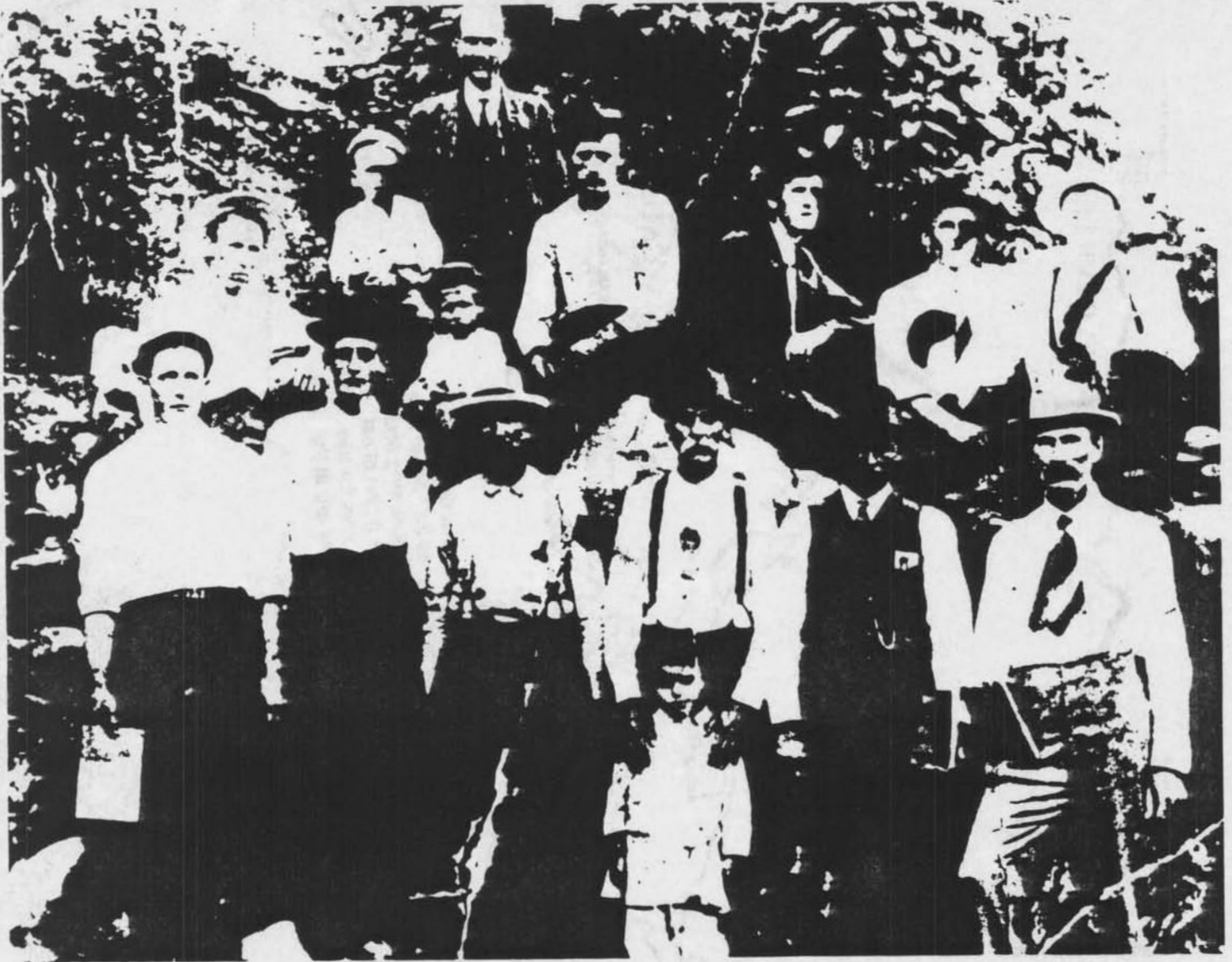
Reford and Velma live on Jay Ell Road, off of Middle Creek Road between Pigeon Forge and the Sevier County Hospital, where they have lived since 1947. They are welcomed regulars at the area singings, where Reford leads a number of songs and both of them help others to learn *Old Harp* singing. Their ready smiles, good humor, and friendliness are part of what make *Old Harp* singings so enjoyable.

By Bruce Wheeler, Ph.D.  
U. T. History Department  
Organizer of the Wears Valley Sing

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The tune that begins "*How tedious and tasteless the hours, when Jesus no longer I see*" was first printed in England in 1734. A version of it had been used earlier by Bach in one of his secular cantatas. It later had a lively career on the stage at the same time that it was being sung in revival meetings in Great Britain.



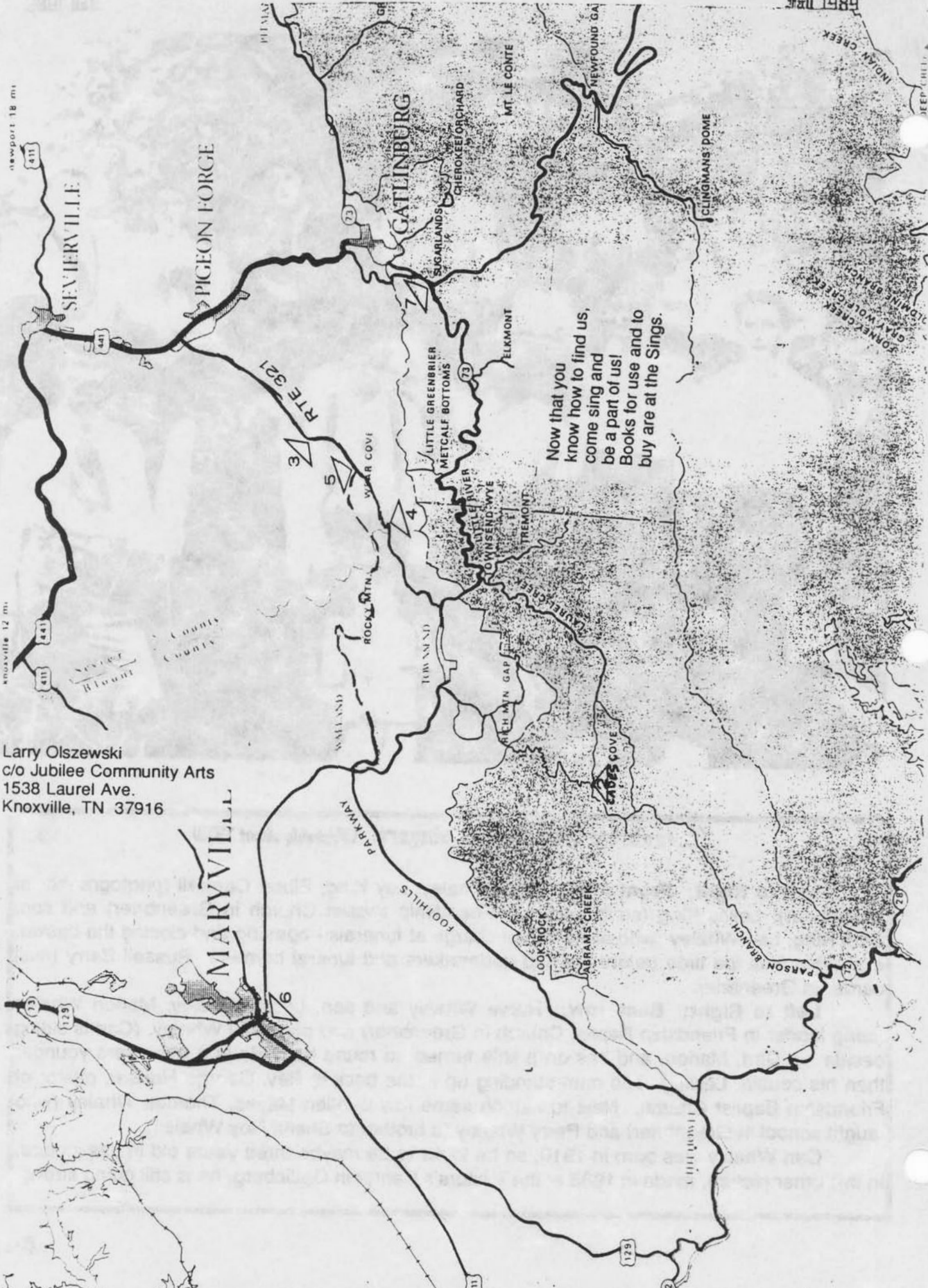


### Greenbrier Old Harp Singers (Probably about 1913)

**Left to Right: Front row:** Tillery Whaley, Loy King, Elbert Cantrell (photographer of Greenbrier), Lewis King (song leader in Friendship Baptist Church in Greenbrier) and son, Sam King, Lee Whaley (who always took charge at funerals - opening and closing the casket, etc. This was the time before we had undertakers and funeral homes.) Russell Berry (mail carrier in Greenbrier).

**Left to Right: Back row:** Harve Whaley and son, Leslie Whaley, Marion Whaley (song leader in Friendship Baptist Church in Greenbrier) and son, Carl Whaley. (Carl is sitting beside his Dad, Marion, and has on a little turned up round hat. He is a few years younger than his cousin, Leslie.) The man standing up in the back is Rev. George Houser, pastor of Friendship Baptist Church. Next to Marion same row is Allen Mayes, Thomas Whaley (who taught school in Greenbrier) and Perry Whaley (a brother to Sheriff Roy Whaley).

Carl Whaley was born in 1910, so he looks to be maybe three years old in this picture. In this other picture, made in 1988 at the Visitors's Center in Gatlinburg, he is still going strong.



Larry Olszewski  
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