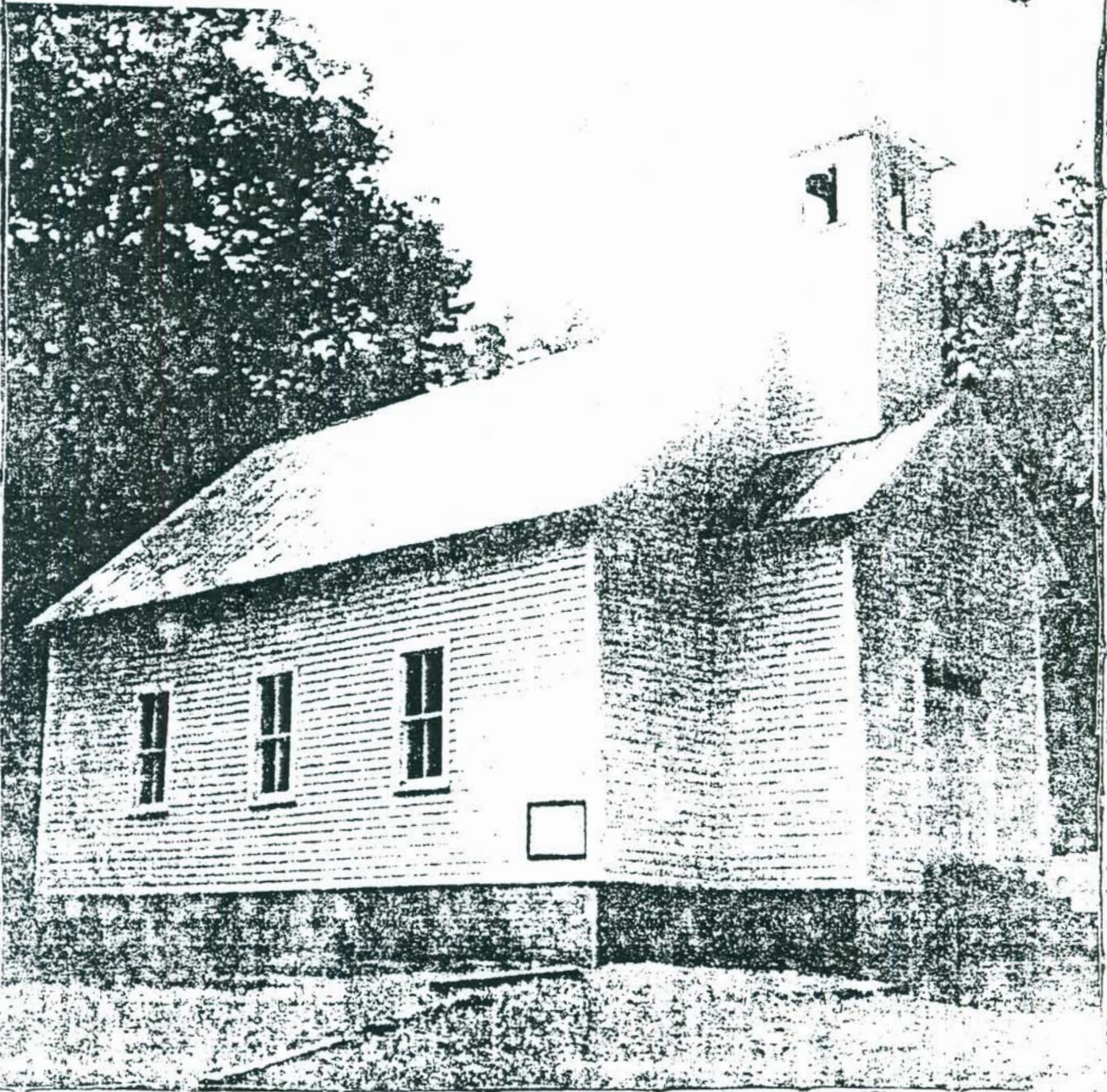


Number 06

Fall 1990

the
New Harp of Columbia
Newsletter



ON SINGING OLD HARP

If you look on the next page (2), you will probably see more sings than scheduled in many a year. It is true that many of them are sort of presentations to different communities or social groups, but new sings are in the making. **John Clabo** has done well in getting his Wears Valley Methodist Sing off and running, Elder **Art Godfrey** has led his first sing at Gethsemane and **David Wilson** is working on returning singings to Huskey Grove. Presentations at Little Greenbriar Schoolhouse, Eblens Cave, Dollywood, Sugarlands, Montgomery Family Reunion, and Glenwood Baptist Church,

give exposure in the communities in which we live to the poetry, harmonies, melodies, memories and the fellowship we share.

I don't know how many **Bruce Wheeler** has sold or the local bookstores, but I have sold ten already this year, with five at the Beech Grove Sing alone! That is 10 a year, 200 in 20 years, 500 in 50 years. If my math is anywhere close to reality, then with 500 all gathered in one place, we would be ready for an Olde Harp Sing Convention with all those people under one roof. It would be an experience to live for, except that I would be 92 and loosing some of my vision,

hearing and maybe my voice. So much for a dream--all those singers under one roofs, singing the old harp in the *New Harp of Columbia*. Maybe if we can sell 20 books in 25 years, or 50 books in . . .

Larry Olszewski

Note: *The New Harp of Columbia* is available for use and sale at most sings. Other places to purchase these books are B. Dalton, Books-a-millions, and The University of Tennessee Book Store. It is *The New Harp of Columbia*, by M. L. Swan, the University of Tennessee Press Edition.

Many thanks to **Mr. Bates Elliot, Martha Whitehead, Kathleen Mavournin, Allan & Sharon Hjerpe**, and the other Sing Organizers (see contacts, next page) for making this newsletter possible.

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.

OTHER SHAPE NOTE NEWS

Jubilee Community Arts, which included this newsletter in its grant proposals, is negotiating to purchase the property upon which sits the **Laurel Theatre/Old Fort Sanders Presbyterian Church** from the Presbytery of East Tennessee. This is where the **Epworth Olde Harp Singers** hold their annual Sing on the Third Sunday in March. The Board and Staff are excited about the purchase and will keep everyone posted.

UT ALUMNI MAGAZINE

had an article about Olde Harp Singing in the 1990 issue by **Debbie Phillips**, who spent some time at **Headricks Chapel**, **The Epworth Sing**, and also interviewed **Bruce Wheeler**. Copies are available from the

UT Publications Office, 107 Communications Building, University of Tennessee, Knoxville, TN 37996-0326.

2000 OLD HARP SINGERS

That is a lot of harp singers to be in one place, but that is their intention. The **Scared Harp**, one of our sister shape note bretheran, are in the process of revising their book and adding 60-65 songs. The dedication of this book will be at the National Sing at **Samford University**, June 1991. But as a prelude to this event, these new songs will be sung for a recording, also at **Samford University**, **Birmingham, Alabama**, on December 15 and 16 (**Sugarlands Sing** is the 15th). They are taking reservations through **Hugh McGraw**, P.O. Box 185, **Bremen, GA 30110**.

On the cover is the Cades Cove Missionary Baptist Church where a sing is held the 3rd Sunday in August, presided by John Wright Dunn.

New Harp of Columbia Calendar - 1990

Date	Sunday	Place, Contact People and Related Information
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 & sweaters)
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	Wears Valley 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)

1991 Schedule (Tentative)

March		Gethsemane Primitive Baptist, Knoxville. 2 p.m. Sing (M)
March 17	3	Epworth Reunion, Fort Sanders Ecumenical Church, 16th & Laurel Ave., Knoxville 11 a.m. sing, potluck at noon, sing. (N,H,D)
March	(Monday)	Russell Whitehead's Birthday Sing, (K)
April 21	4	Tuckaleechee Methodist Church Sing, Townsend, TN (Blount Co.) 2 p.m. sing (C)
May		Sevierville Sing, Sevierville TN (I, E)
June 16	3	Beech Grove Primitive Baptist Church, Caney Creek Rd., 11 a.m. sing, potluck, sing (G)
Sundays		8 pm, 16th & Laurel Ave., Knoxville, at the Church (Laurel Theatre) (D,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, 37882	448-6445
(D)	Gideon Fryer, 3312 Bunker Hill Dr., Knoxville, 37920	577-2272
(E)	Martha Graham, 500 Conner Heights Rd., Pigeon Forge, 37863	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)	Terry Faulkner, 4178 Ridgeway Road, Knoxville, TN 37919	584-3659
(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	984-8585
(L)	Bruce Wheeler, Box 1049, Pigeon Forge, TN 37863	974-7089
(M)	Elder Art Godfrey, 1400 Jourlman Ave., Knoxville, 37921	525-9560
(N)	Kathleen Mavourmin, 2912 Glendale Rd., Knoxville, 37917	525-5599
(O)	Allan Hjerpe, Route 14, Box 120, Sevierville, TN 37862	428-3464

OTHER EVENTS

July 14 (Sat.)	Montgomery Family Reunion Sing/Presentation, Noon, food will be provided. Twin Creek Picnic Area, Gatlinburg (off Airport Road) (O)
Sept. 16 (Sun.)	Glenwood Baptist Church, Central Avenue Pike, Knoxville, 7 p.m. (100th anniversary) (D)
Nov. 24 (Wed.)	Bayley-Hazen Singers, 7 p.m. 16th & Laurel Ave., Knoxville (D,H,N)

Russell Whitehead

Russell Whitehead is a hundred and two as of this year. He is the middle child of 11. He has passed on his recollections of singing old harp to his niece to share some memories of those days with us.

Russie's great grandmother, Susan, (the widow of Russell Gregory) sang old harp music, he recalls or was told. Back then they used the old four note books. He recalls that two of them were the *Southern Harmony* and *The Knoxville Harmony*. The notes went SO, LA, MI, FA. Russell cannot be sure that Susan's mother and father sang Old Harp or not, but assumes they did because his mother knew of it and could read and sing it. (Russie has reached back as far as he could in his memory to piece this information together.) He also recollected that one of the old harp books that had been printed around 1860 he paid 75¢ for, and the "new ones" were \$2 (most likely the first was the *Harp of Columbia* and the second *The New Harp of Columbia*.)

Back in his teens or twenties, he says a man would come to teach the old harp singing and his name was Wil. Pearryman. There were others but Will was the instructor (singing master) that he recalls the best. The charge for the instruction would be \$10 for the 10 days of the classes. Paying the ten dollars was the hardest part, so people in the Cove (*Cades Cove*) would take up a collection so those wishing to attend could go. It seems to Russell that the instructors would come every 8 to 10 years. Someone in the Cove would write to the instructor to come and while he was there, he would board with the residents of the area and attend one of the churches on Sunday. Mr. Pearryman was a Primitive Baptist so he would usually be in attendance at that church come Sunday. The people of the Cove gave these instructors their meals as well as keeping them in their home during their stay. This was called a "Ten Day Singing School."

Russie's parents were harp singers which is how it started for him. His father sang bass and his mother treble. Harp singing back then was used in Sunday School, funerals and the like. Russell first starting singing as a bass, but later changed to treble (said his voice wasn't deep enough). Russell starting singing old harp before his twenties and was leading in his twenties. Of course this was after he attended a 10-day singing school.

In those days the name of the song would be called (not the number) and everyone would know the song by heart. He recalls being young and sitting by the fireplace in winter time practicing the harp music, trying as he said to "learn those notes." Russie would walk from the *Cove* to *Townsend* to attend the harp singings.

Russell makes mention of the T.J. Lawsons family (of *Cades Cove*?) that had "voices of lions". And they had six children, five girls and one boy, and taught them all to sing. And the kids were the "young lions", talking about their voices.

Another note that was added, was the harp music used for Sunday School and Singings were all done by memory (possibly due to the scarcity of books and their cost.)

The *Saint's Adieu* was sung at Russell's brother's funeral (John age 16 in 1897). In 1932, the Preacher, P. Oliver, sang that tune for his father's funeral, knowing that his father, Tyle Whitehead loved that tune the best.

Is it death, is it death.
That soon will quench, will quench this vital flame?
Is it death, is it death?
If this be death I soon shall be,
From every pain and sorrow free;
I shall the King of glory see:
All is well, all is well. All is well, all is well.

Weep not my friend, my friends weep not for me.
All is well, all is well
My sins are pardon'd, pardon'd I am free.
All is well, all is well.
There's not a cloud that doth arise.
To hide my Jesus from my eyes;
I soon shall mount the Upper Skies;
All is well, All is well.



by Martha Whitehead Note: Martha is married to Gifford Whitehead, nephew of Russell Whitehead. At the request of this newsletter, she compiled this article for us.

Russell Whithead's 102nd Birthday Harp Sing

Held at Hill Haven Rest Home, Maryville, Tennessee

Monday night, March 26, 1990

John Wright Dunn, Presiding

in attendance:

Reford Lamons
 Luke Headrick
 George Davis
 Johnnie Autrey
 Henrietta Sharp
 Kathy Jones
 Barbara and Ana Kemper

Art Godfrey
 Lena Headrick
 Calvin Dunn
 Alvin Autrey
 Alice Wilson
 Chris Griffin
 (2 nurses joined in)

Mrs. Art Godfrey
 Mary Ruth Williams
 Martha Graham
 Velma Lamons
 Bill Gooch
 Ann Strange

It was a smaller group than at Russie's 100th birthday, but all were pleased to be in attendance to celebrate another happy birthday. Russie sat in his wheelchair (which he was later seen pushing down the hall) and although he complained he could not speak well, he was obviously enjoying the music and friendship. He still keeps time by patting his hand.

It was a livelier group than appears in local churches. The casual atmosphere included blue jeans and lots of laughter. The group's singing got stronger with each song. There was full harmony in the small room. The two tenors (George Davis and Calvin Dunn) held their own very well.

An interesting note: Lena Headrick's "*New Harp of Columbia*" book turned 40 years old this April 16. She bought it brand new, before a trip to New York in 1950 to sing with 17 people in the "Contemporary Music Festival." This is noted on the inside cover of her book.

Johnnie Autrey, who attends many sings, led her first song (51) with Lena, and led her second (16) which was the first song she ever learned to sing – many in the group agreed it had been their first also.

by Ann Strange

Epworth News

On Sunday, Feb. 18, 1990, the Epworth Old Harp Singers gave a presentation for the **Knoxville Country Dance Festival** on Old Harp Singing. Apologies were given for not having time enough for a singing school approach. But a touch of the history, the music, the shapes, and the sharing were given to over twenty "newcomers." We welcomed **Jane Hyde** of Asheville, N.C. and **Brent Tozzer** of Athens, Ga., who sings from the Sacred Harp. If it can be worked out with the festival, if they want us back in the coming years, a longer, formalized session can be given for those interested. Please thank the Festival for their donation toward the publication of this newsletter.

Sunday, March 18, 1990 – It was good to be back, upstairs in the church again. The spirit always bounces right back out at those singing, and perhaps to those in the audience who come to listen. It was the place, again, to say good-bye to **Helen Hutchinson**, our mentor and close friend. Helen was in our minds as we sang, as well as in our hearts. Vaya con Dios, Mom. We shall meet again.

We said hello to **Katherine Black**, **Susan Ray** and **Glenn Green** of Knoxville, as well as **Nancy Trapani** who came in from the Washington, D.C. area. **Kathleen Mavournin** presiding.

Sunday, June 3, 1990 – A group meeting at that time decided that, with all the sings up-coming and the presentations at **Blount Mansion** June 3 and the July 14th sing at the **Montgomery Family Reunion**, and the 100th year anniversary of **Glenwood Baptist Church** on Sept. 16, that the Sunday night 8 p.m. sings at the Laurel (church) will be put off for the summer until after the **Wears Valley Sing** in October. For those wishing to meet with the group, please call Gideon Fryer at 577-2272.

Also at this meeting, we decided to sponsor the **Bayley-Hazen Singers**. (See advertisement in this newsletter.)

Gethsemane Primitive Baptist Sing
Sunday, March 4, 1990

A small sing in a neat little church that had its beginnings in the Greenbriar area of the Smoky Mountain Park and in Wears Valley where many sings are held today. We would like to welcome **Ada Ingle, Carol Savage** and **Bob Richmond** to their first sing. It was suggested by **Gideon Fryer** that the sing be held next year at a time when the congregation was not holding their service at **Headricks Chapel** so that we could have a chance of having them join us. Please look for the 1991 schedule for an update.

The Sevierville Sing

On May 20, 1990, about 36 singers and listeners-in gathered at the beautiful Blue Mountain Mist Inn in Sevierville, called together by Reford Lamons whose niece and her husband are the proprietors of this lovely place in the country.

Before the circle gathered in the main lobby area of the Inn, there was time for a tour of the different rooms that are available for a pleasant stay while in the Smokies. Each room was unique, having different moods and furnishings, filled with antiques, quilts and personal items that gave it a homey feel--like visiting at Grandma's house. There are all the modern conveniences, including a gorgeous honeymoon suite with a private bathtub overlooking the surrounding mountains and valleys. The communal areas upstairs and down feature fireplaces and couches upon which to rest and read about the Smokies. The stained glass windows gave lovely light to the assembled singers.

Thirty-two songs were sung, making it clear that, as stated in the previous newsletter, we really do sing better (and longer) on empty stomachs--although many admitted it was hard to sing so long when we could all smell the food being prepared. Carl Whaley kept us at it saying, "Don't slow down at the end--if you're in a race, that's when you get beat!" Almost everyone led a song which is a tribute to our (new) leadership abilities (especially among the young ones--you know who you are, even if you're 50!).

We were treated to wonderful food, including many items prepared personally by Reford and his family. We were so glad to see Velma in attendance and wish her a continued speedy recovery from her surgery.

Thank you Reford and family for your wonderful hospitality. It was surely a beautiful day and a wonderful sing for all that were there. We hope we'll be there again.

by Ann Strange

Beech Grove Primitive Baptist Sing
June 17, 1990

Opened after the church service by the Preacher **Shirley Henry** and Reford Lamons with 107. Managed to capture the "spirit" by singing seventeen songs before dinner time was proclaimed. It seemed that Reford Lamons needed four songs in a row to help prepare himself and us for the usual magnificent dinner spread. And **Martha Graham** after dinner led four songs in a row to help work the food into the proper singing mode. It seems to be hard to stop those people who live near Pigeon Forge to take a the serious business of eating sitting down with the smell of food in the air. Other song leaders of the day were **Bruce Wheeler, JoAnn Aldridge** (from Alabama) **Sherri Rich, Larry Olszewski, Sharon and Allan Hjerpe, Artie Shultz, John Wright Dunn, John Clabo, David Wilson and Kathleen Mavournin**

Two songs of "note" were *Indians Lamentation* (the only person I can remember in the last seven years to lead was and still is **John Clabo**.) The other song was led by **Reford Lamons** at the insistence of his brother **Wiley** was 163 *New Topia*, a minor and an odd fuguing piece with the bass and alto playing against the lead and treble on the refrain. With the Sevierville and Pigeon Forge people singing out to carry their sections, **Bruce Wheeler** accused them of "practicing on the sly."

New Topia, 163, is included in this newsletter for all of us to "practice on the sly."

NEW TOPIA. P. M. MUNDAY. 163

Young people, all attention give: And hear what I do say; I want your souls in Christ to live, In ev - er - lasting day; Remember, you are hast'ning on To death's dark, gloomy

Remember, you are hast'ning on To death's dark, gloomy

Remember, you are hast'ning on To death's dark, &c.
 shade;
 Your joys on earth will soon be gone, Your flesh in dust be laid, Your joys on earth will soon be gone, Your flesh in dust be laid.
 Remember, you are hast'ning on To death's dark, &c.
 shade

Your joys on earth. &c.

shade

We need to remember that the Old Harp Sings are an offshoot of the SINGING SCHOOLS, a way of learning and teaching music. The Sing is called a class, and the song a lesson. Let us not get caught napping on this "lesson" when the Lamons lead this #163 next time. We should constantly learn and be taught by our Elders, those more experienced in the Old Harp, as well as try to pick up those songs on our own. We are never too old to learn, never that good not to practice on our own.

Bates Elliott

Mr. Bates Elliott showed up at the McCookville reunion last month. It must have been like old times for him. Reford Lamons said that he had helped build the church there long, long ago. Bates is in his mid-nineties now and does not make every sing like he used to. He hasn't driven for seven years and his wife died two years ago, just before their 70th wedding anniversary.

But Bates doesn't let it get him down. Before he totes himself to the sing of his choosing (usually one with a dinner) he sits down above the watchmaker's magnifying glass and studies two or three tunes to lead during the upcoming sing. When the time is called, he will lead them by memory. Mr. Elliott is the only one that I can recollect that leads #66 more than once a year. This is his favorite, which is a fuguing piece.

Bates recalls that his father moved in to the Caney Creek area from over the mountains of North Carolina and that his father helped build the Beech Grove Primitive Baptist church. He remembers the **Pearrymans, Shields**, and the preacher **Adams** (Burl Adam's father) and also the Pearryman's daughter, who was **Mrs. Alred** who was singing and leading in her early teens.

Mr. Elliott hadn't taken to singing the old harp as of then, but he remembers it. His family moved around a lot. He worked as a teenager providing cut lumber for the Little River Lumber Company in Townsend. He talks of spending the whole day, every day, for a summer, rolling sawdust trying to keep those huge blades clear for cutting. He remember **Otha Henry** and (what was then) that good looking boy **Charlie Clabo**. (Charlie is in his eighties now and is the leader of the *Headrick's Chapel Sing* both of Townsend.

His family moved to Knoxville when he was about 17 years old (in 1914), and lived in what was then "West Knoxville" near where the interstate now crosses 17th Street. Another harp sing connection is that he attended Sunday School at the old *Fort Sanders Presbyterian Church* where **Dr. Gammons** taught and that is now the **Laurel Theatre** where the Epworth Olde Harp Singers hold their March Sing.

Bates got a job with the Knoxville Iron Works soon thereafter and worked for a time. Someone brought him an old wooden clock that was found in the scrap pile and he tinkered around with it until it worked. People started bringing their watches to him to fix, and that is how Bates Elliott started his lifelong career as a watchmaker.

Times passed and Mr. Elliott sang in many a quartet in the local churches, mostly at *Euclid Baptist Church* on Sutherland Avenue and it was time that Bates took up the singing of the old harp in earnest. That was in the 1920's.

There were two "classes" being held in Knoxville. The first was the **East Tennessee Class** whose president was **Minion McCarter**. That group folded in the Fifties. The other group which he soon joined then was the **Knox County Old Harp Singers**. That was led by a Knoxville lawyer as president by the name of **Frank Carter**. **Carson Brewer**, a noted Knoxville columnist's first assignment before becoming a noted Knoxville columnist was to make sure the announcement for meeting the busses at Market Square Mall to go to the areas sings was put in the newspaper.

Bates Elliott was the last president of the **Knox County Old Harp Singers**. It seems to have gone on strong for about 15 years after he joined and people started passing on, four or five a year. The group was composed mostly of those who had already staked their claim in life, were able to afford the time to make the sings and were all about retirement age.

I asked Mr. Elliott if he could just reel off names of the harp singing leaders not mentioned here and to tell me what he could remember of them.

Will & Neuman Garner, **Mr. Abbott**, **Will & Robert Perryman** and **Maples Perryman** wrote songs. **Frank Carter** was from the Waldens Creek area, **Richard Ogle**, **Richard Reagan**, **John, Virgil & Burl Adams**. **Granville Pate**, who is still alive and lives in Sevierville was a great bass and so is his brother-in-law. He remembers the **Mincie Twin Girls** who were fine alto singers that lived off Clinton Highway and moved off to Kentucky and were not heard of again. Also **Perryman Franklin** and **Wiley Franklin** (**Martha Graham's** mother is a **Franklin**), **Silas Shoots & Wife** were great singers. That young fella that showed up for a couple of years was a good leader--**John McCutcheon**--was remembered, as well as **Nancy Olson**. **Andy Davenport & Mrs. Radder** who sang alto. These are all singers and leaders that stood out from the past.

If you can find some of the past Newsletters, you can probably find some of the jokes or stories that Bates likes to tell. And if you are at the sings, please go up and introduce yourselves. He always likes to meet new people as well as old, shake your hand and find all about you.

JULY 14, 1990 – Montgomery Family Reunion Sing/Presentation. Saturday, Noon, food will be provided. The location is Twin Creek Picnic Area in Gatlinburg (off Airport Road). Allan Hjerpe will preside. For information call 428-3464.

JULY 22, 1990 – Little Greenbriar Schoolhouse Sing/Reunion. Sunday. The location is between Route 321 and Metcalf Bottoms in the Great Smoky Mountain National Park. Suggest car pooling the last mile, or walking, as it is a one lane road with no turn-arounds. Blankets or lawn chairs recommended. Dinner on the grounds at 12:30, Sing at 1:30. This is the original schoolhouse that served the area, built of huge two-foot slabs from trees in the area. Elder Art Godfrey presiding. For information call 525-9560.

AUGUST 12, 1990 – Eblens Cave Sing/Recreation. Sunday. 2:30. An easy way it to take the Buttermilk Road exit off I-75 (just south of the I-40/I-75 junction). Turn right on Buttermilk for one mile, turn left just before a church (this road goes back over I-40) and Eblens Cave is on this road exactly 1.1 miles on the left. Lawn chairs and most likely a sweater will be needed in the cave. Another suggestion for those who have books is to bring a clear sheet of plastic to protect the book. Barbecue and tea provided, the rest is a dinner on the grounds affair. This is a 200-yard walk or so to the entrance of the cave from the parking lot. This is sponsored by the Loudon County Historical Society and to be presided by Gideon Fryer. For information call 577-2272.

AUGUST 19, 1990 – Cades Cove Missionary Baptist Church Sing. Sunday at 2 p.m. (See cover for photo) This sing is located in the Great Smoky Mountain National Park, the third church on the loop road around Cades Cove. Please allow plenty of time for deer and bear watchers as well as slow drivers. For those wanting to miss the traffic getting out of the park, there is a road just opposite the church (Rich Mountain Road) that will take you over the mountain toward Tuckaleechee caverns and Townsend. John Wright Dunn presiding. For information call 448-6445.

SEPTEMBER 9, 1990 – Wears Valley United Methodist Church Sing. Sunday at 2:00 p.m. This is located in the middle of Wears Valley on Route

321. The 4th Newsletter had a sketch of this church on the cover. John O. Clabo presides over this Sing and will probably have as one of his lessons to the class *Indians Lamentation* so we best be on our toes.

SEPTEMBER 16, 1990 – Glenwood Baptist Church. 100th Anniversary Sing at 7:00 p.m. Located in Powell, Tennessee at 7212 Central Avenue Pike. Gideon Fryer to preside. For information call 577-2272.

SEPTEMBER 23, 1990 – Headricks Chapel Sing. Sunday at 11:00 a.m. This is a sing also with a dinner on the grounds at noon. The Sing is located on Route 321 just over the Blount County line from Townsend.

OCTOBER 7, 1990 – Wearwood School Sing. Sunday, 11:00 a.m. All day Sing. The oldest continuous sing in the area and the largest. Bruce Wheeler presiding, assisted by Henry Lawson and Luke and Lena Headrick. The Sing is located also on Route 321, about 100 yards from where the new parkway bisects the valley. The noonday spread is also the largest. There are usually over 50 singers and easily room for over 150 listeners. This is a good sing to start out with if you have never been to an Old Harp Sing. Books are available for us and to buy. For information call 453-2407 or 453-5983.

OCTOBER, 1990 – The Dollywood Sing will be announced at the Headrick Chapel and Wearwood School Sings.

OCTOBER 28, 1990 – Maryville College Sing . Sunday at 2:00 p.m. The Sing is located in the heart of Maryville College, in the old Post Office. Old Harp Singing, in some form, is believed to date back to the 1790's. Tom Taylor is to preside. For more information call 984-8585.

NOVEMBER 24, 1990 – Bayley-Hazen Singers. 7 p.m. 16th & Laurel Ave. Knoxville. Potluck at 6 p.m. (see articles this newsletter)

DECEMBER 15, 1990 – Sugarlands Visitor Center Sing/Presentation. Saturday at 10:00 a.m. Presided by Reford Lamons. This is the last sing of the year, with even a few Christmas songs in the Old Harp. Please look for Zerah to be sung for this class. For more information call 453-4581 or 453-3276.

Kathleen Mavournin - Harp Singing for 18 Years

I moved to Knoxville in 1968 as Kathy Larsen with a husband and two small children. I'm Kathleen Mavournin now, still here but not quite so encumbered. I first became aware of the Epworth Ecumenical Urban Ministry, the organization that preceded and produced JCA, soon after it began in 1969; over the next twenty years my entanglement has grown gradually until now it sometimes threatens to engulf me entirely. But it began so innocently—a place to go for really great music, a church where people spoke to each other instead of listening to authority. Then came the grass roots organizing, food co-op, child care, weekly community suppers, dancing, shape-note singing, annual Jubilee Festivals, street fairs, interminable meetings about what to do with building and without money (the original Epworth had six buildings—two churches and four houses—and always, always the music. As JCA emerged from Epworth in the mid-70's, we began shedding buildings, evolving from urban ministry to community arts organization. During those years, I disappeared into the depths of a PhD dissertation and was rarely seen by those of Jubilee.

Early on, policy decisions at JCA were made (loosely) by staff and whoever else happened to be around for the discussion. Early in the 80's, a board of directors was formed of volunteers to begin the process of converting JCA into a membership organization, more responsible to and governed by a community of supporters. At the same time, I was emerging from graduate school and marriage with renewed interest in the world and things associated with Jubilee. Then, in 1982, it all burned down. The day of the fire, I took a sledge hammer to the walls of the building, breaking down the charred, collapsing basement offices. Then I cried. Then I went out and got myself elected to the board. I've been there ever since, except for a required one-year sabbatical after the first two terms, for the fund-raising, rebuilding, change of directors, Advancement Grant campaigns, proliferating educational programs and concert series. I became the board treasurer because nobody else would, armed mostly with a conviction that budgets and financial reports could be made intelligible to people of normal intelligence. With some help, they were, not only to me but to the rest of the board. When a new coordinator was needed in a hurry for the monthly poetry reading, I, then a fledgling poet myself, took the job temporarily. I'm still doing it years later, because I get to read my own stuff out loud and meet some really terrific people.

For the last three years, I have been president of the board, the board member responsible for everything in general and nothing in particular. Membership is up, all the debts are paid, and meeting are no longer interminable, so I feel pretty good about it. I'm going to retire from the board in May—I think I'm in danger of becoming an institution and should find something different to do with the second half of my life. But I won't disappear this time—I'll be around for the poetry, harp singing, dancing—and always, always the music. You'll find me in the back at almost any concert—the big woman with the braid on top of my head. But, be forewarned. I became a grandmother in December and I may want to show you some pictures.

by Kathleen Mavournin

Kathleen presided over the March Epworth Sing and is not only a great treble, but a warm and generous friend, a great friend, mentor and leader to the whole community. NOTE: This article was written by Kathleen as a retiring board member of Jubilee Community Arts and was put in their newsletter. We reprint it here again for your enjoyment and enlightenment. Attagirl Kathleen! and although you have retired from the board, we count on always seeing you at harp sings and at the Laurel Theatre and wherever there's music.

The Epworth Old Harp Singers Present
The Bayley Hazen Singers

The Bayley Hazen Singers from Vermont will be at the Laurel Theatre (the church at 16th and Laurel in Knoxville) on **Wednesday, November 24, 1990**. That is the day of the traditional *Epworth Community Thanksgiving Potluck Dinner* at 6 p.m. They will be joining our community for the meal.

At about 7:15, the Bayley Hazen Singers will give a concert on Singing School Music as well as Shaker Songs and Appalachian hymns and carols. A workshop of a new singing school book, *Northern Harmony*, will make up the second half of the program. (see advertisement). Those staying for the concert will be asked for a \$2.00 donation to help cover the expenses of bringing them to Knoxville.

This is a wonderful group and a unique opportunity to hear this type of music. They sing beautifully and you will certainly enjoy this performance of the music we all share. Please mark your calendars and plan to attend and listen enjoy and learn. For further information, please see Ann Strange or Larry Olszewski at the sings.

"The Bayley-Hazen Singers are a powerful collaboration of voices who have performed throughout the Eastern U.S. and on overseas tours to England, Italy and Hungary. Our repertoire currently features works by Jeremiah Ingalls, Elisha West, and other early Vermont singing masters. However we can also tailor programs to particularly emphasize music of other composers, regions and periods.

The songs which are our specialty come out of the vital community singing tradition which flourished in New England in the decades after the American Revolution, and which has been carried on until this day in many parts of the rural South. These hearty songs are America's greatest choral music, featuring haunting modal melodies, stark, open harmonies, and contrapuntal "fuging" sections. We bring this music alive with our exciting, straight-toned vocal sound, our infectious rhythm and our constantly varied voicings.

Early American music makes exciting listening, but it is even more exhilarating to sing, and is particularly suited to straightforward, untrained voices. Gordon and other members of the Bayley-Hazen Singers have had tremendous success in teaching this music to schools, community or church choirs of the most varied size and disposition. Whatever the group's abilities, in no time we will have them confidently belting out catchy fuging tunes in two, three or four parts. We feel this music should be part of the regular repertoire of every community singing group.

Besides early "singing school" music we also perform other traditional and seasonal music, including Shaker songs and Appalachian hymns and carols. In addition to American music we sing compelling village music from Eastern Europe as well as medieval and contemporary pieces.

Bayley-Hazen Director Larry Gordon is one of New England's strongest exponents and leaders of early American music. He was the founder and leader of Word of Mouth Chorus which for 12 years toured widely and recorded the album of shape-note music, "Rivers of Delight" on Nonesuch. He is also well known in Vermont for his ambitious productions of renaissance, baroque and contemporary choral masterworks.

[The following is a letter by Allan Hjerpe of Sevierville, who takes umbrage with the recent article in the University of Tennessee *Alumnus* Magazine which was written by Debbie Phillips about harp singers and sings in this area.]

June 24, 1990

Harp Singers:

In the Summer Issue of *Tennessee Alumnus* magazine appears an article on harp singing. In this article Bruce Wheeler is quoted as saying: "Really there are no sharps or flats to the notes, but the Knoxville singers (the Fort Sanders group) added sharps and flats and changed the sounds. They've twisted the chords to make it sound smoother."

Golly, in the two years in which my wife and I have been singing with the Fort Sanders and other groups (over 5 counties and 2 states) we haven't noticed any difference in the way the Fort Sanders group sings harp music, and certainly not in adding sharps or flats. If the Fort Sanders group has a "smother" sound, this smoothness is so subtle that it has completely escaped our ears.

It is true that the Fort Sanders groups has a few singers with formal musical training, but surely that failing can be forgiven. At the Big Singing in Benton, Kentucky, there is a far higher percentage of trained singers (mostly ministers), and they are welcomed. I don't believe the Benton sing or those in East Tennessee (even when contaminated with the "smoothness" of the Fort Sanders singers) are in any immediate danger of sounding like the Robert Shaw Chorale.

I have one other caveat, albeit a minor one. (In a university publication one must assume that nits are there to be picked.) I have been singing harp music for more than 30 years now, and until May of this year I would have agreed with Dr. Wheeler that there are "no sharps or flats" in hap music. (To be more specific, no accidentals--that is, sharps, flats or natural signs that are not in the key signature. Accidentals are not even defined in the lexicon of musical terms in *Southern Harmony*.) But this year, at the 107th Big Singing or harp music in Benton, we were singing *New Haven* on page 159 of *Southern Harmony* and there--smack dab in the middle of the melody line--was a C#! I have every intention of singing harp music for another 30 years, and perhaps in that time I'll come across a flat.

Yours truly,
Allan Hjerpe
Sevierville

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