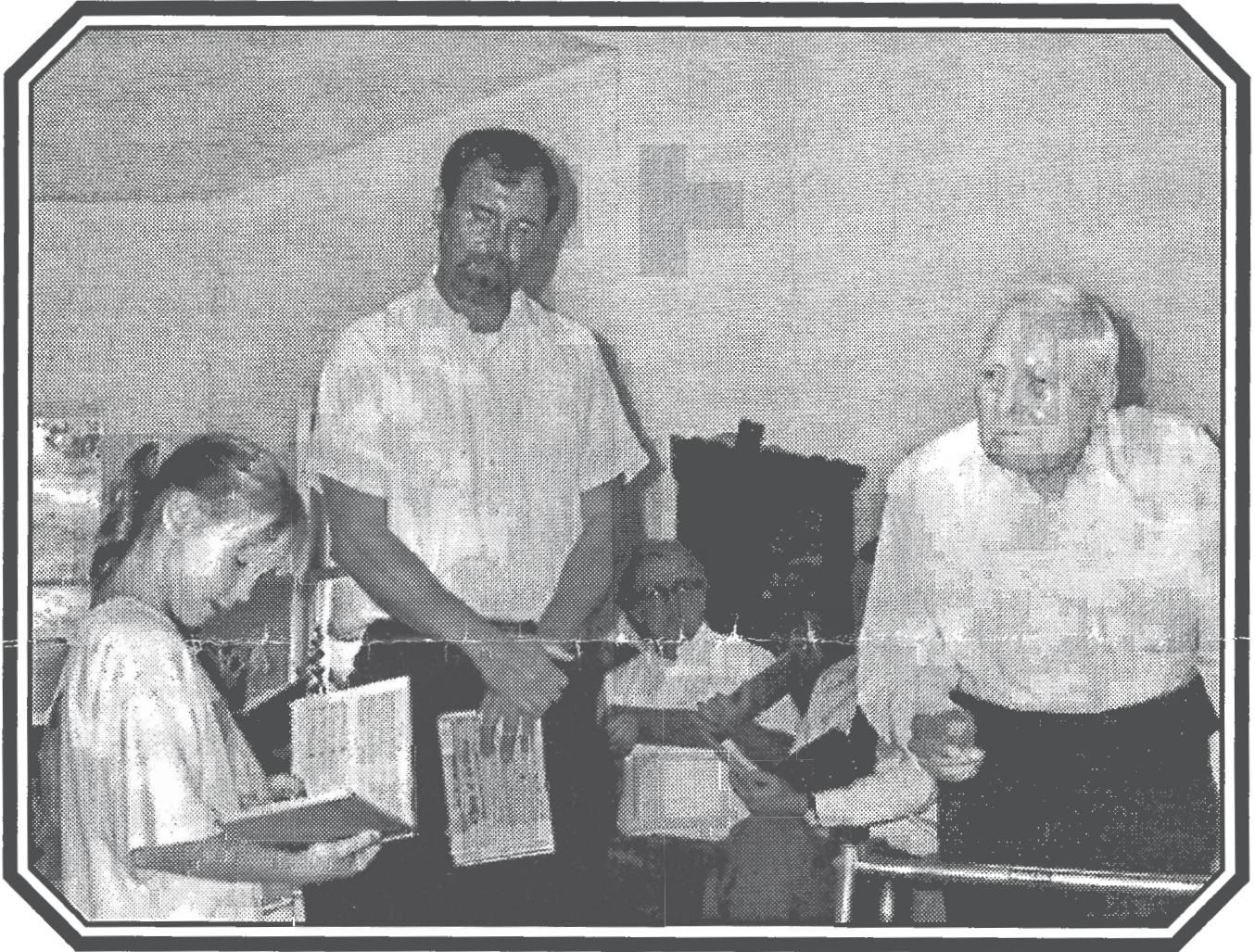


OLD HARP



Three generations of Old Harp singers join forces to lead a lesson at Headrick Chapel.
Pictured in foreground (L to R): Alice Strange, Larry Olszewski, Bates Elliott.



Number 15
Spring 1995

The
New Harp of
Columbia
Newsletter

THE NEW HARP OF COLUMBIA CALENDAR — 1995 SINGINGS

<u>DATE</u>	<u>DAY</u>	<u>TIME</u>	<u>DINNER?</u>	<u>INFORMATION (CONTACT PEOPLE)</u>
March 12	Sunday (2)	11 AM	Yes	Epworth Singing, Laurel Theater, 16th & Laurel Ave., Knoxville (D) (H) (S)
April 2	Sunday	2 PM	No	Oldham's Creek Singing, King Branch Rd., Sevier County (N) (P)
April 16	Sunday	5 PM	Yes	Easter Singing, Gooch-Mabbs Residence, 4401 Alta Vista Way, Knoxville (T)
April 23	Sunday (4)	2 PM	No	Tuckaleechee Methodist Singing, Townsend (C) (K)
May TBA	Sunday	TBA	Yes	Blue Mountain Mist Inn Singing, Jay Ell Rd., Sevierville (I) (E)
May 21	Sunday	2:30 pm	No	Tennessee Wesleyan College Singing, (in the Old College Center) Athens, TN (U) (V)
June 18	Sunday (3)	11 AM	Yes	Beech Grove Primitive Baptist Singing, Sevier County (G)
July 23	Sunday (4)	12 NOON	Yes	Little Greenbrier Singing, Great Smoky Mtns. Natl. Park. <i>Bring lawn chairs.</i> (M)
August 20	Sunday (3)	2:30 PM	No	Cades Cove Singing, Great Smoky Mtns. Natl. Park (C)
September 10	Sunday (2)	2 PM	No	Wears Valley Methodist Church Singing, Hwy. 321 (Wears Valley Rd.), Sevier County (A) (J) (R)
September 24	Sunday (4)	11 AM	Yes	Headrick Chapel Singing, Hwy. 321 (Wears Valley Rd.), Sevier County (B) (O)
October 1	Sunday (1)	1:30 PM	No	Wears Valley Singing at Valley View Baptist Church, Valley View Rd. off Hwy. 321 (Wears Valley Rd.), Sevier County (J) (L) (F)
October 8	Sunday	2:30 PM	No	National Council for the Arts, Chattanooga (U)
October 14	Saturday	10:30 AM & 12 NOON	No	Museum of Appalachia Singing (O)
October TBA	Sunday	2 PM	No	Dollywood Singing (I) (E)
October 22	Sunday (4)	2 PM	No	Maryville College Singing, Blount County (K)
Nov. 22	Wednesday	6:30 PM	Yes	Thanksgiving Eve Pot Luck & Old Harp Singing, Laurel Theater, 16th & Laurel Ave., Knoxville
December 9	Saturday	10 AM	No	Sugarlands Singing, Sugarlands Visitor Center, Great Smoky Mtns. Natl. Park (I)

VARIOUS

MONTHLY	SUNDAYS	7 PM	No	Old Harp, 2nd and 5th Sundays of each month, usually at the Laurel Theater (downstairs), 16th and Laurel Avenue (S) (D)
MONTHLY	TUESDAYS	7 PM	No	1st Tuesday of each month, St. John United Methodist Church, 2201 E. Broadway, Maryville (X)
VARIOUS	.....	.....	No	Sacred Harp Singing, Knoxville (W)
VARIOUS	.....	.....	...	Cordova (in West Tennessee) (Q)
Singing Schools arranged: Seminars, workshops, 3-day and 10-day classes for basic and advanced music				
	.....	.....	...	(both 4-note and 7-note notations) (O)

FOR MORE INFORMATION, PHONE THE APPROPRIATE CONTACT PERSON(S) — SEE LIST AT THE TOP OF PAGE 3.

CONTACT PEOPLE

NAME	PHONE	ADDRESS	CITY	ZIP
(A) John O. Clabo	453-8930	2714 Clabo Rd.	Sevierville, TN	37862
(B) Lois Luebke	693-9292	311 Triplett Lane	Knoxville, TN	37919
(C) John Wright Dunn	448-6445	7937 Old Hwy. #73	Townsend, TN	37882
(D) Gideon Fryer	577-2272	3312 Bunker Hill Dr.	Knoxville, TN	37920
(E) Martha Graham	453-3276	210 Conner Hts. Rd.	Pigeon Forge, TN	37863
(F) Luke Headrick	453-2407	3007 Headrick Dr.	Sevierville, TN	37862
(G) Shirley Henry	453-5983	1850 Little Cove Rd.	Sevierville, TN	37862
(H) Terry Faulkner	584-3659	4178 Ridgeway Rd.	Knoxville, TN	37919
(I) Reford & Velma Lamons	453-4581	1418 Jay Ell Rd.	Sevierville, TN	37862
(J) Henry Lawson	453-7638	3538 Wears Valley Rd.	Sevierville, TN	37862
(K) Tom & Nan Taylor	984-8585	603 Court St.	Maryville, TN	37803
(L) Bruce Wheeler (weekdays)	974-5421	Box 1049	Pigeon Forge, TN	37863
(M) Elder Art Godfrey	525-9640	1400 Jurlman Ave.	Knoxville, TN	37921
(N) David J. Wilson	453-0241	2453 Middle Creek Rd.	Pigeon Forge, TN	37863
(O) Larry Olszewski	584-6633	1232 Forest Brook Rd.	Knoxville, TN	37919
(P) Veta King	428-1375	313 Wickcliffe Court	Sevierville, TN	37862
(Q) Joel Kasserman	(901)756-6184	8261 Shallow Glenn Tr.	Cordova, TN	38018
(R) Warren Massey	453-8286	3032 Ogle Rd.	Sevierville, TN	37862
(S) Kathy Jones	691-8678	9121 Garrison Road	Knoxville, TN	37931
(T) Bill Gooch, Meg Mabbs	522-0515	4401 Alta Vista Way	Knoxville, TN	37919
(U) Carroll L. Ross	745-4505	P. O. Box 1356	Athens, TN	37371
(V) Sara Hamilton (weekdays)	745-7504	TN Wesleyan College	Athens, TN	37371
(W) Sara Baskin	687-9637	4300 Raven Road	Knoxville, TN	37918
(X) Gene Kirk	982-6250	2201 E. Broadway	Maryville, TN	37804
(Y) Doris DeSpain	546-9058	1172 Keowee	Knoxville, TN	37919

MAILING LIST UPDATE — REPLY BY JUNE 1ST!

The rise in postage costs makes it necessary for us to weed out our mailing list. **EVERYONE** who wants to continue to receive the *Old Harp Newsletter* should fill out and send the "clip and mail" form on page 9. **If we do not hear from you by June 1, you will be dropped from our mailing list.**

ON THE COVER

At the September 1994 Headrick Chapel singing, Bates Elliott, not quite 98 years old, led Number 107, "Holy Manna." Standing with the aid of a walker, nearly blind, he led the song with very small but very sure movements of his fragile-looking old hands. There is no other song he can lead, because he is no longer able to read. Alice Strange, not quite twelve years old, popped up and led along with him, because Number 107

was the only tune she had yet learned to lead. It was an upstaging that no one much over the age of eleven could get away with, but Mr. Elliott was clearly delighted, remarking that "Folks used to say the Old Harp singing would play out some day. Don't look like it has yet." The tradition appears indeed to be in good hands. After the singing, Mr. Elliott played gospel tunes on the rickety old piano in the chapel.

UPCOMING SINGINGS — 1995

EASTER SUNDAY SINGING

April 16 — 5:00 p.m., Sequoyah Hills in Knoxville, at the home of Bill Gooch and Meg Mabbs, 4401 Alta Vista Way. It starts out with a potluck dinner, so don't be late. Bill and Meg have been married for three years now and hosting the singing since. The main room is a vaulted cathedral ceiling and the interior is mostly of wood. I believe Meg might have had an influence on the purchase of this acoustically wonderful house as she is a music teacher. Meg also has started up a Balkan singing group. For more information and maybe a map, call Bill or Meg at 522-0515. This singing has had 20-30 good singers attend in the past.

TUCKALEECHEE METHODIST CHURCH SINGING

April 23 — Townsend, TN, 2:00 p.m. Take State Route 321 from Maryville to Townsend, turn right as if going to Tuckaleechee Caverns. The church is less than a mile on the left. John Wright and Tom Taylor host this singing which also closes the Blount County Dogwood Festival. For more information call John at 448-6445 or Tom at 984-8585.

BLUE MOUNTAIN MIST INN SINGING

May TBA — For more information call Reford or Velma at 453-4581.

TENNESSEE WESLEYAN COLLEGE SINGING

May 21 — 2:30 p.m. in the Old College Building, Athens, TN. This is a very vibrant young singing hosted by Carroll Ross who formed a group three years ago. Many had sung *Sacred Harp* and *Christian Harmony* and picked up *The New Harp of Columbia* because it had the seven-note notation and books were available at a reasonable cost. The singing room was filled last year and overflowed in the hallways. Last year refreshments were provided afterwards. During the weekdays call Sara Hamilton at the College at (615) 745-7504, or Carroll Ross at (615) 745-4505.

BEECH GROVE PRIMITIVE BAPTIST CHURCH

June 18 — 11:00 a.m. outside Pigeon Forge,

TN. The singing will be hosted by Shirley Henry and Sharee Rich. There is a potluck dinner at noon and singing again at 1:00. The directions are to take State Route 441 south from Pigeon Forge and take the first right, which is Caney Creek Road. Stay on the narrow winding road about five miles and the church is up on the left. For more information, call Brother Shirley at 453-5983.

LITTLE GREENBRIER REUNION SINGING

July 23 — Noon. The singing will be hosted by Elder Art Godfrey and dinner starts sometime shortly after 12 noon. The reunion is usually headed up by Clyde Abbott who heads up the Headrick Chapel Congregation in Wears Valley. For more information, please call Art at 525-9640. (And please bring lawn chair to sit on.)

CADES COVE MISSIONARY BAPTIST CHURCH

August 20 — 2:30 p.m. The church is the third church on the loop in Cades Cove in the Great Smoky Mountains National Park. This singing is hosted by John Wright Dunn and always has the largest visitor attendance of all the singings. Please allow an extra half hour or more traffic delays for the tourists stopping to see the wildlife. Parking is also available along the short cut back to Townsend along Rich Mountain Road. For more information give John Wright Dunn a call at 448-6445.

WEARS VALLEY METHODIST CHURCH

September 10 — at 2:00 p.m. Henry Lawson will open the singing for "Uncle" John O. Clabo in Wears Valley. John was featured in The Knoxville News-Sentinel back in December in a Fred Brown article. John is one of the two oldest Harp Singers, the other being Bates Elliott. The church is of solid wood and a solid sound and spirit resound off the walls. For more information call John at 453-8930, Henry at 453-7683, or Warren Massey at 453-8286.

NOTES FROM ALL OVER – BY LARRY OLSZEWSKI



New Harp of Columbia – Books, used once and rewrapped, are available for \$10 at the Old Harp Singings. The books are spiral bound and were used at the Hymn Society Singing in June, 1994. Books can also be obtained by writing to: Old Harp Newsletter, c/o Jubilee Community Arts, 1538 Laurel Ave., Knoxville, TN 37916-2016. The cost of the postage will be added. Make check out to **Old Harp**.



The Harp/New Harp of Columbia Concordance by Marion Hatchett is/was still under review. I saw a copy of it on Dorothy Horn's table the last time I visited. Price and availability are unknown at this moment. New books can be obtained from the UT bookstore.



Christian Harmony – The 1873 reprinted edition is available for \$20 plus \$3 for postage per book by writing to: Willie Israel, 124 Brucemont Circle, Asheville, NC 28806. Make check out to **Folk Heritage of W.N.C.** As of this moment, I do not have a copy in my hands. I asked Bob Richmond to pick me up a half dozen the next time he goes over to their singings.

Also, write to Willie Israel if you would like their newsletter or to attend their singings in Western N.C. They have singings scheduled in January, April, May, July, August, September, and November. They also list the William Walker singing in January in Spartanburg, S.C. The first and third Saturdays of the month has singings in Boone, N.C.



The American Christmas Harp – compiled by Karen Willard is about ready. Thanks to Bob Richmond, I have obtained a prelimi-

nary copy. The book is in the fa-so-la four note notation, and is at least 138 pages long, including Psalm Tunes, Hymn Tunes, and Anthems, all drawn from early American Tune Books. As soon as Karen sends me more information I will publish how to obtain it.



Christian Harmony – For the listing of local singings in Alabama and Georgia, using the 1957 revised (1994) edition, write to Art Deason, Box 531, Centreville, AL 35042. The books are \$15 plus \$2.50 for postage at book rate.



Southern Harmony – The BIG SINGING at Benton, Ky, is the fourth Sunday in May at the Courthouse. It starts at 10:15 a.m. and usually runs to around 3:30 p.m. For more information call Glenn Wilcox at 1-502-753-2761.



Rivers of Delight – American Folk Hymns from the *Sacred Harp* tradition sung by the Word of Mouth Chorus. About seven years ago I found a record that caught my ear as being of the spirit of Harp singing with its fuguing tunes, folk hymns, and minors. I enjoyed it so much that it made the top 50 records sold in Knoxville the week that I bought a bunch for gifts. I tripped over it when reading my Spring 1995 *Wireless Audio Collection Catalog*. The cassette is #39384 and sells for \$8.98. And for the first time it is available for CD #39385 for \$12.95. Add postage for mailing. To order, call is 1-800-733-3369.



Missouri Harmony – 1846 version available from Dr. Katheryn Smith, 2749 Geyer Ave., St. Louis, MO 63104 for \$14 postage paid. Make check payable to **Wings of Song**.

THE MISSOURI HARMONY — BOOK REVIEW BY DOROTHY D. HORN

The Missouri Harmony: A Collection of Hymn Tunes and Anthems

by Allen D. Carden, with an Added Supplement and an Introduction by Shirley Bean

Bison Edition; the University of Nebraska Press, 1994. (The title page gives the date 1846)

The general format of the book is attractive, with its red and gold cover and its neat lettering and its decorative design of musical instruments and what are possibly laurel leaves. However, this charming cover tends to curl up, and one has to place something heavy atop the book. The paper is good, but since this is a facsimile, some of the note-heads are not quite on the proper line or in the proper space. There are also bad blots throughout the music, particularly on page 48.

There is one bad glitch on page xiv of the Introduction. Here, both "Wells" and "Rockbridge" are BOTH labeled "Rockbridge." Now "Wells" is an English Hymn by Israel Holdroyd and "Rockbridge" is probably by one of the Chapins and is pretty much of a folk hymn. I wrote Dr. Bean about this and I quote her answer:

"...figure 1 should read "Wells" and illustrates the earlier style of harmonization. Figure 2 shows the "modern" harmonization of the tune "Rockbridge" from the 1850 edition... Unfortunately, I was not given the chance to proof the galleys..."

The introduction itself is both informative and readable. It tells of the various publishers, of the ten editions of this very popular book, and gives short biographies of the people responsible for the various editions. There is also a short history of shaped notes, and of the teachers of singing schools in the notes to the Introduction on pp. xvi-xvii.

Back to "Wells" and "Rockbridge," the reader interested in such things may wish to check more conventional arrangements of these tunes in old hymnals of the Baptist, Methodist, and Presbyterian denominations. In the *Baptist Hymnal* of 1883 "Wells" will be found on pp. 133 and 148.¹ I found it also in

the *Devotional Hymn and Tune Book* of William Bradbury² and the *Presbyterian Psalmodist* of Thomas Hastings.

"Rockbridge" (sometimes under the title "Forest") may also be found in the *Presbyterian Psalmodist* and in the *Methodist Collection of Hymns and Tunes*.³

The first of the book seemed a good place to start. "Primrose" is the first tune in this 1846 facsimile. It is also on page 3 of William Walker's *Southern Harmony* of 1839. Except for two notes difference, both of these are identical with the *Missouri Harmony* version. (The Walker version has only three parts.) "Idumea," on the other hand, is quite difference in the *Original Sacred Harp* version (p. 47). Though the bass is much the same, the treble and alto are quite different. The *Southern Harmony* version is almost a duplication of the *Sacred Harp* version except for the fact that it has no alto. Incidentally, all three versions are in the same key.

I did not check every Billings work, nor did I check every fuguing piece. But "Rose of Sharon" and "Northfield" seem to have been pretty much as is.

To sum up the first section of the book, there has not been too much prettying up. There has been some, of course, and the results not always such as would commend themselves to a former teacher of theory. There are numerous consecutive fifths and octaves,⁴ nor are the chord progressions

¹ American Baptist Publication Society, Philadelphia.

² American Baptist Publication Society, Philadelphia.

³ Presbyterian Board of Publication, Philadelphia, 1851.

⁴ There is a lovely set of consecutive fifths in measure 9 of *Idumea*.

THE MISSOURI HARMONY (CONT'D)

always exactly orthodox. Modulations are recognized by the appropriate accidentals and the seventh of minor tunes is regularly raised. Quite a few cadences are of the conventional authentic variety, although some of the final chords do not have a third.

As the book progresses, changes in the harmonic style begin to creep in. Although old friends like "Invitation" (p. 111) and "Whitestown" remain almost unchanged and whose harmony is essentially linear (contrapuntal), in others, the harmony is vertical and much more conventional. "Portuguese Hymn" (p. 120) is totally conventional in harmony — one could take a ruler, place it vertically alongside any chord and get a conventional triad. In other words, the style is homophonic.

The supplement shows signs of what Gilbert Chase call "The Genteel Tradition"⁵ especially in the last three numbers. The first of these is an elaborate anthem, six pages long. This has an instrumental accompaniment. The first eight measures are marked "Syn. Andante". This is followed by a vocal trio of 20 measures, then follows a "Chorus Spiritoso" (30 measures). Then we have another "Syn." of eight measures and this introduces a bass solo of 17 measures with an elaborate accompaniment. Next we have another "Syn." of eight measures and then a "Duetto" for two trebles, each singing one verse alone, these separated by another symphonia. Last is a "Chorus Spiritoso" and the thing ends with a "Full Chorus, maestoso."

⁵ Chase, Gilbert: *America's Music*: McGraw Hill, New York, 1955, Chapter 9.

Chase gives the following as characteristics of the Genteel Tradition⁶:

1. The cult of the fashionable
2. The emulation of the elegant
3. The cultivation of the trite and artificial
4. The indulgence of sentimentality
5. The predominance of superficiality

Mercifully, we are spared the indulgence of sentimentality in these last three items in the Supplement, but the last three compositions do exhibit traits 1, 2, 3, and 5. Why say "Syn." (for "synphonium"), why have such elaborate accompaniments (I'd hate to have to play them, particularly on a pump organ), and why use words like "duetto" or "spiritoso"? But I suppose it was fashionable to use ersatz Italian at the time. And the harmonies are certainly trite enough.

A few quibbles. Sometimes the melody is unexpectedly shifted to the top line, as in "Portuguese Hymn" (p. 120). And when note values of short duration are used, the flags thereof are turned in the same direction as the note-head; i.e. when the head of an eighth note carrying a syllable is below the third line, both note-head and flag are turned to the left. Above the third line, both turn to the right.

All in all, an interesting book representing the beginning of change in American taste at a time when it was beginning to penetrate the rural areas. It is well worth more than this hasty study.

⁶ *America's Music*, p. 165.

Dorothy D. Horn taught music theory at Maryville College and Butler for over 30 years. Her M.A. and Ph.D. dissertations were compiled into a book titled SING TO ME OF HEAVEN which delves into the history, harmonies and traditions of the SACRED HARP, SOUTHERN HARMONY, and THE NEW HARP OF COLUMBIA. If anyone would like to contact Dorothy Horn directly, you may write to her c/o OLD HARP.

AN AMERICAN CHRISTMAS HARP – BOOK REVIEW BY BOB RICHMOND

With the re-publication of both versions of *Christian Harmony* and the Mennonite *Harmonia Sacra*, nearly all of the traditional shape-note books in current use are in print. It's especially gratifying at such a time to see a wholly new Harp book. The title of Karen E. Willard's new book just about tells its story: *An American Christmas Harp: A Choice Collection of Psalm Tunes, Jigs, Hymn Tunes, Fuging Tunes, & Anthems; all with Christmas texts by Authors of the First Eminence, drawn from American Tunebooks of the 1700s–1900s, plus Three English Songs Never Before Published in the United States.* (whew!)

The newcomer to Harp Singing has to be struck by the dearth of Christmas music: once you get past "Joy to the World" (which we hardly ever sing), "Sherburne," and "Samanthra" (which aren't in our book to begin with), you're about done. Our Puritan ancestors, after all, weren't big on celebrating a holiday they found un-Biblical, even pagan. Thus much of the music Karen Willard has collected is unfamiliar to almost all of us: we expect William Billings and Jeremiah Ingalls and even Supply Belcher, but it is strange to see George Frederick Handel and Orlando Gibbons. *The New Harp of Columbia* is represented, though not by tunes familiar to us: "Lancaster" (#91) and "Convoy" (#29), though we have begun lately to sing "Zerah" (#64).

The book is set in the four-note notation of the Denson *Sacred Harp*. Its method of type composition is revolutionary: never before has a Harp book been set with a personal computer. For those interested in the details, the book was

"printed at Puyallup, Washington from a PageMaker™ file incorporating encapsulated PostScript files created by Finale™ and employing a PostScript music font designed by Karen Willard." In other words, Coda's software Finale enables you to set up sheet music on a personal computer, in round notes. The program is flexible enough to allow you to substitute shape notes for the round notes on the staff. The result doesn't look exactly like traditional shape note music typography, but it's good looking, and very easy to read. Now here's where the story begins to get interesting. Mrs. Willard has already designed prototype seven-note shapes like those of *The New Harp of Columbia*, (as well as the different seven-note shapes used in other shape-note books), and she will eventually offer these as a commercial product. They'll have to be used with Coda Finale, a product that itself costs several hundred dollars; but with the availability of this product, it will finally become practical to print new music in M.L. Swan's handsome and readable shape-notes.

The book is printed in the familiar long narrow format we expect to see in Harp books. The binding is the all too familiar spiral "cookbook" binding, which will not stand the hard wear that I hope will be the fate of this fine shape-note book.

An American Christmas Harp may be obtained by writing to Karen Willard at 15215 Tubbs Road, Buckley, WA 98321, or via computer e-mail at KarWillard@aol.com. The cost is \$18.

NUMBER 89: MORALITY – A NEW VERSE

Chris Griffin, noting that Number 89 ("Morality") is fundamentally a polka tune, challenged Bob Richmond to write another verse, since it only has one. Here is the result:

ORIGINAL VERSE

While beauty and youth are in their full prime,
And folly and passion affect our whole time,
Oh! let not the phantom our wishes engage,
Let us live so in youth that we blush not in age.

BOB RICHMOND'S ADDED VERSE

Our beauty and youth are an age past their prime,
And folly and passion fond mem'ries at times.
Yet beneath our gray hair our old passions do rage;
Let youth blush if it will that we love so in age.

IN MEMORIAM

Old Harp singers will sadly miss Kates Ogle who died this past November 20. Kates had not fully regained good health after recent heart bypass surgery.

This old time singer grew up in the Huskey's Grove area; he learned to sing shaped notes in the singing school at Huskey's Grove Methodist Church when he was a boy. In his later years he assisted the folks at Oldham's Creek Baptist Church in learning shaped note singing.

He loved his work on the farm and his fox hunting with friends. Kates and wife Mamie raised three sons, Junior, Hugh and Ray.

When friends think of Kates, they remember his and Mamie's frequent visits and the pumpkins or rhubarb they brought. His friendly nature will place him in the ranks of "friends so dear" in one of his favorite Old Harp songs — "Where are the friends that to me were so dear..."

— Veta King

MAILING LIST BEING UPDATED

We would like to thank Janie Wilson and Melody Reeves of Jubilee Community Arts, who in the past have included the *Old Harp Newsletter* in their grant proposals to the National Endowment for the Arts. The funds are drying up and it is time for this newsletter to run on a break-even budget. Jubilee Community Arts will continue to keep our mailing list and print our labels, but everything else will be on a cash and carry basis.

We have limited this edition to five pages double-sided, to keep it at the 32¢ stamp level vs. the old 52¢ postage. Last year's publications had more than 50 returned newsletters out of the 650 people on the mailing list

because addresses were not updated. The mailing list has not been updated since Vol. 1 was printed. Therefore I am requesting that anyone interested in the *Old Harp Newsletter* send me their name, address, zip code, and phone number (if you like) to reconfirm that the reader is still living and the address is correct. You may use the form below.

For those who have not contributed to the newsletter this year, a \$1.50 donation would cover the two issues sent per year. Those not sending at least a postcard to the *Old Harp Newsletter* by **June 1, 1995**, must be dropped from the mailing list.

—Larry Olszewski

I SUPPORT OLD HARP. PLEASE KEEP SENDING ME THE *OLD HARP NEWSLETTER*.

Name _____

Address _____

City _____ State _____ Zip _____

Phone (optional) _____

I am enclosing \$1.50 to cover the cost of two issues of the *Old Harp Newsletter*.

I am enclosing an additional donation of \$ _____ to help with the costs of *Old Harp Newsletter*.

Fill out this form, then clip it and mail it to: *Old Harp Newsletter*, c/o Jubilee Community Arts, 1538 Laurel Ave., Knoxville, TN 37916-2016.

THANK YOU

Many thanks to those who have donated to the *Old Harp Newsletter* in the past. We thank you for your monetary support and hope to see you all at the singings soon, singers and listeners alike.

Thanks are sent to: Doris De Spain, Allan & Sharon Hjerpe, Dorothy Horn, Francis Houser, Willie Israel, Bob Richmond, Ann Strange, and the Elders of the Old Harp, for their input (writing, typing, editing) on getting this newsletter to press.

In the future, we will be looking for contributions in the form of folding newsletters, licking stamps, putting on address labels, as well as getting people's anecdotes published here concerning Harp Singing.

Respectfully,
Larry Olszewski, Old Harp Singer

WHAT'S THE STORY HERE?

In an old cemetery in Lebanon, Tennessee, there is a heartbreaking grave stone: Mary Brooks Smith was born in 1938, and died in 1953. A color photograph of her on the monument shows a lovely young woman.

Beneath the picture a stylized harp (or rather a lyre), and to each side of it ascending and descending F major triads in the treble and bass clefs, respectively, in the seven-note notation (with a triangular *do* in the "F" space) of the gospel seven-note tradition.

...What could the girl's story be?

— Bob Richmond



Old Harp Newsletter

c/o Jubilee Community Arts
1538 Laurel Avenue
Knoxville, TN 37916-2016



MAILING LIST BEING UPDATED

The rise in postage costs makes it necessary for us to weed out our mailing list. **EVERYONE** who wants to keep getting the *Old Harp Newsletter* should fill out and send the "clip and mail" coupon on page 9. **If we do not hear from you by June 1st, you will be dropped from our mailing list.**

If this box is checked, your subscription has expired.

ADDRESS CORRECTION REQUESTED

