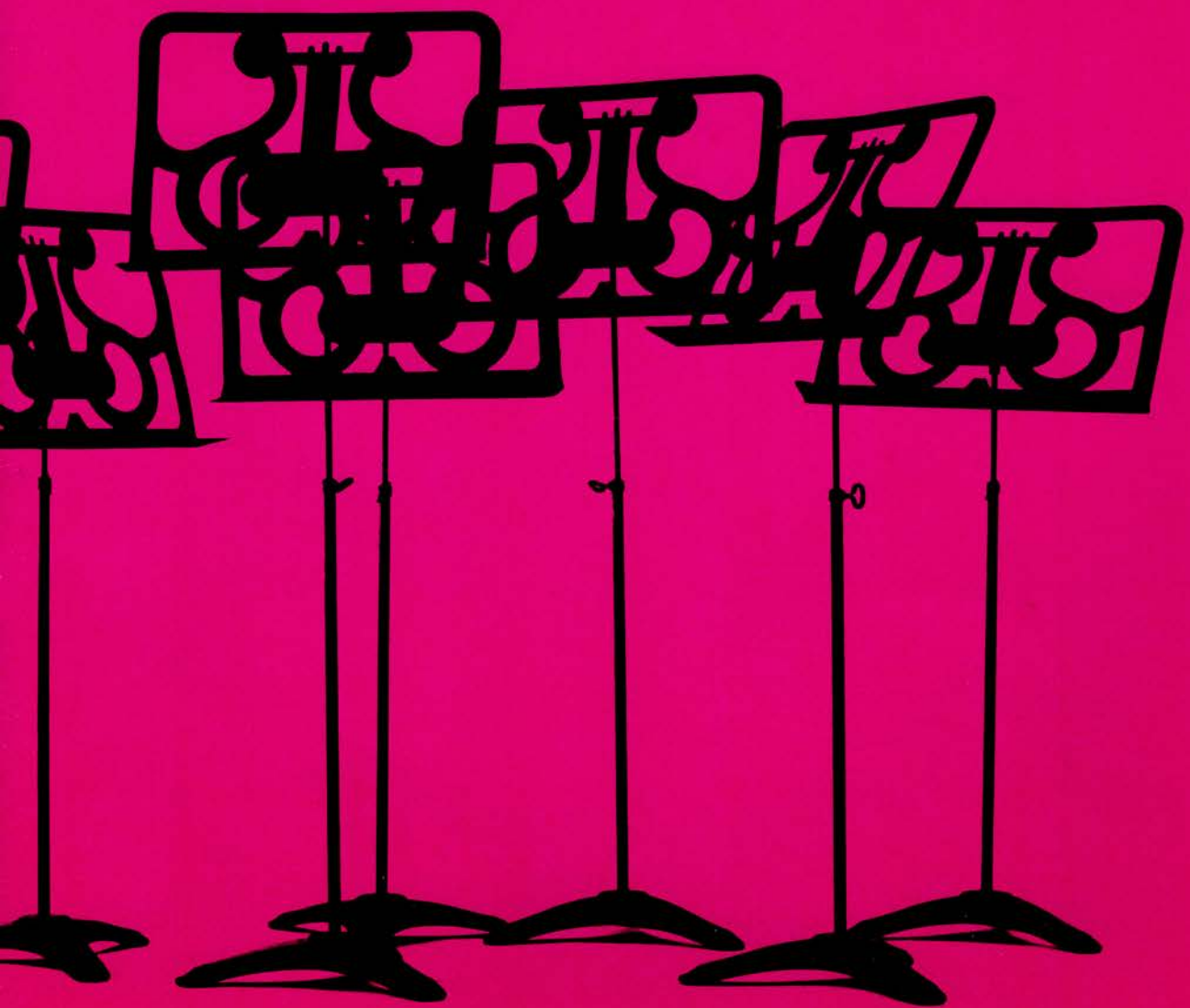
About the Music

The Bicentennial
Musical Celebration

A Gift from
JCPenney



About the music.

For two hundred years America has poured its heart and its history into its music.

The JCPenney contribution to America's two-hundredth birthday party has been to recapture choice examples of that music, never before published or long out of print, and to present them—along with five newly-commissioned works honoring the event—in this "Bicentennial Musical Celebration."

The Celebration is a gift from JCPenney to you—and to all the bands, choral groups and orchestras in America's high schools, colleges and communities.

Three eminent musician-historians prepared the Celebration, assisted by a distinguished Advisory Board. Dr. Richard Franko Goldman, president of Peabody Institute in Baltimore and conductor of the famed Goldman Band, directed the project and programmed the selections for band. Dr. Leonard dePaur of Lincoln Center for the Performing Arts in New York City programmed the choral music. The orchestra selections were the responsibility of the late Thor Johnson, conductor of the Nashville Symphony, whose untimely death occurred just as he completed his work.

This booklet contains an introduction to each section of the Celebration—band, chorus, orchestra—followed by notes on the individual works in each section, as prepared by Drs. Goldman and dePaur. Three selections of the 35 in the entire Celebration have been arranged for all three types of performance; their program notes appear at the beginning of the band music listing.

In preparing your own program notes or announcements for any of these pieces, it would be greatly appreciated if they are credited to the Bicentennial Musical Celebration.

Questions about the Celebration should be addressed to your nearest JCPenney store, or to the JCPenney Company, 1301 Avenue of the Americas, New York, N.Y. 10019.

The JCPenney Company hopes this music makes the Bicentennial more meaningful, more pleasurable, and more inspiring for you and for all those you reach with your music, now and long into the future.

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April, 1975

American band music: a brief background.

Band music has always had great popular appeal, in America as well as in Europe.

Most early bands were regimental units, or otherwise attached to the military—hence the long-lasting designation of most bands as "military bands."

What sets band music in America apart is the development of the civilian concert band during the nineteenth century, and the phenomenal rise of bands and band music in our schools and colleges in the twentieth century.

Today, while we still have splendid Service bands and a few remaining professional concert bands, the chief interest in band music and the greatest activity is in our schools and colleges. This new focus for band music is a purely American development.

There is little documented information about American bands before 1800, although there were many in New York and New England.

Early bands

The first American bandmaster of record is Josiah Flagg (1738-1794) of Boston, who conducted the band of the British 64th Regiment in 1771, and formed his own band in 1773. The Massachusetts Band was formed in 1783, also in Boston, and became the Boston Brigade Band in 1820. Later on, it provided the nucleus for the famous Gilmore Band.

James Hewitt (see the note for "The Battle of Trenton") was director of "all the military bands in New York."

Little is known about the instrumentation of these groups, except that they were small compared to modern bands. Almost none of the music they played was ever published, except as sheet music for the piano. The arrangements were made according to the occasion and the number of instruments available.

What they played was marches, dances and light popular music of the day. It was not until the 1830's that the band repertoire came to include transcriptions of Rossini and Auber overtures and other well-known orchestral favorites.

The growth of the band after 1800 was rapid. The Marine Band was officially organized in 1798, with a complement of eight musicians. (It was not until 1861 that its strength was authorized as thirty players.)

The oldest civilian concert band still active in America was formed in Allentown, Pennsylvania, in 1828, and many others flourished in the years following. The leading civilian band in New York was Dodworth's band, which grew out of an independent band formed in 1825. This was said to be the finest in the country before the time of Patrick Gilmore.

The instrumentation of these early bands varied greatly, but many of them became exclusively *brass* bands, generally consisting of 16 to 20 players, including three percussionists.

The 1830's and 40's were the heyday of the great virtuosi on the keyed bugle, of whom Ned Kendall was the most famous. The Celebration selection, "The New York Light Guards Quickstep" (1839), is an excellent representation of this period.

The first great American bandmaster

The first truly great American bandmaster was Patrick Sarsfield Gilmore. He was born in Ireland in 1829 and arrived in Massachusetts in 1848. He was already famous as a virtuoso cornetist, and soon proved the superiority of his instrument to the old keyed bugle.

Gilmore became leader of the Boston Brass Band in 1852, and of the Salem Brass Band in 1855—both still *brass* bands.

It was not until 1859 that Gilmore took over the Boston Brigade Band as a mixed reed and brass group, and on condition that it would henceforth be known as "Gilmore's Band."

The original Gilmore Band consisted of 32 players. Gilmore rehearsed the band carefully, established a basic instrumentation that is still the foundation of the modern band, and began to develop a library and a repertoire far in advance of anything then known in this country. He may truly be called the father of the modern American concert band.

Gilmore did not compose a great deal, and none of his music is available today. But with him in mind, it is most appropriate that the Bicentennial Musical Celebration includes a characteristic polka from 1857.

Gilmore's greatest work as a conductor was done after 1873, when he organized a band of 66 players with whom he toured the United States and Canada. He also took this band on a tour of Europe in 1878, where it was hailed as the equal of any of the most famous continental bands.

This marked the beginning of the great era of "proprietary" civilian bands of national rather than purely local importance. The era is well described in H.W. Schwartz's book, *Bands of America*. It was of course the time of John Philip Sousa, who became leader of the Marine Band in 1880, and formed his own famous band in 1892, the year of Gilmore's death.

The period from 1880 to about 1925 was the high point of prosperity and popularity for the professional touring band.

National civilian bands

In addition to the internationally celebrated Sousa Band, there were the bands of D.W. Reeves, Innes, Brooke, Conway, Creatore, Pryor and many, many others, including Victor Herbert.

Works by Sousa and Herbert are included in the Bicentennial Musical Celebration as representative of this period—the golden age of the march. Sousa included a number of his marches on every one of his programs, often interspersing them between more "serious" numbers.

The repertoires of all these bands remained much the same as that of Gilmore's: transcriptions of overtures, operatic fantasies, light music of the day, with plenty of cornet, trombone or vocal solos as well. In fact no band concert was considered complete without such solos. Stellar cornetists and trombonists abounded and were of course great attractions.

These bands performed the great service of bringing to large numbers of people, long before radio or recordings, some idea of "standard" musical literature. This service should not be underestimated; it was of much importance in building the musical resources and awareness of a young America.

A New Repertoire

With the growth of orchestras in America, and especially the development of radio and recordings, it was obvious that the band must eventually create a new repertoire of original music of its own. That it did so was largely due to the work of Edwin Franko Goldman, whose professional band, founded in 1911, may be said to have carried on the work of his great predecessors.

Especially since the 1930's, the repertoire of original music conceived and written for the modern concert band has grown enormously, and has become one of the most interesting developments in American music.

There is today hardly an American composer of note who has not written for band, and it is on this new repertoire that students in our school and

college bands are being trained. At the specific request of JCPenney, the Bicentennial Musical Celebration includes a new commissioned concert band work by a prominent American composer that recognizes the new status of American band music—and a commissioned stage band work that points the way still further into the future.

Richard Franko Goldman

(For more detailed accounts of the history of American bands and band music, see H.W. Schwartz, *Bands of America,* N.Y., Doubleday, 1957; and R.F. Goldman, *The Wind Band,* Westport, Conn., Greenwood Press, reissued 1974.)

Selections arranged for band, chorus and orchestra.

America (1770) by William Billings (1746-1800); Edited by Richard Franko Goldman.

William Billings is now recognized as the most important early American composer and our first truly original musician. He was born in Boston, became a tanner by trade, and was an entirely self-taught musician. He soon gave up his trade and became America's first composer by profession—he taught singing, organized choirs, and published six books of part-music for voices.

Billings' work might be considered primitive, but he revived popular interest in church music almost singlehandedly by introducing the "fuguing tune," which offered new color and expression in songs easily performed by church congregations. A genuinely gifted writer of melodies, he had a fresh and vigorous, if sometimes unorthodox, idea of harmony. In his time he was highly popular and a major influence on American choral music, but only in recent years has his work again become appreciated for its true worth.

The anthem "America," with words from "The New England Hymn" by The Reverend Mather Byles, appeared in Billings' first published collection, "The New England Psalm-Singer," printed in 1770. It is a simple four-part anthem for band, chorus and string orchestra (separately or in combination) and is highly appropriate as an opening number for a concert or ceremony.

Anthem from the symphony "America" (1927) by Ernest Bloch (1880-1959). Arranged for band by Richard Franko Goldman.

Ernest Bloch stands in the front rank of twentieth-century composers. Many of his works have become part of the enduring orchestral and chamber music repertoires.

Bloch was born in Geneva, Switzerland, and came to the United States in 1916. He taught at the Mannes School in New York and then, in 1920, became director of the Cleveland Institute of Music. In 1925 he became head of the conservatory in San Francisco. Among his students were many eminent American composers, including Roger Sessions, Quincy Porter, Bernard Rogers, Douglas Moore and Randall Thompson.

The "epic rhapsody" *America* was begun in 1925 and published in 1927. It bears the following dedication: "This symphony has been written in love for this country/ In reverence for its Past—In Faith in its Future...." As a note in the score, the composer wrote: "The Ideals of America are imperishable. They embody the future credo of all mankind...."

The composer hoped the anthem would be widely used and become part of the American heritage. It is presented here for band, orchestra and chorus, separately or together. The unison choral part is printed in the booklet "About the Celebration" so as to be available with all three. The simplicity of the work makes it easy to learn and sing, and provides a stirring opportunity for audience participation.

The Dream Is America (1975) by Mitch Leigh. Lyrics by Charles Burr. Arranged for chorus by Sy Mann, for orchestra and band by Buryl Red. Commissioned by JCPenney.

Mitch Leigh is best known as the composer of "Man of La Mancha," the fourth longest running musical of all time. After serving in the Army, he studied music with Paul Hindemith at Yale University, earned his Bachelor's and Master's degrees, and later taught and lectured there.

Early in his career he worked as a jazz musician. He had a daily radio show and made a series of records during the mid-fifties, then organized Music Makers, a highly successful commercial production house. He has won every major award for television and radio commercials.

Mr. Leigh has also received the Tony Award, the Drama Critics Circle Award, the Variety Poll, and the Yale School of Music Certificate of Merit. In 1973 the Songwriters Hall of Fame awarded "The Impossible Dream" from "Man of La Mancha" the Contemporary Classic Award.

"The Dream Is America" expresses a spirit of dedication and rededication in a strong and memorable melody. It is a moving program finale designed for optional audience participation. (35mm lyric slides are provided for auditorium use—they are tucked in the back cover of the booklet "About the Celebration.")

Selections for band.

The Federal March (1788) by Alexander Reinagle (1756-1809). Arranged by Roger Smith.

Alexander Reinagle was born in England of Austrian parents. He seems to have known Karl Philip Emanuel Bach, and to have moved in the best music circles of his time as a well-schooled, highly professional performer and composer. He came to America in 1786, established himself in Philadelphia, and became active as a conductor and pianist. He composed prolifically in small and large forms, including much patriotic music, and through his concerts he exercised great influence on the musical development of America.

The "Federal March" is the first piece of music composed specifically for the American nation. It was written to celebrate the ratification of the Constitution by ten of the new states and first played July 4, 1788, in Philadelphia.

The Battle of Trenton (1792) by James Hewitt (1770-1827). Arranged by Jonathan Elkus.

James Hewitt emigrated from England to the United States in 1792 and immediately took an active part in the musical life of New York City, organizing many concerts and directing military bands. He was a violinist of note and one of our most prolific composers. About 1812 he moved to Boston and continued his musical activities.

Among his well-known compositions is the ballad-opera "Tammany," produced in New York in 1794. The most famous of his surviving works is the military sonata "The Battle of Trenton," written in 1792 and dedicated to George Washington. While it was published in 1797 for the pianoforte, it is probably safe to assume that Hewitt performed it with one of his military bands. The work is not actually a sonata, but rather a highly descriptive battle piece, similar to many written in the late eighteenth and early nineteenth century.

The following sections of the work are given by the composer:

I. Introduction: Army in Motion—General Orders—Acclamation of the Americans—Drumbeat to Arms
II. Washington's March
III. Crossing the Delaware—Ardor of the Americans at Landing
IV. (a) Trumpets Sound the Charge; (b) The Battle: Defeat of the Hessians—Flight of the Hessians—Begging Quarter—The Fight Renewed—General Confusion
V. The Hessians Surrender Themselves Prisoners of War—Articles of Capitulation Signed
VI. Grief of the Americans for the Loss of Their Comrades Killed in the Engagement
VII. Yankee Doodle—Quickstep for the Band
VIII. Trumpets of Victory—General Rejoicing

This new arrangement of "The Battle of Trenton" represents the first time that a complete version of the delightful, historic piece has been available; it is the first and only published band arrangement.

New York Light Guards Quickstep (1839) by Francis H. Brown (1818-1891). Arranged by Roger Smith.

Little is known of Francis H. Brown except that he wrote much light music that was extremely popular in his day. The early 19th century quickstep was often used for dancing as well as marching. In style, it is somewhere between a march and a gallop. The one presented in this program is thoroughly characteristic and also one of the most charming pieces of its kind.

The "New York Light Guards Quickstep" was published in 1839 "as performed by Dodsworth's Brass Band"—one of the most famous of its time. It was, in fact, the leading band in and around New York until the Civil War.

This is an actual drill piece for the Guards unit and an American band classic.

Norwich Cadets (1857) by Patrick S. Gilmore (1829-1892). Arranged by Jonathan Elkus.

Patrick Sarsfield Gilmore was the first great American bandmaster. He established the basic instrumentation of the concert or symphonic band, as opposed to the brass band. In 1848 he came to the United States from his native Ireland and settled in Massachusetts where he became a leader of several bands before organizing his own in 1859.

The Gilmore Band quickly achieved great popularity, but the composer is also remembered as an organizer of mammoth festivals, including the National Peace Jubilee of 1869 and the World Peace Jubilee of 1872. Both were held in Boston and involved literally thousands of performers.

Gilmore not only established a standard of band performance but also did much to enlarge the concert band repertoire. He made many excellent transcriptions of light classics and opera excerpts, in effect setting the pattern for later great bands like Sousa's. As a composer, he confined himself to marches and other kinds of light, popular music. None of his original band works is available today.

The "Norwich Cadets" is dedicated to the student body of Norwich University in New England. It is a polka rather than a march and is typical of mid-19th century popular music. The piece has never before been available for band performance.

Major General U.S. Grant's Grand March (1863) by Joseph Gung'l (1810-1889). Arranged by Roger Smith.

Joseph Gung'l was a celebrated Hungarian bandmaster and composer of many hundreds of highly popular dances and marches. He toured America several times and enjoyed great success in this country.

"Major General U.S. Grant's Grand March" was written in honor of General Grant and is a good example of the composer's style. The piece is not actually a grand march, but rather a typical 6/8 march in the regular form that became established around the middle of the 19th century. It is pure fun for bands to play.

President Garfield's Inaugural March (1881) by John Philip Sousa (1854-1932). Arranged by Dorothy Klotzman.

John Philip Sousa is the most famous bandmaster of all time and the composer of more than 140 marches, many of which are still in the repertoires of bands throughout the world. The very famous ones, such as "The Stars and Stripes Forever," can be heard almost daily and are an essential part of the American musical heritage.

Most bands in the United States have an assortment of familiar Sousa marches, and nearly all of them are readily obtained. The Celebration is indeed proud to present a work of the great bandmaster never before available! President Garfield's Inaugural March had been published only for piano; however, the title page indicates that it was indeed performed by the Marine Band, under Sousa's direction, on the occasion for which it was written.

The presen' band version was reconstructed fro the very rare piano edition. Alth ugh the march is one of Sousa's earliest works, it is representa-

tive and reveals the style of the composer's later concert suites. It is a pompous processional grand march, and one can easily imagine its effect as the great inaugural parade, long before the day of the automobile, made its way down Pennsylvania Avenue.

The Gold Bug (1896)
by Victor Herbert (1859-1924).
Arranged by William Radford-Bennett.

Victor Herbert is remembered for his many charming and successful operettas, such as "The Red Mill" and "The Fortune Teller." However, not everyone remembers that he was a musician of extraordinary versatility. He was a virtuoso cellist, an outstanding conductor of the Pittsburgh Symphony, and a composer of both serious and light music.

Herbert was also a bandmaster. He succeeded Gilmore as conductor of the Gilmore Band in 1892 and retained this position for seven years.

The composer's operettas were extremely successful and are often revived. His marches are too little known or played today. The Celebration takes special pleasure in presenting this new edition of "The Gold Bug," one of Herbert's most characteristic marches and one that was immensely popular during his lifetime.

Music for a Civic Celebration
(1975) by Roger Nixon.
Commissioned by JCPenney.

The Celebration is proud to present a new work by the noted American composer Roger Nixon.

Mr. Nixon is a native Californian and teaches at San Francisco State University. He received his early musical training in that state and soon became established as one of the most significant young composers in the West.

Mr. Nixon has continued to win increasing recognition and honors, including the Ostwald Award of the American Bandmasters Association. He has shown great interest in serious composition for the concert band, and his works have enjoyed great success among musicians, players and audiences throughout the country. Many are now permanent repertoire preferences with professional as well as Service bands and those in schools and colleges. They include such well-known compositions as "Reflections," "Fiesta del Pacifico," "Nocturne," and several "Fanfare Marches."

"Music for a Civic Celebration" is a positive statement for an historic occasion. It is a striking contemporary work in two connected movements, six minutes in length. The first is a choral prelude with a joyful spirit in which, in the composer's words, he "intended to recognize our heritage of religious freedom and the joyful nature of a bicentennial celebration." The second movement, following without pause, is a fast and festive dance.

The work is dedicated to Richard Franko Goldman.

The Soul of '76 (1975)
by David N. Baker.
For stage band and jazz-blues-rock ensembles.
Commissioned by JCPenney.

David N. Baker is a well-known jazz instrumentalist, author, arranger and educator. He is currently an Associate Professor of Music at Indiana University, where he has helped to establish one of the most extensive jazz studies programs in the United States.

Mr. Baker's musical reputation was first established as a brilliant jazz trombonist with such notables as Stan Kenton and Maynard Ferguson—but he is equally at home with the cello, string bass, tuba and piano. His compositions can be heard on many recordings, and he has written several books on jazz.

In the non-jazz world, Mr. Baker has participated in both symphony and opera organizations. He performed as a soloist with the Boston Symphony Orchestra and has been acclaimed as conductor of the Indianapolis Symphony and Civic Orchestras.

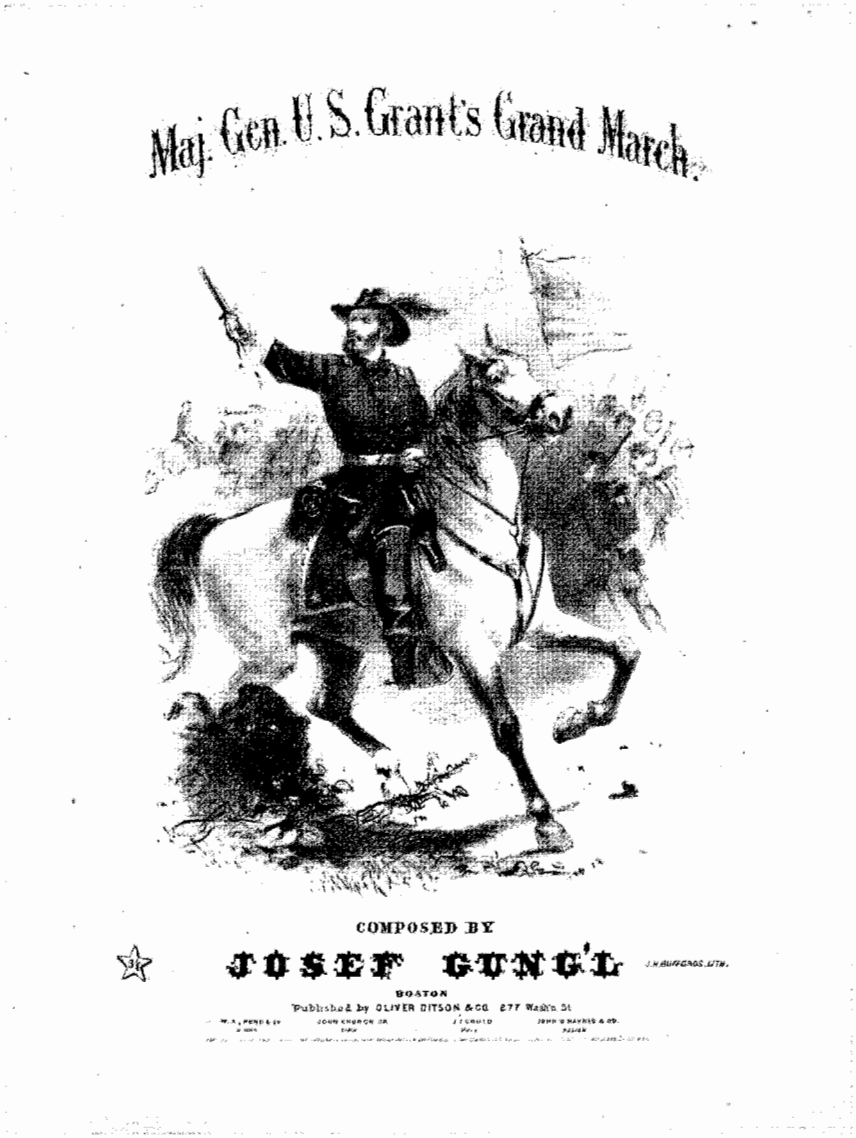
"The Soul of '76" is an exciting twelve-minute evocation of the Bicentennial mood in the successive idioms of American jazz, in three sections:

I. A moody impressionistic ballad which becomes a blues in boogaloo style.

II. An Afro-Latin section which contrasts a jagged first theme with a long-lined lyrical second theme, then a return to the first theme followed by a trombone solo.

III. A lazy blues line with an extended piano solo which leads to fiery shout chorus followed by the blues theme.

The piece concludes with a quiet return to the opening material.



Choral Music: An Introduction.

The Bicentennial Musical Celebration's choral program is based on the oral traditions of transmitted folklore. It captures the essence of the people who created the folklore and the music —and the events, great and small, that shaped their existence.

These people, from all corners of the world, had this tradition in common. They applied it to their new land and condition, embedding the treasury of their past in the mosaic of the new American race they were forming.

However, most American education has been influenced by a definite English skew. The average school child almost automatically identifies the landing of the Pilgrims as the most important original event in the founding of our nation. He remotely accepts visits to the American continent by various Italian, Dutch, Spanish and French explorers, but none of these seems to have left for him the cultural and political impact of the English. This bias has tended to obscure the contributions of non-English speaking immigrants to our musical history.

We have also lost any residual contribution of the indigenous American. The evidence of highly sophisticated Indian societies is abundantly available in visual art from pre-Columbian periods, but unfortunately language barriers and the original disinterest in Indian creativity foreclosed serious interest in his music.

For practical purposes, then, we must deal primarily with the English-Scotch-Irish traditions that have persisted.

The early religious setting

The Puritans and Separatist Pilgrims saw no need to develop the delicate art of music for its own sake. It was an aid to worship—only after much controversy and discussion. When the Pilgrims crossed from Holland in 1620, they brought with them a Psalter (prepared about 1612) for the congregations that had fled from England to Holland. The larger colony of Puritans, established in the Massachusetts Bay area in 1630, used even older works such as the Hopkins Psalter.

Despite such limitations, the Plymouth Pilgrims managed to celebrate their departure from Leyden with a love feast marked by a lengthy singing of psalms. This metrical psalmody, which dated from the sixteenth century, became New England's only church music for over one hundred years.

One of the first books printed in America was the *Bay Psalm Book* (Cambridge, 1640). In using early editions which contained no music, worshipers sang the tunes from memory. Eventually, as one might expect, memories grew more remote and fewer and fewer were used.

Music was finally added to the *Bay Psalm Book* in 1690. This edition contained some twelve tunes, but the printing was very poor, and there were so many errors that even the old practice of "lining out" (singing aloud) by a precentor or elder could not save them.

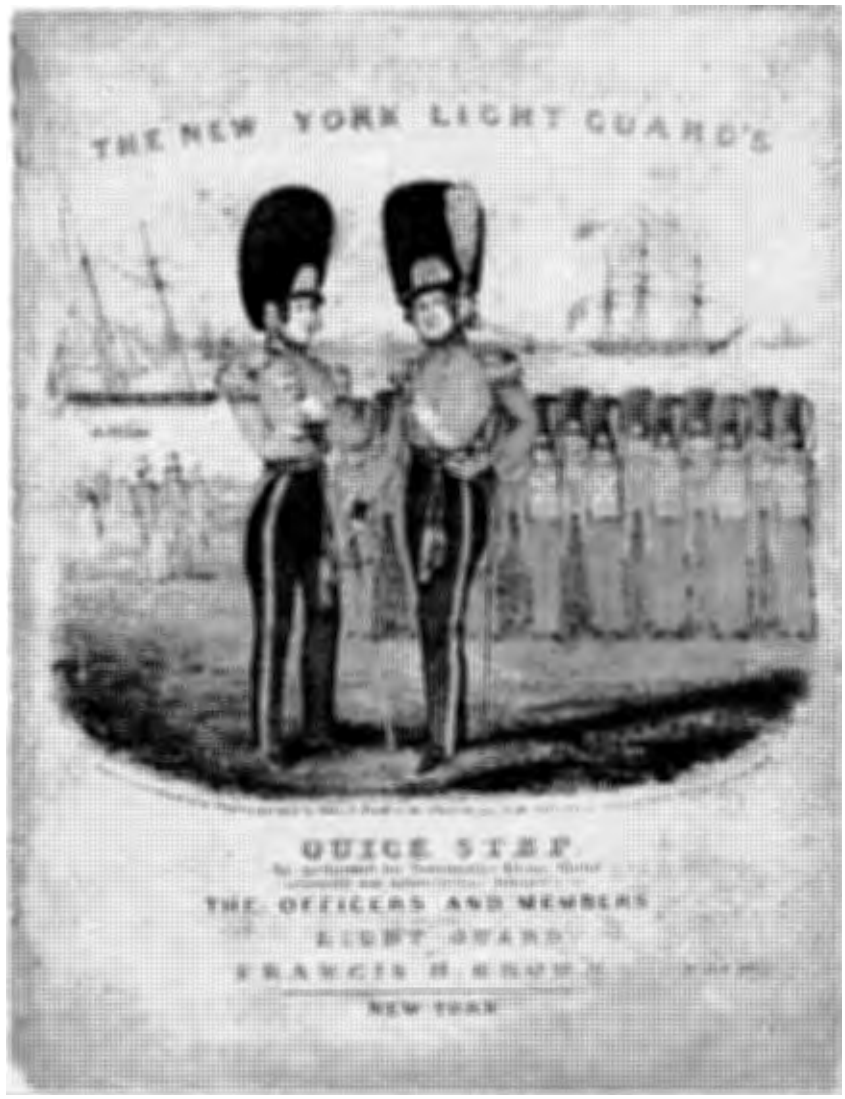
The early exchange

The response to this decline of church music occurred in 1710 when a new institution developed in the New England colonies—the "Singing Schools." Their original purpose was to teach the reading of music and improve the congregational singing. The local "singing masters," faced with a need for part music in large quantities, composed the pieces and then collected them in tune books which were published and exchanged throughout the colonies.

It was in this manner that William Billings' "fuguing tunes," with elements of imitation among voices, were introduced. While Billings revolutionized colonial church music, he was not the first American composer. That distinction belongs to Francis Hopkinson, one of the signers of the Declaration of Independence, intimate friend of George Washington, and a man whose life and talent were dedicated to the establishment of our nation.

From the standpoint of originality, however, Billings was unquestionably the first important American composer. By the pure force of his ideas, he dominated the tune writers of his day, many of whom were better trained than he.

In 1710, he produced the *New England Psalm-Singer* and announced his musical declaration of independence from the chafing restrictions of simplicity in psalm tunes and hymns. This collection contained some of his fuguing tunes which he modestly described as "more than twenty times as powerful as the old slow tunes."



From 1790 onward, after Billings' career reached its peak, the contest between those who caught the spirit of the fuguing pieces versus those who considered them trivial and undignified grew less equal. The tide of immigrant musicians from Europe, well stocked with the treasures of Bach, Handel and Haydn, exposed the primitive character of Billings' music.

With the beginning of the nineteenth century, the pendulum of both popular and clerical opinion swung decisively toward the staid and stately product which became known as "New England church music." From this grew the "Boston School" of composers, stemming from the organizational and musical skills of Lowell Mason. Among the sturdiest hymns sung by today's congregations are the products of the contribution made by these early composers.

These activities had the greatest impact in settlements and towns where the populations became less significant numerically with the growing waves of immigration. New arrivals often paused only briefly before pushing on to become part of the increasing rush to the frontiers, preceded by those seeking the freedom of newly opened farm tracts and an escape from the rigid society imposed upon them.

Division and dissention

The predominent characteristic of the Revolutionary century was anti-institutionalism, and much of the search for freedom was born of religious dissent. The colonial religious institutions were the most unyielding, and therefore the most prolific breeders of this dissent—which had begun in Europe with Martin Luther and extended through John Calvin to John Wesley and his field preachers.

The purveyors of what became "The Great Awakening" had been busy in England. Jonathan Edwards, Theodore Frelinghuysen, and George Whitefield, highly successful at home, soon came to the colonies to preach a new fundamentalist faith. They sparked new fires of religious freedom which seemed to ignite by spontaneous combustion along the entire row of colonies. And the movement raged well into the nineteenth century as successive waves of evangelists pushed westward to the frontiers.

These evangelists assaulted institutional religion at every turn, obliterating denominational lines and preaching wherever they could get an audience, even when their own denomination or laws forbade such activity. Their extravagantly emotional revivals, which shocked the staid intellectual institutions, carried the vision of a new salvation. They spread the ritual of the "believers' baptism," a hell-fire and damnation concept. And at its peak in the early nineteenth century, there were camp-meeting revivals which continued non-stop for more than two years.

The folklore

The common people who took religion into their own hands, in search of freedom, were also the custodians of an oral tradition of folklore born among the humble folk of Scotland, Ireland and the English countryside. Such folklore mirrored their daily existence in subtle, highly imaginative ways. It often relieved the tedium and oppressiveness of their lives, painting lofty pictures of their aspirations, and evoking moments of grace and beauty which could only find expression by poetic means.

Faced with wholly new experiences in a virgin land, these people turned their creative resources to chronicling the history of successive generations. They have left us perhaps the truest account of America's transformation from European-modeled coastal settlements to a nation with a fresh, vibrant character of its own.

Other influences

Inevitably, the lives of those people co-mingled with others who were cast into the forming of America by outside forces, and whose influence and contributions were instinctively recognized. Among them were Africans who arrived, at Jamestown, a year before the Pilgrims; Germans who maintained their traditions intact; Quakers; Shakers; Adventists; and all forms of Millenielists.

The list is long and it is difficult, if not impossible, to accord each group its place on a scale of importance. Nevertheless, the idea of the "American melting pot" grew out of this unbelievable melange which we now also recognize as a kind of durable contributing pluralism.

The songs selected for the Celebration portray these people in the simple, unheroic proportions in which they viewed themselves. The pamphleteers, the poet propagandists, the intellectual diarists and editors—all have recorded the heroic history of our country. The schooled composers, in their own times, have extended their often meager means to record that history in music. But the simple folk, who were frequently oblivious to such history, are recognized here for their contributions in this two hundred-year progression.

Leonard dePaur

Selections for Choral Groups

Colonial-Revolutionary

Happy in the Lord, based on Jesus My All to Heaven Is Gone, by John Cennick (1718-1755). Arranged by Alice Parker.

John Cennick never set foot in the New World, but his salvation hymn, "Jesus My All to Heaven Is Gone" probably introduced such folk-like hymns into England's period of religious dissent, "The Great Awakening." It came with religious dissenters to the colonies, gained quick popularity and has remained in constant use in one form or another to this very day.

The best of Cennick's verses and parts of his tune are found in countless black spirituals and Sacred Harp collections dating from 1820. "Happy in the Lord," a revivalist hymn, comes from the *Original Sacred Harp* collection published in the early 19th century. Country hymn singing at that time was choral music in its most vigorous style, to be sung with firm rhythm, strong tone and real conviction. No accompaniment should be used. A.P.

Billy Broke Locks. Arranged by Emma Lou Diemer.

Militia men from Massachusetts brought this song into Continental ranks undoubtedly because it derided the British. Actually the song recounts an incident of the 1730's when the monetary exchange in the English colonies was still based on gold Spanish coinage. Prices fluctuated wildly, and in an attempt to reduce the confusion, Parliament decreed the issue of paper money called "tenors."

When successive issues brought "new tenors" to replace "old tenors," the confusion was compounded. John Webb, mint-master of Salem, refused to issue "new tenor" and was clapped into jail. His friends promptly broke into jail, rescuing Webb, and celebrated the event by reshaping a sixteenth century Scots ballad, "Archie O'Cawfield," to chronicle his escape.

Phillips Barry (Yale University Press) found five versions of this song in New England some two hundred years after the events it recorded—a fitting testimonial to its deserved popularity.

Early Nineteenth Century

The Babe of Bethlehem (ca. 1820). Arranged by Walter Ehret.

The survival of pure modal tunes two centuries after their arrival in the new world indicates the astounding accuracy of oral transmission. This carol,

found by the eminent Virginia musician, John Powell, can perhaps be heard today in the remote recesses of the Appalachian hills, a treasured childhood memory of some aging song-spinner.

Christmas had a special quality among the early "dissenters" who, rebelling against the established churches, founded the Primitive and Fundamentalist groups common to the southern mountain areas. The gentleness of their Christmas songs and customs contrasted sharply with the emotional vigor of their gospel hymns.

Carols were not a part of their usual fare. Rather, they were treasures brought out each Christmas time like heirloom silver or crystal, and shared within the family gathered around the hearth and fireside.

The Sow Took The Measles.
Arranged by Walter Ehret.

The sons of the early Puritans moved out into rural New England and soon produced a decidedly new breed of man. Basic sobriety and thrift were still the pillars of life—but a new pragmatism replaced their fathers' agonizing over moral and religious application to every aspect of life.

Thus evolved the Yankee, close relative to the shrewd Yorkshireman. This clever rustic, farmer-trader-inventor-statesman, was America's first true folk hero. A dead sow might be viewed as a disastrous loss to the average farmer, but to a Yankee farmer she merely offered a challenge which he met by converting her into a series of things, probably of greater worth than the sow herself.

It should not be surprising that this man who could convert the sow's ear into a silk purse also transformed the older English tune "My Jolly Herring" into a near perfect image of himself in "The Sow Took the Measles."

Winter's Night.
Arranged by Walter Ehret.

The harsh frontier and mountain wilderness seem unlikely settings for the tender emotion, but no songs are as touching as the love lyrics found throughout the Appalachians of Virginia and Kentucky. Some, like "Winter's Night," traveled on through the Carolinas and as far as Oklahoma and Texas.

The restlessness provoked by the beckoning frontier was a constant threat to the stability of married love. Bored husbands and fainthearted lovers could simply "head west," and a woman might never know whether her man had fallen prey to the wild animal he hunted, an Indian war party, or just plain wanderlust.

Songs of parting form a major part of Southern song lore. Loneliness and anxiety were pains to be expected and borne with grace by the lovers who had sworn to be faithful.

Aunt Sal's Song. Arranged by Emma Lou Diemer.

For many years women were in short supply along the frontier, and a young man with no particular prospects had little hope of catching one of the few available pretty girls. Sprightly young misses, ready to marry in their early teens, mercilessly teased and tormented their awkward young men who came "a-courtin." Aunt Sal remembered this experience from her youth.

Middle Nineteenth Century

Stephen Foster Medley. Arranged by Harry DuVall.

Few songwriters have dominated the musical life of their times so completely as Stephen Foster did. His ballads were precious miniatures without which no evening around the piano was conceivable. It did not matter whether the piano graced a saloon, a comfortably appointed home or the local theater.

Stephen Collins Foster's importance as a truly national figure seemed curiously pre-ordained: he was born in Pittsburgh on our nation's 50th birthday, July 4, 1826.

While Foster did not create the minstrel show, his rollicking "darky songs" and tear-eyed nostalgia about a South into which he never ventured certainly helped make them the institution they became. His songs—simple, lovable expressions of tenderness, merriment, joy, sympathy and constant yearning for home—were exactly right for the mood and temper of the times. Many of his tunes were so typically "folk" it was difficult to believe they had been written by anybody.

In 1848, at the age of twenty-two, Foster published "Oh! Susanna" which became an instant, nation-wide success. Pirated editions of the song appeared. Politicians adapted it to their campaign needs. The 49-ers, pouring-westward to California goldfields, claimed the song as their own national anthem. Its fame even spread abroad.

Foster immediately abandoned his father's dream of a business career and turned to the many publishing contracts offered him. Sixteen years later he died in near poverty at the age of thirty-seven. He had composed more than two hundred songs, the first published when he was seventeen, and those which survive have achieved the universality of folklore.

This piece combines "Hard Times, Come Again No More," "The Glendy Burk," "Oh! Susanna," "Ring, Ring The Banjo," "Farewell, My Lilly Dear," and "My Old Kentucky Home."

Get Off The Track. As sung by the Hutchinson Family. Adapted by Leonard dePaur.

The great revivals of the early nineteenth century introduced a tradition which flourishes in certain sections of our country to this day: the *singing families,* small ensembles (usually quartets) each of which featured a sound, a style, and hopefully a repertoire uniquely its own. Their songbags contained old and new gospel hymns, and depending upon their enterprise, whatever else helped the popular causes espoused by the churches they served.

The churches were their natural element, and the best of the "families" could spell the difference between success or failure for a revival meeting and determine the effectiveness of the revivalist preacher. The very best of the families, like the Hutchinsons of New Hampshire, became national celebrities in their own right.

Unlike others, the Hutchinson family was indeed blood-related. Yankee in politics and Fundamentalist in religion, they found a natural home in the ranks of the Abolitionists. The combination of the Hutchinsons plus Frederick Douglass, William Lloyd Garrison, Henry Beecher or Mrs. Harriet Beecher Stowe was an absolute guarantee of a successful Abolitionist rally (and fund raising) throughout the Union.

Most of their songs were composed within the family, and publishers vied for the profitable privilege of offering them. The Hutchinsons flourished long after Appomattox, endlessly traversing the well-worn gospel trails—with an occasional bypass into more mundane paths like the mayoral campaign of New York's Fernando Wood, for whom they wrote and performed.

Sally Ann.
Arranged by Ulysses Kay.

When frontier folks gathered for fun the indispensable element was the fiddler—one blessed with a headful of "chunes" and the energy to saw away as long as his dancers found the strength to move.

Fiddle tunes or "frolics" were prized for their ability to set feet to patting —universal "classics" like "Rosin the Bow," "Natchez Under the Hill," "Black-eyed Susan" or local favorites like

"Sally Ann," not only good for dancing but well suited to improvised verses of local singificance and humor.

"Sally Ann" was popular throughout the southern uplands and traveled on to the far reaches of Texas and Oklahoma territory.

Fiddle tunes seldom offered the melodic grace and poetry of ballads, but matched with a few lines of doggerel and the tireless bow of an inspired fiddler they sparked the rough-hewn fun and exuberance needed to balance the harshness of frontier life.

Oh Freedom!
Arranged by Wendell Whalum.

Both Frederick Douglass and Harriet Tubman recalled the relative ease with which messages could be passed between slaves as long as they were cloaked in what sounded to the overseers like religion. Sing about "The Lord Jesus" or "heaven in the sweet bye and bye" and whatever else followed would raise no suspicion. Escape plans were thus signaled, warnings passed, and the constant thread of protest restated daily.

"Oh Freedom!" was known and sung by slaves from Virginia to the western frontier. When finally permitted to bear arms in the war which freed them, black soldiers carried it from the Red River cattle raids to the frustrations of the Crater at Petersburg, Va. This spiritual, better than any other, expressed the black man's conviction of eventual liberation.

Blow, Ye Winds in the Morning.
Adapted by Joanna Colcord.
Arranged by Ulysses Kay.

Five minutes aboard a whaling ship should have wrung the last drop of romance from the most starry-eyed adventurer. Not only were the voyages of unpredictable length—commonly up to two years duration—but the seaman's wage and profit were wholly dependent on the luck of the hunt. Long months of fruitless search for the whale would return ship and crew to port as penniless as they had been at departure. A successful hunt and the bounty of many whales guaranteed profit, but also the perpetual stench of decaying blubber and smoking oil wafting from the rendering pots.

That the romantic tales of whaling do exist bears impressive testimony to man's insistence on gleefully seizing danger-fraught challenges. Able seamen who could have berthed aboard the best ships afloat chose instead the uncertain future aboard the small, greasy tubs which pursued the sperm and bluenose.

"Blow, Ye Winds" is undoubtedly the most complete narrative of the whaler's risky life, expressed with that special nostalgia of those who loved the sea. Clearly they were a breed apart.

Wondrous Love.
Arranged by Alice Parker.

"Wondrous Love" is one of the loveliest and most widely known of the shape-note hymns. Found in collections from the Shenandoah Valley to the Sacred Harp territory of Alabama, its haunting melody and words have delighted singers for 150 years. It first appeared in print in the *Southern Harmony* of 1835; this version is from *The Social Harp,* published in Philadelphia in 1868.

This setting for three-part chorus is in keeping with the tradition of much early hymn-singing. It might well be sung by womens' voices alone, or mens' voices; four-part choruses should not overlook it just because there isn't a separate tenor part. (Tradition allows doubling the parts in octaves. Thus, the basic three parts may expand to four, five or six in performance.) A.P.

Tenting on the Old Camp Ground by Walter Kittredge.
Arranged by Ralph Hunter.

A war which cast neighbors, cousins, even sons and fathers in deadly opposition could not deny them all their points in common. The ease of communication between the warring populations, civilian and military, made for rapid exchange of songs which struck the notes of nostalgia and yearning so poignantly the lot of both.

Walter Kittredge, a modestly successful composer of popular songs, penned "Tenting" shortly after being drafted in 1862. It shared credit with George Root's "Just Before the Battle, Mother" for an avalanche of pacifist songs so mournful that Union Army generals belatedly forbade their troops to sing them—it was felt they lowered the soldier's morale.

Post-Bellum Nineteenth Century

Lay Yo' Head in De Winduh, Jesus
by Jester Hairston.

It was a small chorus of recently freed black students that gave America, and later Europe, its first clue to the musical treasure buried in the slave experience.

Reconstruction gave the Freedman's Bureau an inadequately funded mandate to organize schools for the millions of ex-slaves newly released onto the shattered south. One was Fisk University, founded in 1866 in Nashville, Tennessee. Its early years saw bitter struggle for survival; it was hard to raise money for a project not altogether popular at the time. Finally George L. White, teacher of singing at Fisk, decided to attempt a short concert tour to raise desperately needed funds. White set out with nine of his best students in late 1871. Shrewdly selecting communities which had been actively abolitionist or major stations for the Underground Railroad, he found receptive and generous audiences. The news of the Jubilee Singers, as they were now known, began to appear in the press. Leading musicians and critics expressed themselves as "captivated by the charm of the singers" and their sincerity and devotion.

Within three years the Jubilee Singers had raised $150,000. They had been featured at Pat Gilmore's 1872 Jubilee in Boston. They were lavishly received by Queen Victoria and the German Emperor. Fisk University had been saved and a tradition begun. Student singers from Hampton Institute in Virginia and Tuskeegee in Alabama would follow the Fisk trail, enriching their schools and enhancing the ever-growing popularity of black folksong.

The tradition comes alive for us today through such a song as "Lay Yo' Head in De Winduh, Jesus."

Drill Ye Tarriers, Drill!
by Connelly-Casey.
Arranged by Ralph Hunter.

The rush to lay a road of iron across the continent had begun in mid-19th century.

After the Civil War, the quest resumed with renewed vigor, fueled now by the flood of available labor. In the south thousands upon thousands of former slaves blasted tunnels, drove spikes, laid cross-ties and track while creating the legend of John Henry. Into northern Atlantic ports poured the Irish, following refugees from the 1840's famine from which Ireland still suffered. Labor recruiters, first at American dockside and then fanning out across Ireland itself, beguiled farmhands with tales of quick wealth and unlimited land to be claimed.

It was mainly the Irish who built the railroads of America from the eastern states clear to the Rockies. They came with wonderful wit and their singing tradition. It was a pair of Irish vaudevillians, Casey and Connelly, who wrote "Drill Ye Tarriers, Drill!" It had such an authentic quality the tarriers themselves promptly adopted it as their own favored work song, adding verses, subtracting them, reordering it to their design and needs—the processes of oral transmission forming in the end a folksong.

Slumber Song
by Edward A. MacDowell,

It has been said that American music owes much to the parents of Edward MacDowell—a reference to

their early recognition of his talent and lifelong support of his career. The father may well have recalled his own frustrated desire to become a painter. The mother's Irish ancestry richly endowed her with Celtic love of poetry and song.

At fifteen young Edward, with seven years of piano instruction accomplished, was off to Paris. After a year of private study he won the competition for a scholarship at the Conservatoire. Among his fellow students was one noted for unyieldingly strange ideas, a lad named Debussy.

After two years in Paris he went to Germany, briefly to the Stuttgart Conservatory, then to Frankfurt where he began his first study of composition.

Two years later he was advised to visit Franz Liszt in Weimar. After hearing his work, Liszt recommended a performance of his *First Modern Suite* before the prestigious General Society of German Musicians and its publication by Breitkopf & Härtel. With such success MacDowell began to devote all of his time to composing.

Firmly established among his European peers, MacDowell returned to America. He spent many highly productive—and successful—years in Boston, teaching, composing and performing. More importantly, he challenged the attitude of writers and critics who patronizingly viewed any American art as inherently inferior to European. If this opinion had been fact for a century or more, the rise of MacDowell marked the end of its accuracy when applied to music.

He has been richly described as "the first American to speak consistently a musical speech that was definitely his own." In truth he struck a declaration of independence for the American composer.

MacDowell has left a remarkable body of vocal music for which in some cases he also wrote text or verse. His songs were prized in his day only a little less than his piano pieces. He served as conductor of the Mendelssohn Glee Club and wrote for all choral combinations producing works described as "priceless miniatures wrought with love and care. "Slumber Song" might well be thus described for in this cameo we have the MacDowell who was at heart a confirmed Romanticist, a believer in poetical suggestion, and a composer of great refinement and concentration. He was unquestionably America's first world-class composer.

I'll Take Sugar in My Coffee-O
by Jester Hairston.
Arranged by Nathan Scott.

A very persuasive argument insists that the black American's secular music more accurately represents his African heritage than does the spiritual.

To examine, for instance, the "ballads" and tales involving animals, such as "De Grey Goose," "De Boll Weevil," and the mule, "Jerry" is to recognize line descent from the Anansee tales of the Ashanti tribes and their Yoruba equivalents. They served for centuries as teaching fables for West African children—a fact not acknowledged by Joel Chandler Harris when he extracted his *Tales of Br'er Rabbit* from them.

As Blacks fled farms and plantations, seeking the fantasized wonders of the city, they took with them the field "hollers," rural work chants, dance tunes and courting songs. The field hollars quickly assumed the function of street cries or, serving a more personal emotion, were extended to form "blues."

Urban sophistication of a sort had an effect on everything the new inhabitant expressed. Sequestered in his ghetto, he was free to shape and develop his expression as instinct and ambience dictated. However, this isolation ended when the rest of America discovered the joys of jazz and altered, forever, the course of music in this country.

Black spiritual music took strong impetus from the expanded slave population and the "Great Revival" period of the early 1800's. The "establishment" churches along the east coast featured slave balconies or provided special churches served by slave evangelists, and a "Slave Catechism" was culled from the scriptures for their use.

Away from the city, things were much less formal—camp meetings were the preferred assembly, usually out-of-doors. Often several preachers would be lashing Satan simultaneously, from stands erected at the four corners of the camp ground. Enthusiasm and volume of participation were the prized contributions, and the slaves offered such expression in superlative measure. It was in this crucible that most of the spirituals are believed to have been formed.

"I'll Take Sugar in My Coffee-O" represents a type of dance tune which immediately preceded jazz. In such eastern cities as Atlanta, Charleston or Richmond, the tunes were called reels. The texts were usually designed to reflect the singer's personal background and the local slang and humor. In this case, the young lady recalls her rural past, but reminds everybody of her new status as a recent visitor to the big city, Baltimo'.

Turn of the Century

POOR LITTLE BESSIE.
Arranged by Alice Parker.

"Poor Little Bessie," or "Bessie's Lament," or "The Drunkard's Lone Child" is a charming example of the kind of song that was sung in Victorian parlors as part of the temperance campaign to outlaw the sale of alcoholic beverages in the United States. The text is quoted in many collections of the 1890's. This version of the tune is adapted from two sources in the Americana Collection of the New York City Public Library.

The song should be performed with respectful simplicity. There is quite enough sentimentality in the tune and the words, without adding excesses of interpretive emotion! Guitar accompaniment would be very suitable, or even a small ensemble of, perhaps, flute, cello and piano. In the days before television, this kind of home music making was one of the chief forms of entertainment. A.P.

Notes from Tom Paine (1975)
by Norman Dello Joio.
Commissioned by JCPenney.

The works of composer Norman Dello Joio are as well known throughout the rest of the world as here in the United States. His music is created with striking lyric invention and has been described as having outstanding qualities of "simplicity, tenderness and strength."

Dr. Dello Joio is also a distinguished teacher, having taught at such schools as Sarah Lawrence and Mannes College. In the 1960's and early 70's he was chairman of the Contemporary Music Project, sponsored by the Ford Foundation. He was elected Dean of Fine Arts at Boston University in 1972.

Dr. Dello Joio has received many awards and honors. Several of his pieces are now considered classic expressions of America's pioneer spirit. In his broad range are short piano works, sonatas, songs, chamber music for various string and woodwind combinations, incidental music for theater and television, band music, dance scores, and operas. They include solo concertos for such unusual instruments as the harp and harmonica; several symphonies; and a wealth of choral compositions. His melodic writing is colored by Georgian chants —and jazz rhythms.

Dr. Dello Joio studied at the Institute of Musical Art in New York, The Julliard School, and completed his Master's degree at Yale University, studying under Paul Hindemith. He twice received a Guggenheim Fellowship.

In this vibrant composition, "Notes

from Tom Paine," Dr. Dello Joio has found his inspiration in a passage by the great Revoluntionary phamphleteer. "Time has found us," wrote Tom Paine. Time has found America once more at this Bicentennial moment, says Dr. Dello Joio, in a work that is a stirring call to reaffirm the principles that moved us at the founding of our country.

The orchestra in America: a brief background

In the Bicentennial year of 1976, America can boast of having some of the world's finest professional orchestras, and there is hardly a city of consequence that does not have an orchestra of some competence. At the same time, orchestras in our schools, colleges and conservatories have grown not only in numbers, but in the excellence of their standards of performance.

It is hard to estimate the number of orchestras in the United States today, but that there is flourishing activity in this field cannot be open to doubt. And the fact that orchestral music in our high schools, colleges, universities and conservatories involves more and more students each year, gives the greatest hope for the future musical culture of the country.

Professional Orchestras

Although the first of our great professional orchestras, The New York Philharmonic, was not founded until 1842, the orchestra has had a continuous history in America since the mid-18th century. As early as 1731, concerts of instrumental music were advertised in Boston, and performances involving orchestras, usually small, were held in all cities of any size or importance. Orchestras accompanied early performances of oratorios and opera, and a few permanent organizations, such as the Handel and Haydn Society of Boston, were formed early in the nineteenth century. The Moravians, too, in Bethlehem, Pennsylvania, and Winston-Salem, North Carolina, encouraged orchestral music, although it is only in recent years that the excellence of their music has come to be widely known.

Professional orchestras of quality were organized in many cities in the latter part of the 19th century: The St. Louis Symphony in 1880 and the Boston Symphony in the same year; the Chicago Symphony in 1891, and the Cincinnati Symphony in 1895. But one of the greatest influences on orchestral music in America was Theodore Thomas, born in Germany in 1835. He came to the United States in 1845 and pursued a highly successful career as a violinist and as a conductor.

In 1864, Thomas organized an orchestra, based in New York, and in 1869 made his first concert tour, playing in most major cities, and arousing the greatest interest and enthusiasm. His orchestra, originally of forty players, was soon expanded to sixty, and the Theodore Thomas orchestra must be

credited with arousing the first real public interest in this type of music. His programs were universal in nature, including works of the masters heard for the first time in many American cities, but also including works by contemporary composers and the leading American composers of the time.

On the lighter side, one must mention the "show-business" orchestras of the 19th century, such as that of the celebrated Antoine Jullien, who first came to America in 1853, and put on concerts of sensational popularity. The repertoire was in general light and popular, but Jullien did perform some serious works by native Americans such as William Henry Fry, one of our earliest serious orchestral composers. Jullien was a showman first and foremost, but despite his eccentricities he did much to popularize orchestral concerts and bring a variety of music to a public that might otherwise not have existed at all.

Educational Orchestras

But most important for our present purposes is the history of orchestras in American educational institutions. The first university orchestra was unquestionably the Harvard Musical Association, founded in 1837. Public orchestral concerts were presented by the Association, which contributed much to the musical life of Boston.

Beginning in 1865, the orchestra of the Peabody Conservatory of Music in Baltimore gave regular public concerts of high quality, often featuring the works of American composers; and in 1867, the New England Conservatory of Music inaugurated its public concert series. Orchestras at other conservatories and universities followed, and with the twentieth century came the full flowering of orchestral activity with which we are familiar.

It is with the hope of reaching the many orchestras in our high schools, colleges and universities that the JCPenney Bicentennial Musical Celebration offers a selection of representative American music in various styles.

Richard Franko Goldman

Selections for Orchestra

Souvenir De Porto Rico (1855) by Louis Gottschalk (1829-1869). Adapted by Thor Johnson from the Philip James concert band arrangement.

Louis Gottschalk, a native of New Orleans, was this country's first outstanding piano virtuoso and one of our first original composers. He was a prodigious performer, presenting concerts throughout Europe, the United States, the West Indies, and South America.

Many of his compositions reflect the influence of the native music of the Islands and Spanish and Creole heritage of the places he visited. Among other enthusiastically received works were some developed from his New Orleans material, such as "La Banania," "La Bamboula" and "The Union," a paraphrase on American national airs.

The popular "Souvenir de Porto Rico," originally written for piano, is based on a native Christmas song. It is a two-step march, Afro-Hispanic in feeling, that evokes the spirit of the Puerto Rican back-country farmers, the "jiberos." The dynamic pattern of the piece seems to describe the laborers entering from a distance, passing close by, then fading into the distance again.

Romanza (1930's) by John Kilpatrick. Arranged by Thor Johnson.

John Kilpatrick was a full-blooded Cherokee Indian. He was a distinguished music critic in Dallas and a successful composer. Most of his works are in the music library of the Oklahoma City Symphony, where for a time he was staff arranger.

At other points in his career Dr. Kilpatrick taught at the Navy School of Music in Washington, supervised music in the public schools of Stillwater, Oklahoma, and beginning in 1956 and for many years thereafter, was chairman of the Department of Music at Southern Methodist University.

Dr. Kilpatrick's compositions include an opera, "The Blessed Wilderness," eight symphonies, film scores, chamber music, suites and many choral works.

While much of his music had a strong regional flavor—about the Ozarks, for example—he did not write Indian music. He uses drums, for instance, although the Cherokees, one of two essentially peace-loving tribes, had neither war drums nor drums in their music.

Among his many honors, the most unique is the citation awarded him by the Cherokee Indians for his dramatic and musical accomplishments—the second ever to have been given by the Cherokee Nation. The first went to Sequoyah, from whom Mrs. Kilpatrick is directly descended, for inventing a syllabary enabling his people to read and write.

Natchez On The Hill (1932) by John Powell (1882-1963).

John Powell, from Richmond, Virginia, was an accomplished pianist as well as one of the most important American composers of his time. He studied piano with Leschetizky in Vienna and enjoyed a distinguished career as a soloist.

While he is virtually unknown to the younger musical generations, John Tasker Howard wrote the following about him in *Our American Music* (1932):

> "Powell is one of the outstanding composers of the present day...He is significant for a number of reasons. First, because he is an excellently equipped musician with something definite to say, and able to say it. Then because his music is prompted by a primal urge that makes it salty and vital, always alive...."

Throughout his life, Powell maintained a dedicated interest in American national music—this is reflected in all of his major compositions. "Natchez on the Hill" is based on three Virginia country tunes (actually reels) familiar to the composer as a boy—the setting is imaginative and immediately appealing. The work was very popular in the 1930's and is well worth reviving, not only as a piece of genuine Americana, but also because of its intrinsic musical interest, and its deft, pleasing orchestration.

Celebration! (1975) by Adolphus C. Hailstork. Commissioned by JCPenney.

Adolphus Hailstork is Assistant Professor of Music at Youngstown (Ohio) State University. First commissioned by the Nashville Symphony in 1973, he also served as assistant conductor of the Akron Summer Musical Theater and is musical director of the Youngstown Playhouse. He has received two Bachelor degrees, a Master's degree from the Manhattan School of Music and a Ph.D. from Michigan State University.

His music has been gaining nationwide recognition and has recently been performed by the Baltimore Symphony and the Atlanta Symphony. Dr. Hailstork is co-winner of the 1970-71 Ernest Blech award for choral composition and recipient of many citations and honors, including a fellowship to study in France with Nadia Boulanger.

The composer's lyrical style has been described as "romantic in aesthetics and contemporary in technique."

"Celebration!" reflects the many scenes associated with a festive community occasion. Color, glitter, dance, even the scrambling of children, are portrayed in an intense and energetic summation of a positive moment in life.