

Jacqueline Schwab
ON DORIAN RECORDINGS®



DOR-90275
Down Came an Angel



DOR-90264
Celtic Dialogue • with Laura Risk, Fiddle

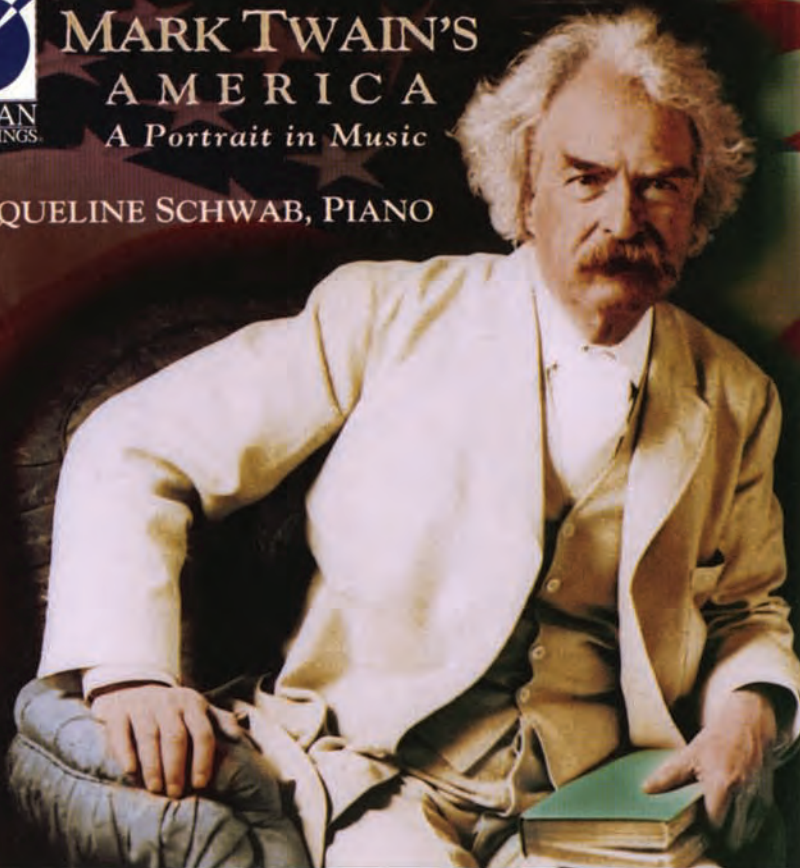
www.DorianSonoLuminus.com



DORIAN
RECORDINGS

MARK TWAIN'S
AMERICA
A Portrait in Music

JACQUELINE SCHWAB, PIANO





DORIAN
RECORDINGS

MARK TWAIN'S AMERICA A Portrait in Music

JACQUELINE SCHWAB, PIANO

COVER PHOTO: "MARK TWAIN AT HOME IN 1907 (21 FIFTH AVE., NEW YORK CITY).
COURTESY OF THE MARK TWAIN HOUSE, HARTFORD, CT.

MARK TWAIN'S AMERICA

Catalog No. DOR-90299

Recorded at the Troy Savings Bank Music Hall in Troy, NY in January, 2001

*Producer: **Pete Sutherland***

*Engineers: **Craig D. Dory, Joseph F. Korgie***

*Piano Technician: **Bob Lee***

*Post-Session Producers: **Brad Michel, Jacqueline Schwab***

*Editor: **Brad Michel***

*Booklet Preparation & Editing: **Katherine A. Dory***

*Graphic Design: **Kimberly Smith Company***

*Executive Producer: **Brian M. Levine***

This recording is dedicated to the memory of my vibrant, fiercely pragmatic but also passionately sentimental mother, Sylvia Louria Schwab.

Artist's Representation: Jacqueline Schwab, P.O. Box 380063, Cambridge, MA 02238-0063, (781) 646-2321

Other Dorian Recordings featuring Jacqueline Schwab include:

DOR-90275 Down Came an Angel

DOR-90264 Celtic Dialogue • with Laura Risk, Fiddle

SPECIAL THANKS TO:

Brian Levine, Craig Dory and the dedicated team at Dorian
Pete Sutherland, Joe Korgie and Bob Lee, for their work at the session
Brad Michel, for teaching me a lot about editing
My husband Edmund Robinson, for untold hours of advice and hand-holding
My family

AND ALSO:

Peter Barnes and Mary Lea, vintage dance musicians extraordinaire
Ken Burns
Dillon Bustin
Julian Cole and Chris Rua
Clark Evans, Senior Curator, Rare Book and Special Collections, Library of Congress
Kitty Keller
Dr. Tim Knight
Mitchell Kossak
Orly Krasner
Richard Powers
Patri and Barbara Pugliese (for a copy of Modern Dance Music and much dance advice)
Staff, Arlington Public Library (thanks, Nancy Gentile, Gerry Azzata)
Staff, Boston Public Library (thanks, Metro Voloshin)
Staff, Mark Twain House in Hartford, CT
Karen Thyer
Inspiring Americana musicians Jay Ungar and Molly Mason, for all their general support
Cindy VanHorn, Lincoln Museum, Ft. Wayne, Indiana

PROGRAM

- 1 **Medley: Love's Old Sweet Song** (Just a Song at Twilight), C. Clifton Bingham & J. L. Molloy, 1884; **Sweet Genevieve**, George Cooper & Henry Tucker, 1869 3:49
- 2 **Medley of traditional hornpipes: Fisher's Hornpipe, Saratoga Hornpipe, Good for the Tongue, Cincinnati Hornpipe** 2:49
- 3 **'Tis the Last Rose of Summer**, Thomas Moore, 1813, traditional air 3:22
- 4 **The Good Old Way** (As I Went Down to the Valley to Pray), traditional spiritual 3:07
- 5 **Beautiful Dreamer**, Stephen Foster, 1864 4:12
- 6 **Tenting on the Old Camp Ground**, Walter Kittredge, 1864 4:24
- 7 **Little Carrie's Favorite Gallop**, from Howe, 1859 1:28
- 8 **Sometimes I Feel Like a Motherless Child**, traditional spiritual 3:35
- 9 **Gentle Annie**, Stephen Foster, 1856 2:55
- 10 **La Gitana**, Ernest Bucalossi, ca.1886 2:13
- 11 **John Anderson, My Jo**, Robert Burns, 1790, Scottish air 1:52
- 12 **The Schottische from the Ameer**, Victor Herbert, 1899 2:30
- 13 **Medley: Oft in the Stilly Night**, Thomas Moore, ca.1818, traditional air; **Flow Gently, Sweet Afton**, Robert Burns, 1792, & Jonathan Edwards Spilman, 1838 5:18
- 14 **The Fascinator**, James Scott, 1903 3:49
- 15 **A Psalm of Life**, Henry Wadsworth Longfellow, 1839, from Lotus Dickey 3:40
- 16 **Our Meeting is Over**, traditional camp meeting revival song 3:38
- 17 **Medley: Beautiful River**, Robert Lowry, 1866; **Battle Hymn of the Republic**, Julia Ward Howe, 1862 5:16
- 18 **Waltz Medley: The Flying Trapeze**, George Leybourne, ca.1867; **A Bicycle Built for Two** (Daisy Bell), Harry Dacre, 1892; **After the Ball**, Charles K. Harris, 1892 3:48

Total Program Length: 61:38

All arrangements © 2001 Jacqueline Schwab (BMI)

AMERICAN POPULAR MUSIC IN THE AGE OF TWAIN

"Tunes are good remembrancers. Almost every one I am familiar with, summons instantly a face when I hear it. It is so with the Marseillaise, with Bonny Doon and a score of others." So wrote Samuel Langhorne Clemens/Mark Twain in a letter to his wife Livy, as he remembered a dead friend "whose face must always appear before me when I think of that hymn." "Here at dead of night I seem to hear the murmur of the far Pacific – and mingled with the music of the surf the melody of an old familiar hymn is sounding in my ear. It comes like a remembered voice – like the phantom of a form that is gone, a face that is no more." [1]

This recording contains some of my personal favorite "remembrancers" composed or popular in America during Twain's life (1835-1910). The far-ranging world of nineteenth-century American music included imported and domestic operas, symphonies, hymns, minstrel songs, ballroom dances, fiddle tunes, "Scotch" and Irish airs, parlor songs, spirituals; and later, ragtime and Tin Pan Alley songs. Some of the tunes I've recorded here were well known and perhaps among Twain's favorites, others were at least "in the air." Some may not have been played on piano until now. Some genres have not been represented, others perhaps misrepresented. My own arrangements draw on period styles but also on my modern sensibilities. I picture a mythical Twain reminiscing over old times (as in his autobiography) and playing tunes as they tumble out, willy-nilly.

Like others who grew up in the age of the Beatles and Tom Lehrer, I turned away from what seemed like the cloying sentimentality in nineteenth-century parlor music. After a century's separation, I've softened in the new millennium. These pieces bring me back to my grandmother Helen Schwab, a serious classical pianist who also played 'Tea for Two' (from 1924), and Marjorie MacKown, with whom I studied music composition, both born in the last years of Twain's life. My husband, who did grow up singing hymns and sentimental songs with his family, has a family copy of the wonderful 1909 "top four hundred anthology" *Heart Songs*. I'm pleased to now share this music with him and with you.

[1] Clara Clemens, *My Father, Mark Twain*, pp. 22-23

She is a founding member of the improvisatory English dance quartet *Bare Necessities*, with many recordings and performances throughout the United States and England. Jacqueline has also performed and recorded with Scottish fiddler Laura Risk (*Celtic Dialogue* on Dorian), singer Jean Redpath (with an appearance on the radio show *A Prairie Home Companion*), fiddler Alasdair Fraser, glass armonica performer Dean Shostak fiddler Andrea Hoag and others. Jacqueline loves to play solo tangos and Billie Holiday ballads. She has a degree in improvisation from the New England Conservatory.

A NOTE ON THE RECORDING

This recording, like all Dorian Recordings® discs, was produced with no dynamic-range compression using Dorian's custom record electronics, our one-of-a-kind 24-bit analog-to-digital converters and minimal microphony. The dynamic structure of the original performance has been preserved in this recording such that the natural musical dynamics, from pianissimo to fortissimo, are reproduced fully and accurately. This *does not* mean that the recording was made at a level different from conventional recordings. Rather, since the maximum dynamic level of all CDs is fixed and the dynamic range of this recording is wider than with conventional recordings, its average playback level *might* appear to be at a different level than the average level of other recordings. Simply adjust the volume control on your audio playback system so that average dynamic levels are reproduced at a comfortable listening level, and this recording will yield the full spectrum of sound with startling clarity and full dynamic resolution and impact.

JACQUELINE SCHWAB



Jacqueline's solo improvisations have been featured on nine of Ken Burns' PBS series, including the Grammy award-winning *The Civil War*, *Baseball*, and his recent works, *Lewis and Clark*, *Frank Lloyd Wright*, *The Story of Elizabeth Cady Stanton and Susan B. Anthony* and *Mark Twain*. She has performed on two White House pianos – the first at the White House for former President Clinton (to celebrate Burns' *Lewis and Clark*) and the second at the Smithsonian. Jacqueline has recorded music for several other PBS documentaries, including *The Irish in America* and Ric Burns' *New York*. Her solo playing has also been heard on two Master Card television commercials.

Jacqueline has two previous solo recordings: *Sing Out!* magazine said of *Mad Robin*, her reflections on English country dance tunes, "When she plays the piano it sounds as if she has an orchestra at her fingertips." The on-line *All Music Guide* said of her *Down Came an Angel* [DOR-90275], "This is one of the most beautiful and heartfelt Christmas discs to come along in a very long time."

TWAIN AND CLASSICAL MUSIC

In 1878, Twain wrote from Heidelberg, " Huge crowd out tonight to hear the band play the 'Fremersberg.' I suppose it is very low-grade music – I know it must be low-grade music – because it so delighted me, it so warmed me, moved me, stirred me, uplifted me, enraptured me, that at times I could have cried, and others split my throat with shouting. The great crowd was another evidence that it was low-grade music, for only the few are educated up to a point where high-class music gives pleasure. I have never heard enough classic (sic) music to be able to enjoy it, and the simple truth is I detest it. Not mildly, but with all my heart." [2]

Twain's blustery opinion probably resonated with many readers, who preferred "music for the millions" to art music. To Antebellum Americans, classical music often seemed irrelevant. Ticket prices were high, touring virtuosos uncommon and local performers frequently not up to snuff. Outside the largest cities, small audiences could not sustain concert production costs. Conditions changed during the century. After hearing the likes of touring singer Jenny Lind and violinist Ole Bull, Henry Wadsworth Longfellow and others developed a taste for classical music. Moreover, just as commercial jingles get lodged in our modern synapses, popular songs so permeated the culture of the time that "certain Americans devoted to art music were upset to discover that they themselves remembered the popular tunes and texts more readily than the sounds of their treasured symphonies, chamber works and operatic scenes." [3]

As Americans defined their cultural identity during the early nineteenth century, they sought music to match their democratic ideals. Cities were growing, but America was still predominantly a rural nation. Rural conservative tastes adhered to the old "Scotch" and Irish songs, religious tunes in fuge style and jigs and reels. Twain's daughter Clara said: "Even Schubert he would have none of, and was interested only in the simplest of familiar songs," which for Twain meant "old Scotch songs" and spirituals. [4] ("Scotch" was the period term

[2] Twain's traveler's notebook, 1878; from *Century Magazine*, Oct., 1922, Ralph Holmes, "Mark Twain and Music," p. 844

[3] Nicholas E. Tawa, *High-Minded and Low-Down*, p. 114

[4] Holmes, op. cit., p. 846

for Scottish or Scottish-style songs.) [5] For those interested in being up to date, the accessible new parlor songs, hymns and ballroom waltzes struck a chord.

Following the deaths of his beloved wife Livy and daughter Susy, Twain sought solace in classical music. He befriended famed pianist and legendary teacher Theodor Leschetizky, who had taught his daughter Clara, and he warmed to the music of Brahms, Schubert and Chopin. Clara, who along with Susy had spent much childhood leisure time playing music, had a concert career as a contralto, performing in Europe and America with her husband Ossip Gabrilowitsch. Ossip, a student of Leschetizky, had a notable career as a concert pianist, composer and conductor of the Detroit Symphony Orchestra. [6]

PARLOR MUSIC

By mid century, pianos, sheet music, and affordable lessons had become available to many Americans. This led to much home music making in the "parlor," where the piano resided. At any time of day, but especially in the relaxing evening hours, this do-it-yourself entertainment was part of daily life, a big contrast to our MTV culture.

Unabashedly sentimental (the word "schmaltzy" comes to mind), parlor songs invoked strong emotional reactions – heartfelt tears and even sobbing were not uncommon. Topics and moods varied, but themes, such as courtly love, fidelity or lamentation for departed loved ones, were commonly-held American values. The sexual aspect of love was noticeably missing from the songs. (My husband has said that if television had existed then, advertisers would have sold products with death instead of sex.)

Geared towards amateur musicians, who wished to avoid the appearance of professional training, parlor songs were written with easily sung intervals, repetitive, four-measure phrases and simple accompaniments. Singers often accompanied themselves on the piano or another instrument. They aimed for a clear, natural tone and spare ornamentation, all in pursuit of expressing the emotional meaning of the words.

[5] Tawa, *Sweet Songs for Gentle Americans*, p. 25

[6] Leschetizky's students included Artur Schnabel and Padarewski. He himself was a student of Czerny, a friend and colleague of Beethoven, who also taught Franz Liszt. Gabrilowitsch's recordings are still available.

The Flying Trapeze (first verse and chorus only)

Once I was happy, but now I'm forlorn,
Like an old coat, that is tatter'd and torn;
Left on this wide world to fret and to mourn,
Betray'd by a maid in her teens.
The girl that I lov'd, she was handsome,
Tried all I knew, her to please,
But I could not please her one quarter so well,
Like that man upon the Trapeze.

Chorus:

He'd fly thro' the air with the greatest of ease,
A daring young man on the flying Trapeze;
His movements were graceful, All girls he could please,
And my love he purloin'd away.

Last chorus:

She floats thro' the air with the greatest of ease,
You'd think her a man on the flying Trapeze:
She does all the work, while he takes his ease,
And that's what's become of my love.

Daisy Bell (Chorus only)

Daisy, Daisy, Give me your answer, do!
I'm half crazy, All for the love of you!
It won't be a stylish marriage, I can't afford a carriage,
But you'll look sweet on the seat
Of a bicycle built for two!

After the Ball (Chorus only)

After the ball is over, after the break of morn,
After the dancers' leaving; after the stars are gone;
Many a heart is aching, if you could read them all;
Many the hopes that have vanished after the ball.

"Disappointment in courtship at the end of the century stemmed not from distance but from proximity: the waltz held the promise of an intimacy that sometimes went unfulfilled." [20] Modern waltzers sometimes experience that same phenomenon!

The Flying Trapeze' is an English import dating from slightly earlier. It is apparently based on Léotard, who introduced the flying trapeze act to London in the 1860s. The enormously popular 'Daisy Bell' was by Englishman Harry Dacre, who wrote the song, however, in 1892 while traveling in the United States, reportedly after bringing his bicycle through customs. The song ignited a bicycling craze.

Self-taught banjoist Charles Harris trained in vaudeville before writing his colossal 1892 hit 'After the Ball.' Pursuing the marketing tricks of the growing Tin Pan Alley [21] he actively "plugged" his song, and he "sold more than 400,000 copies in the first months of publication at the rate of over 5,000 a day" [22] – eventually up to around 5,000,000 copies. He kept the sales royalties, too, having founded his own publishing firm Charles K. Harris after receiving an 85-cent royalty check from his previous publisher for an earlier piece. [23]

The memorable tunes of the waltz songs were their choruses. My medley swings through the first verse and two choruses of 'The Flying Trapeze,' followed by choruses of 'Daisy Bell' and 'After the Ball.' Happy waltzing!

The enormously popular Singing Hutchinsons and other touring families turned the populace on to their favorite songs (which publishers then rushed to sell as sheet music). Emphasizing accessibility, the singing families capitalized on their humble, "mountain" origins, performed in old-fashioned costumes, charged modest fees, presented songs with politically correct values and sang for presidents and prisoners alike. Walt Whitman's 1845 enthusiastic words about the Cheney Family Singers emphasize strong democratic leanings: 'simplicity,' 'republican spirit,' 'plain,' 'health and fresh air.'" [7]

The 1909 collection *Heart Songs* contains around 400 songs compiled by the *National Magazine* in Boston from over 20,000 contributors. ('Beautiful Dreamer,' 'Flow Gently, Sweet Afton,' 'Gentle Annie,' 'John Anderson, My Jo,' 'Love's Old Sweet Song,' 'Oft in the Silly Night,' 'Sweet Genevieve,' 'Tis the Last Rose of Summer' and 'We're Tenting Tonight' are all in *Heart Songs*.) The *Heart Songs* editors expressed surprise at the outpouring of old, sentimental songs (love songs, old "Scotch" and Irish airs, hymns, college songs and ballads), and the dearth of ragtime contributions. Although modern songs had huge sheet music sales, clearly many of "the old songs" remained fresh in American hearts and minds.

TWAIN, THE PIANO, AND SPIRITUALS

On June 23, 1865, Twain fired this salvo: "When you want *genuine* music – music that will come right home to you like a bad quarter, suffuse your system like strychnine whisky, go right through you like Brandreth's pills, ramify your whole constitution like the measles, and break out on your hide like the pin-feather pimples on a picked goose – when you want all this, just smash your piano, and invoke the glory-beaming banjo!" [8]

However, Twain played both piano and guitar. The Clemens had a Steinway grand in the drawing room of their showcase Hartford home. When daughter Clara was about six, they surprised their children one Christmas with an upright

[20] Finson, *op. cit.*, p. 68

[21] The term "Tin Pan Alley" originated around 1903 to describe the popular music industry emerging during the 1890s (Tawa, *The Way to Tin Pan Alley*, p. 46).

[22] Finson, *op. cit.*, p. 69

[23] Tawa, *The Way to Tin Pan Alley*, pp. 43-4

[7] Tawa, *High-Minded*, *op. cit.*, p. 119

[8] Mark Twain, "Enthusiastic Eloquence," *the San Francisco Dramatic Chronicle*, June 23, 1865

piano for the schoolroom. Twain frequently accompanied himself on piano while singing his beloved spirituals and reportedly was playing and singing a spiritual downstairs when his wife died.

"He had a curious way of playing with his fingers stretched straight out over the keys, so that each time he played a chord it seemed as if a miracle had happened. He always cleared his throat many times before he began, and then sang quite loudly with his head thrown back and his eyes fixed on the ceiling. We thought he looked very 'cute.' He interrupted himself constantly to correct wrong chords, but usually in vain, for he could not find the right ones. Then, with some display of temper he would change to another song. His two favorites were 'Sing Low, Sweet Chariot,' and 'Go Chain the Lion Down,' which he rendered in a truly impressive way, despite the fact that musically certain lacks were noticeable. When he sang 'Rise and Shine and Give God the Glory, Glory,' he gave out so much fervor of spirit that one could never forget it." [9]

TWAIN'S FAVORITES

In 1936, more than 25 years after Twain's death, the October issue of *Etude* reported Twain's supposed favorites (third-hand from daughter Clara). They were: 'I'm Awearin' Awa' Jean,' 'Flow Gently, Sweet Afton,' 'Annie Laurie,' 'Banks and Braes of Bonnie Doon,' 'Go Chain the Lion Down,' 'Swing Low, Sweet Chariot,' 'Ever Lighter Grows My Slumber – Brahms,' 'Lullaby – Brahms,' 'Serenade – Schubert,' 'Ave Maria – Schubert,' and 'Almighty Jehovah – Schubert.'

TWAIN AND DANCING

I recently played for novice country dancers at a wedding on the lovely grounds of a Mt. Vernon-replica home built in the early 1900s. As the hour grew late and the mosquitoes ferocious, the party, wishing to continue dancing, repaired inside to an elegant parlor, complete with Chickering grand piano and furnishings that looked untouched since the Edwardian era. We moved the furniture aside, said a prayer for the chandeliers and held a dance that had the spirit of a nineteenth-century home party.

[9] Clemens, op. cit., p. 188

Battle Hymn of the Republic (selected verses)

(v. 1)

Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword:
His truth is marching on.

Chorus:

Glory! Glory Hallelujah! (3)
His truth is marching on.

(v. 4)

He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before His judgment seat:
Oh, be swift, my soul, to answer Him! Be jubilant my feet!
Our God is marching on.

The Flying Trapeze

Words and Music: George Leybourne, ca.1867

Daisy Bell (A Bicycle Built for Two)

Words and Music: Harry Dacre, 1892

After the Ball

Words and Music: Charles K. Harris, 1892

From 1890-1910, "the lascivious waltz" sparked a spate of waltz songs. These new songs had realistic story lines (often of frustrated romance), not unlike the vernacular realism of Mark Twain's writing. For example, in 'The Flying Trapeze,' the narrator loses his lady love to a trapeze artist and (a worse fate) her new trapeze career; in 'After the Ball,' the narrator loses his love through a misunderstanding (his fault); only 'Daisy Bell' hints at a possible happy ending.

Robert Lowry (1826-1899) was a Baptist pastor and gospel hymn writer whose work has been compared to the secular music of Stephen Foster. He wrote both words and music to this memorable song with its river journey into the afterlife.

The great political rallying song 'Battle Hymn' has a convoluted history. The tune (of unknown origin) was earlier sung to the camp-meeting text with opening words 'Say brothers, will you meet us.' The words 'John Brown's Body' (possibly referring to a Ft. Warren soldier and not the antislavery crusader) were published in 1861 and then quickly republished as 'Glory, Hallelujah' by the Oliver Ditson Co., Boston. Julia Ward Howe's (1819-1910) new words were published in 1862. Ditson (who also published the fiercely classical, anti-parlor Dwigths Journal of Music) achieved the coup of publishing two highly successful Civil War songs: 'Battle Hymn' and 'Tenting on the Old Camp Ground,' which ranked Ditson second only to publisher Root and Cady for the genre.

Shall We Gather at the River (selected verses)

(v. 1)

Shall we gather at the river,
Where bright angel feet have trod
With its crystal tide forever
Flowing by the throne of God!

Chorus:

Yes, we'll gather at the river,
The beautiful, the beautiful river
Gather with the saints at the river,
That flows by the throne of God.

(v. 2)

On the margin of the river,
Washing up its silver spray,
We will walk and worship ever,
All the happy golden day.

(v. 6)

Soon we'll reach the silver river,
Soon our pilgrimage will cease;
Soon our happy hearts will quiver
With the melody of peace.

Weddings hold remnants of a social dance milieu that used to be ubiquitous in this country. Dance events ran the gamut from impromptu home evenings to formal balls. Twain's daughters had dancing lessons in the drawing room of their Hartford house. Later, they attended balls when the opportunities arose. Proper observance of the complex, rigid code of manners for a ball was necessary for acceptance in polite society. Not so for Twain, who wrote to his wife about his dramatic entrance, "waltzing" across the floor with the Captain, at the start of a shipboard ball during a sea voyage back to America. [10] (At rural frolics, the rules were less formal and brawls not uncommon.)

"Julia Ward Howe says that the earliest social function she could remember was a ball that took place when she was four years of age. Late in the evening she was taken out of bed, dressed up, and brought downstairs into the drawing room, where the orchestra, complete with a double bass, was playing and guests dancing. The novel music and rhythmical motions made an unforgettable impression upon her." [11]

Over the course of the century dance styles went in and out of fashion, with rural areas retaining the older styles. Country dances, popular in Jefferson's day, were largely supplanted by couple dances, such as the schottische, gallop, polka, and waltz. Fiddle and piano were the favored instruments for dancing, but most any instrument, up to an orchestra, could be pressed into service. Slaves regularly fiddled for balls on Southern plantations.

TWAIN, IMPROVISATION AND THE PARLOR SONG STYLE

In *A Touching Story of George Washington's Boyhood*, Twain writes of an amateur's attempts (unsuccessful) to play the accordion. "After I had been playing 'Lang Syne' about a week, I had the vanity to think I could improve the original melody, and I set about adding some little flourishes and variations to it, but with rather indifferent success, I suppose, as it brought my landlady into my presence with an expression about her of being opposed to such desperate

[10] Clemens, *ibid.*, p. 98

[11] Tawa, *High-Minded*, op. cit., pp. 83-84

enterprises. Said she, 'Do you know any other tune but that, Mr. Twain?' I told her, meekly, that I did not. 'Well, then,' said she, 'stick to it just as it is; don't put any variations to it, because it's rough enough on the boarders the way it is now.'" [12]

Perhaps Twain was on the right track. The 1854 *Singer's Companion* indicated that singers need not regard the notes of a tune as "fixed facts." [13] Exactly how much improvisational latitude was allowed is not clear. Contemporary sources indicated the singer might personally choose the accompaniment style, tempo, key and dynamics, giving the song "its varieties of light and shade" in order to transmit the all-important words. Arousing the listeners' emotions was the central, overriding aim.

Twain continues his progress with 'Old Lang Syne': "I went to board at Mrs. Murphy's, an Italian lady of many excellent qualities. The very first time I struck up the variations, a haggard, care-worn, cadaverous old man walked into my room and stood beaming upon me a smile of ineffable happiness. Then he placed his hand upon my head, and looking devoutly aloft, he said with feeling unction, and in a voice trembling with emotion, 'God bless you, young man! God bless you! for you have done that for me which is beyond all praise. For years I have suffered from an incurable disease, and knowing my doom was sealed and that I must die, I have striven with all my power to resign myself to my fate, but in vain – the love of life was too strong within me. But Heaven bless you, my benefactor! for since I heard you play that tune and those variations, I do not want to live any longer – I am entirely resigned – I am willing to die – in fact, I am anxious to die."

Perhaps this is the wrong anecdote on which to end these reflections. The instrument in it, after all, was the accordion, not the piano. At any rate, I have no desire to enhance my listeners' desires to die but to provide some "good remembrancers" for your listening pleasure.

–*Jacqueline Schwab*

[12] Mark Twain, *The Celebrated Jumping Frog of Calaveras County, and Other Sketches*, C. H. Webb, NY, 1867;

www.boondocksnet.com/twaintexts/frog

[13] Tawa, *Sweet Songs*, op. cit., p. 79

Our Meeting Is Over

Fathers, now our meeting is over,
Surely we must part,
And if I never see you again
I'll love you in my heart.

Chorus:

Yes, we'll land on the shore,
Yes, we'll land on the shore,
Lord, we'll land on the shore
And be saved forever more.

Mothers, now our meeting is over,
Sisters, now our meeting is over,
Brothers, now our meeting is over,

17 Beautiful River

Words and Music: Robert Lowry, 1866

Battle Hymn of the Republic

Words: Julia Ward Howe, 1862

In the 1950's in Columbia, South Carolina, my husband's parents would have a hymn sing two or three times a year. They moved the table out of the dining room, brought some folding chairs over from the church and invited their church and all their neighbors. They typically persuaded the church organist to play piano. The first half of the evening was devoted to pieces selected at random from their Episcopal hymnal and their neighbors' Methodist hymnal. After an intermission fueled by generous libations, the second half was devoted to gospel numbers, inspirational pieces or about anything else that had a chorus on which the bravest ones could attempt a harmony.

In the nineteenth century, the singing of popular hymns might be done at any time, such as while walking to and from the meeting house or singing at home during an evening, a time when both sacred and secular songs might be sung.

A Psalm of Life

Tell me not in mournful numbers
Life is but an empty dream,
For the soul is dead that slumbers
And things are not what they seem.

Chorus:

Life is real, life is earnest
And the grave is not its goal.
'Dust thou art, to dust returnest,'
Was not spoken of the soul.

Let us then be up and doing
With a heart for any fate.
Still achieving, still pursuing,
Learn to labor and to wait.

16 Our Meeting is Over

Traditional camp meeting revival song

Starting in 1800, evangelical denominations held outdoor camp meetings, with preaching, praying, shouting and singing to save "lost souls." Both blacks and whites attended these meetings, which sometimes took on a fairground appearance. Camp meeting hymns, often sung at night in the dark, were simple to learn. Like other white spirituals, they were closely related to modal secular folk tunes and spread by oral tradition. Later some appeared in William Walker's 1835 *The Southern Harmony* and other hymnals.

The haunting, modal 'Our Meeting is Over' closed many camp meeting revivals and can still be heard in rural churches in the South. Wayne Erbsen writes, "Also known as 'Glad News' or 'We'll Land on the Shore,' it has been collected with the 'floating' verse that begins 'Come thou fount of every blessing.'"¹⁹ [19] I first heard it sung at Pinewoods Camp, that great traditional music crossroads, where I also first heard the thrilling sound of shape note hymn singing many years ago.

SELECTED BIBLIOGRAPHY

- The Works of Mark Twain*, The Iowa Center for Textual Studies, University of California Press
- Elizabeth Aldrich, *From the Ballroom to Hell – Grace and Folly in Nineteenth-Century Dance*, Northwestern University Press, Evanston, 1991
- William Francis Allen, Charles Pickard Ware and Lucy McKim Garrison, *Slave Songs of the United States*, A. Simpson, NY, 1867; Dover reprint, NY, 1995
- Edward A Berlin, *King of Ragtime – Scott Joplin and His Era*, Oxford University Press, NY, 1994
- Joe Mitchell Chapple, editor, *Heart Songs Dear to the American People*, compiled for *The National Magazine*, Boston, World Syndicate Company, NY, 1909
- Clara Clemens, *My Father, Mark Twain*, Harper & Brothers Publishers, NY & London, 1931
- Buell E. Cobb, Jr., *The Sacred Harp, A Tradition and Its Music*, The University of Georgia Press, Athens, GA, 1978
- Ken Emerson, *Doo-dab! – Stephen Foster and the Rise of American Popular Culture*, Simon & Schuster, NY, 1997
- Wayne Erbsen, *Mel Bay's Old-Time Gospel Songbook*, Mel Bay, Pacific, MO, 1993
- Jon W Finson, *The Voices That Are Gone – Themes in Nineteenth-Century American Popular Song*, Oxford University Press, 1994
- James J. Fuld, *The Book of World-Famous Music*, 3rd ed., Dover, NY, 1985
- Stanley Sadie and H. Wiley Hitchcock, editors, *The New Grove Dictionary of American Music*, Macmillan Publishers, Ltd., London, 1986

[19] Wayne Erbsen, *Mel Bay's Old-Time Gospel Songbook*, p. 55

Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, Macmillan Publishers, Ltd., London, 2nd ed., 2001

Charles Hamm, *Yesterday's Popular Song in America*, W W Norton & Co., NY, 1979

Thomas Hillgrove, *A Complete Practical Guide to the Art of Dancing*, Dick & Fitzgerald, NY, ca.1864 (Da Capo Press, NY, 1982)

Ralph Holmes, "Mark Twain and Music," *Century Magazine*, October, 1922, pp. 844-50

Richard Jackson, *Popular Songs of Nineteenth-Century America*, Dover Pub., NY, 1976

David A. Jasen and Gene Jones, *That American Rag, The Story of Ragtime from Coast to Coast*, Schirmer Books, NY, 2000

James Johnson and Robert Burns, *The Scots Musical Museum, 1787-1803*; reprint, Amadeus Press, Portland, 1991

Nancy C. McEntire, Grey Larsen, and Janne Henshaw, *The Lotus Dickey Songbook*, Lotus Dickey Music, Indiana University Press, 1995

Theodore Raph, *The American Song Treasury*, Dover Publications, NY, 1964

Irwin Silber, *Songs of the Civil War*, Dover Publications, Inc., NY, 1995

Patrick Sky, *Mel Bay Presents Ryan's Mammoth Collection*, Mel Bay Publications, Inc., Pacific, MO, 1995

Nicholas E. Tawa, *Sweet Songs for Gentle Americans, The Parlor Song in America, 1790-1860*, Bowling Green University Popular Press, Bowling Green, OH, 1980

of the "classic" ragtime composers. Scott was published by Joplin's publisher John Stark. His sales were second only to Joplin's, but he was not nearly as well known in his day. "While (Joplin's) 'Maple Leaf' was selling 15,500 per year, James Scott's 'Frog Legs' (1906), which was second in sales in Stark's catalogue, sold about 5,000 annually." [17] Scott, seventeen years younger than Joplin (who later orchestrated Scott's 'Frog Legs'), drew on the growing climate for ragtime to have a career playing for local vaudeville theaters (and hence no need to tour to earn a living). Twain may not have heard Scott's music during his lifetime, but, considering his birthplace, he probably would have liked it!

[15] A Psalm of Life

Words: Henry Wadsworth Longfellow, 1839

Music: Traditional, from Lotus Dickey

Longfellow's poems were the 19th-century words most frequently set to music. This short setting of his oft-recited, life-affirming 'Psalm' was contributed by Indiana songwriter Lotus Dickey (1911-1989), who learned it from his father. Pete Sutherland (producer here), learned it from Lotus and first recorded it on *Mountain Hornpipe*. I myself had the pleasure of waltzing with Lotus at Pinewoods Camp in the 1980's, and I later learned 'A Psalm of Life' from songwriter Dillon Bustin.

Henry Wadsworth Longfellow (1807-1882), a Hutchinson family fan, loved the simple, expressive old songs, yet he also loved classical music and developed a taste for opera after hearing the famed Jenny Lind perform. Henry's family owned one of the first pianos in Portland, Maine. His brother Samuel wrote about family favorites played on that parlor piano, including 'The Last Rose of Summer,' 'Oft in the Stilly Night,' and 'Fisher's Hornpipe.' [18]

[17] Edward A. Berlin, *King of Ragtime*, p. 58

[18] Tawa, op. cit., pp. 154-5

Of in the Stilly Night

Of, in the stilly night,
Ere slumber's chain has bound me,
Fond mem'ry brings the light
Of other days around me:
The smiles, the tears, Of childhood's years,
The words of love then spoken,
The eyes that shone, Now dimm'd and gone,
The cheerful hearts now broken!
Thus, in the stilly night,
Ere slumber's chain has bound me,
Sad mem'ry brings the light,
Of other days around me.

When I remember all
The friends, so link'd together,
I've seen around me fall,
Like leaves in wintry weather;
I feel like one, Who treads alone
Some banquet - hall deserted,
Whose lights are fled, Whose garlands dead,
And all, but he, departed!
Thus, in the stilly night,
Ere slumber's chain has bound me,
Sad mem'ry brings the light
Of other days around me.

Flow Gently, Sweet Afton (only one verse recorded)

Flow gently, sweet Afton, among thy green braes;
Flow gently, I'll sing thee a song in thy praise;
My Mary's asleep by thy murmuring stream;
Flow gently, sweet Afton, disturb not her dream.
Thou dove, whose soft echo resounds from the hill,
Thou green crested lapwing, with noise loud and shrill,
Ye wild whistling warblers your music forbear
I charge you, disturb not my slumbering fair.

14 The Fascinator

James Scott, 1903

Ragtime roared in to public consciousness in the late 1890s and flourished until the end of the First World War. Afro-American pianist and composer James Scott (1885-1938), born in Neosho, Missouri of former slaves, is considered one

Nicholas E. Tawa, *The Way to Tin Pan Alley, American Popular Song, 1866-1910*, Schirmer Books, NY, 1990

Nicholas E. Tawa, *Highb-Minded and Low-Down, Music in the Lives of Americans, 1800-1861*, Northeastern University Press, Boston, 2000

Resa Willis, Mark and Livy, *The Love Story of Mark Twain and the Woman Who Almost Tamed Him*, Atheneum Publishers, NY, 1992

www.twainquotes.com/Music.html

John Anderson, My Jo

John Anderson, my jo, John,
When we were first acquaint,
Your locks were like the raven,
Your bonny brow was brent;
But now your brow is bald, John,
Your locks are like the snow;
Yet blessings on your frosty pow,
John Anderson, my jo!

John Anderson, my jo, John,
We climb the hill thegither,
And mony a canty day, John,
We've had wi' ane anither;
Now we maun totter down, John,
But hand in hand we'll go,
And sleep thegither at the foot,
John Anderson, my jo.

17 The Schottische from the Ameer

From *The Ameer*, operetta by Victor Herbert, 1899

Dancing master Thomas Hillgrove in 1864 called the easily learned schottische "a general favorite" but said, "if the time be not precisely kept, a collision is inevitable, and an awkward pause immediately follows, to the great disappointment of both parties." [13] Nevertheless, it remains a popular dance at modern era New England contra dances.

In 1867, Twain commented upon the secular music at a church service, which he called "the Bishop's matinee": "At 3 o'clock the performance commenced. The organist played a schottische first and then changed to an exquisite waltz, that set the young people's feet itching and their heads to swaying to the undulating movement of the harmony. All the time the portly, complacent Bishop was reading his handful of Scripture verses, the organ accompanied him with a mixture of funeral and fandango music, to suit the sense of the text." [14]

I learned this schottische from the sparkling playing of dance musicians Mary Lea and Peter Barnes, who learned it from the work of vintage dancing master Richard Powers. Richard told me he has a turn-of-the-century sheet music

Even today we hear Love's song of yore,
Deep in our hearts it dwells forever more;
Footsteps may falter, weary grow the way,
Still we can hear it at the close of day;
So till the end, when life's dim shadows fall,
Love will be found the sweetest song of all.

Sweet Genevieve

O, Genevieve I'd give the world
To live again the lovely past!
The rose of youth was dew impearled;
But now it withers in the blast.
I see thy face in ev'ry dream,
My waking thoughts are full of thee;
Thy glance is in the starry beam
That falls along the Summer sea. (Chorus)

Fair Genevieve, my early love,
The years but make thee dearer far!
My heart shall never, never rove:
Thou art my only guiding star,
For me the past has no regret
Whate'er the years may bring to me;
I bless the hour when first we met,
The hour that gave me love and thee! (Chorus)

Chorus:

O, Genevieve, Sweet Genevieve,
The days may come, the days may go,
But still the hands of mem'ry weave
The blissful dreams of long ago.

[13] Hillgrove, op. cit., pp. 163-164

[14] Mark Twain, *Special Correspondence of the Alta California*, March 30, 1867

**7 Medley of Traditional Hornpipes: Fisher's Hornpipe,
Saratoga Hornpipe, Good for the Tongue, Cincinnati Hornpipe**

I first heard these chestnuts at contradances in New England in the 1970's. 'Fisher's Hornpipe' was played in South Carolina plantation homes (both by slave fiddlers and their masters), in Longfellow's childhood home in Maine, and at many dances throughout nineteenth-century America.

In 1869, Twain heard the celebrated pianist "Blind Tom" perform. Blind, slave-born, "autistic savant" Thomas Greene Bethune (aka Thomas Wiggins) was called the greatest pianist of the age by the press. He reportedly could reproduce pieces on one hearing, along with, in Twain's words, "queer imitations of the tuning of discordant harps and fiddles, and the groaning and wheezing of bagpipes."

He anticipated the work of composer Charles Ives by several decades: "I heard him play 'Fisher's Hornpipe' with his right hand in two sharps (D), and 'Yankee Doodle' with his left in three flats (E flat), and sing 'Tramp, tramp, tramp, the Boys are Marching,' in the key of C— all at the same time." [1]

My simpler version of Fisher's, also in the key of D, begins my medley of hornpipes from *Ryan's Mammoth Collection*. William Bradbury Ryan's collection of 1050 reels, jigs and hornpipes was published by Elias Howe in Boston, ca.1883.

3 'Tis the Last Rose of Summer

Words: Thomas Moore, 1813 • Music: traditional air

Pieces from Irish songsmith Thomas Moore's *A Selection of Irish Melodies* "share the distinction with the songs of Stephen Foster of being the most popular, widely sung, best-loved, and most durable songs in the English language of the entire nineteenth century." [2] Moore (1779-1852), with a keen sense of the popular theme of nostalgia, wrote or rewrote poems and set them to traditional melodies drawn from Edward Bunting's collections. The very

[1] Mark Twain, Special Correspondence of the *Alta California*, August 1, 1869

[2] Charles Hamm, *Yesterday's Popular Song in America*, pp. 44-45

10 La Gitana, "Valse"

Ernest Bucalossi, ca.1886

The fiery, gypsy-sounding "La Gitana Waltzes" were probably used for dancing a type of waltz variation popular late in the nineteenth century. Published in England, ca.1886, Bucalossi's popular 'La Gitana' was soon published for piano solo, piano duet and orchestra. A song ('Can I Forget') was also published to the tune. American sheet music by T.B. Harms & Co., NY probably appeared shortly thereafter. The piece also appears in *Modern Dance Music*, published in 1890 by White Smith & Co., Boston, New York and Chicago, which is a piano collection of waltzes, polkas, schottisches, quadrilles, marches and galops from high society ballrooms at the end of the nineteenth century.

Ernest Bucalossi, an overseas composer of light dance music, did a waltz arrangement (ca.1891) of Molloy's 'Love's Old Sweet Song,' which was similarly published in several forms. I have recorded Bucalossi's third waltz, from his suite of four 'La Gitana' waltzes plus coda.

11 John Anderson, My Jo

Words: Robert Burns, 1790 • Music: Scottish air

James Johnson's and Robert Burns' (1759-1796) wonderful collection *The Scots Musical Museum*, was published in Edinburgh in six volumes (1787-1803). Perhaps due to its old-fashioned print, bare-bones arrangements and Scots dialect, it never achieved quite the American popularity of Moore's collections. However, Burns' gem 'John Anderson, My Jo' (from Vol. III), published (ca.1803) with arrangements by Jan Antonin Kozeluch and updated language, became one of Burns' most popular songs in America. Like many popular parlor songs, it celebrates fidelity over a long life's partnership.

I first heard this beautiful Burns air through the singing of Ewan MacColl. Later, I recorded it to accompany singer Jean Redpath's reading of the poem 'Retirement' on *A Woman of Her Time*. My version alters the melody slightly.

7 Gentle Annie

Words and Music: Stephen Collins Foster, 1856

I love this sad, gentle tune about an unknown Annie (possibly Foster's neighbor's child Annie Jenkins or perhaps family cousin Annie Evans). [11] Foster was a master at imitating popular melodic styles. The melody for 'Gentle Annie', which beautifully fits the words, shows the influence of Thomas Moore's oft-heard melodies.

In *The Voices That are Gone*, Jon Finson explores the early nineteenth-century theme of chivalry, so popular in the Southern states: "Beautiful Dreamer" presents the composer's most successful interweaving of the themes surrounding the distant beloved. . . . the ultimate in middle-class sublimation of chivalry." About 'Gentle Annie,' he says, "Like composers before him, Foster created the greatest courtly distance between lover and beloved by means of death. 'Gentle Annie' arrives quickly at the same conceit joining nature, nostalgia, and separation through death." [12]

Gentle Annie

Thou wilt come no more, gentle Annie,
Like a flower thy spirit did depart;
Thou are gone, alas! Like the many
That have bloomed in the summer of my heart.

We have roamed and loved mid the bowers
When thy downy cheeks were in their bloom;
Now I stand alone mid the flowers
While thy mingle their perfumes o'er thy tomb.

Chorus:

Shall we never more behold thee;
never hear thy winning voice again
When the Spring time comes, gentle Annie,
When the wild flowers are scattered o'er the plain?

Ah! The hours grow sad while I ponder
Near the silent spot where thou are laid,
And my heart bows down when I wander
By the streams and meadows where we strayed.

popular 'Tis the Last Rose' was first published in London and Dublin 1813, with the music arranged by Sir John Stevenson. Within a year, it was published in America. 1,500,000 copies were reportedly sold during the century, making it possibly the first piece with such high American sales [3].

A four-hand piano variation set, with Introduction, Andante, Variation I and Rondo, by H. Herz (one of several variation sets on 'Last Rose') can be found in *The Home Circle* (1863), a collection of dances and other "Music for Parlor or Drawing Room Recreations" published by Oliver Ditson. My simpler version is my own, improvised arrangement, inspired by my work with film composer Brian Keane.

'Tis the Last Rose of Summer

'Tis the last rose of summer, left blooming alone,	I'll not leave thee, thou lone one! to pine on the stem;
All her lovely companions, are faded and gone:	Since the lovely are sleeping, go sleep thou with them;
No flow'r of her kindred, no rosebud is nigh,	Thus kindly I scatter thy leaves o'er the bed,
To reflect back her blushes, or give sigh for sigh!	Where thy mates of the garden lie scentless and dead.

So soon may I follow, when friendship decay,
And from love's shining circle, the gems drop away!
When true hearts lie withered, and fond ones are flown,
O! who would inhabit this bleak world alone.

[11] Emerson, *op. cit.*, p. 232

[12] Jon W. Finson, *The Voices That Are Gone*, pp. 40-41, 37

[3] Hamm, *ibid.*, p. 44

4 The Good Old Way (As I Went Down to the Valley to Pray)

Music: Traditional black spiritual, collected in Tennessee

On the American frontier, there was a vibrant cross-pollination between white hymns, black spirituals, British Isles dance tunes, African rhythms, and sentimental and minstrel songs. The spiritual 'The Good Old Way' was collected from both white and black sources. A black version collected in Nashville, Tennessee can be found in the 1867 seminal collection *Slave Songs of the United States*, collected by William Francis Allen, Charles Pickard Ware and Lucy McKim Garrison. It is also known by the title, 'As I Went Down to the Valley to Pray.'

In the baptism scene in the recent Coen Brothers' film 'O Brother Where Art Thou,' there is a transcendent version of this tune, performed by Alison Krauss. My version of this normally unaccompanied spiritual is from the 1867 *Slave Songs* book and loosely inspired by the a capella singing of Georgia-born Reverend C. J. Johnson's congregation on the Smithsonian Folkways recording, *Wade in the Water (vol. 2: African American Congregational Singing, Nineteenth-Century Roots)*.

The Good Old Way

As I went down in the valley to pray,	Chorus:
Studying about that good old way,	O mourner*, let's go down,
When you shall wear the starry crown,	Let's go down, let's go down,
Good Lord, show me the way.	O mourner, let's go down,
	Down in the valley to pray.

* Brother, Sister, etc.

5 Beautiful Dreamer

Words and Music: Stephen Collins Foster, 1864

Stephen Collins Foster, born in Pittsburgh in 1826, wrote some of the most popular American songs perhaps ever. Much belittled by critics, his songs were

"A lady that was there told me that he just stood up with both his eyes shut and begun to sing soft-like – just a faint sound – just as if there was a wind in the trees, she said, and he kept right on singing kind of low and sweet, and it was beautiful and made your heart ache somehow. And he kept on singing and singing and became kind of lost in it, and he was all lit up – his face was! 'Twas like something from another world, and she told me when he got through he just put his two hands up to his head, as tho the sorrow of them negroes was upon him, and begun to sing 'Nobody Knows the Trouble I Sees, Nobody Knows but Jesus.' That was one of them negro spiritual songs, and when he come to the end, to the 'Glory Hallelujah,' he gave a great shout – just like the negroes do – he shouted out 'Glory Hallelujah.' They said it was wonderful, and that none of them would forget it as long as they lived." [10]

The well-known spiritual 'Motherless Child' was probably first published in William E. Barton's *Old Plantation Hymns*, 1899 (published by Lamson, Wolfe and Company, Boston, New York and London).

Sometimes I feel like a motherless child

Sometimes I feel like a motherless child
Sometimes I feel like a motherless child
A long way from home,
A long, long way from home.

Sometimes I think I'm almost gone (3)
A long way from home

True believer
A long way from home

[10] "When Mark Twain Sang Spirituals," *Blade Magazine*, December, 1925, p. 854

7 Little Carrie's Favorite Gallop

From *Howe's Drawing Room Dances*, 1859

The gallop (also "galop" or "gallopade") was a simple, spirited couple dance popular at balls – its controlled abandon probably looked remarkably as one might imagine. However, as mid-nineteenth-century dancing master Thomas Hillgrove warns, "The only difficulty in this dance is to keep on the feet," [9] no mean feat when wearing a voluminous ballgown.

Modern dancing master Richard Powers (dance faculty, Stanford University) has introduced contemporary dancers to the pleasures of the gallop and this energetic tune. Thanks to Boston-area dancing master Patri Pugliese for helping me locate 'Little Carrie's' in *Howe's Drawing Room Dances* (Elias Howe, Boston, 1859). Howe's book has a standard, simple piano accompaniment with only one repetition; variations probably would have been improvised. Howe's version of 'Little Carrie's' also contains brief instructions for a figured country dance incorporating the "gallopade."

8 Sometimes I Feel Like a Motherless Child

Traditional spiritual

During his Missouri childhood, Mark Twain drank in many black spirituals, which he may have heard on the riverboats or many other places. Throughout his life, spirituals were the tunes that gave him the most sustenance. He was reportedly singing and playing a spiritual on the piano when his wife died. Devoted Clemens family maid Katie Leary extravagantly praised Twain's singing on a different evening:

"I heard about one night there was a lot of company over at the Wamer's and Mr. Clemens, he was there, and there was a full moon outside; and no lights in the house. They was just setting there in the music-room, looking out at the moonlight. And I heard how Mr. Clemens, he just got right up without any warning at all, and begun to sing one of them negro spirituals.

[9] Thomas Hillgrove, *A Complete Practical Guide to the Art of Dancing*, p. 166

nonetheless extraordinarily successful in evoking a "bittersweet longing for the past." [4] Although 'Beautiful Dreamer' was published as "the last song ever written," Foster's serenade was probably written in 1862 (not 1864, its year of publication, the year he died a pauper). Biographer Emerson writes in *Doo-dab!*, "Foster would have had to live a decade longer in order to write all the songs that were advertised as his 'last' composition." [5]

I first learned 'Beautiful Dreamer' in grade school in Pittsburgh during the sixties, when at that time it seemed like (the kiss of death) "a totally unhip" song. I now believe I overlooked both its beauty and its "kiss of death." Emerson writes, "It is all but impossible to hear 'Beautiful Dreamer' with fresh ears today. But if you listen very closely, you may detect a dissonant murmur. For this is a song about dissolution. The moon reflects like a mirror on a world of dewdrops and vapors, streamlets and seas, where everything seeps, flows, and evaporates into everything else. And the ultimate dissolution is death." [6]

Beautiful Dreamer

Beautiful dreamer, wake unto me,
Starlight and dewdrops are waiting for thee;
Sounds of the rude world heard in the day,
Lull'd by the moonlight have all pass'd away!
Beautiful dreamer, queen of my song,
List while I woo thee with soft melody;
Gone are the cares of life's busy throng,
Beautiful dreamer, awake unto me!
Beautiful dreamer awake unto me!

Beautiful dreamer, out on the sea
Mermaids are chaunting the wild lorelie;
Over the streamlet vapors are borne,
Waiting to fade at the bright coming morn.
Beautiful dreamer, beam on my heart,
E'en as the morn on the streamlet and sea;
Then will all clouds of sorrow depart,
Beautiful dreamer, awake unto me!
Beautiful dreamer, awake unto me!

[4] Nicholas E. Tawa, *High-Minded and Low-Down*, p. 64

[5] Ken Emerson, *Doo-dab!*, p. 305

[6] Emerson, *ibid.*, p. 281

6 Tenting on the Old Camp Ground

Words and Music: Walter Kittredge, 1864

Concert ballad singer Walter Kittredge (1834-1905) wrote this passionate anti-war song while dealing with the draft. The celebrated singing Hutchinson family helped popularize it, for which they reportedly earned substantial royalties. [7] The Hutchinsons, originally from Milford, New Hampshire, were active from the 1840s to the 1880s. Inspired by the successful Tyrollean Rainer family (who toured America from 1839 to 1843 – Stephen Foster heard the Rainers in Harrisburg in 1840), they themselves inspired many groups, including Christy's Minstrels. The Hutchinsons espoused abolition, women's rights and other liberal causes. They were noted for their natural tone, clear enunciation and close blend of voices.

"In their self-conscious celebration of rustic virtue and the sweet simplicity of their music – which was usually composed rather than traditional and performed for a fee at concerts rather than on communal occasions – these family singers anticipated and set the pattern for the factitious folk music that flourished in the 1950s and 1960s. The Hutchinson Family, who sang political protest songs and were even blacklisted, briefly, in Philadelphia, were kissing cousins of the Weavers, whose 'If I Had a Hammer' updated the Hutchinsons' 'If I Were a Voice' a century later." [8]

Tenting on the Old Camp Ground (Verses 1, 3 and 4 only)

We're tenting tonight on the old Camp ground,
Give us a song to cheer
Our weary hearts, a song of home,
And friends we love so dear.

Chorus:

Many are the hearts that are weary tonight,
Wishing for the war to cease;
Many are the hearts looking for the right
To see the dawn of peace.
Tenting tonight, Tenting tonight,
Tenting on the old Camp ground.

We are tired of war on the old Camp ground,
Many are dead and gone,
Of the brave and true who've left their homes,
Others been wounded long.

We've been fighting today on the old Camp ground,
Many are lying near,
Some are dead and some are dying,
Many are in tears.

Final line of last chorus:

Dying tonight, Dying tonight,
Dying on the old Camp ground.

[7] Irwin Silber, *Songs of the Civil War*, p. 167

[8] Emerson, *op.cit.*, p. 75