

SPAE QUARTERLY

Good fortune, good future through arts and education

Summer 2015

Scottish Partnership for Arts and Education

P.O. Box 6761
Chesterfield, MO 63006
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SPAE Mission Statement

In the belief that music and the arts are key to connecting cultures and understanding our roots, Scottish Partnership for Arts and Education provides cultural experiences and educational opportunities in Scottish traditional arts and the historic connections between Scotland and the USA by conducting classes, workshops, lectures and public performances.

Announcements

[St. Louis Scottish Games and Cultural Festival](#)

September 25-26, 2015
Spirit Airport West Drive,
Chesterfield

[Missouri Tartan Day](#)

April 8-10, 2016
Washington Town & County Fair-
grounds, Washington, MO

[Tionol](#)

April 15-17, 2016
[Nerinx Hall](#), Webster Groves, MO
& [The Sheldon](#), St. Louis, MO

President's Message

by Michael Herron

Welcome back to our quarterly newsletter.

As we begin preparing for our 2015 season, I would like to thank all of our Board members who have helped out over the past year. Diane McCullough, our Artistic Director and Grants Administrator, spends endless hours preparing and planning all of our events. Carolyn Peters and Beverly Whittington also put in a lot of time helping to prepare for our events. I would also like to thank our former board members who left this past year - Diane Betts, William Ray and Todd Jones. Each of them worked very hard to help us this past year.

We had a very successful Gaelic Psalm Singing & American Music Conference in

April (more about that later from Diane).

This fall we welcome back Brian McNeill to teach our Scots Fiddle classes and Ed Miller to teach our Scots Song classes. MK Stallings and Jessi Ceruti will also be returning to teach poetry and visual art, respectively along with William Ray.

Please consider visiting our website at www.stlspae.org for more information. We also have a Facebook page at <https://www.facebook.com/STLSPAE>.

Finally, thanks to those that donated on giveSTLday on May 5th. We rased \$1,025!

Michael Herron
President & Treasurer, SPAE

Pictures from our 2015 Gaelic Psalm Singing & American Music Conference pictures by Michael Herron



Prof. Willie Ruff

SPAЕ Board of Directors

Michael Herron,
President/Treasurer/
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Diane McCullough,
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Beverly Whittington,
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Duane Foster with his students from Normandy High School



Calum Martin



Dr. Douglas Kelly

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and Chair of the
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Professor of Music
Education, UM-SL

Mark Clark,
Music Teacher,
Guitarist, Composer



Dr. Hugh Foley

A MUSICAL

by Paul Laurence Dunbar

Outside the rain upon the street,
The sky all grim of hue,
Inside, the music-painful sweet,
And yet I heard but you.

As is a thrilling violin,
So is your voice to me,
And still above the other strains,
It sang in ecstasy.

Tam i the Kirk

by Violet Jacobs

O Jean, my Jean, when the bell ca's
the congregation

Owre valley an' hill wi' the ding
frae its iron mou,

When a'bod's thochts is set on his
ain salvation,

Mine's set on you.

There's a reid rose lies on the Buik
o' the Word 'afore ye

That was growin' braw on its bush
at the keek o' day,

But the lad that pu'd yon flower i'
the mornin's glory,

He canna pray.

He canna pray; but there's nane i'
the kirk will heed him

Whaur he sits sae still his lane at
the side o' the wa,

For nane but the reid rose kens
what my lassie gied him -

It an' us twa!

He canna sing for the sang that his
ain he'rt raises,

He canna see for the mist that's
afore his e'en,

And a voice drouns the hale o' the
salms an' the paraphrases,

Cryin' 'Jean! Jean! Jean!'

NOTES FROM THE ARTISTIC DIRECTOR

by Diane McCullough

SPAE's Gaelic Psalm Singing and American Music Conference was a resounding success. Here are some statistics:

Conference registrants numbered 66. Of that number 56 participated on Saturday and 26 on Sunday. Of those numbers, 12 high school age students registered with 7 attending; 4 teachers registered for TD units with 3 attending; there were 4 other teachers (2 high school and 2 college/university) who did not register for TD units; the remaining registrants were choir members and directors from Webster Groves Presbyterian and St. Margaret of Scotland churches and from membership roles of Scottish Partnership for Arts and Education and the Scottish St. Andrew Society of Greater St. Louis. One registrant came all the way from Alexandria, VA to attend, another came from Lexington, KY. Each day there were visitors who did not register totaling 7. **In addition to the registrants, there were the 5 lecturer/preceptors and 2 film-makers who were documenting the event.** These numbers give us a total of 80 persons benefiting from this conference over the course of the event.

All of the teaching materials and film footage will be available on the SPAE website for use by schools and other organizations who are interested in this subject.

Seventeen assessment/evaluation forms were returned - 6 from high school students, 10 from adult attendees and 1 from Dr. Hugh Foley. **Interest was expressed by 8 of the adults in pursuing formation of a singing circle that would further explore both the Gaelic Psalm and Lining Out the Hymn as well as other music that reflects the connections between Scottish folk traditions and American folk traditions. There is interest in studying the West African roots of this form of worship as well.**

Of the high school students who returned forms, 5 were from Normandy High School and 1 was from Webster Groves High School. On a scale of 1 to 10 with 10 being the highest yes answer, Normandy students chose two 10s, two 9s and one 5. The Webster student chose 8. Normandy has expressed strong interest in SPAE's Artist in Residence workshops and we will definitely work with their choir next year in both Gaelic and Scots song.

The following are responses to item #1 on the assessment/evaluation form: "Describe your experience of improvising within a group."

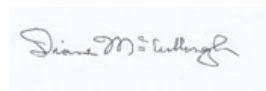
"Once I had gotten used to it, it was really interesting to hear voices melt together like they did." Emma, 10th gr, Webster Groves HS; "The experience of improvising with a group was great. I really feel that I have a gift to follow the lining. It comes naturally even if it is a different language." Nathan, 11th gr Normandy HS; "I found it a joy. I was able to do things vocally that I didn't think I could do. I also liked the other language." Damarkys, 11th gr. Normandy; "It was new to me. My church doesn't do this type of singing and I think it's something that would be great!" Kennedy, 9th gr. Normandy; "It was something new to me and I enjoy receiving/being exposed to new types/forms of music." Kashari, 12th gr. Normandy; "I really enjoyed how everyone's different voice tones blended so well and so quickly." Robert, 12th gr. Normandy.

Adult responses: "Very cool! I found it more difficult to improvise with Calum because of the language. It was very moving, but I had trouble letting go because of the uncertainty. Singing with Duane, I felt more successful. In both cases I felt a sense of community with the group. It was very interesting that even though we each were free to improvise, the result was a cohesive expression of faith"; "The Gaelic language is challenging, but easier than my previous experience with Gaelic Psalm singing. I would still like to be more familiar with the unadorned hymn tune on which the Gaelic Psalms are based. I feel it was a very valuable experience, much different than improvising. I very much enjoyed all the presentations and learned a great deal"; "It was great! I think that for we 'Americans' knowing the tunes would have aided but that is not the Conference or Calum's fault...It is mine for not listening to the CD enough. I really liked the Line Out singing with Mr. Foster. HE IS SUPER! I think everyone was comfortable 'attempting' Gaelic and the whole experience! I am not a good singer but I never felt judged by those around me so that helped me try and try and try"; "The conference was a rousing success and the knowledge of historic singing styles has been passed on to a few in this generation and will hopefully be passed on. Hopefully this will inspire people to take this lining out up in modern terms."

In summary, adults typically were less comfortable with the freedom involved in this form of singing than were the high school students, however, all appreciated the importance of knowing something about it. There was a sense of community developed over the course of the conference among the participants - especially among those who participated both days. **Plans are developing around continuing this study by forming song circles in locations that would include a wide demographic reflective of the St. Louis region.**

All the Best,

Diane



BLACK SAMSON OF BRANDYWINE

by Paul Lawrence Dunbar

(This Samson fought in the American Revolution in Delaware on the Brandywine River.)

Gray are the pages of record, dim
are the volumes of elk; else had
old Delaware told us more that her
history held. Told us with pride
in the story, honest and noble and
fine, more of the tale of my hero,
Black Samson of Brandywine.

Sing of your chiefs and your
nobles, Saxon and Celt and Gaul,
breath of mine ever shall join you,
highly I honor them all. Give to
them all of their glory, but for this
noble of mine, lend him a tithé
of your tribute, Black Samson of
Brandywine.

There in the heat of the battle,
there in the stir of the fight,
loomed he, an ebony giant, black
as the pinions of night. Swinging
his scythe like a mower over a
field of grain, needless the care of
the gleaners, where he had passed
amain.

Straight through the human har-
vest, cutting a bloody swath, woe
to you, soldier of Briton! Death
is abroad in his path. Flee from
the scythe of the reaper, flee while
the moment is thine, none may
with safety withstand him, Black
Samson of Brandywine.

Was he a freeman or bondman?
Was he a man or a thing? What
does it matter? His brav'ry
renders him royal --- a king. If
he was only a chattel, honor the
ransom may pay of the royal, the
loyal black giant who fought for
his country that day. Noble and
bright is the story, worthy the
touch of the lyre, sculptor or poet
should find it full of the stuff to
inspire. Beat it in brass and in
copper, tell it in storied line, so
that the world may remember
Black Samson of Brandywine.

GAELIC PSALM SINGING AND LINING OUT THE HYMN: A BRIEF HISTORY

(written for SPAE's Gaelic Psalm Singing and American Music Conference - April 25-26, 2015 by Diane McCullough)

"improvisation is a practice that allows you not to be focused on the smallness of who you are and your reality, but to actually experience the greatness of possibility and surprise and spontaneity." Nicole Mitchell, flutist and President of the AACM (Association for the Advancement of Creative Musicians, Chicago, IL) "we need to refigure improvisation as a musical force that is also a social force, a creative practice that calls into question how we think of community, freedom of expression, integration, identity, and alterity." Daniel Fischlin, Ajay Heble, and George Lipsitz in "The Fierce Urgency of Now"

The following from William T. Dargan's book, "Lining Out The Word: Dr. Watts Hymn Singing in the Music of Black Americans" perfectly describes both Lining Out traditions and the traditions of Gaelic Psalm singing:

"Lining out hymns are (1) unaccompanied; (2) slow throughout.... (3) sung in unison, 'folk organum,' or heterophony; (4) styled along a vocal continuum from moaning to speaking to chanting to singing" (p. 37)

In describing Gaelic Psalm singing, Calum Martin writes: "The style stems from the 16th-century Reformation of the church, which established the Protestant Christian faith and which encouraged worship in a person's native tongue (rather than Latin) and expressions of worship by individuals as well as the clergy and choir. Because few people would be able to read, a call-and-response style evolved in protestant churches and in Gaelic Scotland this developed into the style of psalm singing you can still hear today. It is one of very few cultures where this particular call-and-response style of worship still exists."

THE FORM

Martin continues: "The first two lines of a four-line stanza Psalm are sung together after the leader (precentor) starts and establishes a well known tune, the congregation then joins in once they recognize it, thereafter each line of the psalm is 'put out' (some use the term 'line out' as in the USA) by the precentor or leader with the congregation repeating those words, but with varying degrees of ornamentation and at varying speeds, this occurs for each line until the end of the item of praise. Although each singer is singing the same tune, the effect is of a continuous sound with different chordal effects being created. The result is a unique musical event, full of the traditions of Celtic religious culture, and deeply moving in its praise of God. Although the music sounds very complicated, the roots of the melodies being sung lie in straightforward Scottish metrical (common metre 8686) psalm tunes."

Lining out the hymn can be described in exactly the same way. The use of the call-and-response method developed for the same reason as it did in the Highlands - non-readers needed to learn scripture. While some scholars trace the "Dr. Watts" style of lining out found in many Baptist churches back to English practices, we now know that there is, in the USA, a strong connection with both Gaelic Psalm singing in the Scottish Highlands and early practices in West Africa among the Yoruba, Ewe and Akan people.

The Freedom Come All Ye
by Hamish Henderson

Roch the winds i the clear day's
dawin
Blaws the clouds heilster-gowdie
owed the bay
But there's mair nor a roch win
blawin
Thro the Great Glen o the ward
the day
It's a thoct that wid gar our
rottans
Aa thae rogues that gang gallus
fresh an gay
Tak the road an seek ither loanins
Wi thair ill-ploys tae sport an play

Nae mair will our bonnie callants
Mairch tae war when oor brag-
garts crouselly craw
Nor wee weans frae pitheid an
clachan
Mourn the ships sailin doon the
Broomielaw
Broken faimilies in lands we've
hairriet
Will curse 'Scotlan the Brave' nae
mair, nae mair
Black an white ane-til-ither
mairriet
Mak the vile barracks o thair
maisters bare

So come aa ye at hame wi freedom
Never heed whit the hoodies croak
for Doom
In yer hoose aa the bairns o Adam
Will find breid, barley-bree an
painted room
When MacLean meets wi's frieens
in Springburn
Aa thae roses an geans will turn
tae bloom
An a black boy frae yont Nyanga
Dings the fell gallows o the bur-
ghers doon.

THE CONNECTIONS

The slave trade brought these cultures together in the Colonial era and, particularly in Virginia and North Carolina where plantations brought together slave owners, bonded servants (both black and white), and enslaved African people. Music was shared at all levels of society and in secular as well as sacred forms. As an example, it should be noted that most fiddlers in Colonial America were of African descent. (Historic Williamsburg music books) As for the sacred music – everyone worshiped together in many places – church services were held on the plantations. Those areas where Gaelic was spoken had services in Gaelic and everyone learned how to worship in that language. Many enslaved people learned Gaelic before learning English. Since the style of singing – lining out the tune in the call-and response form – was common to both whites and blacks, it eased the learning of the language to some degree. In eastern North Carolina services were held in both English and Gaelic throughout the 18th and the first half of the 19th centuries - “At Barbeque (Presbyterian Church) and also at the black ‘daughter’ church of Barbeque, the African Methodist Episcopal Church, until shortly after the beginning of the 20th century.” (p. 110, *Carolina Scots* by Douglas F. Kelly with Caroline Switzer Kelly)

According to Dargan (p. 32), Dr. Watts hymns “were taught to colonial slaves and poor whites in Virginia and the Carolinas during the 1740s and 1750s in the religious fervor of the First Great Awakening.....it has achieved permanence among three groups within the United States: chiefly white Old Regular Baptists in Eastern Kentucky; black and white Primitive Baptists scattered more widely in states east of the Mississippi River; and black Missionary Baptists throughout the United States.” After the Civil War, the African Methodist Episcopal (A.M.E.) Churches broke off from the Presbyterian and Methodist Churches. Prof. Kelly has told me in conversation that Gaelic could be heard in some A.M.E. churches in eastern North Carolina as late as the 1930s. Connections to the Muskogee Creek Primitive Baptist church may have occurred during, or even before, the Trail of Tears. There had been much inter-marriage between Highlanders and Native Americans before the forced march and some of the chiefs (for example John Ross) were as much as three-quarters Scots and spoke Gaelic. (see “We’re Indians Sure Enough” by Michael Newton)

WHY DO WE CARE?

The origins of America’s classical music, jazz, are probably found in this mixture of Celtic and West African musical tradition which had so much in common. The personalization of worship brought on by the Reformation in Western culture meant that every person had a relationship with God. Being able to express an individual spirit within a group setting is the essence of Gaelic Psalm singing and Lining Out the Hymn. The fact that each individual can improvise his or her own ornaments around important words or in the context of the purely musical sound, gives everyone freedom. Because people are listening to each other within the group, there is a sense of community. Even among people of widely different background and circumstance, individual thought within a community of listeners has importance in today’s world where there is a great need to listen to one another. On the spiritual side, the shimmer of sound created in this form of worship is transcendent. For understanding our culture, it is important to know our history in deeper detail, including all of the peoples that have been present but not always “accounted for”. There is much more to know about this subject and it is the hope that this conference may inspire others to look into and research these ideas.

BIBLIOGRAPY

Mary of Argyle - Trad.

by Robert Burns

I have heard the Mavis singing
His love song to the moon
I have seen the dewdrop clinging
To the rose just nearly born

But a sweeter song has cheer'd me
At the evening's gentle close
And I've seen an eye still brighter
Than the dewdrop on the rose

'Twas thy voice, my gentle Mary
And thine artless winning smile
That made this world an Eden
Bonnie Mary of Argyle

Tho' thy voice may lose its sweet-
ness
Thine eye it's brightness too
Tho' thy step may lack its fleetness
And thy hair it's sunny hue

Still to me wilt thou be dearer
Than all the world shall own
I have loved thee for thy beauty
But not for that alone

I have watched thy heart, dear
Mary
And its goodness was the wile
That has made thee mine forever
Bonnie Mary of Argyle

Darling, J.S., COLONIAL KEYBOARD TUNES SET FOR PIANO OR HARPSICHORD, Colonial Williamsburg Foundation, 1980

Dargan, William T., LINING OUT THE WORD, DR. WATTS HYMN SINGING IN THE MUSIC OF BLACK AMERICANS; University of California Press, 2006

Fischlin, Daniel, Ajay Heble, and George Lipsitz, THE FIERCE URGENCY OF NOW, IMPROVISATION, RIGHTS, AND THE ETHICS OF COCREATION; Duke University Press, 2013

Kelly, Douglas F. and Caroline Switzer Kelly, CAROLINA SCOTS, AN HISTORICAL AND GENEALOGICAL STUDY OF OVER 100 YEARS OF IMIGRATION, 1739 Publications, 1998

Newton, Michael, WE'RE INDIANS SURE ENOUGH, THE LEGACY OF THE SCOTTISH HIGHLANDERS IN THE UNITED STATES, Windhaven Press, 2001

RESOURCES ON YOUTUBE – LINING OUT THE HYMN

“A Charge to Keep I Have” – C.P. Preston – good sound, very similar to the Gaelic Psalm singing – Baptist Hymnal, p. 407

“Before This Time Another Year” – Pastor Jerome Jackson – this youtube version is wonderful

“Guide Me O Thou Great Jehovah” – Mourner’s Bench Records - Presbyterian Hymnal, p. 281 and New National Baptist Hymnal, p. 234

“I Love the Lord, He Heard My Cry” – Pastor T.L. James - Presbyterian Hymnal, p. 362

“When I Can Read My Title Clear” – Pastor T.L. James, also Mourner’s Bench Records - New National Baptist Hymnal, p. 312

DISCOGRAPHY

SALM, volumes 1 and 2: Gaelic Psalms From the Hebrides of Scotland – Back Free Church, Isle of Lewis, produced by Calum Martin, recorded October 20-21, 2003.

**SPAE
CALENDAR OF EVENTS**

Concerts

[The Focal Point](#) - 2720 Sutton Blvd. Mapelwood 63143

[Brian McNeill](#)

Friday, October 16, 2015
8:00 PM

[Ed Miller](#)

Saturday, October 24, 2015
8:00 PM

[Jim Malcolm](#)

Friday, April 1, 2016
8:00 PM
SPAE Benefit for Focal Point

Film Premieres

[Missouri History Museum](#) - 5700 Lindell Blvd., St. Louis, 63112

[Weaving Musical Traditions](#)

Sunday, October 25, 2015

This is the premiere of the film, produced and directed by Chris Martinez for HEC-TV. SPAE was a major consultant.

“There are an estimated 35 million Americans who can claim Scottish or Scots-Irish heritage. Folk music truly has no boundaries as it follows the migration patterns of humans. As they traveled, immigrant groups carried their musical traditions with them. These musical traditions included ceremonial music, folk music, work songs, dance music, instrumental music, and popular songs as well as distinctive forms of musical instrumentation.”

[-HEC-TV website](#)

Related Events

[St. Louis Scottish Games and Cultural Festival](#)

September 25-26, 2015
Spirit Airpark West Drive, Chesterfield, 63005

[Tartan Day](#)

April 8-10, 2016
Town & Country Fairgrounds, Washington, MO

[Tionol](#)

April 15-17, 2016
[Nerinx Hall](#), Webster Groves, MO & [The Sheldon](#), St. Louis, MO

TRAVELING SCOTLAND

by Diane McCullough

Two of the best vacations I've ever had were in the company of Scots singers. The first was in June 2004 with Ed Miller and the second was this June with Jim and Susie Malcolm. If you want to sing a lot, hear great Scottish musicians, see a lot and learn a lot – I recommend taking one of these tours.

Ed will be coming in this Fall to teach for SPAE in our Artists in Residence program and to give us a lovely concert on October 24, 2015 at the Focal Point. Jim will come in to sing a concert at the Focal Point on April 1, 2016.

You can find out more about their tours by going to www.songsofscotland.com for info about Ed's tours and to susie@jimmalcolm.com to inquire about their tours. Here are a few photos from the “Skorkney Tour” this year which took us to Orkney as well as to Skye....



Jim at first singing session at Milne's Pub Edinburgh



The side of a bus as seen from our bus



Yellow On the Broom (I think)



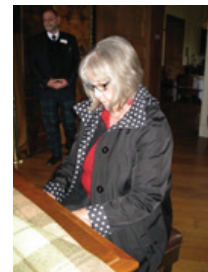
View from the Harry Potter Train



Dunotter Castle on Orkney



5000 year old Skara Brae on Orkney



Playing the Steinway at Dunrobin Castle

SPA
CALENDAR OF EVENTS

Artists in Residence
Workshops

Scottish Traditional Fiddle
with Brian McNeill

October 5-16, 2015
McCluer, McCluer North & Ritenour
High Schools, Pattonville Heights &
Remington Middle Schools

Scots Song with Ed Miller

October 19-30, 2015
Ursuline Academy

Interdisciplinary Project—
Connections: Robert Burns
and Paul Laurence Dunbar—
Voices of the People—poetry,
Scots song, history, art -MK
Stallings, William Ray, Jessi
Cerutti, Diane McCullough
and Ed Miller.

September 2 - October 30, 2015
Steger Sixth Grade Center (gifted fine
arts class), St. Joan of Arc (7th/8th
grade), St. Margaret of Scotland
(7th/8th grade), Gateway MS (6th
grade), Normandy HS.

Gaelic Language, Song, Poet-
ry and Dance - Caroline Root

April 4-15, 2016
Schools to be announced

The Language of Gaelic Song
- Caroline Root

April 15-17, 2016
Classes for [Tionol](#) at Nerinx Hall

Song Circles

[Webster Groves Presbyterian
Church](#), 45 W. Lockwood,
Webster Groves, 63119.
Sundays, 5:15-7:00 PM

- September 27, October 18 &
November 15, 2015
- Ceilidh - December 6, 2015 -
5:30 - 8:30 PM - singing by all
and dancing to Peat Fire Flame
- January 17, February 7 & March
6, 2016
- Ceilidh - April 17, 2016 - 5:30
- 8:30 PM - singing by all and
dancing to Peat Fire Flame

Other St. Louis Scottish Organizations

St. Andrew Society of St. Louis

<http://www.stlstandrews.org/>
A not-for-profit organization dedicated to
cultural interchange between Scotland and the
St. Louis area.

The Focal Point

<http://www.thefocalpoint.org/>
Focal Point is a not-for-profit educational
corporation dedicated to the promotion of
folk music and other musical forms which
have come from folk music, as well as other
associated traditional art forms like dance,
storytelling, etc...

St. Louis Scottish Games

<http://www.stlouis-scottishgames.com/>
The purposes of SLSG are educational, cul-
tural, charitable, and philanthropic. The organi-
zational objectives are to foster and encourage
open exchange of cultural, educational, and
recreational concepts and pursuits between
those with an interest in the culture and heri-
tage of Scotland and others in the Greater St.
Louis area.

Highland Mist Scottish Country Dancers

<http://www.highlandmistdancers.org/>
Highland Mist welcomes beginners at every
class - no prior dance experience is needed -
and you may come with or without a partner.
And you don't need to have a Scottish back-
ground. Just wear comfortable clothing, and
dance or athletic shoes.

Missouri Tartan Day

<http://www.motartanday.com/>
We are a non-profit organization that hosts
the St. Louis area's premiere Scottish-Ameri-
can cultural event, The Missouri Tartan Day
Festivities.

Dance Caledonia of St. Louis

<https://www.facebook.com/DanceCaledonia>
Visit the facebook page of Dance Caledonia,
which specializes in Highland dancing.

Scan the QR code below to visit our website.



STEWART, MITTLEMAN, HEGGIE & HENRY L.L.C.
ATTORNEYS AT LAW



THIS PROJECT IS SUPPORTED IN PART BY AN AWARD FROM THE NATIONAL ENDOWMENT FOR THE ARTS. ART WORKS