

iowa state fare

Music from the heartland



Smithsonian Folkways

iowa state fare **music from the heartland**

Produced in collaboration with the Iowa Sesquicentennial Commission

150
1846-1996
Smithsonian

Scandinavian string band melodies, Meskwaki Indian love songs, gospel harmonies, polkas, old-time fiddling, Mexican folk songs, and blues are some of the vibrant community-based musical traditions presented in this unique collection of Iowa music. Iowa State Fare showcases the vitality and diversity of the state's musical traditions on the occasion of the celebration of 150 years of Iowa statehood. These 1996 studio recordings feature eight ensembles and one solo performer selected to appear in the Iowa Sesquicentennial program at the Smithsonian Festival of American Folklife. The enclosed booklet features essays, bibliographic information, and lyrics with translations.

This recording was made in conjunction with the 1996 Iowa Program at the Smithsonian Festival of American Folklife.

- 1 **Silent Singer** The Matney Sisters
- 2 **Amazing Grace/God Loves You** The Matney Sisters
- 3 **Little Goose Polka** Becky & The Ivanhoe Dutchmen
- 4 **Das Kufstein Lied** Becky & The Ivanhoe Dutchmen
- 5 **Scared of Your Love** Louis and the Blues Review
- 6 **Old Fishing Hole** Louis and the Blues Review
- 7 **Round Dance Song** Everett Kapayou
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- 16 **Ain't No Devil** Psalms
- 17 **Go Tell It On the Mountain** Psalms

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Celebrate
Our State
1846-1996

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Iowa state fare: music from the heartland

Produced in collaboration with the Iowa Sesquicentennial Commission

- 1 **Silent Singer**
The Matney Sisters
(Pam Ostapoff)
- 2 **Amazing Grace/God Loves You**
The Matney Sisters
- 3 **Little Goose Polka**
Becky & The Ivanhoe Dutchmen
- 4 **Das Kufstein Lied**
Becky & The Ivanhoe Dutchmen
- 5 **Scared of Your Love**
Louis and the Blues Review
(Etheleen Wright)
- 6 **Old Fishing Hole**
Louis and the Blues Review
(Artie White)
- 7 **Round Dance Song**
Everett Kapayou
- 8 **Love Song** Everett Kapayou
- 9 **Virginia Darling**
Dwight Lamb and Lloyd Snow
(Byron Berline)
- 10 **Red Wing**
Dwight Lamb
- 11 **Las Tres Mujeres**
Solís and Solís
(Ramiro Oavazos)
- 12 **Maria Chuchena**
Solís and Solís
- 13 **Be Thou My Vision**
Deer Creek Quartet
- 14 **Henry Storhoff's Schottische**
Foot-Notes
- 15 **Emigrant Waltz**
Foot-Notes
- 16 **Ain't No Devil**
Psalms
- 17 **Go Tell It On the Mountain/
Amazing Grace**
Psalms

Iowa: A State of Communities

Catherine Hiebert Kerst and Rachelle H. Saltzman

Local musical traditions are an expression of community life—they also contribute to a community's vigor and growth. Music-making by community members commemorates and fosters the values, local aesthetics, and common experiences that bring people together. In celebration of Iowa's 150th year of statehood, this recording presents some of the music played in families, churches, and social gatherings throughout the state and represents the remarkable breadth and diversity of Iowa's communities and the vitality of their traditions. This recording was produced as part of an Iowa Sesquicentennial project at the 1996 Smithsonian Festival of American Folklife, *Iowa-Community Style*.

Iowans inhabit the heart of the Heartland, both physically and culturally. Iowa is central and centered—a place where the balance of the components that make up community is celebrated and nurtured. Family, neighborhood,

town, school, work site, place of worship, community center, and state, county and local fairs all create the networks that tie Iowans together and provide the sense of community that makes Iowa what it is today.

A Carroll County pancake breakfast in a church basement raises money for the local volunteer fire-fighting association and its ladies' auxiliary, the Fire Bells. A lutefisk supper in Bode (population 335) serves over a thousand people on the Thursday before Thanksgiving in celebration of a common Norwegian heritage. Associations and clubs abound in Iowa, from 4-H, sit-and-knit clubs, volunteer fire-fighting organizations and soccer clubs, to fiddlers' picnics, groups promoting polka dancing, and community bands and choruses.

We live in a time when Americans often have few positive expectations and are fearful of the future, yet yearn to belong and feel grounded on the local level. They search for traditions that are alive and meaningful. The term community is used widely to communicate well-being, continuity, and hope. But in Iowa community is more than a cliché—it is a

way of life, eagerly undertaken and energetically encouraged.

Iowa is a state of small towns on a gently rolling plain. Even the metropolitan centers of Des Moines, Cedar Rapids, Council Bluffs, and Sioux City function as clusters of small towns. Houses of worship occupy many street corners; public libraries and schools are the norm, and a high school's sports team is the town's team. In cafes in nearly every neighborhood in Iowa, groups of farmers, business people, students and coffee-club members gather each day at well known but unscheduled times to discuss crop prices and political candidates, to share personal problems, plan events, play cards, or just plain gossip over, home-cooked fare. Coffee and cinnamon rolls, assorted pies, and the ubiquitous pork tenderloin sandwich are served nearly everywhere. Menus vary somewhat by region, with fish available at river cafes along the Mississippi, *flæskesteg* (pork loin embedded with prunes) and *rodkål* (red cabbage) at the Danish Inn in Elk Horn, bagels and cream cheese at Jewish delis in Des Moines, savory soups at

Southeast Asian gathering places in Ames, Dutch marzipan-filled pastry "letters" in the Dutch-settled towns of Pella and Orange City, German sausage in Manning, and tamales and tortillas in the Hispanic neighborhoods in Muscatine and Storm Lake. But it is not solely the selection and style of food that matter at these local eating places—it is the camaraderie, conversation, and "visiting" that they make possible. The same is true of the regional musical occasions around the state.

Home-grown community music-making is vibrant and alive in Iowa. People gather in homes to play together and to listen, in community centers or schoolhouses for dance parties, in religious settings to sing praises, or at regional or ethnic festivals to celebrate their heritage. Many of the performing groups are family-based and rooted in traditions brought from other places and handed down through time, adapted to new situations and adjusted to new styles.

The Sesquicentennial year offers a chance to recognize the value of an Iowa that nurtures neighborliness in groups of people—no matter how diverse—who

share common concerns and hopes; an Iowa that supports the vital social fabric of relationships on the local level; and an Iowa that validates an underlying belief in the viability of a democratic community—all of which have provided a prominent legacy of the state.

This essay is adapted from a longer essay entitled, "Community Matters in Iowa," published in the 1996 Festival of American Folklife Program Book by the C.F.P.C.S., Smithsonian Institution.

About This Recording

By Gregory Hanson

This recording is an Iowa community collection, touching lightly on many communities rather than representing any of them in depth. Professors, physicians, and meat packers, ethnomusicologists, folklorists and historians traveled across Iowa, studying and documenting the state's traditions. The performers featured here were selected from across the state to present their community music for the Iowa Program at the Smithsonian's Festival of American Folklife on the National Mall, in Washington, D.C., June 26–July 7, 1996. These musicians were all recorded in a studio in Des Moines in March, 1996, in order to obtain good recordings of their current repertory. The groups were encouraged to perform as if for a live audience. Many of the groups have their own recordings (noted below), which provide additional listening.

Many, but certainly not all, Iowa communities are represented here. Everett Kapayou's singing is an individual art, but also provides a voice for the

first residents of Iowa. The Meskwaki songs he sings express a sentiment that binds people within their communities. The gospel music of the Deer Creek Quartet and Psalms are religious expressions of two different communities that share a common devotion to religion and praise through song. Both the Scandinavian-American string band, Foot-Notes, and the polka music of Becky & the Ivanhoe Dutchmen perform music that have been popular within ethnic communities long identified with Iowa. Dwight Lamb's old-time fiddle tunes are vital in contemporary Iowa, but recall a long tradition of communities that would gather for barn dances and house parties. The country-music flavored gospel music of the Matney Sisters is, like several other groups, based on a family tradition of music making. The blues of Louis McTizic's band, signal weekly jam sessions part of African-American community life in the Waterloo area. Immigrants from Mexico are represented in the corridos, rancheros, and Vera Cruz melodies of Eugenio Solís and Adelberto Solís.

About the Songs



1. **Silent Singer** The Matney Sisters
2. **Amazing Grace/God Loves You**
The Matney Sisters
Pam Ostapoff, vocals; Jaimee Haugen, vocals; Chris Ramsey, vocals and guitar; Shelly Matney Bell, vocals and guitar;
Family bands—comprised of mem-

bers of two or three generations or ensembles of siblings—have sung and played rich harmonies since long before country music was recognized as a distinctive musical genre. Many groups in today's country music reflect the strong presence of family bands in early recordings and radio shows, but ultimately the significance of family involvement in country music stems from the tradition of holding informal music-making sessions in the parlor, kitchen, or front porch. Sioux City's Matney Sisters exemplify how this tradition of music making within the family continues to be an important aspect of country and gospel music in Iowa.

The Matney Sisters began singing country and gospel music under the tutelage of their father, Harley Matney. Jaimee and Pam recall learning to harmonize at ages seven and eight, as they learned to sing different parts by gaining a feel for the music rather than through rigorous vocal coaching. Today they continue to maintain this spontaneous approach. They never designate parts when they work out their tunes; instead they develop their harmonies by

taking cues from each other's phrasing, pauses, and tone qualities.

The Matney Sisters perform early country tunes, gospel music, and original compositions. They enjoy singing for a variety of audiences, performing at churches, retirement centers, festivals, fairs, and other milieus in western Iowa and Nebraska. They have recorded two family-produced cassettes, "You Must Know Him" and "Our Kind of Love," and they foresee the family tradition continuing through their children.

Although Chris plays guitar and Jaimee plays both guitar and autoharp, the Matney Sisters particularly enjoy singing a cappella, as showcased in the "Silent Singer" and the medley of "Amazing Grace" and "God Loves You." Their poignant interpretation of John Newton's old hymn, "Amazing Grace," expresses sentiments about both his conversion and his repugnance at his former life as a broker of slaves. It is especially touching that their rendition concludes with the positive affirmation of the second song, and the Matney Sisters consider their version of the song to be one of hope. The Matney Sisters

also enjoy performing with instrumental accompaniment, and they are sometimes backed up by their father on guitar or mandolin.

Additional listening: The Matney Sisters, You Must Know Him. H & V Matney Productions; The Matney Sisters, Our Kind of Love. H & V Matney Productions. P.O. Box 472, So. Sioux City, NE, Iowa. 404-494-2858



3. Little Goose Polka

Becky & The Ivanhoe Dutchmen

4. Das Kufstein Lied

Becky & the Ivanhoe Dutchmen

Becky Livermore, vocals and accordion; Terry Ard, vocals, trumpet, baritone, and guitar; Rod Davies, tuba and bass horn;

Chuck Stastny, drums

As is characteristic of many Midwestern states, Iowa's cultural landscape features the strong presence of polka music. European immigrants first played and danced to polkas at house parties and social functions within their communities. While societal changes brought on by improved roads, new media, Prohibition, and other factors contributed to the demise of many regular house parties by the end of the 1930s, the support systems for these gatherings became so strong that they further expanded into numerous subsystems that sustain dance clubs and jam sessions across the state. On any Saturday night, it is common to find dozens of couples dancing to live polka music in their home communities. While many of the bands are loosely organized groups of local musicians, Iowa boasts a number of polka bands with a firmly established history and following, including Becky & the Ivanhoe Dutchmen from the Cedar Rapids area.

Becky began playing the accordion at the age of ten. Three years later she was playing with the Jolly Bohemians.

When she was a senior in high school, she acquired the band's repertoire and contacts from its former leader, Ed Ulch, upon his retirement. Her present group plays many of the tunes she learned with the Jolly Bohemians, but their repertoire has expanded to include over 600 polkas and waltzes.

Because they perform an eclectic mixture of different varieties of polka music heard in Iowa, Becky & the Ivanhoe Dutchmen's style has been described as "regional cross-over." As their name implies, the band members acknowledge influences from the Dutchmen style derived from German polka music. This style which incorporates the snappy rhythms of 1940s-era swing bands became popular throughout the Midwest by the late 1950s. Another strong influence on her band is the smoothly flowing Czech style that has been commonly performed in eastern Iowa.

"Little Goose Polka" comes from the Czech tradition. In this tune, the goose is seen as a symbol of one's dying love. "Das Kufstein Lied" is from the town of Kufstein, Austria. Becky, Dan, and Terry yodel in harmony on this tune to create

an audio ambience suggestive of an Alpine village.

Additional recordings: Becky & The Ivanhoe Dutchmen, Redball Records; Becky & The Ivanhoe Dutchmen, Just Like Mama Raised Me, Redball Records 1990; Becky & The Ivanhoe Dutchmen, Me & The Guys, Redball Records 1991; Becky & The Ivanhoe Dutchmen, Czech It Out!!! Redball Records 1995. Becky Livermore, P.O. Box 1135, Cedar Rapids IA 52406. 319-848-7133.

Letela Husicka

Letela husicka, letela zvysoka/Nemobla doletet/Spadla do potoka, spadkla do potoka.

Spadla do potoka, vocikcku vypila/A to je znamení ze si mne nechtela ze si mne nechtela.

Little Goose Polka translation.

Flying goose, flying from up high/She couldn't finish the flight/She fell into the water, she fell into the water.

She fell into the water, she drowned in the water/And that means you didn't want me.

Das Kufstein Lied

Kennst du die Perle, die Perle Tirol|Das Städtchen Kufstein, das kennst du wohl| Umrahmt von Bergen so friedlich und still|Ja das ist Kufstein dort am grünen Inn|Ja das is Kufstein am grünen Inn.

Es gibt so vieles, bei uns in Tirol|Ein guates Weinderl aus Südtirol|Und mancher wünscht sich, 'smöcht immer so sein|Bei einem Mäderl und a Glaserl Wein|Bei einem Mäderl und einem Glaserl Wein.

Und ist der Urlaub dann wieder aus|Da nimmt man Abschied, und fährt nach Haus. Man denkt an Kufstein, man denkt an Tirol|Mein liebes Städtchen lebe wohl leb' wohl|Mein liebes Städtchen leb' wohl, ja leb' wohl.

The Kufstein Waltz

Translated by Inger Lövkrona

Do you know the pearl, the Pearl of Tyrol?|That little town, Kufstein, you certainly know well|It is framed by the mountains, so peaceful and calm|Yes that is Kufstein, here at the Green Inn|Yes that is Kufstein, here at the Green Inn.

We have so many fine things here in Tyrol| Fine wine from the southern Tyrol.| And

many wish life would stay this way forever|With a beautiful woman and a glass of wine|With a beautiful woman and a glass of wine.

And when the vacation is finished|Then you say farewell and return home|You think of Kufstein, you think of Tyrol|My dear town farewell, farewell|My dear little town farewell, fare thee well.



5. Scared of Your Love

Louis and the Blues Review

6. Old Fishing Hole

Louis and the Blues Review

Louis McTizic, vocals and harmonica; Sam Cockhern, bass; Toby Cole, keyboards; Eddie Culpepper, lead guitar; Frank Howard, keyboards; Antwan Davis,

drums; Etheleen Wright, vocals and rhythm guitar

Located in the north-central section of a state not known for its blues tradition, Waterloo is the home of the masterful bluesman, Louis McTizic. By hosting regular blues jams on a stage he built in his back yard, Louis has created a popular venue for hearing live blues in the state. Louis and the Blues Review play in a style that shows direct connections to the Memphis urban blues scene, and his band is an important force for preserving and perpetuating one of America's unique contributions to the world of music.

Born in 1936 in Bolivar, Tennessee, Louis McTizic grew up forty miles east of Memphis. His family worked as cotton farmers, cultivating a portion of their own land as well as working as sharecroppers. Louis grew up within the African-American gospel tradition as his father was a minister at a small rural church. Although he also plays guitar and piano, Louis began playing his main instrument, the harmonica—or “harp” in blues parlance—while growing up in his musical family. Although his interest in

blues was not encouraged in his parents' home, Louis listened to blues radio stations from Memphis and credits Muddy Waters and Little Walter as his major influences. Louis moved to Waterloo in 1957, and he believes that there was little or no live blues music in the area before he arrived. Nevertheless, he found that the city supported an active music community, and Louis played with numerous musicians before forming his own blues band.

One prominent member of Louis and the Blues Review is the vocalist and guitarist Etheleen Wright. She was born in Waterloo soon after her father and mother had migrated to the area from Mississippi and Alabama in the 1940s. Hers was a musical family, and Etheleen grew up playing music and singing in the Church of God in Christ. As she grew older, she pursued her interest in jazz, blues, and R & B and played in numerous clubs with a group she called Etheleen Wright and the Mixers. By the mid-1970s, she had joined Louis McTizic's band, and she has played rhythm guitar and sung vocals with the band during the past twenty years.

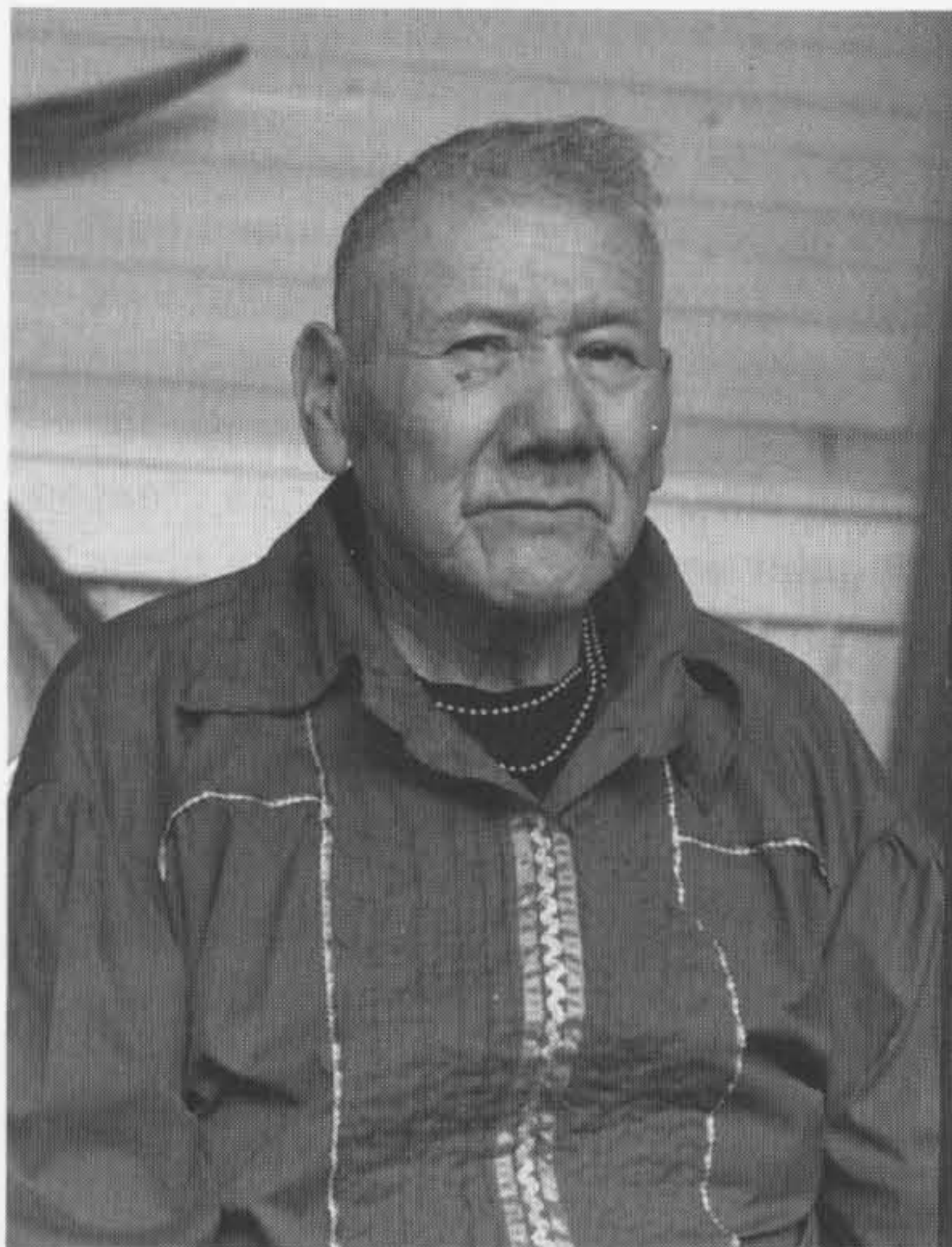
Louis learned "Old Fishing Hole" from an Artie White recording. Eddie Culpepper's lead guitar kicks off the tune and provides riveting fills and smooth solos to complement Louis' powerful vocals. "Scared of Your Love" is an original tune written by Etheleen Wright. In addition to writing and singing this slow-tempo blues tune, Etheleen opens the song with a sample of her lead guitar playing. Louis' harp fills in and complements Etheleen's vocals.

7. Round Dance song Everett Kapayou

8. Love song Everett Kapayou

Everett Kapayou, vocals and hand drum

Indigenous peoples have been living in the region that became the state of Iowa for at least 12,000 years. As many as fifteen different tribes are known to have inhabited Iowa, and the name of the state itself comes from the Ioway people, an agricultural society. Today Iowa's most prominent group of American Indians are the Meskwaki—or "Red Earth People." The Meskwaki are historically related to the Algonquin-speaking tribes of the Great Lakes region and they have been known by many names, including



the Renards, the Outagamies, the Fox, and the Sac.

The Meskwaki arrived in Iowa shortly before widespread Anglo settlement. Unable to defend their territory, they were forced onto reservations in Kansas. But in 1850 they returned to the state and purchased land in the Tama area, where they established a communi-

ty that has become known as the Meskwaki Indian Settlement. The Meskwaki have perpetuated their cultural traditions through numerous community events including the annual Meskwaki Powwow, established in 1913. Many Meskwaki have become active in the Pan-Indian movement, and their drumming groups, dancers, and singers have performed at dances and ceremonies throughout the country. The music of Everett Kapayou is an important contribution to these events, and to the local population.

Everett Kapayou is from the Meskwaki Indian Settlement in Tama. He is known and widely respected for his repertoire of Meskwaki love songs—which are also known as "mood songs." Everett also sings songs from the Pan-Indian movement including dance songs, war dance songs, and round dance songs. He sings some of his tunes in English, thereby allowing younger Meskwakis and other members of his audiences to understand the lyrics. Everett is also known for telling stories and jokes at different performances. In 1993, Everett Kapayou was

honored with a National Heritage Fellowship Award from the National Endowment for the Arts in recognition of his significant contribution to preserving and perpetuating Meskwaki traditional culture.

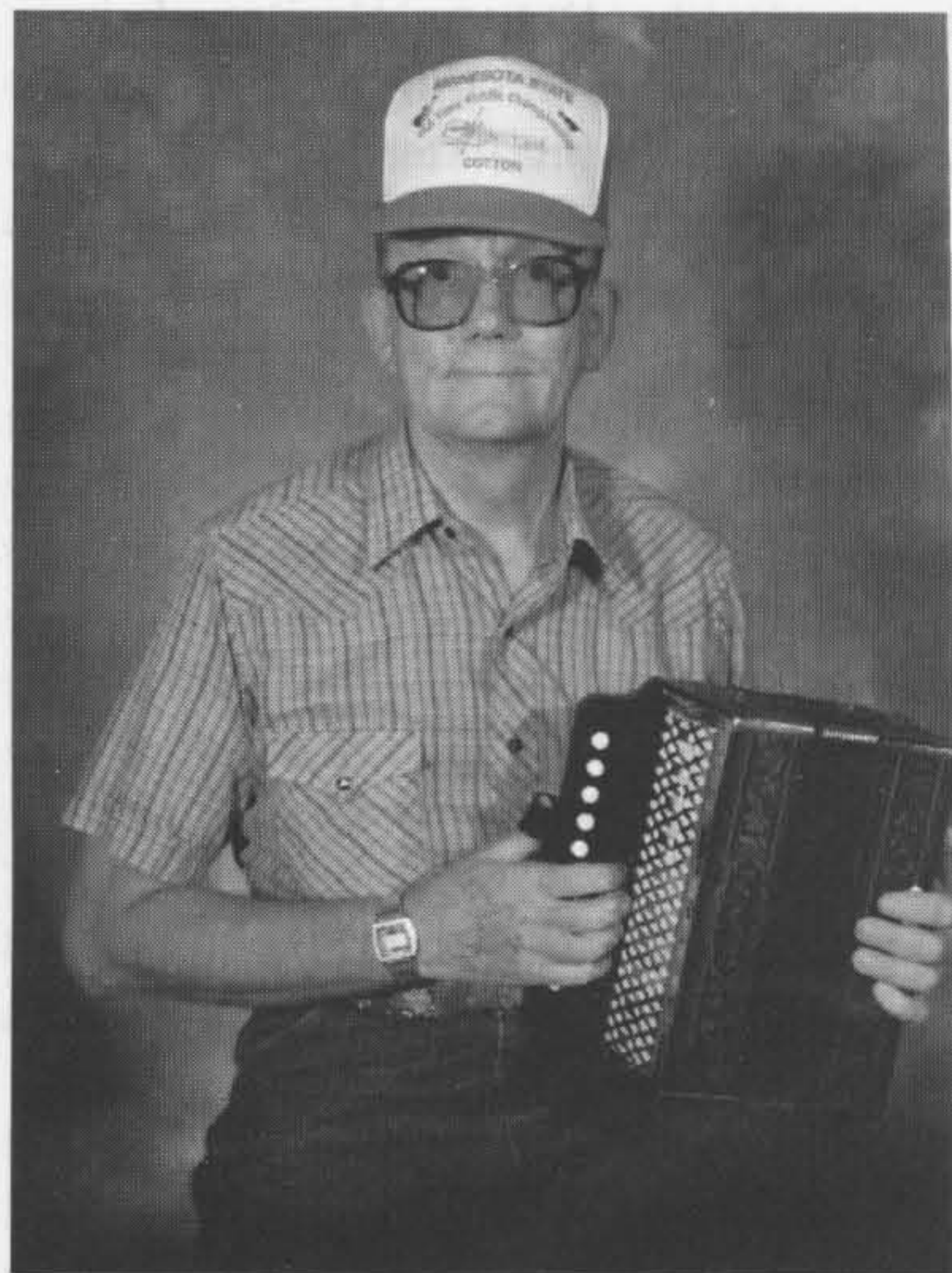
His two selections feature vocables, or non-lexical musical syllables. This style of singing is characteristic of the music of the northern plains, as is his use of a descending terraced melody. The glissando that he uses to conclude his songs is common within many American Indians' singing traditions; it signifies that the tune is completed by providing a rhythmic pulsation that punctuates the melody.

9. Virginia Darling Dwight Lamb with Lloyd Snow

10. Red Wing Dwight Lamb with Lloyd Snow

Dwight Lamb, fiddle and button accordion; Lloyd Snow, guitar

The midwestern region in general and the state of Iowa in particular have received little recognition for their rich tradition of old-time fiddling. Compared with long-established fiddling traditions



not unusual to hear a fiddler in Iowa rip through the standard reels, jigs, and hornpipes played by fiddlers across the country and then play less familiar waltzes, polkas, and schottisches that have been brought to the state relatively recently by European immigrants. Dwight Lamb, who is also the mayor of the western Iowa town of Onawa, illustrates this characteristic perfectly. He plays with a masterful style capable of expressing the bouncy rhythms of a lively quadrille as beautifully as the smooth lilt of a country waltz.

Dwight Lamb has been playing for well over forty years. A fourth-generation fiddler, Dwight learned numerous Danish tunes from his grandfather, playing them both on the fiddle and the button accordion. But he credits the early radio fiddler Uncle Bob Walters and the fiddler and researcher R. P. Christensen as sources for many of his dance tunes. His repertory reflects settlement patterns within the state, as it includes the old-time tunes of fiddlers from America's southeastern states, the Ozarks, and French Canada. The diversity of Iowa's musical traditions

in America's Appalachian regions and Canada's Maritime provinces, Midwestern fiddling is relatively recent. Because of its short historical span, there is less a distinctive Iowan fiddle style than a variety of styles that makes fiddling in Iowa a fascinating aspect of the state's folk culture. Most Iowa fiddlers have extraordinarily diverse repertoires. It is

once again becomes evident when considering the social contexts for Dwight's tunes, for he has played them for hoedowns and other dances that continue to be popular in Iowa's communities. Dwight plays in local as well as national venues, and he has placed within the top ten in the National Fiddlers' contest in Weiser, Idaho, served as a judge at numerous contests, and performed at the Smithsonian's Festival of American Folklife.

On this recording, Dwight is backed by Lloyd Snow on guitar. Together they play a sample of dance tunes heard in community dances, jam sessions, and festivals across the state. Dwight picked up "Virginia Darling" from the great Texas fiddler Byron Berline. Listen for how Dwight varies the ornamentation on his renditions. He first plays the A and B parts in a fairly straightforward style and then uses double stops, slides, and alterations in his bowing strokes and pressure to provide embellishments that give the pieces his unique signature.

Carrying the melody for polkas, schottisches, waltzes, and other

dances, the button accordion has been an important instrument in Iowa. Written by Thurland Chattaway and set to music by Kerry Mills in 1907, the popular tune "Redwing" is commonly requested by Iowans, perhaps because Chattaway wrote the tune following a trip to the state.



11. **Las Tres Mujeres Solís** and Solís
 12. **Maria Chuchena Solís** and Solís
Eugenio Solís, vocals and guitar;
Aldalberto Solís, vocals and guitar

Iowa's population has been bolstered by major influxes of immigrants throughout its history. The state is recognized for a sense of "Iowa boosterism," which was

first evident 150 years ago when campaigns to encourage immigrants to settle in Iowa attracted thousands to the state. The massive immigration over a relatively brief period has profoundly shaped the state's culture. Along with Czech polkas, African American spirituals, and Scandinavian string band tunes, Iowa's cultural heritage now includes dance traditions from southeast Asia and la música folklórica de México.

Although Iowa was the destination of many immigrants from Mexico during the mid-1920s and 1940s, the state's Hispanic population has grown most significantly within the past twenty years. The presence of large Hispanic communities in Council Bluffs, Sioux City, Des Moines, Davenport, and other cities reveals how immigration remains an important part of the state's social dynamic. New immigrants coming to the state bring their cultural expressions with them and develop new venues for practicing their traditions, as the music of Eugenio Solís and Adalberto Solís from West Liberty shows.

Eugenio and Adalberto are not related, but they share similar musical interests. Their duet was formed in the fall of

1995, when they first began playing together for services at St. Joseph's Catholic Church in West Liberty. Within six months, they found they shared interests in Mexican folk music, and they began playing secular music in restaurants and at festivals. They perform a variety of styles of music from Mexico: *corridos*, *rancheras*, *cumbias*, *veracruzanas*, and other styles of traditional and popular songs. Eugenio plays the lead guitar solos in the *requinto* style, and both share vocals. On both "Las Tres Mujeres" and "María Chuchena," Adalberto's fine talents are featured on lead vocals.

Eugenio Solís was born in Sombrerete in the state of Zacatecas. He is a self-taught musician, but he grew up hearing his grandfather play violin for Matachines dances. He has been playing with a variety of bands since the age of seventeen, performing rock and roll, country music, Mexican folk songs, *norteños*, and virtually any kind of music in restaurants and clubs in Ciudad Juárez, El Paso, and other cities before moving to West Liberty in 1991. Adalberto Solís was born in Basconcode in

the state of Sonora. He first learned to play guitar at the age of twelve, but he has only started playing regularly since moving to West Liberty in 1994.

"Las Tres Mujeres" is a *corrido*, or a Mexican ballad. Numerous *corridos* commemorate events that occurred during the Mexican Revolution. A characteristic of many *corridos* shows up in this tune, namely that the story of the song is not explicitly spelled out in the lyrics but rather is commented upon poetically by the singer. "María Chuchena" is a *veracruzana*, or a *jarocho* style of folk music. As in the *corrido*, the lyrics imply that the audience knows the story, and the music and poetry commemorate the events described.

Las Tres Mujeres
By Ramiro Oavazos

Por ahí dice una leyenda que en el rancho de Canales|Se aparecen tres mujeres que en vida fueron rivales|Sintieron de puñaladas|Allá entre los mesquiales.

El causante de esas muertes Santos Valdés se llamaba|A las tres por separado les decía que las amaba|Pero a ninguna quería| Nada mas las engañaba.

Rosita era de la costa de Charco Azul|María Inés Estela era de Reynosa|La más brava de las tres decía yo pierdo la vida|Antes que a Santos Valdés.

Dicen que en Laguna Seca cuando la gente pasaba|Se oían gritos de mujeres cuando ya el sol se ocultaba|Eran aquellas valientes|Que ya de muertas penaban.

Santós Valdés fue a sus tumbas para pedirles perdón|Rezaba sus oraciones con todo su corazón|Y quien habría de pensarlo|Que allí murió en el panteón.

Rosita era de la costa de Charco Azul|María Inés Estela era de Reynosa|La más brava de las tres decía yo pierdo la vida|Antes que a Santos Valdés.

The Three Women
Translated by Gregory Hansen

I tell of a legend that at the Canales ranch |There appeared three women who in life were rivals|They were stabbed|Among the Mesquite bushes.

The one responsible for their deaths was called Santos Valdés|He told each one he loved her|But he did not love any of them|He was only lying to them.

Rosita was from the coast of the Charco Azul|María Inés Estela was from Reynosa |The wildest of the three said, "I will lose my life|Before I lose Santos Valdes."

They say that in Laguna Seca when the people passed|One could hear the screams of women when the sun was setting|It was these brave women|Who grieved after death.

Santos Valdés went to their graves to ask for forgiveness|He poured out his prayers with all his heart|Who would have thought|That he would die there in the cemetery.

Rosita was from the coast of Carco Azul|María Inés Estela was from Reynosa|The wildest of the three said, "I will lose my life|Before I lose Santos Valdes."

María Chuchena

Por aquí pasó volando|Una calandria amarilla|Una calandria amarilla|Por aquí pasó volando.

Y en su piquito llevaba|Una Rosa de Castilla|Que el viento la deshojaba|Como blanca maravilla.

María Chuchena|Se fue a bañar|A orillas

del río|Muy cerquita al mar.

María Chuchena|Se está bañando|Y el techador por su casa pasando|Y le decía:

María, María|Ni techo tu casa|Ni techo la mía|Ni techo tu casa|Ni techo la ajena|Ni techo la casa de María Chuchena.

Dime que flor te acomoda|Para írtela a cortar|Para írtela a cortar|Dime que flor te acomoda.

Dime que flor te acomoda|Para írtela a cortar|Para írtela a cortar|Dime que flor te acomoda.

Azucena y amapolas|O maravillas del mar|Para cuando tú estés sola|Tengas con quien platicar.

Azucena y amapolas|O maravillas del mar|Para cuando tú estés sola|Tengas con quien platicar.

María Chuchena

Translated by Gregory Hansen

This way flew|A yellow lark|A yellow lark| Flew this way.

And in his little beak he carried|A rose of Castilla|Whose petals the wind had blown away|Like a white marvel.

María Chuchena|Went to bathe|On the banks of the river|Very near the sea.

María Chuchena|Was bathing herself| And the roofer passed by her home|He told her:

María, María|Neither will I roof your house|Nor the roof of mine|Nor the roof of another|Nor roof the house of María Chuchena.

Tell me which flower will please you|For I will cut it for you|For I will cut it for you| Tell me which flower will please you. (Repeats)

White lilies and poppies|Or wonders from the sea.

For when you are alone|You will have someone to talk to.(Repeats)

13. Be Thou My Vision

Deer Creek Quartet

Ray Bender, Sid Rowland, Doug Yoder, and Luetta Rupp, vocals

When most people think of states with significant settlements of Mennonites, Iowa may not come to mind. There are, in fact, at least five religious varieties of Mennonites in the state, primari-



ly located in its southeastern counties. The five major groups are the Old Order Amish Mennonites, the Beachy Amish Mennonites, the Conservative Mennonites, the "Old" Mennonites, and the General Conference Mennonites, representing religious traditions and beliefs that range from the most conservative to the most liberal. Musical traditions vary among the various Mennonite groups, but one characteristic feature of much of the sacred music tradition is four-part a cappella singing.

The Deer Creek Quartet from Wellman, representing members from an "Old" Mennonite background, is a strong gospel group that blends the Mennonite tradition of sacred four-part

harmony with influences from southern gospel. The group's leader, Sid Rowland, explains that the tradition of gospel music within his church has been a cappella singing but that currently there is a greater use of the piano for accompaniment. Members of the Deer Creek Quartet value the talent of Luetta Rupp on piano, and they also break with the tradition of many gospel groups by integrating her vocals into what historically has been an all-male genre. Recently, they have also incorporated Ray Bender's bluegrass banjo playing into Luetta's piano accompaniment as they continue to expand upon their original style of gospel music.

Many of their selections are from the Mennonite hymnal, but they also draw their repertory from numerous other sources. They consider many of their songs old standards that have been performed by southern gospel groups, and Sid credits the Kingsmen and the Cathedrals with influencing their style of singing. "Be Thou My Vision" is a favorite selection from the Mennonite hymnal, but it is also sung in churches of other denominations. Both the text

and the melody are from ancient Ireland, and the quality of the group's vocals is evocative of a cappella singing in monastic orders. Their accurate intonation, flawless harmonies, and precise timing suggest the deep roots that support the tradition of a cappella singing within the state.

Additional recordings: The Deer Creek Boys, *When the Shepherd Comes Home*.

New Life Sound NL/DCB94. Sid Rowland, 1284 520th St. S.W., Wellman, IA 52356. 319-656-2021.

14. Henry Storhoff's Schottische (instrumental) Foot-Notes

15. Emigrant Waltz (The Norwegian Emigrant's Song) Foot-Notes

Beth Hoven Rotto, vocals and fiddle; Jon Rotto, guitar; Jim Skurdal, vocals and mandolin; Bill Musser, vocals and acoustic bass

Swelling shortly after Iowa became a state in 1846, major waves of emigration from the Scandinavian countries began to peak by the turn of the century. Today, the state's Scandinavian population is primarily Danish and Norwegian



in its ethnic roots, and northeastern Iowa is particularly noted for its Norwegian heritage. Music has always been a part of the culture of the area, and the Foot-Notes are a charming Scandinavian-American string band from Decorah. Their vibrant performances at community dances are significant catalysts for fostering an appreciation for traditional dance music within the area's Norwegian-American community.

Although aficionados of old-time fiddling across the country are discover-

ing the appeal of Scandinavian polkas, schottisches, quadrilles, and waltzes, Scandinavian old-time tunes are rarely performed as integral components of community life in America. The music of Foot-Notes is an exception. Through numerous venues—including regular performances at dances attended by young and old alike—the band is making significant contributions to Iowa's cultural vitality.

Beth Hoven Rotto is the group's leader. She picked up many of her fiddle tunes from fellow musicians in the Decorah area, through apprenticeships with the Scandinavian-American fiddler Dick Rees, with dance fiddler Bill Sherburne, and with Gail Heil, as well as from recordings. The "Emigrant Waltz" is a ballad written from a Norwegian's perspective, its lyrics providing a poignant caveat against wholesale acceptance of the American Dream. "Henry Storhoff's Schottische" is a lively dance that is popular in the Decorah area. Beth Rotto learned the melody from Bill Sherburne, a fiddler from Spring Grove, Minnesota.

Additional recordings: Foot-Notes, *First Steps* 1992; Foot-Notes, *Highlandville*

Dance 1993. Rt. 2 Box 144, Decorah,
Iowa 52101 319-383-9315.

*Eit skillingsprent frå Helge Schultz's
Trykkeri, Christiania (Oslo).*

*The tune is traditional and the lyrics
come from the broadsheet ballad pub-
lished in the former Christiania, Norway
—now called Oslo.*

*En dag, da jeg spaserede nede ved strand|
da så jeg en damper, som lagde fra land|
med masser af folk, både kvinder og
mænd|som agtet at reise til Amerika hen,
for at samle sig "Guld"—hvis lykken er
huld—|med hakke og spade i arbeidets
muld.*

*Nede på bryggen var trængselen stor|thi
forældre, kjæreste, søster og bror|de
havde jo sine på damperens dæk|som
kanske for altid ifra dem drog væk|De
vifted og græd mens tårer randt ned|et
farvel, der bæved om munden så bleg.*

*Årligårs reiser en masse mod vest|som
tror, at den nye verden er bedst|som tror,
at de letvindt kan skaffe sig brød|og leve
behagelig, befriet fra nød|Det hænder
nok så, at man rigdom kan få|men mange
må også der fattige gå.*

*Bliv hjemme og hjælp til at løfte vort
land|råder jeg enhver, både kvinde og
mand|det er ei så fattigt, som mange vist
tror|og dertil det skønneste land på vor
jord|med skoge og fjeld|og græsbakke-
held|med rislende bække og fossestrygs
væld.*

*Men reiser du end til Amerika hen|og
skulde du også bli Fortunas ven|ved at
hente dig kundskab om arbiedets magt|da
håber jeg onsket i dig blir vakt:|At skue
du kan
den hjemlige strand|og gi' det din
styrke—det elskede land.*

*A broadsheet ballad from Helge Schultz's
Printing House, Christiania (Oslo)
Translated by Inger Lövkrona*

*One day when I walked along the strand|I
saw a steamer put out from land|Crowd-
ed with people, both women and men|
Who aimed to go to America away|To
gather their gold|—if fate was kind—|
With a pickax and a turf spade.*

*On the pier, the crowds were huge|Par-
ents, beaus, sisters, and brothers|Their
beloveds were on board the steamer's
deck|They all might be gone away forev-*

*er|They waved and cried farewell, with
tears rolling down the cheeks|They waved
and cried and tearfully said farewell|With
pale and quivering lips.*

*Every year many people go west|Those
who believe the New World is the best|
Those who think they will easily earn
bread|And live a comfortable life free
from need|For some it comes true|A for-
tune to gain|But for some the poverty
remains.*

*Stay at home and help to build up our
country|I advise both women and men|It
is not as poor as you think|And besides,
it is the most beautiful country on the
earth|With forest and mounts and green
hills|With dancing creeks and majestic
streaming waterfalls.*

*You who all the same choose to go to
America away|And you who become a
friend of good fortune|By learning the
power of work|I hope in you will arise|A
desire to see the shores of home|And to
give your strength to your beloved native
country.*



16. Ain't No Devil Psalms
**17. Go Tell It On the Mountain/
Amazing Grace Psalms**

*Sandy Reed, top; Sharilyn Bell, second;
Paul Tillman, second; Allen Bell, top;
Ronald Teague, bottom and keyboards;
Marcus Beets, drums*

African American Gospel music has been an important cultural expression in communities throughout Iowa. Situated primarily within urban areas across the state, vibrant gospel groups perform in churches from Council Bluffs to Davenport and Waterloo. A community's church, thus, can be seen not only as a center for worship and religious expression, but also as part of a vast network of churches that build spiritual and

social connections across Iowa's African-American communities.

Psalms is a gospel group from the Cedar Rapids area. Psalms' members began singing together as a family over twenty years ago under the tutelage of their aunt, Doris Akers, a well-known recording artist who composed over 500 gospel songs. The present group's members have spent most of their lives in the Cedar Rapids area, but their families originally came from Missouri in the late 1940s. The group is currently preserving the family tradition by directing Children of Psalms, comprised of ten of their children and grandchildren who frequently perform with Psalms in both religious and secular contexts.

The gospel group performs in contemporary as well as traditional gospel styles, but Sandy Reed regards their traditional selections as the most popular with audiences. The selections presented on Iowa State Fare represent both styles. "Ain't No Devil" is an example of a contemporary gospel song that fuses a jazz-influenced style of gospel singing with a rhythm and blues beat and then concludes with two verses of Sandy

Reed's gospel rap. Sharilyn Bell sings the lead with Allen Bell, who adds falsetto over the rhythm and blues beat with a contemporary twist, while the chorus answers in the call/response style. "Go Tell It on the Mountain" is an African-American spiritual dating from the early 19th century that is also sung as a Christmas carol in African-American and Euro-American communities. The group sings the traditional spiritual with a smooth and tasteful key modulation in the first selection of a medley that concludes with "Amazing Grace." Psalms' rendition uses a steady, driving beat as a foundation, and the group's innovative harmonies strikingly complement Paul Tillman's freely improvised solo.

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Loman Cansler, *Folksongs of the Midwest*. Folkways 05330

Loman Cansler, *Missouri Folk Songs*. Folkways 05324

Fine Times at Our House: Indiana Songs and Fiddle Tunes. Folkways 03080

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