



SOME LIKE IT HOT: A SHORT HISTORY OF COLUMBIA, S.C. AND ITS MUSICAL LIFE

SCOTT PHINNEY, UNIVERSITY OF SOUTH CAROLINA

Walking down one of its wide thoroughfares in mid-July with air temperatures in the upper 90s and relative humidity percentage in the 70s, one might wonder why anyone ever came here in the first place, or having experienced its famously oppressive summers, remained here. When combined with its relative obscurity when compared with other Southern capitals like Atlanta or Nashville only to be

revealed in the national press as a place where political foolishness is likely to occur, it is small wonder that much of the outside world pays Columbia little heed. This is the state that brought us blues music legends like Pink Anderson, Josh White, and Rev. "Blind" Gary Davis as well as William Walker's famous hymn book *Southern Harmony* (Greenville, Spartanburg and the Upstate), Spoleto USA and Gershwin's *Porgy and Bess* (Charleston and the Low Country), Carlisle Floyd, beach music (Myrtle Beach and the Grand Strand), and the foundation for many spiritual songs (Rock Hill and York County), but what can you say about music in its capital and largest city? What do you really know about Columbia, South Carolina?

The region known as the Midlands, a stretch of land following the fall line zone of South Carolina's central Inner Coastal Plain, received its first permanent settlements by people of European ancestry in 1740 as they moved into the interior of the state from the large

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Phinney

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2010 Annual Meeting Preview

COLUMBIA, THE GEM OF THE MIDLANDS: SEMLA 2010 AT SOUTH CAROLINA

SCOTT PHINNEY, UNIVERSITY OF SOUTH CAROLINA

CAN you believe it? This year, SEMLA will celebrate its 40th anniversary! To honor this achievement, we will all gather in beautiful Columbia at the University of South Carolina (www.sc.edu/library/music) October 14-16, 2010, a place we have not met since 1997. Columbia, the capital of and largest city in South Carolina, is located in the center of the state where the Broad and Saluda Rivers meet to form the Congaree, some 90 miles south of Charlotte, NC.

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The Old Horseshoe, University of South Carolina

Phinney

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Southeast Chapter of the Music Library Association

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Images in this issue of *Breve Notes* courtesy of Elaine Druesedow, Duke University Libraries, Scott Phinney, Jennifer Scott, and the South Carolina Digital Library.

The Southeast Chapter of the Music Library Association, Inc. (SEMLA), is a non-stock, non-profit organization dedicated to promoting the establishment, use, and growth of music libraries and collections of music materials in the Southeast. It encourages communication and cooperation with libraries and music collections not affiliated with the Music Library Association to determine how the Chapter may be of assistance to the individual library. SEMLA provides a forum for the exchange of ideas regarding all aspects of work with music materials as well as initiating and encouraging activities to improve the organization, administration, holdings, and public services of such libraries and collections. The region covered by the Chapter includes the states of Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North and South Carolina, Tennessee and the Commonwealth of Puerto Rico.

Membership Information

Membership in SEMLA is available at three levels: Personal (\$10.00 U.S.), Institutional (\$15.00 U.S.), and Student (\$5.00 U.S.). An application for membership appears on the back page of this newsletter. Make checks payable to SEMLA. Send membership applications, renewals, dues, corrections, and updates to:

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Grover Baker, Editor
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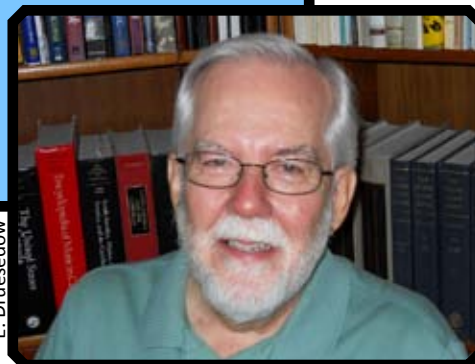
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FROM THE CHAIR

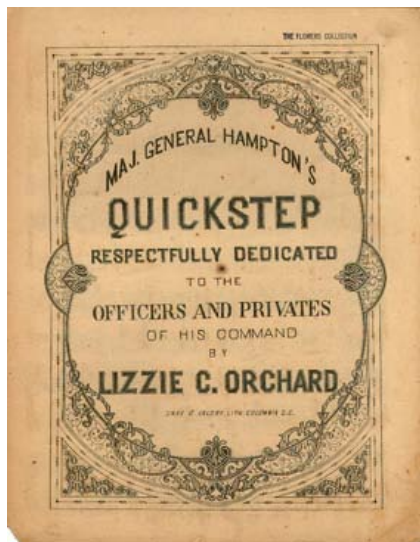
John Druesedow
Duke University (retired)



E. Druesedow

Columbia calls! There is a good deal of useful and important information in this issue about the fall meeting (14-16 October), so be sure to read, make plans to attend, and, very importantly, vote for our new officers-to-be candidates (ballot & bios on pages 15-16).

Columbia—we met there last in 1997—has pleasant fall weather, attractive architecture and monuments, museums, a zoo, a university with a School of Library and Information Science and a music library (!), a long history, and, of course, music of all kinds. In The Flowers Collection at the Duke University Libraries, Division of Rare Books, Manuscripts, and Special Collections, one can find “Maj. General Hampton’s Quickstep,” a jaunty, march-like piano piece in C (mostly) honoring Wade Hampton III (1818-1902), cavalry officer, twice governor, and senator from the Palmetto State. (See <http://library.duke.edu/digitalcollections/hasm.conf0263/pg.1/>.) It was written by one Lizzie C. Orchard and published by Gray & Valory in Columbia sometime in the 1860s. About



From the Historic American Sheet Music Collection, Duke University Libraries. Used by permission.

Ms. Orchard, we know very little. She may have been born in South Carolina in 1844 and is thought to have studied music at the Columbia Female Institute; the quickstep is likely her only published work. About Gen. Hampton, “we” know a lot. Or, at least, serious students of Southern American history do.

In an email to MLA-L, dated July 7, Renée McBride called attention to three “Proposed Anthologies from Practicing Librarians” to be published by Routledge:

1. Library Collaborations with Writers, Artists, Musicians and other Creative Community Members
2. Library Services for Multicultural Patrons to Encourage Library Use
3. Publicity Methods to Keep Libraries in the News

There is more information in the email. I encourage individual SEMLA members to consider contributing to one or more of these anthologies. We have all heard recently about proposed or actual reduction of funding of libraries and the fragile footing of some library schools (the one at LSU, e.g.). Let’s pull together to advance the cause of libraries and librarianship. We all know how important this is—let’s spread the word. And, lest we forget, let’s also draw more interested people into SEMLA.

Baker

You will be interested to see what Program Chair Gary Boye and his committee, along with Scott Phinney and his local arrangements crew, have put together for the 40th anniversary meeting of the Southeast Chapter of the Music Library Association. In another sphere of interest, it would be the Ruby Anniversary. For our purposes, we’ll go along with the colors of the University of South Carolina: garnet and black.

Cheers!

John Druesedow



Recent Research on Laszlo Varga (with Cheers for Walter Gerboth)

Mac Nelson, University of North Carolina, Greensboro

I was delighted when asked to write a piece on my project *The Varga Legacy: An Oral History*. What follows is a brief account of my research project on Laszlo Varga, which has flourished of late as a result of having won the 2010 Walter Gerboth Award.

An eminent cello soloist, chamber player, conductor, teacher, and arranger, Laszlo Varga (b. 1924) is also a great human spirit. This came home to me on the first day I spent with him back in March, 2005. Laszlo had arrived in Greensboro to join the gala three-day celebration honoring his old friend and fellow cello legend Bernard Greenhouse, who had recently donated his personal library to the Cello Music Collection at UNCG. My responsibility on this occasion (thanks in no small part to our SEMLA colleague Sarah Dorsey for whom I was working at the time) was to serve as Laszlo's escort for the Greenhouse Celebration. After a whirlwind afternoon of greetings and music, Laszlo and I went to dinner, where he began telling me his story.

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Laszlo Varga performing at the UNCG School of Music during the Varga Celebration, February 16-18, 2007.

Member News

Awards

Lois Kuyper-Rushing, (Louisiana State University) was recently awarded the maximum amount of \$10,000 in a 2010-11 faculty research grant from the LSU Office of Research & Economic Development for a project titled "A Thematic Index of the Works of Eugene Bozza." Additionally, she received one of five nationwide travel awards given by ARTstor in the amount of \$1500. Both awards will be used to defray costs of traveling to Valenciennes, France, during the spring semester of 2011 to study the manuscripts of composer Eugène Bozza and to interview his daughter.

Lois' award-winning essay, "Music Iconography and ARTstor," and more information about the award can be viewed on the ARTstor web page at <http://www.artstor.org/news/n-html/travel-awards.shtml>.

Transitions

Ashlie Conway is leaving the Music Library at the University of South Carolina and has accepted a records management position with Y-12 National Nuclear Security Complex in Oak Ridge, TN. Ashlie recently inherited her grandparents' home and some land in her hometown of Kingston, TN. "I plan on staying in touch with you all and SEMLA. I cherish the many friendships that have developed through SEMLA and will miss seeing you all this October."

Laura Speer is leaving the University of Central Arkansas' Torreyson Library to take the position of Director of Library Services at the Fayetteville (Arkansas) Public Library. Laura wishes "to thank everyone for sharing their knowledge and experience so generously." She plans to maintain her membership in SEMLA and MLA. Laura may be contacted at:

Laura Speer
Director of Library Services
Fayetteville Public Library
401 W Mountain St.
Fayetteville, AR 72701
lspeer@faylib.org

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Annual Meeting Report — continued from page 1

Attendees will stay in the Hampton Inn Downtown Historic District (www.hamptoninncolumbia.com), located four blocks from the USC Music Library in the Congaree Vista District of Columbia (www.vistacolumbia.com), a vibrant community with numerous dining, shopping, and entertainment opportunities. The guestrooms are equipped with a 32" LCD High Definition Flat Screen TV, coffeemaker, iron/ironing board, and hairdryer. High-speed Internet and WIFI access is included. The Hampton Downtown also has a fitness center, business center, and outdoor pool available. To get you going in the morning, breakfast is provided, along with complimentary gourmet coffees available all day in the lobby. The room rates are \$119.00 per night + tax (currently 11%) for either a King or two Queen beds.

Building on the success of the past two years, we will once again begin with our preconference, *Music in Libraries: Just the Basics*, co-sponsored by MLA's Educational Outreach Program and MOUG. Held at Thomas Cooper Library, USC's main library, the program will consist of a morning session with a choice between "Sound Recordings Cataloging" and "Music Reference," and an afternoon session with a choice between "Video Recordings Cataloging" and "Music Collection Development/Acquisitions." This year's line-up of instructors consists of Mac Nelson (University of North Carolina, Greensboro) and Nara Newcomer (East Carolina University), who will lead both cataloging sessions, Sara Manus (Vanderbilt University) and Nancy Zavac (University of Miami), who will teach the morning reference workshop, and Holling Smith-Borne (Vanderbilt University) and Chris Durman (University of Tennessee, Knoxville), who will lead the afternoon workshop on Collection Development. The preconference will begin on Thursday, October 14 at 9:30 AM and will conclude at 5:30 PM. Thomas Cooper Library is located three blocks from the Music Library. Complete details and registration information is available at <http://semmla.musiclibraryassoc.org/semmla2010/preconf.html>. Early registration for the preconference is \$85.00, due by September 14, 2010.

Phinney



University of South Carolina School of Music

SEMLA's annual conference will begin Thursday night at 5:30 PM with registration and our opening reception in the USC School of Music (www.music.sc.edu) and will feature a selection of hors d'oeuvres and beverages, graciously provided by Carolina Catering. Following the reception, attendees will have the option of seeking additional dining and diversions from among the numerous restaurants in the vicinity of the Music Library (including the Hunter-Gatherer, Miyo's-on-Main, and Al-Amir on Main Mediterranean Restaurant) or the hotel (including Liberty Tap Room, Motor Supply, Mellow Mushroom, Blue Marlin, Damon's, and Flying Saucer, among many others).

Friday's morning session, held in the USC School of Music Recital Hall, will include presentations by Jacob Schaub of Vanderbilt University, Dr. Pam Dennis of Lambuth University, and Patricia Puckett Sasser of the University of South Carolina. Mr. Schaub will describe Vanderbilt's solution to making the Blair School of Music's student and faculty performance recordings accessible via streaming audio. Dr. Dennis will share her research on Frank Lincoln Eyer and James A.C. Dauer, two musical sons of immigrants who attended Leipzig Conservatory, taught in Jackson (TN), and ended up in South Carolina for the large part of their careers. Ms. Sasser's presentation will explore the questions and challenges that arise from setting texts in the American literary canon as operas, with a focus on South Carolina native Carlisle Floyd and his opera *Willie Stark*.

Lunch will be on your own at one of the many establishments near the School of Music. In addition to the dinner choices listed above, diners may also select from Subway, Wendy's, Which Wich?, Firehouse Subs, Moe's Southwest Grill, Five Guys Burgers, Nice-N-Natural Sandwich Shop, Garden Bistro, Beezer's Gourmet Sandwich Shop, Tios Mexican Café, Paul's Philadelphia Eatery, and Monterrey Mexican Restaurant.

The afternoon session will feature Dr. William Bates, Professor of Organ at the University of South Carolina,

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The Pauline Shaw Bayne Travel Grant

I. The grant supports portions of the expenses related to attending this year's annual chapter meeting in **Columbia, South Carolina, October 14-16, 2010.**

The Travel Grant may be awarded for up to \$500. Reimbursable expenses include: conference registration; lodging for the two nights of the conference (Thursday and Friday) at one-half of the double occupancy rate; subsistence expenses at the current [CONUS](#) rate for one full day (Friday) and two partial days (Thursday and Saturday); travel by car/plane/train/bus, generally by the least expensive method. The request for reimbursement must be submitted to the SEMLA Secretary-Treasurer by December 31, 2010.

The grant winner is expected to join SEMLA at the appropriate level prior to attending the conference. Dues are only \$5 for students and \$10 for others.

Supporting our colleagues' involvement in the life of the chapter is a priority! **Please note that music library paraprofessionals, support staff, and library school students are eligible** for this opportunity and are encouraged to apply.

Applicants must reside at the time of the meeting in one of the states or territories comprising SEMLA (Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North and South Carolina, Tennessee and Puerto Rico), and also be in at least one of the following eligible categories:

- a) A graduate library school student (by the time of the conference in October 2010), aspiring to become a music librarian;
- b) A recent graduate (within one year of degree) of a graduate program in librarianship who is seeking a professional position as a music librarian;
- c) A music librarian (holding a Master of Library Science degree or qualifications granting an equivalent status at her/his employing institution, e.g. a certified archivist with other graduate degree working extensively with music materials) in the first two years of her/his professional career, or;
- d) A library paraprofessional/support professional working with music materials as a significant portion of his/her job responsibilities.

Applicants in categories a-c must not have attended more than one prior SEMLA meeting before applying for the grant. This restriction does not apply to paraprofessionals/support professionals.

II. Applicants must submit the following to arrive by August 25, 2010:

1. A letter of application which includes an explanation of the reasons for attending the SEMLA annual meeting, a justification of financial need, and a budget (the single or double room rate in Columbia, SC is \$119 plus 11% tax per night). For those applicants currently working in libraries or archives, justification of financial need must include information that one has sought financial support from one's employing institution to attend the meeting and that such a request was either denied or insufficiently met;
2. A current résumé or vita;
3. One letter of support. Where applicable, it should be from a current supervisor.

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Award recipients who are not already members of SEMLA are expected to join prior to attending the October meeting. Join online at the SEMLA website: <http://semla.musiclibraryassoc.org/>. Annual student membership in SEMLA is currently only \$5.00; a regular membership is \$10.00.

Hotel accommodations will be funded at the double-occupancy rate (for 2010 in Columbia - \$119.00 per night plus 11% tax) i.e., one-half of the room cost plus taxes.

Send application and supporting materials either electronically (preferred) as Word attachments or via U.S. post (priority mail), to arrive by **August 25, 2010** to:

Anna Neal
abneal@memphis.edu
 Music Library
 115 Music Building
 University of Memphis
 Memphis, TN 38152

If you have any questions, please contact Anna by email (abneal@memphis.edu) or phone (901-678-4412).

Recipients will be notified no later than September 1, 2010 and announced on SEMLA-L immediately thereafter. Please note that SEMLA may elect to pay directly for travel and hotel expenses on the recipient's behalf and only supply the balance, if any, of an award following the Columbia meeting. If mileage for a personal vehicle is awarded, it will be paid at the current IRS rate at the time of the conference (\$0.50 per mile, effective 1/1/10).

Pssst...

If you signed up to do an oral history interview but missed the April 5 deadline, you can slip it in under the radar all the way up to September 15! Mail it to:

Jenny Colvin
 c/o Furman University Music Library
 3300 Poinsett Hwy
 Greenville, SC 29613.

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Some Like It Hot — continued from page 1

city of Charleston, founded some seventy years earlier. The heart of the Midlands is located in Richland County, so-named for the fertile soil found along the banks of the Congaree River. Recognizing the need to remove its capital from the coast where it was subject to attack from the sea to a more protected and centrally located position, the South Carolina government chose an area just south of the confluence of the Broad and Saluda rivers and named it “Columbia” in 1786. Unlike other states’ capitals moved inland from the coast, South Carolina’s was the only one to go to a rural, nearly uninhabited region, thereby giving it the opportunity to plan

its development. In fact, Columbia is the second oldest planned city in the United States, after Savannah. City planners designed a grid of four quadrants defined by Assembly Street (north-south) and Senate Street (east-



Earliest known image of Columbia, as viewed from across the Congaree River, 1855

west), each of which would be a remarkable 150 feet wide. Additional streets would be 100 feet wide and named for notable South Carolinians.



Birds eye map of Columbia, 1872

Columbia was intended as the seat of state government and that is a function that still dominates life today, but in 1801, Governor John Drayton urged the legislature to set aside land near the capitol on which to found a public university, as Georgia and North Carolina had recently done. He believed that if future South Carolina leaders made friendships in a centrally located classroom, they might one day resolve some of the acrimony between the Upstate and the Low Country. A desire on the part of the legislature to keep a close eye on its investment may have also played into the decision to build the state university in the city instead of in a remote rural setting. In any case, South Carolina College officially began classes in January 1805 with a

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Some Like It Hot — continued from page 8

faculty of two: the president and one professor. Aside from its meager staff numbers, it was well-supported by the state legislature with an initial grant to buy 5,000 books, the core of which are still housed in the Rare Books division of Thomas Cooper Library.

Music was present in Columbia during these early days. Harriet Milledge Salley writes in her chapter on the arts in the Sesquicentennial Commission's 1936 book that the first commencement ceremony at South Carolina College in 1807 had music in the program. As the settlement grew into a town, so, too, did the performing arts presence. An early newspaper, the *Columbia Telescope*, reported that sheet music was being sold in 1816, a choral group called "The Uranian Society" met regularly, and a former teacher in the U. S. Army named Leverett H. Coe proposed to establish a school to teach military music "in the most modern and approved manner on the most scientific principles." By the time of the great canal-building frenzy in the late 1820s, of which the waterway parallel to the Broad River avoiding the rocks north of town is a remnant, musicians from other places were beginning to come to Columbia to perform. On April 21, 1827, there was a concert of ballads and selections from the classics demonstrating the glass harmonicon by a man hoping to sell the instrument in the Midlands. B. D. Plant owned a music store in town that sold pianofortes, Spanish guitars, flageolets, flutes, clarionets, tambourines, and violins; furthermore, newspapers advertised teachers for these instruments. In 1831, Christian Stephan organized a military band. By the 1850s, aided by the network of railroad lines that met in the capital, musicians from places as far away as New Orleans, Boston, and Berlin were giving concerts in Columbia, including Mr. Pucci, "the most celebrated performer on the harp in the United States." In January 1854, both soprano Adelina Patti and violinist Ole Bull made appearances.

At this time, educational institutions had begun to arise.

In addition to South Carolina College, Columbia Female College (1854), and Columbia Theological Seminary (1830 – now located in Decatur, GA), as well as the Columbia Female Academy in Barhamville and the Male Academy in town contributed to the enrichment of life in Richland County. Columbia Female College, now Columbia College, had a curriculum that focused on raising younger girls into proper women, which included instruction in music and featured noted choral groups for much of its history. The academies each used music to assemble or dismiss its students; the Female Academy students gathered to chords played on a piano, while the Male Academy students marched to class to the beat of a drum. For its part, South Carolina College continued to have music present at official occasions, but it did not create a formal department of music until the 1924-1925 school year.

The 1860s in South Carolina were of course dominated by The War, whether you call it Civil, Confederate, Between The States, or Of Northern Aggression.

Columbia was present at the very beginning when the South Carolina representatives unanimously voted to secede from the Union on December 17, 1860 at the Baptist Church. Following this early salvo, life in Columbia remained as close to normal as possible, given the wartime circumstances. Union P.O.W.s were kept in a camp near the site of the present-day Riverbanks Zoo, but most of the fighting took place at a distance from the city. Yet even during the privation that often accompanies war, Columbia managed to find the means to make music. Music publisher Julian A. Selby was established by this time and issued such songs written in wartime Columbia as Henry Tucker's "When This Cruel War is Over" ("Weeping Sad and Lonely"), Florence Percy's "Rock Me to Sleep, Mother," "We Have Parted" by Miss Ella Wren, and "Chicora, the Original Name of Carolina" by Professors A. Hatschek and E. Marks of the Barhamville Female Academy. Considered by some to be the greatest pianist ever produced by the city

South Carolina Digital Library



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Laszlo Varga — continued from page 4

Beginning with his student years at the Music Academy in his native Budapest, Laszlo had much to say about his career, which included an 11-year tenure as principal cellist of the New York Philharmonic under Mitropoulis and Bernstein and various professorships in Canada and the U.S. He related one extraordinary adventure after another, from hair-raising experiences while touring war-ravaged Europe with the Lener Quartet to nocturnal winter drives through the frozen Canadian wilderness with pianist Glenn Gould. Enormously energetic and quick-witted, he conversed with deep intensity and sparkling humor, even in discussion of his experience as a prisoner of the Hungarian Nazis during World War II. Listening to Laszlo describe the horrors of the labor camp, I asked him to tell me how he had managed to come to grips with it all. He answered directly, “When it was finally over, I said to myself: nothing worse can ever happen to you, Laszlo—you might as well be happy.”

As you might imagine, I did not emerge unchanged from three days in the company of such an extraordinary human being. I soon began pursuing research on Laszlo and collecting his recordings—and I especially welcomed a letter from him in which he wrote that he would be leaving his “not inconsiderable library in Greensboro with that famous depository of cello music from many distinguished sources.” Happily, this was about the time that I began working as Cello Music Cataloger at UNCG, which not only provided me direct access to the Varga Collection but also gave me the opportunity to help plan the Varga Celebration of 2007, where again I served as Laszlo’s escort.

My Varga research had proceeded only by fits and starts until I won the 2010 Walter Gerboth Award. The support I received made it possible for me to impose some order on this process by spending time with Laszlo at his home in Sarasota, FL, where I recorded our conversations and listened as he rehearsed the music of Bach and Schubert on his 1965 Castagnieri violoncello piccolo. On my last day with him, Laszlo surprised me by placing three thick folders of notes in my hands and saying “make sense of this, if you can!” I quickly realized that I was holding documents Laszlo’s son had once described to me as his father’s “notes toward a memoir.”

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Member News — continued from page 4

The **Center for Popular Music** at **Middle Tennessee State University** is pleased to announce the appointment of **Dr. Dale Cockrell** as the Interim Director of the Center, effective July 1, 2010. Dr. Cockrell has agreed to serve for one year while a nationwide search is being performed for a new Director.

Dr. Cockrell has a very distinguished academic, scholarly and professional record in popular music. He is Professor of Musicology at Vanderbilt University, currently on a research leave. Dr. Cockrell is the author of *Demons of Disorder: Early Blackface Minstrels and Their World*, *Excelsior: Journals of the Hutchinson Family Singers, 1842-1846*, and more than one hundred other books, articles, papers, and monographs devoted to the study of American popular music. His books have won various awards, and he has been elected to high office by his colleagues (including the presidency of the Society for American Music). Professor Cockrell has been the recipient of several grants, including three NEH Fellowships. He has held positions at the University of KwaZulu-Natal (South Africa), Indiana University, Dartmouth College, Middlebury College, the College of William and Mary, and the University of Alabama. His *The Ingalls Wilder Family Songbook* (a critical edition of the music referenced in the Little House books) will be published in late Summer, 2010. He is also founder and president of The Pa’s Fiddle Project, an educational, scholarly, and musical program dedicated to recording the music of the Little House books and to reconnecting the nation’s children with the rich music legacies embedded in them.


On the Web

Harry Eskew has a new hymnology web site, <http://www.singwithunderstanding.com/>. It has an introduction to the field of hymnology with some basic definitions and an overview of the hymn in history. Harry’s work as a hymnologist is described, and selected links to hymn-related web sites are given. There are plans to add Harry’s articles that were originally published in obscure publications not found in most libraries, making them more easily accessible. Since this web site is a work in progress, your feedback is welcomed.

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Member News — continued from page 10

The **Blues Archive** at the **University of Mississippi** has completed a digital collection of the Kenneth Goldstein broadsides. These 1,500+ song broadsides document social movements and cultural norms in the U.K. and Ireland between the late 18th- and early 20th- centuries. Primarily focused on the early 19th-century, these broadsides include extensive topics concerning love, Irish home rule, British and Irish identity, religion, the Napoleonic Wars and many more topics. The collection can be accessed at <http://clio.lib.olemiss.edu/archives/goldstein.php>

The **Allen Music Library** at **Florida State University** has joined Facebook (<http://www.facebook.com/MusicLibraryatFSU>). Their building is currently being renovated (downstairs area only) for the first time in 30 years. Pictures of the old space and the process are being posted to their Facebook page. 

Some Like It Hot — continued from page 9

of Columbia, musical prodigy Joseph Hart Denck gave concerts in his hometown following study abroad and even composed and arranged such tunes as “Mother is the Battle Over?,” “Magnola Polka,” and “Keep Me Awake, Mother” for publication.

February 17, 1865 is a day that will live in infamy for Columbia. Following his march to the sea in Savannah, General Sherman and his troops then turned north for his final assault on the Confederacy in Virginia. As reports of his progress towards the Midlands reached the ears of Confederate and city leaders in Columbia, the decision was made to gather the great quantities of cotton picked from the surrounding area into the city for destruction, lest it fall into Union hands. The amount of cotton gathered was more than expected, however, and citizens were concerned that a lightweight, burning material posed a threat to their wooden homes and businesses, so large piles of the stuff were left in the streets. Here the tale diverges, depending upon whom you believe. Columbia natives of a certain age and a marker on the State House grounds will inform you that Sherman and his troops invaded Columbia and, wanting to punish it as the capital of the state that started the war, burned a large percentage of the city to the ground, including the old State House. Scholars

and others less tradition-bound will say that after the Columbia mayor and other officials met Sherman at the city limit to surrender, the General lost control of his troops and, due partly to acrimony toward South Carolina in general and partly to large quantities of alcohol they consumed, set various fires around the city that got out of control when the cotton bales caught and a strong northwest wind picked up. Either way, one-third of Columbia burned down, though South Carolina College was spared.

The postwar Reconstruction years were difficult for Columbia due to political and social unrest, but the city began to rebuild and even expand. In 1870, Benedict College was founded by the American Baptist Home Mission Society on the corner of Taylor and Harden Streets, and ten years later, Allen University, another historically black college supported by the Methodist Church, relocated across the street. Chicora College was also added to the educational landscape in 1915, though it closed in 1930. Railroad lines destroyed by Union troops were replaced, and a horse-drawn railway streetcar service began in 1886, to be replaced with electric motors in 1893. Roller skating became a



Facing North on Main Street from the State House, 1865

South Carolina Digital Library

popular pastime in the 1880s, and the bicycle proved a major form of personal transportation in the 1890s. Occupying U.S. Army troops introduced baseball to Columbia in the 1880s, and the city began its love-affair with football on Nov. 14, 1891, when Trinity College (now Duke University) beat Furman 96-0 at the state fairgrounds. (Furman redeemed itself by pounding the University of South Carolina 44-0 the following year.) In terms of race relations, public events such as these

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Laszlo Varga — continued from page 10

It is gratifying to conclude by reporting that Laszlo's notes, which concern his early years in the main, have now been transformed (with the excellent assistance of budding music cataloger and future SEMLA member John Baga) into a coherent narrative of more than 25,000 words. In combination with my recent research on Varga's life following his 1948 arrival in the U.S., this represents an important step toward preservation of the precious Varga legacy—and I like to think it upholds the Gerboth legacy, as well. ■



Annual Meeting Report — continued from page 5

in which he will introduce us to a Pachelbel manuscript previously thought lost before being donated to the USC Music Library. Dr. Bates will perform this piece on the Lynn Dobson Pipe Organ in the Recital Hall.

Following this presentation will be a tour of the new Ernest F. Hollings Special Collections Library, attached to the main Thomas Cooper Library. The \$18 million state-of-the-art facility comprises 50,000 square feet on three levels. Opened in 2010 and dedicated by Vice President Biden, the library is named for the former U.S. Senator and South Carolina Governor, who was instrumental in securing \$14 million in federal funds for the building. The Hollings Library is home to three departments of the University Libraries: South Carolina Political Collections, the Irvin Department of Rare Books and Special Collections, and Digital Collections. Special features of the Hollings Library include a large reading room and work areas for researchers and other visitors, seminar rooms, a mini theater, exhibit galleries, a "treasure vault," space for library-related events, a digitization center, and a room for audio-visual research. The use of high-density compact shelving in the stack area allows a capacity of about 47,000 linear feet of shelving (equivalent to almost nine miles) and will accommodate about 250,000 volumes of books and approximately 20 million manuscripts, political papers, folios, maps, and framed items.

Friday evenings' festivities will take place at the Hampton Street Vineyard (www.hamptonstreetvineyard.com), six blocks from the conference hotel. They will begin at 6:00 PM with a cash bar featuring an impressive selection of wines and spirits, followed by a banquet menu to be determined by the chef shortly before the event, once the local produce availability is known. Menu selection options will be distributed in advance of the meeting via e-mail, and will include a vegetarian choice.



Phinney

*The State House
Columbia, SC*

Beginning at 9:00 AM, the Saturday morning session, also held in the School of Music Recital Hall, will include presentations by Sara Nodine of Florida State University and Nara Newcomer of East Carolina University. Ms. Nodine will concentrate on the various ways information resources can be modified and how these changes may be dealt with during the evaluation process. She will suggest ways information literacy instructors can incorporate a discussion of these malleable resources into their existing curriculum. After ECU's selection and implementation of a new discovery tool, Ms. Newcomer will provide an in-depth examination of Serials Solutions' Summon, evaluating its strengths and weaknesses for the specific needs of music patrons and will compare the tool's music-related searching capabilities, scope, and indexing to that of other tools and traditional OPACs. She will also discuss the discovery tool selection process and how music librarians can advocate for and be mindful of our patrons' needs. After a mid-morning break, we will conclude our conference with the annual business meeting, ending around noon.

Complete conference details, including program, hotel, and registration information, will be available at the conference web site, semla.musiclibraryassoc.org/semla2010/. Early registration of \$30.00 is due by September 14, 2010. ■



Phinney

Some Like It Hot — continued from page 11

were often interracial, but cooperation between blacks and whites was otherwise limited during these years.

The 1890s saw the rise of textile manufacturing in Columbia. By the twentieth century, the city boasted six large mills employing hundreds of workers. This industrial growth fueled the development of a series of suburbs just outside of downtown, many of which were annexed by Columbia by the 1920s. In 1917, the U.S. involvement in World War I led to the creation of Camp

Jackson just east of town as a basic training facility for the U. S. Army. (In 1939, it was named Fort Jackson, and in 1960, it was made a permanent installation.) Through its proximity to this military base, Columbia saw hundreds of thousands of troops, who spent money in the city and swelled the effective population (if not the official one) to new heights. As Columbia's population grew, so too did its skyline. The Barringer Building on the corner of Main and Washington Streets became Columbia's first skyscraper in 1903.

Supporting this growth was a continued interest in music. Fitz Hugh Brown organized the Columbia Orchestra in the 1890s as well as a band that gave concerts all over town and the state. The Columbia Music Club was active at this time as well. In 1894, the Columbia Choral Society, meeting at Columbia College, gave a concert with pianist Franz Xaver Scharwenka. The capital city was also attracting bigger-name acts like John Philip Sousa and his band, the Dresden Philharmonic Orchestra, Victor Herbert's Orchestra, the Cincinnati Symphony, the New York Symphony, the Russian Symphony, the Metropolitan Symphony, the National Symphony, Walter Damrosch's orchestra, and many others. The Afternoon Music Club was organized in 1905, and its counterpart, the Evening Music Club boasted a hundred members.

In the 1930s, the Great Depression eventually took

Columbia with the rest of the nation, though large-scale projects, like the construction of the Lake Murrury Dam for hydroelectricity and Owens Field Airport, helped to soften the blow initially. The New Deal program

WPA (Works Progress Administration) was seen everywhere in town, but the PWA (Public Works Administration) provided major construction support to the city, including McKissick Library at the University of South Carolina (now McKissick Museum).

During World War II, training at Fort Jackson kept thousands of

soldiers moving through Columbia and supporting its economy. In April 1942, in what is probably its most famous contribution to the war effort, Columbia made possible the Doolittle Raid. Following the attack at Pearl Harbor and under order from President Franklin Delano Roosevelt, Lt. Col. James Doolittle trained the crews of sixteen B-25B Mitchell bomber aircraft at the Columbia Army Air Force Base in Lexington County (now Columbia Metropolitan Airport) for a secret mission to launch a bombing raid on Tokyo and other major Japanese cities, ostensibly to show the Japanese people that they were not invincible and to raise American morale.

Post-WWII Columbia began to transform into what it is today. Columbia's actual population finally surpassed 100,000 people in the 1960s after decades of generally slow but steady growth. Fueled by the GI Bill, USC's student population exploded from 2,220 in 1945 to 26,000 in 1990, and its faculty increased by similar percentages. The Columbia Music Festival Association, founded in the 1930s as a statewide arts council, oversaw the creation of the Lyric Opera, the City Ballet, the Columbia Choral Society in its present form, the Palmetto Opera, and the Youth Opera. In 1963, the Columbia Festival Orchestra (now the South Carolina Philharmonic) began performing under the direction of USC Music Department head Dr. Arthur



City Hall and Opera House, 1906

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Some Like It Hot — continued from page 13

M. Fraser. Among other performing arts supported in Columbia are the Town Theater, the Workshop Theater, and Trustus Theater. USC's Music Department formally became a School of Music in 1984 and received its current building attached to the Koger Center for the Arts in 1995. Cornelia Walker's 1958 book *History of Music in South Carolina: South Carolina Composers and Works* indicates that numerous Columbia natives and residents were actively composing during the post-WWII years, although none of those listed achieved wide recognition.



Facing North on Main Street from the State House

Above: 1916; Below: 1974



Though Hootie & the Blowfish remain Columbia's most famous native musical act, thanks to their 1994 multi-platinum album *Cracked Rear View* and subsequent hits, a few other Midlands artists have made it to the big time. Eartha Kitt, born in St. Matthews, southeast of

Columbia, went on to have a great career as an actress and the singer of such hit songs as "Santa Baby" and "C'est si bon." James Brown, the "Godfather of Soul", was born near Barnwell, southwest of Columbia. Bill Pinkney, of Dalzell to the east, shaped The Drifters into the hit-making machine on Atlantic Records. Today, blues artist Drink Small, folk singer Danielle Howle, rock bands Crossfade, Hot Lava Monster, and Baumer, and the eclectic Justin & the Folk-Hop Band mark the continued vitality, if not large quantity, of Columbia's popular music scene.

Though in its 224-year history Columbia has not risen to the heights of New York or Chicago, or even the South Carolina Upstate in terms of its musical output, one does find a steady commitment to the arts supporting the lifestyles associated with what began as and still is a government town with a large university. Between the South Carolina Philharmonic and USC's School of Music, innumerable community music groups, and popular music bands playing in Five Points and the Vista, music is alive and well in Columbia. ■

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Southeast Music Library Association 2010 Officer Election Ballot

Candidate biographies appear on page 14.

Vote for only one candidate for each office.

Vice-Chair/Chair-Elect:

_____ Sara Beutter Manus, Music Librarian for Education and Outreach, Vanderbilt University

_____ Joyce Clinkscales, Music Librarian, Emory University

_____ Write-in candidate: _____

Member-at-Large:

_____ David Hursh, Associate Professor and Head Music Librarian, East Carolina University

_____ Nara Newcomer, Assistant Music Librarian, East Carolina University

_____ Write-in candidate: _____

Members have THREE options for your method of voting:

- 1) E-mail your vote to Chris Durman, Nominating Committee Chair, at cdurman@utk.edu by October 7, 2010.

Important!

To be counted, your e-mail must **include your full name and the names of the candidates** for whom you are voting.

- 2) Or print and return this ballot to Chris at the following address:

Chris Durman
UT Libraries
Attn: Music Library
1015 Volunteer Blvd
Knoxville TN 37996-1000

Important!

Members must **sign the outside of the mailing envelope** so that membership status can be verified before the votes are counted. It is suggested that members also **write "Ballot" on the envelope** to prevent confusion in the event that they need to correspond with the Committee Chair during the balloting process. Mailed ballots must be postmarked by October 7, 2010 to be counted.

- 3) Ballots may also be cast in person before the start of the business meeting at Columbia, SC, on October 16, 2010.

You must be a **member in good standing** or your vote will be discarded.

Candidate Biographies

Vice-Chair/Chair-Elect

Joyce Clinkscales is Music Librarian at Emory University, where she established the University's first music and media library. She started her career as assistant librarian at the New England Conservatory and later administered the Fine Arts Library, University of Arkansas, and the Music Library, SUNY at Stony Brook (now Stony Brook University), before moving to Emory in 1994. For MLA she has led collection-development workshops for the Educational Outreach Program (2008), chaired the Subcommittee on Music Library Facilities (1990-99), and served on the Local Arrangements Committee for the Atlanta meeting (1995). Her presentation at the 2004 Arlington meeting focused on Emory's new facilities for the Heilbrun Music and Media Library. She has served as Vice-Chair of MLA's New England Chapter, Vice-Chair and Chair of the Art Libraries Society of North America's Central Plains Chapter, and Chair of SEMLA's Local Arrangements Committee for the 2004 meeting at Emory. She currently serves on MLA's Resource Sharing and Collection Development Committee. Joyce holds a B.A. in music from the University of Richmond, an M.S.L.S. from Simmons College, and an M.A. in music history and literature from the University of North Carolina at Chapel Hill. She is an early music enthusiast with a background in choral singing, viola da gamba, and keyboard instruments.

Sara Beutter Manus is the Music Librarian for Education and Outreach at the Anne Potter Wilson Music Library at Vanderbilt University. She is responsible for coordinating and teaching all library instruction sessions in the integrated music information literacy program for Blair undergraduates. Sara coordinates reference services for the Wilson Music Library, and she assists faculty, students, and staff with their research needs. She also provides outreach to students enrolled in the Pre-College and Adult Program. Sara received a B.A. in music (emphasis in music history) from Butler University in Indianapolis, Indiana. She also holds a M.A. in musicology and a M.L.S. with a specialization in music librarianship, both from Indiana University, Bloomington. Sara currently serves as Co-Chair of both the Social Responsibilities Roundtable and the Green Meetings Task Force for the Music Library Association, and she is a member of ALA and ACRL.

Member-at-Large

David Hursh is Associate Professor and Head Music Librarian at East Carolina University in Greenville, North Carolina, where he has worked since 1998. He holds degrees in library science (M.S.L.S., Florida State, 1993) and voice performance (M.M., Converse College, 1991; B.M., Houghton College, 1984). He has been a member of SEMLA and MLA since 1998. For SEMLA, David has served as chair of both the Best of Chapters Committee (2002) and Local Arrangements Committee (2008), and also as secretary/treasurer (2003-04). For MLA, he served on the Statistics Sub-Committee as both a member (1999-2002) and Co-Chair (2002-05), and is currently chair of the Carol June Bradley Award Committee, on which he has served since 2008. David is a past recipient of MLA's Gerboth and Dena Epstein Awards (2001 and 2006), and has had two research articles published in *Music Reference Services Quarterly*. His book, *Good Medicine and Good Music: A Biography of Mrs. Joe Person*, was published by McFarland in July of 2009 and received the North Carolina Society of Historians' Willie Parker Peace History Book Award in October of the same year.

Nara Newcomer is the Assistant Music Librarian at East Carolina University, Greenville, NC, since 2005. Her responsibilities include managing music cataloging, providing reference/public service, and managing the music library's web pages. Nara has previously served SEMLA as web editor (2006-2010), and as a member of the Directory of Music Collections in the Southeast Task Force, Outreach Task Force, and 2008 Annual Meeting Local Arrangements Committee. Also active in MLA and MOUG, Nara chairs the SirsiDynix Integrated Library System Music Users' Group, and is a member of MLA's Emerging Technologies Committee and the MOUG 2011 Program Committee. Nara earned a B.A. in Music Performance (Piano) from Bethany College, Lindsborg, KS, and an M.L.S. and M.A. (Music History) from the State University of New York at Buffalo. She is a church organist/choir director and treasurer for the East Carolina chapter of the American Guild of Organists.

SEMLA
Southeast Chapter of the Music Library Association
Membership Application Form

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