

has yet seen." Here in this compilation one finds evidence of Indian hospitality, community brotherhood and friendliness rising to enduring friendship.

In the diaries or journals the reader learns much of the American frontier both natural and human. Local history is much in debt to such writers of the facts of early days.

Seemingly no historical work is free from shortcomings. There are references to secondary works (pp. 13, 58). There is some but very little repetition (p. 38 footnote and p. 145). And in keeping with current prices of printing and resulting practice, the original journals are here printed in very small type. Two large folded maps, one by Wallace and the other by Heckewelder, add much to the value of the publication. In badly inflated times, the general reader will find imaginatively travelling thirty thousand miles with John Heckewelder an intellectual and emotional experience well worth the price of the book.

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Early Western Pennsylvania Hymns and Hymn-Tunes, 1816-1846, collected and edited by JACOB A. EVANSON and GEORGE SWETNAM, with musical settings by REUEL LAHMER. Yahres Publications, Coraopolis, Pa., 1958. \$0.75.

The tendency of musical activity in the United States seems in the past to have leaned much more toward centralization of a borrowed culture in and about major eastern and possibly western metropolitan centers than toward an awareness of the vital, primitive musical life which existed in practically every region and, more important perhaps, in many, more urban centers throughout this country.

A recent collection of musical material on the level of common participation, under the title of *Early Western Pennsylvania Hymns and Hymn-Tunes* collected and edited by Dr. Jacob A. Evanson and Dr. George Swetnam, illustrates clearly the evolution of our thinking from the past concept of music as being valid only in so far as it possessed the flawless technical make-up and reflected the degree of cultivation attained by the European aristocracy of the past two centuries to a realization that within the youthful, some-

times crude, but volatile life of the newer country, there may be the seeds perhaps of renaissance.

This volume of hymns and hymn-tunes of this region provides an excellent sample of the kind of musical material which satisfied the needs of earlier days in this part of Pennsylvania. Such tunes, as well as numerous transformed songs and ballads, and many fiddler's tunes for dancing establish a particular level of musical expression which is as consistent with the life here in those earlier times as was the itinerant preacher or the hollowed-out log which served as a barrel, and certainly as genuinely functional in the lives of the people of this region.

Close examination of any of the selections from this collection, however, shows a musical imagination equal to or surpassing and particularly different from any similar material from any national source of which the knowledgeable musician is aware, and this, of course, includes those tunes which Bach himself transformed into the famous body of chorale literature. The intensely vital and distinctive rhythmic pattern and melodic design of "Somerset" (No. 4) could not help but stir any perceptive musical ear and the tune itself comes out of the fascinating shape note tradition of a rural America.

Although perhaps a more subtle attraction than rhythmic pattern or melodic design, the spontaneous phrasing, even and symmetrical when needed, uneven and asymmetrical when necessary, but never contrived, shows through in one of the most exciting melodies in this genre of which this writer is aware. This is the tune under the title of "The spacious firmament on high" (No. 18). Opening with an unusually inspired rising melodic design of three measures, rather than the usual four, it continues with a second three measure phrase, followed by a five measure phrase, divided two plus three. The second half of this tune is a repetition of the first half, but with thoroughly enticing variations of melodic design. While more common structurally, the wonderful hymn, "Dunlap's Creek" (No. 1) is most compelling for its subtly shifting rhythmic movement where change of meter is implied rather than written in. Whether working with this tune or just hearing it, one can never escape the naive vision created of that early church not far from here and the reality of the Dunlap Creek settlement. Beyond all of this, however, the sincerity of all of these tunes is above reproach and the various men who produced this music are unfortunately lesser known today than such men as Isaac Watts, who was re-

sponsible for a great portion of the texts which are found in this volume and which were sung by our early ancestors. In many of the texts contained here, can be seen a people imbued with both the revivalist's burning vision of a wrathful God and of a miserably condemned humanity, as well as with the Puritan ideal of sacrifice in the physical present for the sake of pleasure in the spiritual future. But despite the anonymity of the composers and the outdated texts, the contemporary composer of sophisticated perception, in the person of Mr. Reuel Lahmer, is responsive to the artistic vitality of the material to the point of creating harmonic settings of taste and imagination out of a harmonic language of our own time. Not here, the leaden and uninspired traditional formula of six-four chords, dominant to tonic endings, and root progression by fifths alone, but a spontaneously created harmonic coloring and texture completely related to the tune itself.

Although the task of bringing this material into such accessible form as that of this volume is an extensive one, the whole job is still to be done to show the musical growth of a very young country from its earliest stages, in the same way that we know almost every great civilization of Western man, and it is hoped that Dr. Evanson, Dr. Swetnam, Mr. Lahmer, and many others will show as much of our earlier life in music as we know of it in military action, in political maneuver, in commerce, or simply in the tools and furnishings and means of shelter which were part of a vigorous, dangerous, and exciting life.

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Pittsburgh, A Bicentennial Tribute, 1758-1958, by ROSE DEMOREST.
Carnegie Library of Pittsburgh, 1958, 35 pp., \$0.25.

It is particularly appropriate that Miss Rose Demorest should have written this tribute. As the Librarian in the Pennsylvania Room, Carnegie Library, she has long worked with the materials of our city's past. Over the years, she sacrificed her own interests to help the multitude of students who have come to her. Now, on the eve of her retirement from active library work, Miss Demorest has