

Missouri Folklore Society Newsletter

P.O. Box 1757, Columbia MO 65205
<http://missourifolkloresociety.truman.edu>

Volume 36, Nos. 3-4

Fall 2012

“Tall as a Mountain”: 2012 Annual Meeting at the Historic Daniel Boone Home in Defiance

This year’s annual meeting will be organized by **Meredith Rau** and **Annie Fuller**. Meredith is a graduate of Truman State University (BA English 2006, MA 2008) and works as the educational and financial coordinator of the DBH while working on her PhD at Saint Louis University. Annie is also a 2006 Truman grad in English, with a specialty in Medieval Studies, and works as a reference librarian in University City.



The venue is the Daniel Boone home in Defiance Missouri. Here after a hard life of pioneering and — literally — trailblazing, long hunts as arduous as they were adventuresome (“adventure” is what we call an ordeal once it’s behind us), after loss, failure and sorrow as great as his triumph and fame, Boone quietly ended his surprisingly lengthy days. The man who always moved on when his neighbor’s axe became audible said of this place, “Nature here was a series of wonders, and a fund of delight.”

“The Daniel Boone Home is nestled upon the rolling hills of wine country and overlooks the Femme Osage Valley. This beautiful setting represents life in the early 1800’s from its adventures to its lifelong struggles. The Boone Home brings the legacy of Daniel Boone to life. Within the thick limestone walls, stories of a daring man offer a glimpse into family matters, risky adventures, and hard fought battles.

Today the Daniel Boone Home overlooks the village which is a simulated town comprised of over a dozen 19th century buildings. Each building has been moved to the site from within 50 miles of the local area. Buildings such as the general store, school house, and grist mill offer a peek into life on the Missouri frontier.

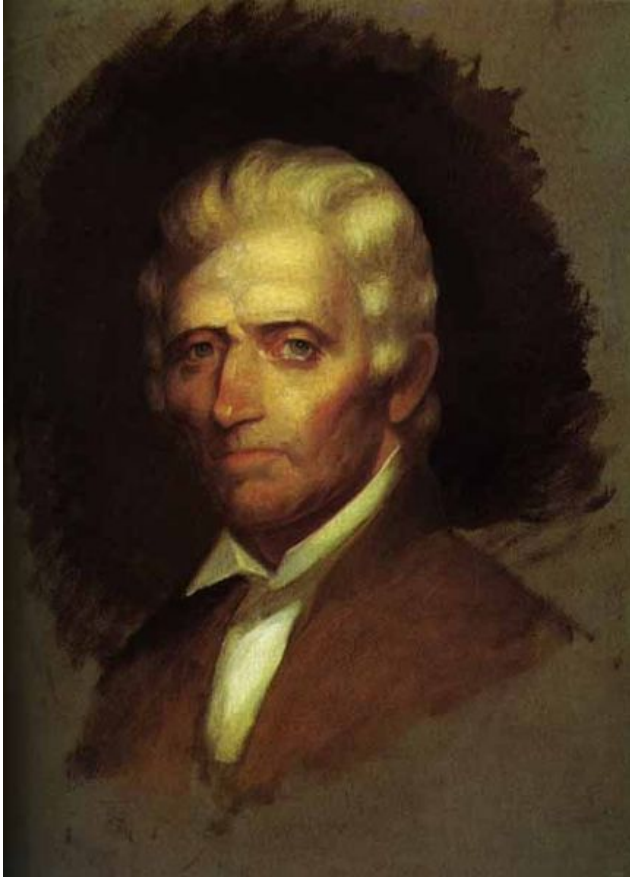
The Historic Daniel Boone Home and Heritage Center is owned and operated by Lindenwood University. The site’s mission is to provide a center for fully integrated learning on all education levels; to preserve and protect the historic structures, collections, and natural resources that comprise the facility; and to interpret the early American frontier experience in Missouri as exemplified by the Boone family and their contemporaries.”

<http://www.danielboonehome.com>

The Katy Trail State Park runs through Defiance near the Missouri River. This was the final home of frontiersman Daniel Boone, who settled in the Femme Osage Valley in 1799 after receiving a Spanish land grant. The hamlet was not named during Boone's life.

From here west to Marthasville are numerous wineries; SH 94 is sometimes called the "Missouri Weinstrasse". The area is part of the Missouri Rhineland, where vineyards are cultivated on both sides of the Missouri River. Started originally by German immigrants, the wine industry also was shaped by later Italian immigrants.

The program will include the usual presentations and demonstrations as well as tours and of course the jam and auction. **See the end of this newsletter for registration forms, the call for participation and a listing of local hotels, inns and B&Bs.**



Oil sketch of [Daniel Boone](#) by [Chester Harding](#), the only portrait of Boone painted from life. This was painted when Boone was 84 years old, a few months before his death. Harding painted Boone in June 1820 while Boone was living with his daughter Jemima Boone Callaway in Missouri. According to historian Ted Franklin Belue, "from this original oil portrait Harding made three copies: two busts and a full-length." (*The Life of Daniel Boone* by Lyman Draper, edited by Ted Franklin Belue. Mechanicsburg, PA: Stackpole Books, 1998, p. 2.)

Take the opportunity to visit some of the nearby wineries:

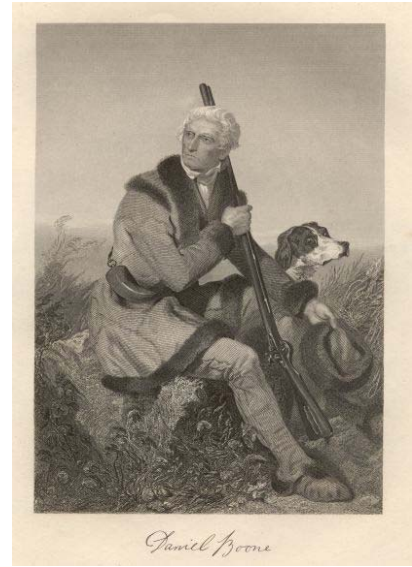
Chandler Hill
596 Defiance Rd
Defiance, MO 63341

Sugar Creek
125 Boone County Lane
Defiance, MO 63341

Mount Pleasant
5634 High Street
Augusta, MO 63332

Augusta Winery
5601 Augusta Valley
Augusta, MO 63332





The Burial — and Re-Burial — of Dan'l Boone: Rumor, Legend, Folklore:

adapted from Wikipedia

Daniel Boone died of natural causes on September 26, 1820, at [Nathan Boone's home](#) on Femme Osage Creek at age 85, just a few weeks short of his 86th birthday. His last words were, "I'm going now. My time has come." He was buried next to Rebecca, who had died on March 18, 1813. The graves, which were unmarked until the mid-1830s, were near Jemima (Boone) Callaway's home on Tuque Creek, about two miles (3 km) from the present-day [Marthasville, Missouri](#). In 1845, the Boones' remains were supposedly disinterred and reburied in a new cemetery in [Frankfort, Kentucky](#). Resentment in Missouri about the disinterment grew over the years, and a legend arose that Boone's remains never left Missouri. According to this story, Boone's tombstone in Missouri had been inadvertently placed over the wrong grave, but no one had ever corrected the error. Boone's relatives in Missouri, displeased with the Kentuckians who came to exhume Boone, kept quiet about the mistake, and they allowed the Kentuckians to dig up the wrong remains. There is no contemporary evidence that this actually happened, but in 1983, a [forensic anthropologist](#) examined a crude plaster cast of Boone's skull made before the Kentucky reburial and announced it might be the skull of an African American. Negro slaves had also been buried at Tuque Creek, so it is possible the wrong remains were mistakenly removed from the crowded graveyard. Both the Frankfort Cemetery in Kentucky and the Old Bryan Farm graveyard in Missouri claim to have Boone's remains. ^[29] According to "The Boone Family" book by Hazel Atterbury Spraker (1982), "[Daniel] was buried near the body of his wife, in a cemetery established in 1803 by David Bryan, upon the bank of a small stream called Teuque Creek about one and one-half miles southeast of the present site of the town of Marthasville in [Warren County, Missouri](#), it being at that time the only [Protestant](#) cemetery North of the Missouri River." {page 578}

Directions:



From ILLINOIS/ST. LOUIS: U.S. 40/61: WEST across the Boone Bridge, Exit at Hwy 94. Turn LEFT (South), travel 8 miles to Hwy F. Turn RIGHT, the Boone Campus is 5 miles on the LEFT.

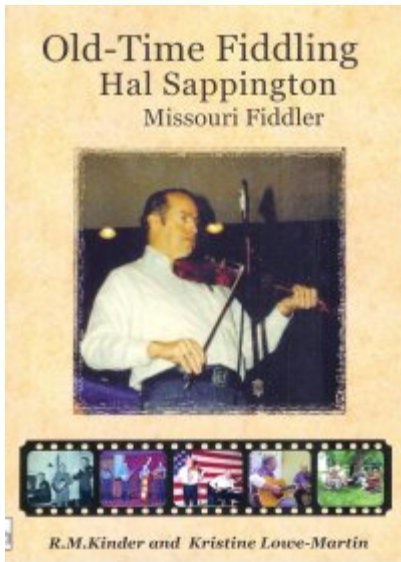
From WESTBOUND 1-70: SOUTH (Left) on Hwy 94 (First Capitol Drive) approximately 20 miles to Hwy F. Turn RIGHT, travel 5 miles, the Boone Campus is on the

From EASTBOUND 1-70: Take the Foristell Exit (Hwy T). Travel to the Hwy T/Hwy D intersection, continue traveling straight on Hwy D. Continue into the town of New Melle, turn RIGHT on Hwy F, the Boone Campus is 5 miles on the RIGHT.

From WASHINGTON, MO I-44 EAST: NORTH on Hwy 47, turn RIGHT at Hwy 94. Travel through the town of Dutzow to the intersection of 94 and TT. Continue straight on TT until Hwy T. Turn RIGHT on Hwy T. Follow T 1 1/2 miles to Cappelln Osage Road (to village of Femme Osage). Turn LEFT and follow Cappelln Osage Road to Femme Osage Creek Road to Highway F, turn RIGHT and travel 1 mile. The Boone Campus is on the right.



Irwin Rice, right, plays at a 100th birthday celebration for the father of Betsy Delmonico, held in Louisville, August 13.



Old-Time Fiddling:

Hal Sappington, Missouri Fiddler

R.M. Kinder and Kristine Lowe-Martin

Warrensburg MO, Johnson County Historical Society
Press, 2012

122 pp. book with enclosed 81-minute DVD. \$25.00

Orders: Johnson County Historical Society Press, 302 N.
Main St., Warrensburg MO 64093; also available at The
Old Drum Trading Company,

www.olddrumtradingco.com

Reviewed by Howard Marshall

R.M. Kinder and Kristine Lowe-Martin have published a valuable and timely portrait of the musical career of Missouri fiddler Hal Sappington. This is an unexpected treat in several ways, not least its representation of Sappington's life and musical times in an accessible, neighborly way; the reader and DVD listener (watcher) come away feeling as though we have had the privilege of sitting in on one of Hal Sappington's sessions of stories and fiddling. Ms. Kinder produced the enclosed DVD rather than a CD with the hopes that viewers, especially learners, may benefit from watching how a fiddler actually plays the music.

Like many other people with a life-long interest and experience in fiddle music, Sappington had to wait for the time to play; in his young years, his principal energies were devoted to his profession and family duties. In retirement he has been able to focus more fully on his violin and bow, and this book and DVD help secure his place in the circle of notable Missouri traditional fiddlers.

Hal Sappington was born in the southern Boone County agricultural village of Ashland in 1931, where his ex-Kentucky Sappington ancestors had settled in 1826. Hal grew up in a musical family, learned guitar as a child from his mother, and played a “potato bug” mandolin (round-back Neapolitan style) obtained from a neighbor. Because they are tuned alike, young Hal’s mandolin playing abilities served him well when he moved to learning to play violin.

The name Sappington is prominent in Missouri history, and, as it turns out, Hal Sappington is part of the famed Sappington-Marmaduke clan that rose to great heights of prosperity and political power in early Missouri and the decades before the Civil War. For fans of Missouri folklore and fiddle music, yes: Hal is kin to that Marmaduke – John. S. Marmaduke, the legendary Confederate officer and Missouri governor of “Marmaduke’s Hornpipe” fame (see Marshall, “Play Me Something Quick and Devilish: Old-Time Fiddlers in Missouri, University of Missouri Press, fall 2012). And, yes: Another ancestor, the pioneer Missouri doctor John Sappington, was the developer of quinine.

An uncle, Claude Sappington, helped young Hal get started on the fiddle and he soon learned to fiddle the iconic Missouri and Little Dixie region tunes from masters such as Cleo Persinger, Lyman Enloe, Jim Gilmore, Taylor McBaine, and Wayne Crane, as well as the Columbia radio fiddler, George Morris. Sappington was a habitu  of the legendary Sunday afternoon fiddle sessions at Hess’s Caf , a rural restaurant south of Ashland.

His first fiddle tunes were “the old traditional stuff” (19) such as “Soldier’s Joy” and “Marmaduke’s Hornpipe.” At the same time, like countless other fiddlers, Sappington was soaking up the fiddle music he heard on radio shows such as the Grand Ole Opry and the music of fiddling giants like Nashville’s Tommy Jackson (the most-frequently-mentioned commercial fiddler among older Missouri old-time fiddlers). In his younger years, his performances were focused on local dances and jam sessions.

Hal played his first square dances as a fiddler in the early 1940s, during World War II, when, as he puts it, “all the good fiddle players around Ashland were, you know, drafted and gone” (drafted into military service). The dance band included two Sappington cousins (Bill

and Bob) and an Ashland friend, George Phillips. Their typical pay for a dance was \$5.00 each -- "Back then, that was real good" (23-24).

After serving in the Navy after World War II, and following professional positions in industry, Sappington began teaching electronics technology at the University of Central Missouri (ex-Central Missouri State University) in 1969, and retired in 1996. In 1979, Sappington completed his PhD at the University of Missouri at Columbia.

During the Folk Song Revival, he became interested in five-string banjo and learned to play an old-time frailing style. Soon after, he grew interested in bluegrass music, thanks to The Dillards recordings. In Warrensburg, he performed at bluegrass festivals with Johnson Grass, an ensemble that emerged from local jam sessions; all the members were associated with the University in Warrensburg.

In retirement, Dr. Sappington began to broaden and renew acquaintances in the music community and take part in local jam sessions. He remains a fixture at Warrensburg area sessions, and his fiddling represents not only older repertoire he knew as a youngster in the 1930 and 1940s, but much of the popular fiddle repertoire (much of it bluegrass tunes and much of it from Tommy Jackson records) of the ensuing decades.

The book and enclosed DVD with 56 tunes, Hal Sappington, are among many new projects enabled by the digital age and its emerging avenues for self-publishing. (A separate music CD, Hal Sappington and Friends, is also available.) The recordings are home recordings, and Sappington's able accompanists are his long-time pickin' buddy Herb Best on guitar (a retired math professor at the University) and Ms. Kinder on bass (a retired creative writing professor at the University and fiction author). The quality of the production is excellent, and the both the book and DVD have a welcome sense of informality and hospitality.

The format of the book interlaces personal interviews with the authors' commentaries and historic photos. Chapters include material about Hal's family heritage, his process of learning fiddle music, and topics such as fiddle styles in Missouri, the local jam session scene in Warrens-

burg, discussion of his methods of setting up violins and of re-hairing bows, and tips for people learning to play fiddle music. A glossary of fiddler's terms is included.

I was intrigued with the chapter on the weekly jam sessions in Columbia that feature local fiddlers such as Dale Pauley (who grew up not far from Ashland in the Deer Park community), Bud Wyatt of Centralia, and Bobby Joe Caldwell of Columbia, and it is precisely this kind of house session that is at the vital core of the fiddle music we all enjoy. Few of these sessions are discovered by outsiders, and we believe that there are more sessions like this than we realize. Having had the pleasure of sitting in at some of these Columbia sessions, I can say that the "jam session" continues to be Hal Sappington's prime venue and the most comfortable environment that he and many others look for in their lives in fiddling.

The book and DVD were developed by Kinder as a way to document and conserve the fiddle music of a fiddler who had, until lately, often managed to keep his light under a bushel. Because he stayed largely under the radar of fiddlers' contests and arts council programs, he was until now known mainly in the Warrensburg and Columbia communities.

As Dr. Sappington says of the project, "I just want to preserve these old tunes. Maybe someone in years to come, maybe in my family, would want to play the fiddle. I don't want them to forget these old tunes" (dust jacket). Such is the heartfelt expression many of us feel as we grow long in the tooth and wonder if our bit of homemade music will echo, even quietly, down the years.

Many of these tunes are at no risk of being lost, because they are cemented in the North American and world-wide fiddle repertoire -- such as "Arkansas Traveler," "Bile Them Cabbage Down," "Bill Cheatem," "Billy in the Low Ground," "Devil's Dream," "Leather Britches," "Liberty," "Mississippi Sawyer," and "Old Joe Clark." Of interest to fans of local and regional repertoires are titles Sappington learned from Missouri fiddlers, such as "Bunker Hill," "Back in '89," "Coming Down from Denver," "Ozark Moon," "South Missouri," "Stony Fork" (Lyman Enloe's "Coming Through the Rye"), and the indelible Missouri fiddler's calling card, "Marmaduke's Hornpipe."

Sappington's versions of these tunes reveal the importance of learning first-hand from other fiddlers, by ear, as a young person. This link between fiddlers, learning by listening and watching others, continues to be the essence of the great traditions in our community, even while the tools and toys of the digital age make learning ever easier; except that, in my opinion, one cannot learn the nuances or catch the fleeting gold dust of a fiddler's personality, story, and world by only listening to recordings or watching a video.

Mixed in with tunes associated with Missouri are many tunes from commercial recordings, Tin Pan Alley, and the national stage that Sappington learned from other fiddlers or from recordings (e.g., "Cajun Fiddle," "Cricket on the Hearth," "Frost on the Pumpkin," "Mamou Two-Step," "Walking in My Sleep," "Shamus O'Brien," "Southwind"), and tunes from Appalachian fiddlers ("June Apple"). The book includes annotations on Hal's sources.

All of these tunes are played in Hal Sappington's admirable, flowing, old-time fiddle style that nicely represents both his heritage as a Little Dixie fiddler growing up in the 1930s and his continuing interest in learning attractive tunes from many and diverse sources. Like many fiddlers, Sappington has no interest in trying to define or articulate how his performance style may or may not fit into a stylistic category. He knows that fiddlers often have more than one style. The most he offers about fiddle style categories is well stated: fiddle styles are either "smooth" or "jerky" (35, ff.). Sappington clearly inhabits the "smooth" school of fiddling.

Sappington competed in fiddlers' contests in the 1950s, but found the contest scene uninviting and dominated by small group of elite players who seemed to focus only on competitions. He judged several contests, but lost interest when he experienced judging with judges whose personal biases and jaundiced opinions spoiled their ability to adjudicate fairly (44). Hal Sappington is among many older fiddlers who avoid contests, or who attend but choose not to compete. I personally hope that Sappington, at this fine moment in his musical life, will return to the fiddlers' contest scene and enter the fray for the fun of it; we need him and his example.

This project is a welcome addition to the impressive shelf of books and recordings that docu-

ment Missouri's rich and complex traditions of "old-time" fiddle music. It is especially interesting and valuable because it focus not on scholarly analysis or frameworks but, rather, it does something more rare -- it shapes the story and music of Hal Sappington based on interviews and in the context of commentary by those who wish to help his music and story enrich the lives of others. We owe a debt of thanks to Rose Marie Kinder and Kristine Lowe-Martin (Kinder's daughter and book designer) for this fascinating documentary about Hal Sappington and his musical world.



I encourage you to contact the Johnson County Historical Society in Warrensburg, and make an effort to take in one of Hal Sappington's public fiddle sessions the next time you are traveling across Missouri in Interstate 70 (email curator@jocomohistory.org or phone 660-747-6480). You'll be glad you took the time.

Highly recommended.

Author's Note:

Howard Marshall's next book is "Play Me Something Quick and Devilish:" Old-Time Fiddlers in Missouri (University of Missouri Press, fall 2012), and he recently co-produced a new CD of 11-time Missouri state fiddle champion Travis Inman for Voyager Records.



Registration and Call for Participation: 2012 Annual Meeting

“Tall as a Mountain”

Historic Daniel Boone Home
Defiance, MO November 1-3, 2012

Due Date: September 24, 2012
Program Chairs: Meredith Rau and Annie Fuller
636-577-1573

mrau@lindenwood.edu (Meredith)

bluecatahoula@gmail.com (Annie)

1723 Foxglove Dr.
St. Charles, MO 63303



Both individual and complete session proposals are welcomed.
Proposals may be for Single Paper, Full Session and/or Panel Discussion.

The purpose of the MFS is to encourage the collection, preservation, and study of folklore in the widest sense, including customs, institutions, beliefs, signs, legends, language, literature, musical arts, and folk arts and crafts of all ethnic groups throughout the State of Missouri. The conference will include academic presentations on folklore and traditional life, as well as panel discussions, demonstrations of folk arts, jam sessions for musicians, and more!

Submission Process – please note, there are TWO forms to be sent to *different* addresses

1. Complete the **REGISTRATION** form and send with a check made out to the Missouri Folklore Society to **PO Box 1757, Columbia MO 65205**.

Complete the **PROPOSAL** form for a paper, performance or to volunteer, and mail to **Meredith and Annie at the address above**. Be sure to complete the section to specify format: single paper, full session, or panel discussion. Email submission is fine.

Please feel free to contact Meredith Rau or Annie Fuller if you have other questions, suggestions or ideas.

All Individual Paper Proposals should include the title of the presentation and a brief abstract.

Proposals for Full Sessions and Panels should include titles of individual papers, abstracts, and suggested title for the Session. Session proposals should also include a proposed session chair.

**“Tall as a Mountain”
Missouri Folklore Society, 2012**

Registration

Name: _____

Phone (home): _____ (work): _____

E-mail: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Institution (if applicable): _____

Registration: _____ Regular \$25.00 _____ Student \$15.00

_____ Thursday Dinner \$13.00 _____ Friday Lunch \$7.00

_____ Friday Dinner, Auction, and Jam Session \$18.00

Vegetarian Meals (Circle): Thursday Friday Lunch Friday Dinner

**Mail this form, with a check made out to the Missouri Folklore Society, to
PO Box 1757, Columbia MO 65205**

Proposal

Name: _____

Phone (home): _____ (work): _____

E-mail: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Check One: Individual Paper/Presentation: _____ Panel: _____ Full Session: _____

Title: _____

Other Presenters to be included (if applicable): _____

Brief description/abstract of your Individual, Panel, or Full Session:
(attach separate sheet if necessary)

Signature

Date

Volunteers Needed! To volunteer, please indicate area(s) in which you wish to assist.

___ Chair a Session

___ Registration

___ Auction

___ Transportation

Jam Session Interest:

___ Thursday Evening

___ Friday Evening

___ Possible Friday Lunch

I Hereby ___do/___do not grant the Missouri Folklore Society permission to record by any audio, video, digital and/or photographic means my presentation to become part of the Missouri Folklore Society Archives at the Western Historical Manuscript collection, Columbia, Missouri, where it will be made available for scholarly or research purposes.

Signature: _____ Date: _____

Mail to: Meredith Rau and Annie Fuller, 1723 Foxglove Dr., St. Charles, MO 63303

Accommodations:

Super 8 Wentzville

4 Ruggeri Dr, I-70, Exit 208
Wentzville, MO 6385
636-327-5300

25 minute drive to Boone Home.

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