

***Old-Country Music in a New Land:
Folk Music of Immigrants from Europe and the Near East***
New World NW 264

Emigration

In the migration of Europeans to the United States, the numbers, the space traversed and the hardships endured were of epic proportions. Through the nineteenth and part of the twentieth century a heterogeneous multitude moved westward across the Atlantic. Its traumatic experiences provided the context within which aspects of American culture developed.

Between 1815 and 1925 some thirty-five million Europeans crossed the ocean to the United States. The bald statistic is imposing enough. But the true significance of this addition to the country's population emerges from a comparison with the total number of inhabitants while the movement proceeded (see Table of Important Events).

The distance covered was also enormous. Americans of the jet age consider London and New York six or seven hours apart. In the sailing-ship era the crossing from Liverpool to New York might take as much as three months, rarely less than one; and the journey on foot, by cart, or by barge to the port of embarkation in Europe could be almost as long. Departures were therefore decisive, separations total. Those who left the places of their birth knew not only that they might never return but also that they might lose all contact with the dear ones who remained behind; letters were slow and uncertain, and in any case few immigrants were comfortable with the written word.

In time steamships, railroads, improved postal facilities, and the telegraph narrowed the distance. But the crossing was never easy, even as late as the nineteen-twenties, and the sense of a vast space between the old homes and the new never left the consciousness of those who survived the passage.

Yet the people who set forth on the daring journey were not adventurers breaking away to be on their own, somehow to express their personalities. From whatever country they came, these were ordinary husbands and wives, parents and children—heroes despite themselves. No towering ambition led them on, no desire for newness, only a wish to preserve a way of life that external forces threatened.

The great majority ventured forth out of desperation, because the penalties of remaining were greater than those of leaving. Many were peasants attached to humble plots their ancestors had tilled for generations, at home in communities so intimate that villagers a few leagues away were foreigners. They left because the very earth was slipping out from under them, and only movement could keep hope alive.

These were individual decisions, not organized movements shaped by collective wisdom or guided by trusted leaders. Each household proceeded in its own way. Settlement was also personal and rarely in accord with any large plan. Fragments of imperfect knowledge rather than any considered design influenced the direction of movement and exposed the wanderers to unpredictable hazards, tragic miscalculations, and the avarice of intermediaries ready to prey on the helpless and ill-informed. Family by family the immigrants moved across the ocean, struggled to earn a living, and began to build homes to replace those abandoned.

The causes of migration were the same throughout Europe. A profound transformation of society was already under way in the eighteen-twenties in Britain; in the forties it spread to Ireland and Germany; in the seventies and eighties it reached Scandinavia; and by the end of the century Italy, Poland, and the Balkans felt its effect. Machines were the visible symbols of the change; housed in factories and spread across the fields, they took the livelihood away from thousands of artisans, millions of peasants. The hoe, the scythe, the handloom simply could not compete with the metallic monsters that cultivated and reaped and wove with more than human power. Large enterprises replaced the household shop, great estates the tiny peasant plots. Hundreds of thousands of people became superfluous, able to survive only by departure—either to join the hopeless proletariat in the slums of European cities or to risk the greater leap to America, a place of total strangeness but also of opportunity, however faint.

Because the causes were everywhere similar, emigration followed a regular pattern. A vanguard of artisans and husbandmen left Britain and Ireland after peace in 1815 reduced the danger of ocean traffic. In the next quarter century the flow grew steadily and swelled with additions from Germany. Then in 1846 a disastrous famine in those countries forced hundreds of thousands from their homes; the tide rose to a peak in 1854 and then subsided during the next decade. A second great wave took form in Scandinavia and Germany after the American Civil War, peaked in 1882, and diminished slowly until it petered out at the end of the century.

By then the third climactic wave was on its way. New modes of production shattered the stability of villages in Portugal, Sicily, Greece, and Turkey, in Croatia, Slovakia, and the Ukraine. Famine moved across the ancient lands, cholera spread terror among enfeebled families, and religious persecution and political repression drove whole communities to flight. The peak came in 1907, but only the outbreak of war in 1914 ended the flow.

The great majority of immigrants hoped to settle on the land; abundant space was always one of the New World's attractions. But only a few possessed the means to get to the interior or the skills to till the soil under conditions far different from those of Europe. Mostly, those who left the ships did the manual work that built the railroads and the city streets and tended the machines of their adopted country. Their ever-available cheap labor stimulated rapid economic development.

The immigrants who left peasant backgrounds therefore moved not only across space but also across cultures, from a rural into an urban, industrial society. They became anonymous cogs in a great impersonal apparatus, and isolation in a dense crowd of strangers made them cherish more the coherent and stable traditional culture they had left. Those discontent with the new country imagined that back in the old home religion, work, and the family had been whole. They expressed their nostalgia through folk tales, music, and other creative arts that had crossed the ocean with them.

In the second quarter of the twentieth century immigration drew to a close. Having lost faith in the opportunities of an open society, many Americans wished to limit future growth and to preserve the purity of existing racial stocks by barring the gates to outsiders. In any case, the great war that tore Europe apart between 1914 and 1918 had interrupted the flow, and nationalism there now tended to hold people in place. The assumption that the free movement of people across political boundaries would benefit both the countries they left and those to which they came vanished. But the seeds transplanted in the course of the great migration had by then taken root and left durable features in the American landscape.

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Folk Music of Immigrants from Europe and the Near East

This disc and its companion, New World Records NW 283. *'Spiew Juchasa/Song of the Shepherd: Songs of the Slavic Americans (along with 80244-2, Caliente = Hot)*, represent the first occasion Americans at large have taken to examine the distinctive heritage contained in the many thousands of recordings made by and for foreign-language groups in the United States. That the Irish, Scandinavian, Balkan, Slavic, and Spanishspeaking immigrants formed a ready audience for records and phonographs was evident at the dawn of the recording industry: catalogues from the nineties were already advertising records in Hebrew, Polish, Czech, Spanish, and other languages.

As recording improved during the first decade of this century, the phonograph played a special role in the lives of recent immigrants. Folk and popular songs, arias from operas and operettas, military marches, choral music, and comedy sketches flourished on records made expressly for the foreign-born. They supplemented memories of home and reinforced the worth of old languages and traditions in the New World. Record and phonograph manufacturers were far from unmindful of the potential profits from the immigrant market. Not only were the sales of records themselves important, but each potential customer who enjoyed a song in his own language became the target for phonograph sales too. Victor, Columbia, Edison, and the smaller companies who were trying to make inroads among immigrants hammered away at dealers through industry journals and house organs [the racism here is crude]:

Getting the foreign trade is not a mysterious art or science as so many of the dealers seem to think. . . . You don't have to "talk Spanish" to sell Spanish selections; juggle spaghetti when Antonio asks for some of Daddi's Neapolitan street songs; nor get the palms of your hands sunburned to convince Abe Rosinsky he wants Cantor Karniol's records. For these foreigners have been quick to learn "when in America, do as the Americans." . . . All can ask for the music they want or point out the number in the catalogue.

With from five to eight thousand miles between them and the land of their birth, in a country of strange speech and customs, the 35,000,000 foreigners making their home here are keenly on the alert for anything and everything which will keep alive the memories of their fatherland. . . . It is easy to realize why the talking machine appeals to them so potently, so irresistibly. . . . Their own interest in their native music is strengthened by their desire that their children, brought [to] or born in this new country, shall share their love of the old. . . .

If you are not getting your share of it, you are overlooking a large and profitable business which, moreover, is right at your door. (From *The Columbia Record* (XII, 4; April, 1914), reproduced in *American Columbia Scandinavian "E" and "F" Series*, by Pekka Gronow (Helsinki: Finnish Institute of Recorded Sound, 1973), pp. iv-v.)

At first many releases were derived from foreign sources. Record companies had been established in London, Berlin, St. Petersburg, and other capitol cities before 1900, and these were able to supply their American affiliates with a great deal of material in the appropriate languages and dialects. But it became evident that domestic production was at least as important. As people lost their immediate ties with home, they developed new loyalties to new communities and to new singers, comedians, and musicians. There were new experiences in America and new songs being written about them, and people wanted to hear these too, along with the music remembered from home. Another impetus was provided by the outbreak of war in Europe in 1914, which put a virtual halt to the importing of masters from abroad while increasing the demand for records as loyalties to embattled countries intensified.

A third factor has an even more important bearing on this collection. As Oscar Handlin's introduction indicates, many who came to America were from rural backgrounds and brought with them a taste for the rougher music and singing of the fields and mountains that had never found acceptance in the more sophisticated cities. They left their homes because they were impoverished, and in the Old World a phonograph and records had been simply beyond their means. Thus record producers in the home countries only catered to wealthier classes and offered popular and art music that had little appeal to those outside the cities. In contrast, American immigrants of rural background were largely city dwellers and could afford phonographs, which cost as little as ten or fifteen dollars. From the beginning, folk songs could frequently be heard on records made from imported masters but almost invariably performed by trained singers and musicians using artistic arrangements that robbed the peasant and village music of its original flavor. The records sold, but they didn't answer the need for real folk music.

By the early twenties, American record companies had discovered a large market for blues, jazz, and white country music among black and white southerners and those who had migrated north. Record music by people like Bessie Smith, Vernon Dalhart, the Skillet Lickers, and Blind Lemon Jefferson nourished the roots of large numbers of native-born Americans and found its way to all parts of the country. For years foreign-language records had contained occasional examples of rural vernacular music, but not until after record companies discovered the music of southern rural blacks and whites was there extensive recording of the folk music of foreign-born Americans. It marked a radical departure from both the music available from abroad and earlier record-company offerings. By the late twenties foreign-language record catalogues had become heavily augmented by fiddlers, bagpipes, rough-voiced singers, plain-voiced choirs, village "orchestras," and other representatives of a bevy of authentic folk styles that were being documented sparsely, if at all, in the Old World. Many of these records are priceless documents of genres and traditions virtually extinct today. The best of these recordings represent not only styles that flourished at the time of recording but even styles the preceded those by decades or centuries.

Side One

Band 1

Sedliacky Zabavny

Czardas; (The Farmer's Diversion Czardas;)

Mike Lapcjak Slovensky Hudba: clarinet, two violins, accordion, string bass.

Recorded March, 1930, in New York City. Originally issued on Columbia 24145-F (mx # W-111768-2).

Mike Lapcjak's Slovak czardas; features fiddles augmented by clarinet and accordion, a band typical of the mountains and villages of eastern Europe. The czardas; is a dance of Hungarian origin with medium-tempo and fast portions. The popular gypsy musicians helped spread it over Europe during the last century, when several countries were under domination by the Austro-Hungarian Empire. Lapcjak gives us a medley of tunes, with the last slow tune immediately repeated as the dance speeds up.

Band 2

Malenky Barabanshtchik (The Little Drummer-Boy)

Krestyanskyj Orkestr, Konstantin Sadovnik, leader: bass saxophone, two violins, string bass, percussion, sound effects.

Recorded October 11, 1927, in New York City. Originally issued on Columbia 20118-F (mx # W- 108391-2).

The Krestyanskyj Orkestr, a Russian ensemble, plays with more formality. The leader is Konstantin Sadovnik, who may also be the featured fiddler. "Malenky Barabanshtchik" is a medley in contrasting keys in the form of a kozak, or cossack dance. The tunes are lovely but the bass saxophone and the quirky percussion suggest a twenties period piece.

Band 3

Kasakka Polka (Cossack Polka)

(Polka "Tchornyj Ostrov," — "Black Island")

Aili and Lyyli Wainikainen, violin and accordion.

Recorded February 21, 1931, in New York City. Originally issued on Columbia 3182- F and as Polka "Tchornyj Ostrov" on 20259-F (W-112800-2).

Aili and Lyyli Wainikainen's "Kasakka Polka" is taken from a release in Columbia's Russian (20000-F) series, where it was anonymously credited to "Accordion and Violin" (not naming the performers was a common record-company practice for years, especially with instrumental releases). Its original Finnish-series release on Columbia 3182-F properly credits the artists. Polkas, waltzes, and other dances had international appeal, and, as is the case here, the record labels often contained no verbal clue to cultural or national origin. The polka is a dance probably of eighteenth-century Bohemian origin. Its popularity eventually spread throughout Europe and North America.

Band 4

Zalim Te Momce (I Saw You, Lad)

Braca Kapugi Tamburica Orchestra: vocals; Martin and Adam Kapugi, tamburitzas; G. Douckick, violin; Louis Kapugi, string bass; B. Bialog, instrument unknown.

Recorded December 15, 1941, in Chicago. Originally issued on Victor V-3142 (mx # B5-070600-1).

This piece by the Braca Kapugi (Kapugi Brothers) is Serbo-Croatian. The waltz contains lyrics with routine sentiments: "I'm sorry for you, lad, that you love me; you don't know that I love someone else." The tamburitza is a stringed instrument of the lute family.

Band 5

Stack-o-Barley

Patrick Killoran and His Pride of Erin Orchestra: Patrick Killoran and Patrick Sweeney, violins; E. Tucker, piano; accordion, banjo.

Recorded March, 1931, in New York City. Originally issued on Crown 3126 (mx # 1279-2).

"Stack-o-Barley" is one of Ireland's best-known reels. Patrick (Paddy) Killoran, a fiddler from County Sligo, is well remembered in today's Irish-American music circles. He led popular recording groups throughout the thirties, as did Patrick Sweeney. Both fiddlers lived in New York for several decades and were friends of another celebrated fiddler, Michael Coleman. Killoran died around 1964, Sweeney in 1975.

Band 6

The Tailor's Thimble and The Red-Haired Lass

Morrison and McKenna: James Morrison, violin; John McKenna, flute; piano.

Recorded February 27, 1929, in New York City. Originally issued on Columbia 33393-F (mx # W-110354-2).

Little is known about James Morrison except that he too was from County Sligo and was considered one of the best Irish fiddlers in America. His skills are heard to advantage in this reel medley, which shows off his sweet, even tone and flawless fingering.

Band 7

El Coco-Cancion (The Coconut Song)

Lydia Mendoza y Familia: Lydia Mendoza, violin; Maria Mendoza, mandolin; Leonor Mendoza, guitar; Francisco Mendoza, triangle; all, vocals.

Recorded February 22, 1936, in San Antonio, Texas. Originally issued on Bluebird B- 2474 (mx # BS-99274-1).

Lydia Mendoza, one of the few female stars the border region has produced, has been a major Mexican-American performer for over four decades. She was born into a family of itinerant musician. around 1916 and traveled over much of the country while still a child. Although she became a major figure in 1934 with her song "Mal Hombre," she continued to record and tour with her family for a number of years. As a soloist she is well known for her sturdy twelve-string-guitar accompaniments; here she is heard as a fiddler. "El Coco" is a song castigating a drunk, to whom the singer is refusing marriage: "I'd rather stay a widow than let you touch me; you want to kiss me, but your face is all dried up." The title comes from the first stanza, which is unrelated to the rest: "Whoever has a coconut [coco] can suck juice through the hole; the one who doesn't can't."

Band 8

La Piedrera

Santiago Jimenez y Sus Valedores: Santiago Jimenez, accordion; (?) Caballero, guitar; I. Gonzales, string bass.

Recorded C. 1945, probably in Los Angeles. Originally issued on Globe 2005 (mx # APP-22-A).

The double-row button accordion is a legacy from the nineteenth-century German and Bohemian settlers of Texas and northern Mexico to its Spanish-speaking natives. To this day the polca (polka), chotis (schottische), and other dances derived from central Europe are popular in the border region in nightclubs and on records. Santiago Jimenez is one of the most famous and one of the very best of the borderregion accordionists. Born in San Antonio in 1913, he became a regular radio and recording artist by the late thirties. "La Piedrera" was one of his most successful polcas; after this recording was released the tune entered the repertoires of many other border musicians. Jimenez was once known as El Flaco ("The Skinny One"), and the nickname has passed to his son. Flaco Jimenez has assumed the importance his father had, and his own young son David has learned the instrument too. In a recent documentary film about border music, David is seen and heard playing "La Piedrera," showing simultaneously the endurance of a tune and a family tradition.

Side Two

Band 1

I Tickled 'Em

New Arkansas Travelers: A. Bishop, vocal; two harmonicas, guitar.

Recorded February 4, 1928, in Memphis. Originally issued on Victor 21288 (mx # BVE-41847-2).

Side Two opens with a curious recording of what is almost certainly an English music hall song, probably from the eighteen-nineties, as played by the New Arkansas Travelers. Victor released it in its hillbilly series, and there is no evidence that the company was aware of the singer's pronounced East London accent or that the record's intended audience might find the song and some of its vocabulary a little exotic. The group recorded three more numbers, all of which can be traced to English songs published between 1895 and 1910.

Band 2

Jeuns Gens Campagnard (Young Men from the Country)

Dennis McGee, vocal and violin; Ernest Fruge, violin.

Recorded November 11, 1929, in New Orleans. Originally issued on Vocalion 15848 (mx # NO-249-?).

The centuries-old French- Acadian music tradition of southwest Louisiana is represented on this album by two of its best-known fiddlers, Dennis McGee and Dewey Balfa. McGee was born in Chataignier, a small rural settlement, in 1893 and was an accomplished musician by the time he reached maturity. By 1926 his reputation had begun to spread beyond his neighborhood, when, along with his talented fiddling partner Sady D. Courville, he went to station KWKH in Shreveport to broadcast his music. Two years later McGee and Courville began a series of beautiful recordings of Cajun songs and fiddle tunes (New World Records NW 245, Oh My Little Darling). When Courville temporarily put his instrument aside to devote all his time to his furniture business, McGee continued to record with Ernest Fruge, a fiddler whose fullbodied and ornate seconding technique provided a fascinating support to McGee's choked, high-pitched playing. Fruge died in 1975, but McGee and Courville continue to perform well and frequently, in a style that gratifyingly perpetuates the ancient charm and vigor of this half-century-old recording. "Jeuns Gens Campagnard" ("Young Men from the Country") is melodically almost identical to the betterknown "Allons à Lafayette" ("Let's Go to Lafayette"), which Joseph Falcon had performed on the first Cajun record ever made, released a year before this one. The words to Cajun songs are usually unremarkable, and "Jeuns Gens Campagnard" is no exception: "Young men from the country, don't get married too soon and miss out on the good life. The girls are beautiful, and I am miserable. Say goodbye to your mama and come home with me."

Band 3

La Valse de Bon Baurche

(Valse du Bambocheur) (The Drunkard's Sorrow Waltz)

Elise Deshotel and His Louisiana Rhythmaires: Dewey Balfa, vocal and violin; Atlas Fruge, steel guitar; Elise Deshotel, rhythm guitar; Esther Deshotel, drums.

Recorded c. 1952, probably in Lake Charles, Louisiana. Originally issued on Khoury's KH-618.

In the early fifties a group led by Elise Deshotel of Mamou, Louisiana, featured a young fiddler and singer named Dewey Balfa, who has since formed a family band that has taken Cajun music to many areas of the country and even to Europe. This recording is an early version of "La Valse du Bambocheur" ("Drunkard's Sorrow Waltz"), an old song that the Balfa Brothers have since recorded again and still play frequently. The song warns the libertine (the literal meaning of "bambocheur") of the evils of drink and high living.

Band 4

Pastorale

Zampogna (bagpipe), ciaramella (reed pipe).

Recorded c. 1916 in New York City. Originally issued on Columbia E-3079 (mx # 44456-1).

Italy's zampogna and ciaramella have been infrequently recorded in this country. This beautiful and exceptionally early recording is by two unidentified musicians playing tunes associated with Christmas. The ciaramella is the higher instrument; its lead alternates with that of the zampogna, a larger pipe that uses two drones and two separate chanters. Handel is reported to have heard and enjoyed Italian pipers (pifferari) over two centuries ago. Such music forms the basis for the "Pastoral Symphony" of his Messiah.

Band 5

Yar Ounenal (I Love You) (Reuben Sarkisian)

Vart Sarkisian, vocal; Reuben Sarkisian, violin; J. Berberian, oud; H. Parigian, banjo; P. Gamoian, dembeg (drum).

Recorded c. 1950 in Los Angeles. Originally issued on Sarkisian 1516.

Reuben Sarkisian, an Armenian fiddler, was born near the end of the last century. He fled to America during the Turkish massacres of 1915 and became a decorated aerial photographer in the United States Army during World War I. He lived in Boston for the next few years and eventually joined the large California Armenian community, where his reputation as a musician and ensemble leader grew. Around 1949 he began to finance a series of recordings featuring the singing of his wife Vart and sold most of them personally. "Yar Ounenal" is his own composition. Its beautiful melody and unusual modalities seem centuries older. The oud is a plucked stringed instrument indigenous to the Middle East. The words to the song can be paraphrased as follows: "It is good to have a sweetheart who loves you. Be a sweetheart, dear one, I love only you. What shall I do? Where shall I go? Whom shall I see? Whom shall I tell? That I want a sweetheart like you. With roses in her hand she looks at me, baffled. Delicately perfumed, she stands there yearning for me, her beloved."

Band 6

Sayf Lahziq (Your Sword Has Pierced Me)

Nahem Simon, vocal; vocals, violin, oud, drum.

Recorded c. 1955, probably in New York City. Originally issued on Standard F-17006 (mx # 25-175-1 and 25-176-1).

The Syrian song by Nahem Simon is mawwal, a song expressing love and nostalgia for the singer's home and friends. The centuries-old mawwal form had great significance in the lives of nomadic tribesmen who crossed the desert areas between the Persian Gulf and the Mediterranean Sea. In America, where thousands of miles separated the immigrant from his home, the mawwal assumed new importance. To summarize the text: "Tomorrow you are coming home; it's about time. Your being away broke my heart. When will I hear the phone ring so I can tell you all that I feel? Your glances pierced me like a sword; your love streaked my hair and made me look old, though I am young. I cried until my eyelids wrinkled and my tears made the dry soil wet. Hail Zahleb, the bride of Lebanon. Here men are harder than rock and her children wiser than sheikhs."

Band 7

Siteiako (Dance of Siteia)

Harilaos Piperakis, vocal and lyra; oud, percussion.

Recorded c. 1948 in New York City. Originally issued on Liberty 38.

Harilaos Piperakis is from Crete, where he was born in 1890. He emigrated in 1908 and for decades traveled across the country as a musician, entertaining at dances and weddings in Cretan-American communities. He claims to have begun recording around 1930 and to have been on the first to record Cretan music. Today he lives in retirement, traveling between California and his son's home in Austin, Texas. "Siteiako" means simply a dance from Siteia. The dance is a pentozali, or five-step. The lyra, a three stringed viol played vertically, is of Turkish origin. The words to "Siteiako" are especially lovely: "Oh, the light of my eyes. Why does it go dark when I hear my darling's voice? Where could I find a flower garden to resemble your beautiful walk and grace? I gave you my heart, the essence of my body; but then you took my mind. I gave you my heart, but I was foolish, not asking if others had made you the same gift. I don't want it back; another will be given to me."

Band 8

Kuomet Sokis (When You Dance)

Mahanojaus Lietviska Maineru Orkestra (Mahanoy City Lithuanian Miners Band), Fr. Yotko, leader: A. Saukevicius, vocal; two trumpets, clarinet, one or two violins, brass bass.

Recorded in 1933 in New York City. Originally issued on Columbia 16281-F (mx # W-113670-2).

The members of the talented Mahanoy City Lithuanian Miners Band group actually earned their living in the anthracite mines of east central Pennsylvania. Like the Irish and the Slavs, Lithuanians migrated to the United States during the decades before World War I to mine coal. As one account has it, the Mahanoy City Band's musicians were the first to be notified when a strike was declared and would notify others by traveling from one mine entrance to another, playing loudly. They recorded for Columbia and Victor from 1928 until around 1934. "Kuomet Sokis" is a polka featuring a melody known throughout much of eastern Europe. American country fiddlers know it as "Flopped-eared Mule."

AMERICAN IMMIGRATION: TABLE OF IMPORTANT EVENTS

1776 July 4: Declaration of Independence. The prevailing attitude toward immigration is revealed in the clause that indicts King George III for "obstructing the laws for naturalization of foreigners" and refusing "to encourage their migration hither."

1790 The first census of the United States gives a total population of 3,929,000. The first naturalization law offers citizenship to any alien after two years of residence. There are no restrictions on immigration.

1795 Residence requirement of naturalization raised to five years.

1798 The Alien Acts extend the period of naturalization from five to fourteen years and authorize the President to expel dangerous aliens in time of war.

1800 The second census finds a population of 5,308,000.

1802 Repeal of the Alien Acts; naturalization restored to five years.

1810 The census shows a population of 7,239,000.

1815 Napoleon is finally defeated, and the Treaty of Ghent closes the war between England and the United States. The end to naval fighting removes one of the hazards that had made transatlantic voyages dangerous for twenty-five years.

1819 Passenger Act aims to regulate shipping conditions and provides for the collection of immigration statistics.

1820 The census gives a population of 9,638,000.

1825 The Erie Canal connects New York City to the West and also establishes a pattern for the use of immigrant labor in building internal communications.

1830 The census shows a population of 12,866,000, and immigration amounts to 23,322. Beginning of the railroad era in the United States; twenty-three miles built.

1840 Population according to the census is 17,069,000; immigration, 84,066.

1845 The potato rot in Ireland leads to a long period of famine.

1850 The census shows a population of 23,191,000; immigration, 369,980. The Inman Line introduces cheap steerage passage.

1854 The peak of the first wave of immigration—427,833 entries.

1860 The census shows a population of 31,442,000; immigration, 153,640.

1861 April 12: Outbreak of the Civil War, which interrupts passenger traffic across the ocean.

1862 The Homestead Act makes land available to citizens and stimulates westward settlement.

1864 The Contract Labor Law aims to encourage immigration by legalizing employers' recruitment of workers overseas.

1865 April 9: End of the Civil War.

1870 The census shows a population of 38,558,000; immigration, 387,203.

1880 Population, 50,189,000; immigration, 457,257.

1882 Peak of the second wave of immigration: 788,992 entries. Federal law excludes convicts.

1885 The Contract Labor Law repeals the legislation of 1864 and makes these contracts illegal.

1890 The census shows a population of 62,979,000; immigration, 455,302.

1895 Steel production rises to above six million tons, five times the output a decade earlier, most of the labor performed by immigrants.

1900 The census shows 84,371,000; immigration, 448,572.

1907 Peak of the third wave of immigration: 1,285,349 entries.

1910 Census shows 102,370,000; immigration, 1,041,570.

1913 President William Howard Taft vetoes the literacy test, which aimed at limiting the number of entries.

1914 July 28: War breaks out in Europe and interrupts the movement of immigrants.

1917 The literacy test passes over the veto of President Woodrow Wilson. April 6: The United States enters the World War; an unanticipated result is an increase in nationalism and in anti-foreign sentiment.

1920 The census shows a population of 118,107,000; immigration, recovering from the hiatus of the war years, amounts to 430,001. The National Origins Quota Law limits the number of entries on the basis of their presumed racial origins.

1924 The Johnson-Reed Act effectively closes the gates by limiting total numbers admitted and also by racial preferences that make it unlikely those quotas will be filled.

1930 The census shows a population of 138,489,000; immigration, 241,700.

1933 Immigration declines to 23,068.

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Side One

Total time 24:38

1 SEDLIACKY ZABAVNY CZARDA;S (THE FARMER'S DIVERSION CZARDA;S) 3:25
Mike Lapčák Slovensky Hudba

2 MALENKY BARABANSHTCHIK (THE LITTLE DRUMMER-BOY) 3:14
Krestyanskyj Orkestr

3 KASAKKA POLKA (COSSACK POLKA)
(POLKA "TCHORNYJ OSTROV"- "BLACK ISLAND" POLKA). 2:54
Aili and Lyyli Wainikainen, violin and accordion

4 ZALIM TE MOMCE (I SAW YOU, LAD) 2:42
Braca Kapugi Tamburica Orchestra

5 STACK-O-BARLEY 2:53
Patrick Killoran and His Pride of Erin Orchestra

6 THE TAILOR'S THIMBLE; THE RED HAired LASS	3:05
James Morrison, violin; John McKenna, flute	
7 EL COCO-CANCION (THE COCONUT SONG)	3:04
Lydia Mendoza y Familia	
8 LA PIEDRERA	2:40
Santiago Jimenez y Sus Valedores	
Side Two	
Total time 29:24	
1 I TICKLED 'EM	2:58
New Arkansas Travelers	
2 JEUNS GENS CAMPAGNARD (YOUNG MEN FROM THE COUNTRY)	2:43
Dennis McGee	
3 LA VALSE DE BON BAURCHE (VALSE DU BAMBOCHEUR—THE DRUNKARD'S SORROW WALTZ)	4:11
Elise Deshotel and His Louisiana Rhythmaires	
4 PASTORALE	3:41
Unidentified players	
5 YAR OUNENAL (I LOVE YOU) (Reuben Sarkisian)	3:05
Reuben Sarkisian, violin	
6 SAYF LAHZIQ (YOUR SWORD HAS PIERCED ME)	5:53
Nahem Simon, vocal	
7 SITEIAKO (DANCE OF SITEIA)	2:51
Harilaos Piperakis, vocal and lyra	
8 KUOMET ;SOKIS (WHEN YOU DANCE)	3:22
Mahanojaus Leitvis;ka Maineriu Orkestra	

Full discographic information and a complete list of the performers for each selection may be found within the individual discussions of the works in the liner notes.

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