Dear Friends and Gentle Hearts

The Songs of Stephen Foster

YAGITAKO

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All Songs by Stephen Foster, except: "In the Eye Abides the Heart" original words (in German) by Franz von Kobell, music by Franz Abt.

Cover photo: Stephen Collins Foster (Courtesy of the Foster Hall Collection, Center for American Music, University of Pittsburgh Library System)

Foster's last message. (Courtesy of the Foster Hall Collection, Center for American Music, University of Pittsburgh Library System)

This PDF is a re-edit of the booklet for YAGITAKO's CD album “Dear Friends and Gentle Hearts -The Songs of Stephen Foster-”.

You can listen to music on Apple Music and Spotify. Please search by "YAGITAKO".

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Stephen Collins Foster (Courtesy of the Foster Hall Collection,
Center for American Music, University of Pittsburgh Library System)

Song Lyrics

Regarding the lyrics: African American English words have been replaced with those in standard English. Likewise, discriminatory words have been replaced with other non-offending expressions as far as contents and nuances of the original lyrics are not damaged.

1. Open Thy Lattice Love (1844) -Instrumental-

words by George Pope Morris
music by Stephen Foster

Open thy lattice love, listen to me!
The cool balmy breeze is abroad on the sea!
The moon like a queen, roams her realms of blue
And the stars keep their vigils in heaven for you
Ere morn's gushing light tips the hills with its ray
Away o'er the waters away and away!
Then open thy lattice, love listen to me!
While the moon's in the sky and breeze on the sea!

Open thy lattice, love listen to me!
In the voyage of life, love our pilot will be!
He will sit at the helm wherever we rove
And steer by the load-star he kindled above
His shell for a shallop will cut the bright spray
Or skim like a bird o'er the waters away
Then open thy lattice, love listen to me!
While the moon's in the sky and breeze on the sea!

YANAGI : Mandolin
TAKAKO TSUJII : Piano

2. Oh! Susanna (1848)

words & music by Stephen Foster

I come from Alabama with my banjo on my knee
I'm going to Louisiana, my true love for to see
It rained all night the day I left, the weather it was dry
The sun so hot I froze to death, Susanna, don't you cry

Oh! Susanna, don't you cry for me
I've come from Alabama
With my banjo on my knee

I had a dream the other night, when everything was still
I thought I saw Susanna, a coming down the hill
The buckwheat cake was in her mouth, the tear was in her eye
Says I'm coming from the south, Susanna, don't you cry

YANAGI : Vocal / Guitar / Banjo / Fiddle
TAKAKO TSUJII : Vocal

3. Camptown Races (1850)

words & music by Stephen Foster

The Camptown ladies sing this song
Doo-dah! Doo-dah!
The Camptown racetrack's five miles long
Oh! doo-dah day!
I come down with my hat caved in
Doo-dah! doo-dah!
I go back home with a pocket full of tin
Oh! doo-dah day!

Going to run all night!
Going to run all day!
I'll bet my money on the bob-tail nag
Somebody bet on the bay

The long tail filly and the big black hoss
Doo-dah! Doo-dah!
They fly the track and they both cut across
Oh! doo-dah day!
The blind hoss sticken in a big mud hole
Doo-dah! doo-dah!
Can't touch bottom with a ten foot pole
Oh! doo-dah day!

Old muley cow come on to the track
Doo-dah! Doo-dah!
The bob-tail fling her over his back
Oh! doo-dah day!
They fly along like a railroad car
Doo-dah! doo-dah!
Runnin' a race with a shootin' star
Oh! doo-dah day!

See them flyin' on a ten mile heat
Doo-dah! Doo-dah!
Round the race track, then repeat
Oh! doo-dah day!
I win my money on the bob-tail nag
Doo-dah! doo-dah!
I keep my money in an old tow-bag
Oh! doo-dah day!

YANAGI : Vocal / Guitar / Banjo / Fiddle
TAKAKO TSUJII : Vocal

4. In the Eye Abides the Heart (1851)

original words (in German) by Franz von Kobell
translated by Stephen Foster
music by Franz Abt

In the eye abides the heart
Every pure and tender feeling
All emotions worth revealing
through the eyes their charm impart
Words are often clothed in guile
For the lips with fear may falter
And confiding smiles may alter
Oh! believe not in a smile!
'Tis the eye unveils the heart
Every pure and tender feeling
All emotions worth revealing
To the eyes their glow impart

If thy bosom heaves a sigh
For a fair and cherished maiden
Though her voice with love be laden
Mark the language of her eye
There each impulse of her soul
Beams for thee in truth and candor
There her secret passions wander
There remain beyond control
'Tis the eye unveils the heart
Every pure and tender feeling
All emotions worth revealing
To the eyes their glow impart

YANAGI : Guitar
TAKAKO TSUJII : Vocal

5. Old Folks at Home (1851)

words & music by Stephen Foster

Way down upon the Swanee River
Far, far away
That's where my heart is turning ever
That's where the old folks stay
All up and down the whole creation
Sadly I roam
Still longing for the old plantation
And for the old folks at home

All the world is sad and dreary
Everywhere I roam
Oh, brother, how my heart grows weary
Far from the old folks at home

All round the little farm I wandered
When I was young
Then many happy days I squandered
Many the songs I sung
When I was playing with my brother
Happy was I
Oh, take me to my kind old mother
There let me live and die

One little hut among the bushes
One that I love
Still sadly to my memory rushes
No matter where I love
When will I see the bees a humming
All round the comb?
When shall I hear the banjo strumming
Down in my good old home

YANAGI : Vocal / Guitar / Banjo / Fiddle
TAKAKO TSUJII : Vocal / Accordion

6. Old Dog Tray (1853)

words & music by Stephen Foster

The morn of life is past
And evening comes at last
It brings me a dream of a once happy day
Of merry forms I've seen
Upon the village green
Sporting with my old dog Tray

Old dog Tray's ever faithful
Grief cannot drive him away
He's gentle, he is kind
I'll never, never find
A better friend than old dog Tray

The forms I called my own
Have vanished one by one
The loved ones, the dear ones have all passed away
Their happy smiles have flown
Their gentle voices gone
I've nothing left but old dog Tray

When thoughts recall the past
His eyes are on me cast
I know that he feels what my breaking heart would say
Although he cannot speak
I'll vainly, vainly seek
A better friend than old dog Tray

YANAGI : Guitar / Banjo / Fiddle
TAKAKO TSUJII : Vocal

7. Jeanie with the Light Brown Hair (1854)

words & music by Stephen Foster

I dream of Jeanie with the light brown hair
Borne, like a vapor, on the summer air
I see her tripping where the bright streams play
Happy as the daisies that dance on her way
Many were the wild notes her merry voice would pour
Many were the blithe birds that warbled them o'er
Oh! I dream of Jeanie with the light brown hair
Floating, like a vapor, on the soft summer air

I long for Jeanie with the day dawn smile
Radiant in gladness, warm with winning guile
I hear her melodies, like joys gone by
Sighing round my heart o'er the fond hopes that die
Sighing like the night wind and sobbing like the rain
Waiting for the lost one that comes not again
Oh! I long for Jeanie, and my heart bows low
Never more to find her where the bright waters flow

I sigh for Jeanie, but her light form strayed
Far from the fond hearts round her native glade
Her smiles have vanished and her sweet songs flown
Flitting like the dreams that have cheered us and gone
Now the nodding wild flowers may wither on the shore
While her gentle fingers will cull them no more
Oh! I sigh for Jeanie with the light brown hair
Floating, like a vapor, on the soft summer air

YANAGI : Guitar / Resonator Guitar
TAKAKO TSUJII : Vocal / Piano

8. Hard Times Come Again No More (1854)

words & music by Stephen Foster

Let us pause in life's pleasures and count its many tears
While we all sup sorrow with the poor
There's a song that will linger forever in our ears
Oh! Hard times come again no more

'Tis the song, the sigh of the weary
Hard Times, hard times, come again no more
Many days you have lingered around my cabin door
Oh! Hard times come again no more

While we seek mirth and beauty and music light and gay
There are frail forms fainting at the door
Though their voices are silent, their pleading looks will say
Oh! Hard times come again no more

There's a pale drooping maiden who toils her life away
With a worn heart whose better days are o'er
Though her voice would be merry, 'tis sighing all the day
Oh! Hard times come again no more

'Tis a sigh that is wafted across the troubled wave
'Tis a wail that is heard upon the shore
'Tis a dirge that is murmured around the lowly grave
Oh! Hard times come again no more

YANAGI : Vocal / Guitar / Fiddle
TAKAKO TSUJII : Vocal / Auto Harp / Accordion

9. Comrades, Fill No Glass for Me (1855)

words & music by Stephen Foster

Oh! comrades, fill no glass for me
To drown my soul in liquid flame
For if I drank, the toast should be
To blighted fortune health and fame
Yet, though I long to quell the strife
That passion holds against my life
Still, boon companions may ye be
But comrades, fill no glass for me

I know a breast that once was light
Whose patient sufferings need my care
I know a hearth that once was bright
But drooping hopes have nestled there
Then while the teardrops nightly steal
From wounded hearts that I should heal
Still, boon companions may ye be
But comrades, fill no glass for me

When I was young I felt the tide
Of aspirations undefiled
But manhood's years have wronged the pride
My parents centered in their child
Then, by a mother's sacred tear
By all that memory should revere
Still, boon companions may ye be
But comrades, fill no glass for me
Oh! boon companions may ye be
But comrades, fill no glass for me

YANAGI : Vocal / Guitar
TAKAKO TSUJII : Accordion

10. Gentle Annie (1856)

words & music by Stephen Foster

Thou wilt come no more, gentle Annie
Like a flower thy spirit did depart
Thou are gone, alas! like the many
That have bloomed in the summer of my heart

Shall we never more behold thee
Never hear thy winning voice again
When the Spring time comes, gentle Annie
When the wild flowers are scattered o'er the plain?

We have roamed and loved mid the bowers
When thy downy cheeks were in their bloom
Now I stand alone mid the flowers
While they mingle their perfumes o'er thy tomb

Ah! the hours grow sad while I ponder
Near the silent spot where thou are laid
And my heart bows down when I wander
By the streams and the meadows where we strayed

YANAGI : Vocal / Guitar
TAKAKO TSUJII : Vocal / Auto Harp

11. Old Black Joe (1860)

words & music by Stephen Foster

Gone are the days when my heart was young and gay
Gone are my friends from the cotton fields away
Gone from the earth to a better land I know,
I hear their gentle voices calling "Old Black Joe"

I'm coming, I'm coming, for my head is bending low
I hear those gentle voices calling, "Old Black Joe"

Why do I weep when my heart should feel no pain
Why do I sigh that my friends come not again
Grieving for forms now departed long ago?
I hear their gentle voices calling "Old Black Joe"

Where are the hearts once so happy and so free?
The children so dear that I held upon my knee
Gone to the shore where my soul has longed to go
I hear their gentle voices calling "Old Black Joe"

YANAGI : Vocal / Guitar / Banjo / Fiddle
TAKAKO TSUJII : Vocal

12. Slumber My Darling (1862)

words & music by Stephen Foster

Slumber, my darling, thy mother is near
Guarding thy dreams from all terror and fear
Sunlight has past and the twilight has gone
Slumber, my darling, the night's coming on
Sweet visions attend thy sleep
Fondest, dearest to me
While others their revels keep
I will watch over thee

Slumber, my darling, the birds are at rest
Wandering dews by the flowers are caressed
Slumber, my darling, I'll wrap thee up warm
And pray that the angels will shield thee from harm

Slumber, my darling, till morn's blushing ray
Brings to the world the glad tidings of day
Fill the dark void with thy dreamy delight
Slumber, thy mother will guard thee tonight
Thy pillow shall sacred be
From all outward alarms
Thou, thou are the world to me
In thine innocent charms

YANAGI : Guitar / Fiddle / Auto Harp
TAKAKO TSUJII : Vocal

13. Beautiful Dreamer (1862)

words & music by Stephen Foster

Beautiful dreamer, wake unto me
Starlight and dewdrops are waiting for thee
Sounds of the rude world heard in the day
Lulled by the moonlight have all passed away
Beautiful dreamer, queen of my song
List while I woo thee with soft melody
Gone are the cares of life's busy throng
Beautiful dreamer, awake unto me
Beautiful dreamer, awake unto me

Beautiful dreamer, out on the sea
Mermaids are chaunting the wild lorelie
Over the streamlet vapors are borne
Waiting to fade at the bright coming morn
Beautiful dreamer, beam on my heart
E'en as the morn on the streamlet and sea
Then will all clouds of sorrow depart
Beautiful dreamer, awake unto me
Beautiful dreamer, awake unto me

YANAGI : Vocal
TAKAKO TSUJII : Vocal / Piano

Impressions of the Performances

Deane L. Root

YAGITAKO have created a bouquet of loving tributes to the father of American popular song, Stephen Foster, faithfully rendering his music and his lyrics for new listeners. The thirteen selections on this recording present some of his most beloved songs, and represent all three main genres of his output: comic songs, parlor songs, and tragic ballads.

More than a dozen of Stephen Foster's songs have been widely known around the world and in Japan since Foster's own lifetime (1826-1864), and many were published (both in English and in Japanese versions) in Japanese school songbooks through much of the 20th century. In the United States, they have become part of American folksong, popular music, and art song as well. Yanagi and Takako Tsujii convey the folk tradition through their mastery of an impressive array of instruments at the core of American folk styles of performance, including guitar, fiddle (violin), banjo, steel guitar, autoharp, and piano. Their arrangements of the songs are tasteful and very much in keeping with those traditions.

The research and sources for the musicians' essay provide information that is not otherwise known to historians of Foster's music, particularly about John Manjiro, some details of the Perry ships, the exchange of music and arts between Japan and the United States in the 1850s, and the use of Foster's songs in schools. It amplifies what was most recently published in *Vernacular Culture and Modern Society* ed. Keiko Wells (Kyoto: Shibunkaku Publishing, 2018).

Deane Root (PhD in musicology, 1977, University of Illinois) is Professor Emeritus of Music and a retired librarian and founding Director of the Center for American Music at the University of Pittsburgh. His research centers on nineteenth-century American and popular music, principally the origins of American musical theater and the reception history of the songs of Stephen Foster. He is a founding member and past president of the Society for American Music (and received its Lifetime Achievement Award in 2018), and since the 1970s has participated actively in the American Musicological Society and the Music Library Association, for which he served on the long-range planning taskforce for the US–RILM office. As a staff editor in London for *The New Grove Dictionary of Music and Musicians* (Macmillan, 1980) he introduced its coverage of popular music; he co-edited the reference book *Resources of American Music History* (University of Illinois Press, 1981); edited the 16-volume facsimile anthology *Nineteenth-Century American Musical Theater* (Garland Publishing, 1994); was an advisor on the popular-music coverage in both editions of *The New Grove Dictionary of American Music*; and since 2009 has served as editor in chief of *Grove Music Online*, the major English-language encyclopedia for the field. He has served the Pitt Department of Music as its chair, director of graduate studies, director of graduate admissions, and advisor to the Jazz Studies program; helped design the music PhD program that integrates the disciplines of musicology, ethnomusicology, composition and theory, and jazz studies; and has helped initiate collaborations with community-based cultural and educational organizations.

On Production of This Album

Yanagi (Yagitako)

On May 25, 2020, an African American was killed in Minneapolis, in the midwestern state of Minnesota, when a white police officer squeezed the man's neck in the process of detaining him. Marches calling for police accountability became marches against racism and continues to spread from the United States to the rest of the world. In the course of protest against racism, the statues of the first president, George Washington, as well as that of Columbus, who was a slave trader in his later years, were torn down. Elsewhere, a move to eliminate symbols of the Confederate Army that fought the Civil War to maintain slavery system accelerated steadily. On June 9th, a movie streaming service stopped showing "Gone with the Wind" (resumed on the 24th, with two videos explaining the backgrounds of racial depictions at the time of the Civil War). All this while, I was thinking about Stephen Foster.

Stephen Foster, known as "The Father of American Music," left 286 songs (including some instrumental pieces), and is regarded as America's first professional songwriter. The melodies crossed the Pacific, carried by John Manjiro and Kurofune (Black Ships) to Japan, and after the Meiji Restoration, they became popular as songs in music education (at first, they were given Japanese lyrics, totally irrelevant to the original). I have a clear memory of singing those songs in music class as a schoolchild, and I still believe those were the first melodies of American popular songs that I learned: "Oh, Susanna," "Camptown Races," "Massa's in De Cold Ground," "Old Folks at Home," ... Anyone in my generation would relate. Surprisingly, however, very few people know what original lyrics are about, or anything about the songwriter save his name. Reference material such as biographies are rarely available in Japanese today.

Foster's career as a professional songwriter began in the 1840s, writing for minstrel shows that were extremely popular then in the United States. Some of his early- to mid-career works, such as "Oh, Susanna," "Camptown Races," and "Old Folks at Home," were written in the English of the African American slaves, many of which are not readily understandable for those unfamiliar with the language. Perhaps Foster himself wanted to break away from being associated with those minstrel songs. After his mid-career, he uses standard English, and the subject of the songs move away from the African American slaves in the south. But contrary to his wishes, the songs did not sell. He was separated from his wife and family, sold the copyright of the songs to the publishers in extreme poverty, and became constantly drunk. When he died at the age of 37 due to an accident at a boarding house in New York, he is said to have possessed only 38 cents.

If it is the fate of popular songs to be written along the fashion of the time and eventually become a reflection of that era, it is unavoidable that the evaluation of songs will change depending on the values of the times. It seems that Foster's songs were excluded from school education

in the United States in response to the rise of the civil rights movement in the 1950s and 1960s. The songs were abandoned due to their association with minstrel shows, which were considered discriminatory of African Americans. Only after 2000, were there moves for them to be appreciated again. It was at this time that the incident (in Minnesota) took place. In the anti-racist movement that followed, I checked the news every day lest his regained appreciation might be shaken. So far, to my relief, Foster's name is not being targeted (except for a few SNS posts). At the same time, my wish for the Japanese people to know more about Foster's songs that were once well-known but now weathering with time, and about the author's life that was never known enough, grew stronger and stronger. And this is how this "The Songs of Stephen Foster" album came to be produced. I always had a wish to produce it someday, but it seems rather ironical that an anti-racist movement gave me a final push. I wish to keep this in mind and never forget about it.

In a time when copyright was hardly established, with records or radio still not invented, Foster stood as a professional songwriter, then died at the young age of 37 in frustration and suffering. After more than 150 years, his works are still being sung all over the world.

Foster Songs Are Ribbons to Tie the Ears and Hearts of the World

Keiko Wells

I wonder why Yagitako is so devoted to Stephen Foster. They like his songs, of course, but there must be more. What does Yagitako share with Foster? Neither Mr. Yanagi nor Ms. Tujii are Americans or have problems with alcohol. It's not that kind of connection at all, but Foster and Yagitako may have similar feelings and attitudes in what they do with songs.

Foster created 135 parlor songs and 28 songs for minstrel shows (Miyashita 2018: 280). He wrote lyrics and composed the music of most of these songs. This is just stunning. The American entertainment industry was moving dynamically during the period when Foster was productive. Foster songs appear to be most alive when you imagine how they were played, sung, and enjoyed by the audience of 19th century America. Foster songs were heard in showboats floating in the Mississippi river; they invited vulgar laughter and sentimental tears of tireless laborers in New York theaters. At the same time, wives and daughters as well as husbands played the piano and sang Foster songs in their parlor, while imagining themselves as elegant as European aristocrats. Americans, who loved lively rhythms and straightforward expressions, were the first to enjoy and transmit Foster songs to make them their cultural treasure.

The first impression which I get from the singing by Yagitako is their powerful and cheerful voices. Their interest and knowledge about folk music instruments are impressive, too. Their sincere and straightforward singing matches with American folksongs. Moreover, Yagitako's voices softly convey the love and respect for the person who made the song, the persons who sang it, and the persons who want to listen to the song. Yagitako's singing makes us feel that it is wonderful to be alive. There is a conviction in them that they will not let go of the songs, even if difficulty awaits. I think this loving feeling and conviction that I hear in their voices is the bond that connects Yagitako and Foster.

Now, I wonder why Yagitako and I are good friends for nearly ten years. Of course, it is because I like their songs, but there must be more. Is there a common characteristic between Yagitako and me?

I saw the text written by Mr. Yanagi for the production of this CD. He has done as much research as he can to create a solid image of Foster in himself and his readers. I felt very familiar with such enthusiasm and deep respect for the song maker. Researchers can write a good book only when they have reverence to the research subject and establish an image of it in themselves. To think of it, our friendship started when Yagitako read my book and asked me to speak with them.

Foster was the first songwriter to make American popular songs into world popular songs. If we call the well-loved songs of unknown lyricist

and composer “folksongs” and call the copyrighted songs “popular songs,” Foster songs can be categorized in both folksongs and popular songs. This is because people love and spread his songs often not knowing the author. This happened particularly in Japan. Foster songs crossed over the limit of one man’s making. Millions of people added new life to Foster songs during the past 150 and some years. Yagitako has done so, too.

In 2020 we were overwhelmed by the wounds of open divisions of politics which became visible by the 2020 presidential election in the US and the Black Lives Matter movement, separation by isolation due to the COVID-19 pandemic, and unexpected economical and emotional crisis as results of the pandemic. It’s been painful and still is in 2021. Thanks to Yagitako, we remember Foster songs that connect the ears and hearts of people around the world. They are beautiful ribbons to tie us all and mend the painful divisions, even if for an evening. I’m so happy and grateful that we can share Foster in this difficult time by the strong bright voices of Yagitako.

Miyashita Kazuko,「スティーブン・フォスターの生涯と日本への遺産 (Life of Stephen Foster and His Legacy to Japan)」,『ヴァナキュラー文化と現代社会 *(Vernacular Culture and Modern Society)*』ed. Keiko Wells (Kyoto: Shibunkaku Publishing, 2018).

Keiko Wells is a professor of American literature and culture at the Ritsumeikan University and Ritsumeikan Graduate School of Letters in Kyoto, Japan. She is specialized in the study of song lyrics, especially Anglo-American folksongs, African American songs, and popular songs of early 20th century America. Her topics of the study also include werewolf/ she-wolf legends in an analytical context of violence, Japanese-American Buddhist songs, and Japanese nursery rhymes as nursemaids’ work songs. She organized an international symposium on Stephen Foster in 2013 sponsored by the International Institute of Language and Culture at Ritsumeikan University. She has authored books and essays on songs and folktales (vernacular literature), compiled black spiritual historical documents into 4 volumes, songsters and related materials from minstrel shows into 3 volumes, and edited books on vernacular culture/ literature study.

For the Foster Collection Album

Akira Katayama

About five years ago, I interviewed “Yagitako” (Yanagi / Takako Tsujii) about Stephen Foster. At that time, I was writing a book that summarizes how the songs born mainly in the English-speaking world were introduced to Japan, and permeated the general public. Among the songs I collected was Foster’s “Oh! Susanna.” This song is very familiar to the Japanese, and one of its episodes dates back to the 1850s (the end of the Edo period), but that story should appear elsewhere in the booklet, so it is omitted here. Apart from that, many Japanese above a certain age had encountered this song through elementary school music classes, except those who spent those years during the war. So even people who aren’t particularly familiar with British or American popular music have the song engraved in their minds that they can tell the title just by listening to the first few bars. Thus, this song was a perfect example of the concept that I was trying to write about. And I got the idea to speak to them directly, since I knew they sang this song in their gigs and featured Foster’s songs on their album. I thought they must be deeply attached to the songwriter.

The interview was conducted in August 2016 at the venue of the annual “Takarazuka Bluegrass Festival” in Sanda City, Hyogo Prefecture. By the way, this festival has the second longest history in the world after Bill Monroe’s “Bean Blossom” (the 49th scheduled for 2020 was canceled due to the Covid-19 pandemic), and “Yagitako” participates almost every year with wonderful performances each time.
In the interview, Yanagi talked about Foster’s “Oh! Susanna” as the first popular music and folk song that he encountered. It was the same for me. He and I belong to the same generation, and we both learned that song in the music class at the elementary school. Takako Tsujii, who was born much later than Yanagi and me, says she also encountered Foster’s music during elementary school classes and campfire gatherings. I have heard that Foster’s songs are still being adopted in elementary schools and textbooks, but how numerous are they?

When he became a junior high school student, he admired folk singers from Japan and abroad, started singing with a guitar in hand, and dreamed of becoming one of them someday. In the process, he was rather surprised of the fact that artists like James Taylor featured Foster in their albums. That same song I learned in school class ...
I felt the same, but not only Taylor, but also The Byrds, Johnny Cash, and even a guitarist like Jesse Ed Davis, who is more of a rock musician rather than a folkie, then, more recently, even Neil Young singing “Oh! Susanna.” Each of them singing with their own arrangement was a bit of a shock to me.

Not only “Oh! Susanna,” there are many bluegrass and jazz artists who have added Foster’s songs to their setlists as a repertoire. Songs like “Angeline the Baker” and “Camptown Races” are still frequently featured as catchy fiddle tunes in old-time jams. Also, ballads with universal

themes like “Hard Times Come Again No More” are repeatedly featured by many folk singers, including Bob Dylan. Yes, when the world is hit by disasters, conflicts, depressions, and such, these songs are more frequently sung. What emerges from this is that Foster and his music are not treated as so-called classical music, but always very much alive in American music scene, still unforgotten and “active,” on par with songs written in the 21st century.

But in Japan, Foster is a figure of a distant past. If you look for an album in an attempt to listen to Foster’s work, it’s usually in the classical music category, with orchestras playing them gracefully. For example, I might search for recordings with my favorite instruments like guitars, fiddles, or banjos. I usually end up empty-handed no matter how extensively I look, so far as I’m looking for domestic recordings. Orchestra is fine, but I want to listen to Foster’s songs played in jug bands, old times, or folk formations. I’m not the only one with such a desire. I speculate the two members of “Yagitako” were also frustrated by this situation.

They did it. Moreover, it’s a thoroughly Foster album. I’m sure they thought one or two songs wouldn’t reveal how versatile a musician Foster was. Not in the strain of traditional music (although there must have been some influence), he worked to root new music in the United States, which was still a young country less than 100 years from independence. Maybe this album will give a larger view of this fact.

Formed in 2009, “Yagitako” has started its activities with songs such as Woody Guthrie’s “Deportee,” “Hobo’s Lullaby,” and “Do-Re-Mi” as a foothold. At the same time, they have shown affection for Foster. “Hard Times Come Again No More” and “Oh! Susanna” were included in their 1st album “Can’t You Hear The Steel Rails Hummin’” released in 2010, and “My Old Kentucky Home” was featured in the 2nd album “I’ll Be Home Someday” released in 2013. And “Oh! Susanna” was recorded again in 2015 for their 3rd, “I’m Here!” In 2018, the 4th album “We Shall Overcome” was released. It was a work that attracted much attention as a unique competition of many Japanese folk singers whom “Yagitako” respects. And this album includes “Hard Times…~” performed jointly with Takashi Nagano who has been singing this song for many years (he is a former member of folk group “Itsutsu no Akai Fusen” and has been active as a folk singer since the 1960s). Thus they have always included Foster’s songs in their albums.

Moreover, in producing this work, “Yagitako” seems to have worked not only on the performance but also on the terribly time-consuming work of scouring a large amount of materials and literature. However, recordings aside, the literature on Foster is scarce, particularly in Japan, that there are almost no books that describe the person. Visiting museums and libraries only to find the scarcity of reference material, or even a few books that existed are mostly out of print when you try to purchase them. This is a situation I have experienced myself, and that must have stunned them. In particular, while stories about Foster’s life and his career as a misfortunate composer might be found,

no book that discuss the essential topic of his music and the songs seems to have been published yet.

That was part of the reason, when Yanagi called to ask me for these liner notes, I mentioned this lack of literature in the chats and told him without much thought. “Better yet, why don’t you write it yourself?” Yanagi seemed surprised at the suggestion, but I didn’t just come up with it. There may be something like a biography compiled by a historian, but no musician has written Foster’s book, at least in Japan. I don’t know how thick this booklet will eventually be, but when we spoke a little at the end of last year, he was talking about “100 pages, maybe...” That alone should be a substantially valuable reference, but looking at the usual tenacious work of “Yagitako,” I think he is suitable for writing a Foster book. Editors at publishers nationwide, please consider it (lol).

Come to think of it, it was around the beginning of a rather uncomfortable times that the two members of “Yagitako” began this “Foster Project” to put this album into shape. It can be rephrased as the era of “division.” Not to mention the United States, but here in Japan as well, disparities emerged in all aspects; nations, regions, races, societies, and more. Violent claims that justifies division were pervasive. Discrimination and hatred swirled, and a great amount of blood and tears were shed. Not only that, such a fundamental thing as respect for the culture or protecting human dignity was ignored.

But, as good folk songs proved in the past, songs easily overcome political barriers and reach people’s hearts. Like the way it was with us, protest songs we learned as teenagers, when we were beginning to understand how the world works, have become a shield of courage and still support us. I was charmed by the beautiful melodies, and although they were sung in foreign language, there are many songs that I can still sing as I did when I first learned them as a kid. I hope to remember them for a long time to come.

“This Land Is Your Land” sung by actress and singer Jennifer Lopez, whose parents are Puerto Rican Americans, at the inauguration ceremony of the 46th President of the United States, Joe Biden, on January 20, 2021, was deeply moving. This is the song written by Woody Guthrie, whom Yanagi holds in high esteem (it is featured in “Can’t You Hear The Steel Rails Hummin’”, the debut album of “Yagitako”). Incidentally, “This Land Is Your Land” was originally based on the melody of “When the World’s on Fire” sung by the Carter Family, with new lyrics added by Guthrie. It is said that he started singing it around 1940.

Guthrie sings this song, with a line saying “This land was made for you and me,” as a song of freedom, encouraging people living in the land, praising their pioneering efforts. If you understand that the song is not only sung to the American people, but to people all over the world, the message contained in the song may have a universal meaning. By the way, this song was also sung by Pete Seeger, Bruce Springsteen and

others at the celebration event when President Barack Obama took office in 2009. But this time it was sung in front of the Capitol where the new president and vice president were sworn in. It must have been the first time that it was sung there. In particular, due to COVID-19 pandemic, the number of audience at the site was restricted, which led to the scene being viewed through TV broadcasting and internet streaming. It is significant that it was viewed not only in the United States but also in all corners of the world. This song too went around the world.

It has been known that Foster's music is also sung and listened to outside of English-speaking countries, including Japan, China, Panama, Africa, and Russia(Root 2018: 261-263). Hopefully, the number will continue to increase around the world, defying divisions between nations, and it would be great if whose who once liked Foster's music would continue to sing them into the future as well...

While listening to Foster album by "Yagitako," I'm quietly contemplating such a wonderful thing.

Deane L. Root, "Stephen Foster's Songs as American Vernacular," tr. Minato, Keiji,『ヴァナキュラー文化と現代社会*(Vernacular Culture and Modern Society)*』ed. Keiko Wells (Kyoto: Shibunkaku Publishing, 2018).

Akira Katayama / Writer
Born in Kobe in 1959. Freelance writer. Became captivated by Western music under the influence of a brother two years older, and started listening to the Beatles at the age of 11 (my modest pride in musical discourse with people of the same generation is that I had listened to the fab four while they were still active). Lived in Woodstock, New York, USA for about 3 years from 1999 and attended many live performances. Published *Music From Small Towns* in 2006, interviewing musicians who live in Woodstock, including Happy & Artie Traum, John Herald, and John Sebastian. A largely revised electronical version of this book is made downloadable and distributed from 2020. Currently, aside from working on a main business, enjoys practicing old-time fiddle tunes every day.

Notes on the Songs

Deane L. Root

1. Open Thy Lattice Love (1844)

Stephen Foster (1826-1864), who was born and lived most of his life in and around Pittsburgh, Pennsylvania, was the first professional songwriter in the United States. This was his first published song, printed when he was only 18 years old. The words are a poem by George Pope Morris that had appeared in a literary magazine that Stephen and his teen-age friends often read. The images of nature and courtship from a distance, the poetic contractions of common words ("ere" for "before"; "oer" for "over"), along with the antiquated pronouns for "you" ("thee") and "your" ("thy") indicate a gentleness of spirit and respectful formality that were characteristic of genteel culture adapted from 18th-century British literature. The music is in the style of a barcarolle, with 6/8 lilting rhythm that was widely used in sentimental Opera, which suggests the composer's early familiarity with European classical music.

2. Oh! Susanna (1848)

Stephen Foster and his friends also had attended performances of a distinctly American and non-classical theater, the blackface minstrel show. When they formed a group they called the Knights of the Square Table to read and write poetry, discuss novels and plays, and write and perform their own original songs, they based their own creations on recurrent themes in the news using classical as well as vernacular models. His words for this new song—which members of the group most likely first sang in 1846—were probably meant as wry commentary about technological advances with steam-powered trains and boats, electric telegraph, and lack of individual freedoms for the workers in a slave-based economy. The ludicrous contrasts in nature ("sun so hot I froze," "rained all the night the day I left") suggest that the first line's premise—that a slave in 1840s America could become a roving musician allowed to wander freely from Alabama to Lousiana—was likewise absurd. To heighten the whimsy, Foster set his words not to a sad melody but rather a polka, the latest lively dance fad from Europe. "Susanna" became a hit even though it only earned the composer $100, and still in the 21st century it continues to provide a template for other poets to add their own words to his tune.

3. Camptown Races (1850)

In 1840-1841, Stephen Foster had attended school in northeastern Pennsylvania near a place called Camptown, where local historians tell us that cross-country horseraces were organized. Perhaps he recalled the free-for-all nature of those events after he made an agreement with Edwin P. Christy, impresario of the most prominent minstrel troupe in the United States, to provide a series of new songs that Christy's Minstrels would premiere in New York City. Like "Oh! Susanna," Foster wrote the comic poem in pseudo-slave vernacular speech filled with farcical hijinks, set it to an original melody in polka dance meter. Bits of both songs have entered American folklore (in Susanna it was

"With a banjo on my knee"; in this song it was the refrain "doo dah," which probably meant "do that"). These two songs are exemplars of the composer's "evergreen" comic songs, whose melodies (and even some of the words) continue to be shared in folk practices around the world.

4. In the Eye Abides the Heart (1851)

As a schoolboy Stephen Foster learned to read Latin, German, and French, and he absorbed the music performed by his sisters who studied piano and voice with Henry Kleber, a German-born musician who also ran a music store and conducted ensembles in Pittsburgh. Before Americans started writing their own popular songs, much of the music was imported from Europe in the form of sheet music, to be played and sung at the piano in middle-class parlors. The music for this song by German composer and choral conductor Franz Abt to a romantic poem by Franz von Kobell was adapted by several contemporary British and American arrangers. This version issued by Foster's publisher in New York contains Foster's own translation of the original German lyrics, and an arrangement of the melody and accompaniment by Kleber. Foster's drafts of his translation (and other songs beginning in 1851) are preserved in his manuscript sketchbook, which is viewable through the website of the Center for American Music in the University of Pittsburgh Library System.

5. Old Folks at Home (1851)

Stephen's brother Morrison had a job traveling through the southern American states buying cotton from the plantations. One day Stephen visited his brother's office and asked Morrison for the name of a southern river; looking at an atlas, they found the Suwannee that flows through Georgia and Florida, and Stephen jotted a shortened form of the river's name into his sketchbook. When he wrote this wistful ballad, Stephen Foster might have been responding to concern by his family and friends that his name was becoming too associated with blackface minstrelsy, which they considered to be crude. So he combined the imagined plantation life and language of minstrelsy with a theme that was common in the literature his family preferred: nostalgia for one's childhood home. His narrator in "Old Folks at Home" is assumed to be a slave (or perhaps a former slave) roaming the world while yearning for the home of his youth. Some critics accuse Foster of ignoring the cruelties of slave overseers and portraying slaves as carefree because he avoids mention of the hardships endured under slavery, whereas the musicologist William Austin identified this song as the epitome of Foster's tragic ballads. Many classical vocalists have performed "Way down upon the Swanee River" as a recital song, elevating it from its origins for the minstrel stage to a status of high art. It is said to have helped launch Florida's 19th-century tourist industry, and it is an official song of the state.

6. Old Dog Tray (1853)

For a while Stephen Foster had a dog named Trap which was mischievous, quite the opposite of the beloved animal in this song. In creating his lyrics, Foster was adapting two themes from genteel song of the British Isles: the faithful pet (earlier poets there had written songs about "Dog

Tray"); and the sentimental musings of someone nearing the end of life. He might also have been thinking of his own father, sickened in 1851 by a stroke, contemplating his life with his dog resting near his feet and grateful for his uncomplaining and patient companion. This song lies entirely within the imagination and memory of the singer's persona, referring to youth as "morn" and old age as "evening," and contrasting his sedentary, melancholic condition with merry children at play. This is the earliest song on this recording in which Foster used the plain vernacular language of white middle-class Americans, rather than genteel-style poetry adapted from antiquated British culture or approximations of African Americans' terms and pronunciations.

7. Jeanie with the Light Brown Hair (1854)

Stephen Foster's wife, Jane Denny McDowell, was known as Jennie, and that is the name Foster used in his pencil drafts for this song. But his publisher, who thought there were already too many songs with the name Jennie, changed it to "Jeanie." The musicologist William Austin wrote that this song typified Foster's parlor ballads, music intended to appeal to middle-class white women who educated their families with morally appropriate novels, magazines, hymns, and songs that they shared in their homes' sitting rooms. The subject of the poem is an idealized but distant woman, smiling and happy, her long hair floating on the breeze, and so close to nature that the wildflowers wilt when she is gone. Unfortunately for Stephen, the song sold very few copies during his lifetime; it gained fresh life during a publisher's strike against broadcasters in the 1940s (publishers wanted to be paid a performing-rights fee for copyrighted music; Foster's songs were by then in public domain) when radio stations and movies used Jeanie for free and the song became an international favorite.

8. Hard Times Come Again No More (1854)

One meaning for "Hard Times" is what in those years were called "bank panics," periods when the flow of credit (borrowed money) slowed or stopped, and people were not paid their salaries or able to collect debts owed to them, very much like what happened in the "Great Recession" in international money markets beginning in 2008. Foster focused on the suffering of individual people and families, who had no savings to help buffer the blow. Perhaps also having in mind Charles Dickens's grim 1854 novel *Hard Times*, Foster gave voice to the anxieties of the "frail" and "silent" victims of poverty and financial situations beyond their control, who are exemplified in the third verse by the "pale drooping maiden who toils her life away." The second verse calls out to the well-off (who have the money to "seek mirth and beauty") to heed the sighs of those who are less fortunate than they. His repeated use of "'tis" ("it is") reflects American vernacular speech's adoption of a British genteel poetic contraction. A recording of the song in 1981 by the Red Clay Ramblers launched a revival of interest in Foster's "Hard Times," which became his most frequently recorded song of the late 20th and 21st centuries. Bruce Springsteen sang it at the high point of each concert in his 2009 Working on a Dream Tour.

9. Comrades, Fill No Glass for Me (1855)
Since his own father had signed the temperance pledge (in 1833) to drink only non-alcoholic beverages, Stephen Foster was familiar with the degradations associated with a weakness for "liquid flame." He wrote this poem and set it to music when he was only 29 years old, expressing the emotional depression and loss of ambition that might be familiar to a habitual over-indulger. The language of this song is perhaps the most blunt and direct in his entire output of songs. The singer's persona addresses his "boon companions," those with whom a person could be carefree and festive, contrasting starkly with family members who he says are shedding teardrops over his loss of health and motivation. After Stephen Foster's own death in 1864, authors who knew him in his last years described his constant drinking of alcoholic beverages. Most historians agree that the songs he wrote during those years, while numerous, lacked the poetic and musical qualities that made his earlier compositions memorable.

10. Gentle Annie (1856)
Foster's family told the story of a stormy night when a young neighbor girl was struck by a carriage and killed, and Stephen spent the night consoling the grieving parents. Reverting to the antiquated genteel style of poetry, as if the story had taken place in a far-off place long ago, he wrote this song parlor ballad using multiple metaphors of nature—blooming flowers, the verdant seasons of spring and summer, streams and meadows—that represent the vitality of young life and that contrast with the silence of her gravesite. In this poem and many others, Foster set the girl's name to what is known as a "Scotch snap," a short note on the downbeat followed by a long note on the offbeat (compare "Susanna"). It is perhaps one vestige of his Scots Irish heritage; his father was descended from a family that had moved from Scotland to Northern Ireland before they emigrated to the United States in 1725.

11. Old Black Joe (1860)
When Stephen Foster was courting his wife-to-be in 1849, he would visit Jane at the McDowell home. Her father was a prominent physician whose assistant was an African American named Joe. According to family legend, Stephen promised Joe that he would write a song about him some day. More than a decade later, he published this song in which Joe is the singer; much like the nameless singer in "Old Dog Tray," he is recalling friends and family toward the end of his life, but in this case he is being called "from the earth" (to heaven) by the "gentle voices" of those who have preceded him in death. Except for the brief reference to "the cotton fields," the lyrics contain no geographic location, and the language is standard vernacular American English. In the British Isles, the song was known as "Poor Old Joe," erasing his racial identity.

12. Slumber My Darling (1862)
During the American Civil War (1861-65), Stephen Foster left Pittsburgh and moved to New York City, farther from the front of battle but more importantly placing him in the center of popular music entertainment

and publishing. He was under intense pressure to produce new songs, since they provided his only income and he had no other financial assets. He was no longer earning royalties for his earlier songs and began walking from one song publisher to another to see who would buy his latest creations. While he tried out different song styles and worked with other poets, he frequently reverted to writing old-fashioned genteel poetry about mothers and children. Although written in 6/8 meter like "Open Thy Lattice Love", this is a lullaby and it portrays the nursery as a sheltering haven from all possible worries and harms. In the midst of a war, the song must have been comforting for sisters and mothers of soldiers to perform in their parlors.

13. Beautiful Dreamer (1862)

Foster traveled with a trunk filled with drafts of songs he had created over the years, which he would use as starting points for new songs. That may have been his source for "Beautiful Dreamer," one of his most famous songs. Although the title page of the first published edition in 1864 says "the last song ever written by Stephen C. Foster" (Foster died on January 13, 1864), he finished work on this serenade probably in New York in the summer of 1862, when the publisher created the printing plates. Written in 9/8, a compound triple meter that was unusual for Foster, the lyrics are filled with characteristic genteel images of the beauty and sustenance of the natural world, the gentleness of starlight and dewdrops, and the mysteries of foggy vapors. In the popular culture of the 21st century, the term "beautiful dreamer" has come to signify a naïve person who maintains a hopeful outlook despite harsh realities. Foster probably never heard the song performed, but the gentleness of the imagery continues to touch our hearts nearly two centuries later.

The Center for American Music, part of the University Library System at the University of Pittsburgh, is the world repository for Stephen Foster's manuscripts, editions, family papers, and publications about his life and music. Many of its holdings, including his manuscript sketchbook, are available online at https://library.pitt.edu/center-american-music.

Some information in these notes is drawn from Steven Saunders and Deane L. Root, eds., *The Music of Stephen C. Foster: A Critical Edition* (Washington, DC: Smithsonian Institution Press, 1990); and from William Austin, *"Susanna," "Jeanie," and "The Old Folks at Home": The Songs of Stephen C. Foster from His Time to Ours,* second edition (Urbana and Chicago: University of Illinois Press, 1987).

Stephen Foster and His Time

Yanagi (Yagitako)

Life and Works [1]

Stephen Foster (1826-1864) was born on July 4, 1826, on the 50th anniversary of the independence of the United States, in Lawrenceville, Pittsburgh, Pennsylvania, as the ninth child of the Fosters, an Irish immigrant bloodline family. He was the youngest child and grew up loved by the whole family. From an early age, he would listen to his sisters' piano and songs, was exposed to the popular songs and folk songs that flooded the town, and eventually became absorbed in music. His businessman father and brothers were concerned about the future of the youngest and sent him to various schools, including a free school in Youngstown, Athens Academy and Towanda Academy in Bradford County, and Jefferson College in Canonsburg. Even though he did attend each of them, living in dormitories, he returned home without staying for a long time. When he was a student at the Athens Academy, he played "The Tioga Waltz" on the flute, deemed to be his first musical composition. His encounter with Henry Kleber, a musician who emigrated from Germany in 1832 (and opened a music store in Pittsburgh in 1846), was another push for him to become more inclined to music. However, in the time when Foster was born, music was something of a woman's accomplishment and could not be considered a man's profession.

Open Thy Lattice Love (1844)

This is the first song published under Foster's name in December 1844, but it is unclear when it was written. In this album, it is recorded without lyrics as the opener. The writer's name printed on the cover of the score published by George Willig, a music publisher in Philadelphia, reads "L. C. FOSTER," with wrong initials.[2] It is not known how this piece came to be published, or if any money was paid for it.[3]

Oh! Susanna (1848)

Foster appears to have formed a group with his friends where they played and sang popular songs, and some songs he had written, such as "Lou'siana Belle" or "Uncle Ned" were performed within that group.[4] "Oh! Susanna" was one of them. It was first performed on September 11, 1847, at Andrews' Eagle Ice Cream Saloon in Pittsburgh. The candy store had a stage upstairs, and sold candies, cakes, ice cream and such to the audience. On that day, a prize competition for the best new songs was being held there, and "Oh! Susanna" was entered. However, Foster, already 20 years of age, had moved to Cincinnati in late 1846 or early 1847 to work as a bookkeeper at his brother's company, and thus was not present at the venue. The song was performed by a professional minstrel group called Kneass Opera Troupe, led by a salon music director Nelson Kneass, who then brought the song to a theater in New York and performed it without revealing the true author's name (Kneass had a past record of trying to copyright "Away Down Souf," another song Foster had entered in the competition, under his name).[5] "Oh! Susanna" became popular, spreading from mouth to mouth, and when it was published

by W. C. Peters in Cincinnati in 1848, it became a favorite song of the forty-niners, heading west, and eventually became known all over the country. He received only $100, but it seems this was the moment he became aware of himself as a songwriter. At a time when copyright system was not well-established, 30 versions of “Oh! Susanna” sheet music, including pirate editions, were issued by 16 publishers, selling some 100,000 copies. He never received a fair reward from those.

At an early age, Foster seems to have been greatly influenced by “Jump Jim Crow (published in 1828),” a show by Thomas “Daddy” Rice, who was a popular minstrel show entertainer. It is obvious in “Lou’siana Belle” and “Uncle Ned” mentioned above, and “Oh! Susanna” is also written in the language of African Americans under the influence of those minstrel shows. Furthermore, this song has a second verse, which is now considered racial and no longer sung except for historical purposes. Since little is known about n-words in Japan, the Japanese page includes an explanation and a note about the second verse, but it would not be necessary here.

In this album, 2nd verse is omitted and only 1st and 3rd verses are sung, but there is also a 4th verse that is sung sometimes. However, there is a theory that the 4th verse was not written by Foster himself but was added while repeatedly sung in minstrel shows. A scanned image[6] of the score published by W. C. Peters shown on the Library of Congress only has three verses, so it is not recorded this time.

[Minstrel Show]

A minstrel show is an entertainment show performed by black-faced whites that includes dance, music, and comic skits. It can be considered as a starting point of the American music industry. The shows featured good-natured but lazy, clumsy, and funny people of African origin. The language used was a clear exaggeration of African American English. The character became popular among the working class who were the poorest of the whites. There might have been a sense of collusion between the audience and the entertainers. The audience were racially minded poor white laborers that relished in laughing at African American slaves, who they thought were inferior, and the white entertainers were those who painted their faces black, attempting to gain their identity in a young country of various immigrants. The 1840s were the heyday of the minstrel shows, with numerous groups such as Dan Emmett’s Virginia Minstrels or Edwin P. Christy’s Christy’s Minstrels.

Camptown Races (1850)

Published by F. D. Benteen Publishing in Baltimore in February 1850 (the title at the time was “Gwine to Run All Night, or De Camptown Races”). It is widely known in Japan as “Kusa Keiba.” As mentioned by Professor Root, the song was inspired by an event in the town of Camptown in northeastern Pennsylvania, located about five miles from the school Foster attended at the time. Like “Oh! Susanna,” this song was written for minstrel shows and uses African American English.

Foster is often said to have been pro-slavery due to his father's influence. However, it would be more correct to say that his father “was strongly against federal control over banks, which resulted in supporting the Democratic Party that promoted stronger autonomy by individual states.”

There seems to be a misunderstanding, because at the time, Democrats were popular in states where slavery was still legal, and many of their supporters did not want slavery to be abolished under federal law. In fact, there is no written records that reflect Foster's personal view on slavery or states' rights, and it is not likely that he had any strong opinion about slavery.[7] Also, it is speculated that he had never been to the south and did not know much about the life of slaves in plantations. Both Pennsylvania, where he was born and raised, and Ohio, where his brother's company was located, were free states. However, Cincinnati, Ohio, where Foster worked, was a gateway for settlers heading to the west. Steamboats sailed up and down the Ohio River facing the city, and Kentucky, a slave state, lies across the river. The city was located between the East and the West, as well as the North and the South.[8] He may have had some opportunities to interact with African Americans and listen to their music from the South.
The story goes a little back and forth, but in such an environment, Foster used the word "Lady" for an African American woman in his song "Nelly Was a Lady" published in 1849, a year before "Camptown Races." At that time, a soon-to-be wife of an African American slave could not generally be referred to as a "lady," thus these lyrics suggest that Foster fondly saw African Americans as individual human beings.[9]

In 1850, the same year that "Camptown Races" was released, Foster left his brother's company, returned to Pittsburgh, and set up an office to become independent as a songwriter. He then wrote to Edwin P. Christy, producer of Christy's Minstrels which was at the height of popularity. "I wish to unite with you in every effort to encourage a taste for this style of music so cried down by opera mongers," he said, and enclosed scores of "Camptown Races" and "Dolly Day." Following this offer and several subsequent communications, Christy signed a contract to perform new songs first for just $10 per song.

In July of that year, he married Jane Denny McDowell, daughter of Dr. Andrew N. McDowell of Pittsburgh, and their daughter Marion was born the following year.

[Slave State and Free State]
After the American Revolution (1776), it was up to each of the 13 states whether to abolish slavery from colonial era or to uphold it. Seven northern states, Massachusetts, New Hampshire, New York, Pennsylvania, Connecticut, Rhode Island, and New Jersey abolished slavery and became free states, while six southern states, Maryland, Virginia, Delaware, North Carolina, South Carolina, and Georgia became slave states (importing slaves itself was banned in 1808). There was a strong sentiment against African American slavery in the north, but in the south, plantations depended on slave labor, and slavery was crucially important. By 1819, four new free states, Vermont, Ohio, Indiana, and Illinois, and five slave states, Kentucky, Tennessee, Louisiana, Mississippi, and Alabama, were incorporated into the United States, with 11 free states and 11 slave states. The number of states became the same at 11, and the number of seats in the Senate was balanced, but after that, as the number of states increased, the confrontations at the Congress whether the new state was to become a free state or a slave state continued, and eventually led to the Civil War.[10]

In the Eye Abides the Heart (1851)

As noted by Professor Root, the poem was penned by Franz von Kobell and the music is by Franz Abt. Both are German and the original title is “In den Augen liegt das Herz”. Foster translated the poem into English, and music was arranged by Henry Kleber.

It may seem that Foster wrote songs mostly in African American English, expecting them to be used in minstrel shows, but this is not quite so. According to the University of Pittsburgh’s online library (The Center for American Music, part of the University Library System at the University of Pittsburgh “Foster’s Songs, chronological”), after “Open Thy Lattice Love” was published in 1844, there were 2 songs published in 1846, 3 in 1847, 6 including “Oh! Susanna” in 1848, 4 in 1849, and 17 in 1850 (including instrumental pieces and arrangements), but only 13 songs used African American English, comprising less than a half. In fact, there are not a few songs written in standard English likely to have been influenced by classical music and opera. It is hard to find out how they were received in the United States at the time, but they were not much introduced to Japan. During the Meiji era, Foster’s songs were sung with Japanese lyrics irrelevant of the original, so it may be that a relatively simple and pretty (or rhythmic) melodies were easy to add Japanese lyrics and therefore preferred.

Old Folks at Home (1851)

Also known as “Swanee River,” it can be dubbed Foster’s most important work, but he never even visited Florida at the time, let alone the Suwannee River. The correct name of the river is “Suwannee,” but Foster chose to spell it “Swanee” to match the melody. In the lyrics, “darkies” is now considered racial, and is now often sung by replacing it with words such as “brothers”, “lordy”, “mama”, “darling”, “children”, and “dear ones.” This song officially became a state song of Florida in 1935, but in 2008, some words were considered problematic, and revised with “dear ones” for “darkies” and “my childhood station” for “de old plantation.” In this album, “darkies” is replaced with “brother,” but no substitute with appropriate nuance could be found, so “old plantation” is still there.

Foster’s name is nowhere to be found on the cover of the musical score published by Firth, Pond & Co. in New York in August 1851, and E. P. Christy is credited for words and music. It is believed that Foster, who hesitated to be considered a minstrel writer, had sold not just the right to perform first, but also the writer’s name to Christy for $15.[11] By this time, Foster may have been struggling to determine which path to take, between parlor songs in European fashion and minstrel songs. However, he regretted having sold the writer’s name, and wrote a letter in May 1852 to Christy asking him to return it. It appears to have been ignored. The author’s name for “Old Folks at Home” was returned in 1879, 15 years after Foster’s death when the copyright was renewed.[12]

“Massa’s in de Cold Ground” was published in 1852. This is another plantation song written in African American English for minstrel shows, but Foster’s name is on the cover as the writer of words and music.

In 1853, “My Old Kentucky Home, Good-Night!” was released. Even

though it is a plantation song, standard English is used instead of African American English he used before. The song is said to have been inspired by Harriet Beecher Stowe's topical novel "*Uncle Tom's Cabin* (published in 1852)," which dealt with slavery of African Americans and received national attention. As a matter of fact, a drafted passage "Poor Uncle Tom, Good night" can be seen in his sketch book.[13]

Old Dog Tray (1853)

In "Old Dog Tray," published the same year as "My Old Kentucky Home, Good-Night!", Foster seems to be moving away from plantation theme and trying to write more universal human emotions, regardless of race. Under the fourth song "In the Eye Abides the Heart," I wrote "Foster may seem to have written songs mostly in African American English, but it wasn't quite so," and then under the fifth song "Old Folks at Home," I wrote "he hesitated to be considered a minstrel writer." It seems like this 1853 is the year he started distancing himself little by little from minstrel songs. This may be due to his growing desire to be recognized as a serious musician, rather than as a minstrel writer who has established his position.

It might have been part of the reason he published an 83-page sheet music collection called "*The Social Orchestra*" the following year. It is a collection of musical pieces for social dancing that was quickly spreading among the American middle class at the time. It includes his own composition as well as those by Henry Kleber, Franz Abt (who composed "In the Eye Abides the Heart"), Mozart, and Schubert, along with some selections from European opera and instrumental music. The collection comprises of four types (or more) of arrangement: solo, duet, trio, and quartet.[14]

Foster married Jane in July 1850 and the couple lived with his parents in Pittsburgh after a six-week honeymoon to the East. Their daughter Marion was born in April the following year. According to the record he started keeping in his notebook, he rented an office that summer, but soon abandoned it, and the couple moved to live with Jane's parents in August 1852. He traveled to New Orleans with family and friends in 1853 (this was the first time he ever went to the South), then moved back to his parents' house in Pittsburgh, but went to live by himself in New York by the end of the year, away from family. Then, in the summer of the following 1854, he moved to Hoboken, New Jersey, with his wife Jane and daughter Marion, but returned to his parents' house in Pittsburgh in October. Ever since marriage, the couple repeatedly moved, lived separately, or lived together again, and seems always in a flurry. Their marital relationship does not appear to be bad but seems not to have been excellent.

Jeanie with the Light Brown Hair (1854)

"Jeanie with the Light Brown Hair" was published during those days in June 1854. His wife Jane is said to be the model, and there are four more pieces with "Jeannie" or "Jenny" in the title ("Jennie's Own Schottisch (1854)" included in "*The Social Orchestra*". "Jenny's Coming o'er the Green (1860)", "Little Jenny Dow (1862)," and "Jenny June (1863)").

Hard Times Come Again No More (1854)

Written in 1854 and published the following year, in January 1855, by Firth, Pond & Co. It is probably the most popular Foster song in the United States. It seems to have been sung by both the Union and Confederates during the Civil War that began in 1861. There is a parody too, called "Hard Crackers, Come Again No More!", that sings sarcastically of the hunger in the camp and tasteless rations. The first recording of this song was made in 1905 on a wax-cylinder phonograph (records were cylinders then, not the discs as we know them) invented by Edison, it is a performance by a four-part male chorus with an orchestra. It can still be heard online.[15] And ever since then, it has been recorded countless times. In addition to The Red Clay Ramblers and Bruce Springsteen mentioned in Professor Root's notes, recent recordings include Jennifer Warnes (1979), Dolly Parton (1980), Mary Black (1984), Akiko Yano (1989), Jay Ungar & Molly Mason (1991), Emmylou Harris (1992), Bob Dylan (1992), Nanci Griffith (1998), James Taylor (2000), Mavis Staples (2004), Randy VanWarmer (2006), The Chieftains (2012), Joan Baez (2016), Arlo Guthrie & Jim Wilson (2020), and the list goes on. It is also recorded on many omnibus albums with the theme of the Civil War (including "SONGS of the CIVIL WAR (1991)," "DARK RIVER: Songs of the Civil War Era (2011)," "DIVIDED & UNITED: THE SONGS OF THE CIVIL WAR (2013)").

In 1854, the novel "*Hard Times*" by the great British author Charles Dickens was published. It was also around this time that David Gilmour Blythe, an artist in Pittsburgh painted a piece called "Hard Times." Maybe this was the keyword of this era.

Comrades, Fill No Glass for Me (1855)

There is no knowing when Foster's drinking habits started and how much he drank, but if this title is to be interpreted at face value, he might have been a heavy drinker by this time and, if I may make wild speculation, blaming himself for it. He had lost his mother in January, and his father followed her in July. Also, his marital relationship with Jane appears to have been strained. Major hits having been written by the previous year, we could assume that he had collected not a small amount as royalties from publishers, but his financial situation seems to be declining. The rent falls into arrears, and he writes to his brother asking for money.

And for some time after 1855 when this song was published, Foster released extremely few songs.

Gentle Annie (1856)

In 1856, only this one song was released to the public, but it does not seem to have sold well, as it was reputed to be similar to "Annie Laurie" composed by Scottish female musician Lady John Douglas Scott in 1838.

Aside from that, he wrote two songs to support Democrat James Buchanan in the presidential election ("The White House Chair" and "The Abolition Show (The Great Baby Show)"). Buchanan was the brother-in-law of Foster's sister Ann Eliza and became the 15th President of the United States in March the following year.

[Democratic Party and Republican Party]

From the recent presidential profile, the Democratic Party (Kennedy, Carter, Clinton, Obama, etc.) has a strong impression of being reformist, while the Republican Party being conservative (Reagan, Bush, Trump, etc.). However, the Democratic Party had its support base in self-employed farmers in the southwest when it was founded in 1832. On the contrary, the Republican Party was a political party formed by opponents of slavery in 1854. Lincoln, a Republican, was elected president in 1860 and realized liberation of slaves. Thus, their policies have been reversed since. Neither party was consistent in the long run, and there were mainstream faction and anti-mainstream groups within each party. We can see that they have changed policies and supporting powers while adapting to the times.[16]

Foster published only one song ("I See Her Still in My Dreams") in the following 1857. By this time, he had sold the copyrights of his major songs to the publishers, which gave him substantial amount of money temporarily, but new contracts with the publishers did not work very well, and his outlook of the future seems to have remained uncertain.

Then the number of songs he wrote gradually increases from around this time: 5 in 1858, 5 in 1859, 12 in 1860, and 16 in 1861. However, no songs sold as well as before, thus we can speculate that his financial situation was so bad he had to be prolific. He also wrote some lyrics in African American English that he had not written in a while ("The Glendy Burk" in 1860, and "Don't Bet Your Money on de Shanghai" in 1861), but minstrel songs were already obsolete. From the fact that his wife, Jane, started working as a telegrapher at Greenberg Station on the Pennsylvania Railway around this time, we can speculate that their life was difficult.

Old Black Joe (1860)

"Old Black Joe" was published by Firth, Pond & Co. in November 1860. Joe in the lyrics is said to be an African American who worked at Jane's house, as described by Professor Root, but the beautiful and melancholy words written in standard English seem to be expressing his own sentiments, too.

Charles Dickens, the great British author mentioned under "Hard Times Come Again No More" in this note, got ill in Pittsburgh during his 1842 trip to the United States and was seen by Jane's father, Dr. Andrew McDowell.[17] He wrote about this trip in American Notes for General Circulation, after returning to England, but barely mentioned the three days he spent in Pittsburgh. 1842 is about eight years before Foster married Jane, but if Joe had already been working with the McDowell family, Dickens might well have had some contact with Joe. If that was true, how did Joe appear in the eyes of Dickens, who severely criticized the treatment of indigenous peoples and African American slaves in the "*American Notes for General Circulation*" book?

Later that year, Foster moved to New York with his family, but his wife, Jane, and daughter, Marion, quickly went back, and the family started yet another separation. Foster himself remained in New York and never returned to Pittsburgh until his death.

Slumber My Darling (1862)

"Slumber My Darling" caught general attention when it was included in the album "Appalachian Journey (2000)" by Yo-Yo Ma (vc.), Mark O'Connor (vn.) and Edgar Meyer (cb.), sung by guest vocalist Alison Krauss. It was included again in "Beautiful Dreamer: The Songs of Stephen Foster (2004)" (Grammy winner for Best Traditional Folk Album in 2005).

During this 1862, Foster was prolific again, writing 17 songs including "Slumber My Darling" and "Beautiful Dreamer." However, this song does not seem to have received much attention at the time.

There are many testimonies stating that by this time, Foster was already in distress, had a bad drinking habit, was shabbily dressed, and that he wrote songs for drinking money only to be paid small amounts by publishers that took advantage of him. However, most of these testimonies appeared after his death, and some have been pointed out to be exaggerations or misapprehensions through later studies, making it difficult to know how much is true. In addition, he began collaborating with the poet George Cooper from this year and wrote songs including some about the Civil War.

[Civil War]

The Civil War is often perceived as a conflict between "the North that denies slavery" and "the South that affirms slavery," but it was as much an economical conflict between "the industrializing North that sought protective trade in order to keep their product competitive over their European counterparts" and "the South that sought free trade because they exported cotton directly to Europe" (even though operating large cotton plantations that relied on slavery was a prerequisite).[18] After such a confrontation, in November 1860, when Republican Abraham Lincoln, who opposed the expansion of slavery, was elected president, anxiety and opposition spread in the South, and South Carolina declared its withdrawal from the United States in December 1860. Mississippi, Florida, Alabama, Georgia, Louisiana, and Texas followed suit, forming the Confederate States of America in February 1861. With the capital in Montgomery, Alabama, Jefferson Davis was appointed as interim president. Meanwhile, on March 4, Abraham Lincoln of the Republican Party became the 16th President of the United States. On April 12, the Confederate army bombarded the U. S. Fort Sumter in Charleston, South Carolina, and the Civil War began.

Beautiful Dreamer (1862)

Published by William A. Pond & Co. in 1864, two months after Foster's death. "The last song ever written" and "COMPOSED BUT A FEW DAYS PREVIOUS TO HIS DEATH" are printed on the cover of the score, but it seems it was written in 1862 according to the online library of the University of Pittsburgh. In and after 1862 when "Beautiful Dreamer" was written, more songs are listed in the library, including some dubious ones: 51 in 1863, 12 in 1864, and 8 after that. Among them are more than 20 posthumous publications claiming to be the last song written. For those publishers, the death of the writer was a good source of publicity, regardless of truth.[19]

Foster was found collapsed on the floor on January 10, 1864 in a boarding house where he was staying, bleeding heavily near a shattered washbasin, and was taken to a hospital but died on the 13th. The wallet contained only 38 cents of change, and a note that simply said, “dear friends and gentle hearts.” His body returned home to Pennsylvania accompanied by his brother and his wife Jane. He was 37 years old.

Foster and Japan

John Manjiro and “Oh! Susanna”[1]

John Manjiro is said to have been the first person to sing Foster’s melody in Japan, while the country was still in isolation. Manjiro was a fisherman from Tosa province, who was shipwrecked with four colleagues in January 1841 (Manjiro was 14 years old at the time). After several days on the ocean, they drifted to Torishima in the Izu Islands and was rescued by the American whaler John Howland 143 days later. However, Japan was still in national isolation, so there was no way for them to go home. The four colleagues rescued together disembarked when the ship made a stop at Honolulu, Hawaii, and stayed there. But Manjiro, whose cleverness won captain William H. Whitfield’s favor, stayed aboard the ship, and headed for the mainland United States. This was his own wish, in the first place.[2]

In May 1843, John Howland returned to New Bedford, Massachusetts, after completing a whaling voyage. Now in the U. S., Manjiro settled with the Whitfield family. He first studied English among elementary school children, then later learned mathematics, surveying, navigation, and shipbuilding techniques. After that, he got a job on a whaler, but eventually began to think of returning to Japan. To raise funds, he went to San Francisco, booming in gold rush, to mine gold himself (departing Port of Fairhaven in October 1849, via Cape Horn and Valparaiso, arriving in May 1850). Published in 1848, “Oh! Susanna” was already immensely popular among gold miners, and it was a song that everyone loved to sing. Having raised $600, he went over to Honolulu, reunited with his fellow Tosa fishermen, and set on their way home with two of them (one had died, and one remained in Hawaii). In February 1851, they arrived in the Ryukyu Kingdom, which was subjugated to the Satsuma Domain (after the invasion in 1609, Ryukyu was an independent kingdom which was subject to both the Satsuma and the Qing Dynasty). Having returned from overseas, Manjiro and his friends had to be interrogated. After that, he was interrogated again in Nagasaki before he was accompanied home by an official from Tosa.[3] A summary of interviews with Manjiro called “*Doshu-jin Hyoryuki (An Account of a Castaway from Tosa)*” written by Yoshiaki Fujisaki, a medical doctor, includes the following passage:

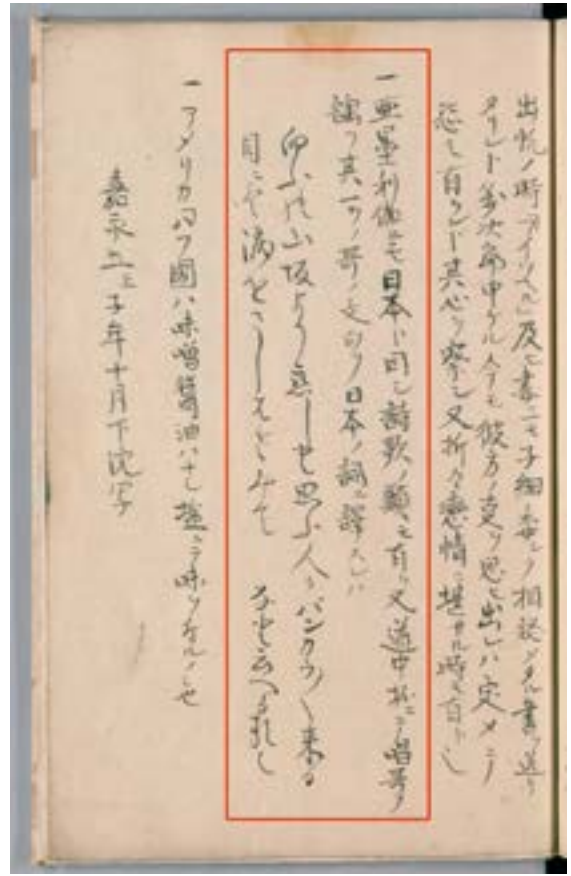
In America, there are songs like those we have in Japan
And those are sung often while traveling
To translate one of the songs into Japanese:
My beloved person comes “pun-coo-coo” down from yonder hill
Tears harbored in the eye...

Those old handwritings are tricky to read and I am not sure if I read correctly to each letter, but this matches with the lyrics of "Oh! Susanna," 3rd verse lines 2 and 3:[4]

I thought I saw Susanna
A coming down the hill
The buckwheat cake was in her mouth
The tear was in her eye

The original manuscript of "*Doshu-jin Hyoryuki*" is currently lost, but a number of copies have survived. Several versions seem to have circulated, some with slightly different titles. In addition to 2 copies in the National Diet Library, copies can be found at Waseda University, Shizuoka Prefectural Central Library, Kochi Prefecture Sakamoto Ryoma Memorial Museum, and Yonezawa City Library.[5]

Perhaps because they were hand-copied, the texts vary slightly from one another, and some even include other castaway stories, thus requiring extra care in studying them.[6]



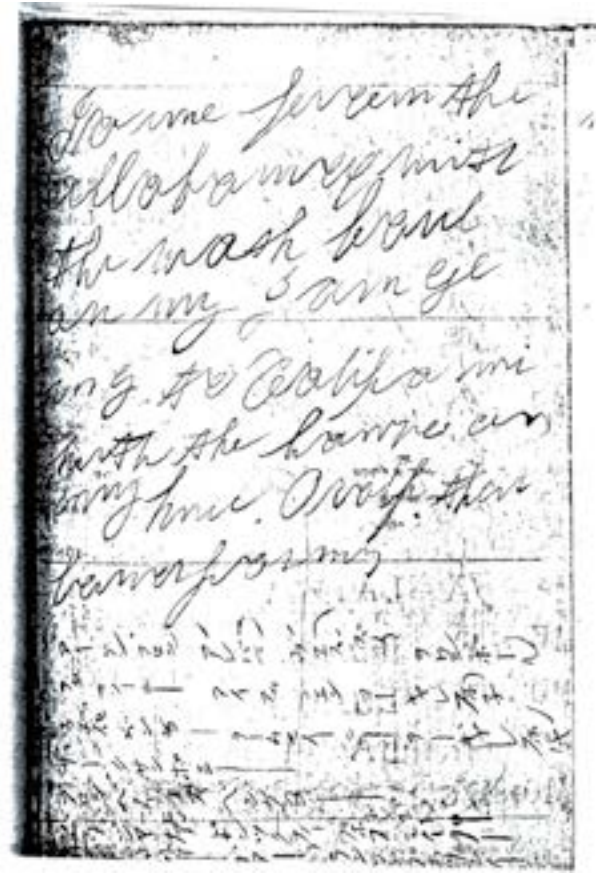
A page from "*Doshu-jin Hyoryuki.*"
The red square denotes the section quoted above.
National Diet Library Digital Collection.

Manjiro was interrogated yet again in Kochi, the castle town of Tosa. The interrogator, Shoryo Kawada, recorded Manjiro's accounts and summarized his stories in "*Hyoson Kiryaku (Brief Stories from Drifting South East)*." In addition, he left the details of the interviews in "*Hanhosai Zakki (Hanhosai Notes)*" (Hanhosai being one of Shoryo Kawada's pseudonyms). Even though it was caught and written in a language with different phonetics from English, it includes a passage recognizable as follows:

I come from Alabama with my washbowl on my knee
I'm going to California with my banjo on my knee
Oh! California

The "washbowl" is a tool used in digging placer gold. This undoubtedly is "Oh! California," a parody of "Oh! Susanna," sung in California during the gold rush. Some fragments of "Oh! Susanna" lyrics can be seen in the latter part. Manjiro might have learned it by ear, and got mixed up with the original song, or this might be a transition in progress (a word sounding like Susanna is visible on the same page). Whatever the truth was, the melody of the song is highly likely to be that of "Oh! Susanna."

A page from "*Hanhosai Zakki*" – Photocopy handed from Shoryo's grandson, Mr. Zuisei Udaka, to Mr. Jun'ya Nagakuni (John Manjiro researcher). Reprinted from Hitou No. 86 (July 2013), Kochi Prefecture Sakamoto Ryoma Memorial Museum.



Black Ships and Minstrel Shows[7]

On July 8, 1853, four ships of the United States Navy East India Squadron, led by Commodore Matthew Perry, came to Japan with a letter from the President urging the opening of the country. The fleet anchored off Uraga at the entrance of Edo Bay, and some boats penetrated deep into Edo Bay in the name of surveying. Shocked by this action, the shogunate allowed the party to land on Kurihama and received the letter. However, the 12th Shogun Ieyoshi Tokugawa was on his sickbed at the time, and in no state to make such an important decision. The Shogunate informed the fact and requested to wait for one year for the reply. Thus, only the documents were exchanged, and the diplomatic negotiations were carried over to the next year.

On February 13, 1854, Perry returned to Uraga with nine ships, a large fleet at the time, seeking a response to the letter. After about a month of discussions, the Americans landed on March 31 in Yokohama Village (currently Yokohama City) near Kanagawa, Musashi Province. A total of 12 articles of the Japan-US Treaty of Peace and Amity (Convention of Kanagawa) were signed, and the Japan-US agreement became formal. Consequently, Japan opened two ports, Shimoda and Hakodate. The seclusion that had continued for more than 200 years since the third shogun Iemitsu Tokugawa was lifted. After that, in late May, the fleet stopped at Hakodate Port for an inspection and asked the Matsumae Domain to make an arrangement regarding Hakodate Port. Matsumae refused to make an arrangement, claiming that it is not within their jurisdiction. So, the venue of negotiations was moved to Shimoda, Izu Province (current day Shimoda City, Shizuoka Prefecture), and the Shimoda Treaty, consisting of 13 articles, which stipulate the detailed rules of the Convention of Kanagawa, was signed on June 17.

Meanwhile, Perry invited key officials from the Shogunate to the ship and held friendship gatherings, partly in gratitude for their work. Yokohama on March 27, shortly before the conclusion of the Convention of Kanagawa, Hakodate on May 29, when negotiations with the Matsumae Domain were almost finished, and Shimoda on June 16th, the day before the conclusion of the Shimoda Treaty. All the gatherings were held just before the conclusion of the negotiations and the treaty. There may have been a desire to facilitate the conclusion of the treaty by creating a friendly atmosphere. The gatherings began with a tour of the ship, showing weapons, engines, ship maneuvers, and training, among others, followed by a dinner party (it seems there was a military band playing music during the meal), and then a minstrel show was held as an entertainment. The troupe comprising of fleet crew called themselves “Japanese Orio Minstrels.”

Programs found between the pages of a crew’s diary still remain, and a number of Foster songs are included. “Uncle Ned” and “Massa’s in de Cold Ground” are listed for Yokohama, “Massa’s in de Cold Ground” for Hakodate, and 3 songs, “Angelina Baker,” “Nelly Was a Lady,” and “Camptown Races,” are listed in the unspecified program likely to be for Shimoda.[8]

The copyright certification for “Massa’s in de Cold Ground” was July 1852. Since Perry left Norfolk in November 1852, Kurofune must have came to Japan with the latest hits in the United States.[9]

Perry officially signed a commercial treaty in the Ryukyu Kingdom, where he later stopped by. The program for that occasion includes “Nelly Was a Lady” and “Dolly Day.”

Picture depicting the minstrel show in Yokohama
(“Kurofune Emaki (Picture Scroll of the Black Ship),” Unsigned, Figure of the Band Onboard, Kanagawa Prefectural Museum of Cultural History)

PART SECOND.

“As Plantation ‘Niggas’ of the South.”

1. LIFE BY DE GALLEY FIRE, . . *Mr. DeCosta.*
2. GET UP IN DE MORNING, . . *“ Reeves.*
3. MASSA’S IN DE COLD! COLD GROUND, *“ Pablo.*
4. OLD AUNT SALLY, ... *“ Dabney.*
5. SUSEY BROWN, ... *Full Band.*

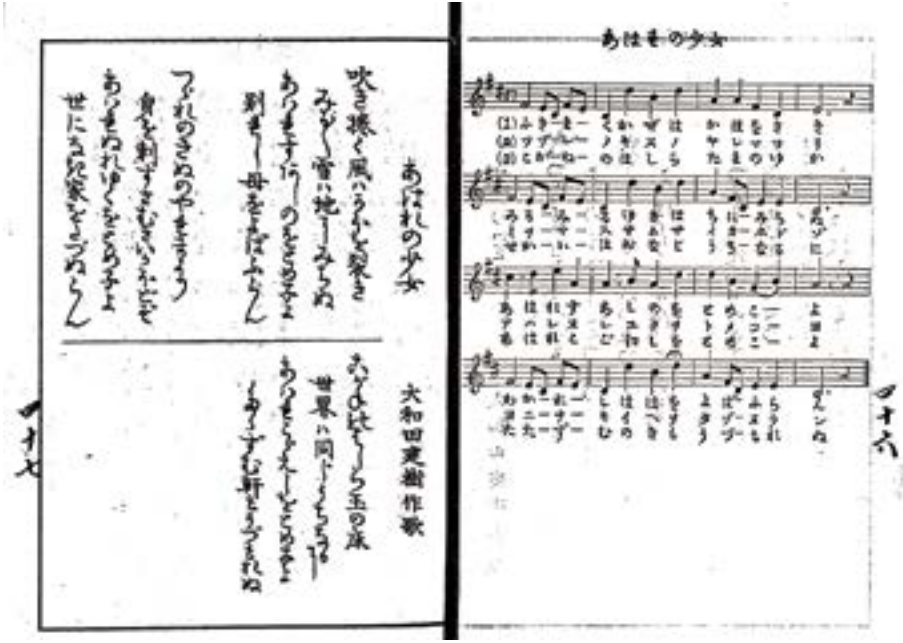
Minstrel Show Program in Hakodate (top)
Enlarged version of the second part of the same program (bottom)
“MASSA’S IN DE COLD! COLD GROUND” is listed as the third song
(Ethiopian Concert Program, Kanagawa Prefectural Museum of Cultural History)

Foster in Music Education[10]

Japan celebrated the Meiji Restoration in 1868, and in 1872, the "school system (educational law that established Japan's first modern school system)" was enacted.[11] The country was divided into school districts, planned with universities, middle schools, and elementary schools for each, aiming for universal education regardless of status or gender. Music was also introduced into school education as a "songs", but with no appropriate personnel to develop the curricula, the Ministry of Education sent Shuji Isawa to the United States in 1875 to study methods for music education. After returning to Japan in 1878, Isawa compiled three volumes of "*Shogaku Shokashu (songs for elementary school)*" from 1881 to 1884. This was the first official songbook in Japan, authorized by the Ministry of Education.

Foster's "Old Folks at Home" was included in "*Meiji Shoka (Meiji Songs) Vol. 2*" under the Japanese title "Aware no Shojo (Pitiful Girl, lyrics by Takeki Owada, 1888)," but the Japanese lyrics are completely of its own and does not reflect the original lyrics. After that, various versions including "Zouka no Waza (Work of Creation, lyricist unknown, 1896)," "Kitaguni no Yuki (Northern Snow, Tateki Owada, 1905)," "Boyu no Shashin (Photograph of a Late Friend, Shunpu Kuwata, 1910)," and "Yasashiki Kokoro (Kind Heart, lyricist unknown, 1932)" were published in songbooks (all adapted from "Old Folks at Home"). Besides those, the songbooks included more Foster songs: "Harukaze (Spring Breeze, Yoshikiyo Kato, 1903)," "Yube no Kane (Evening Bell, Kazumasa Yoshimaru, 1908)," and "Setchu no Ume (Plum Blossoms in the Snow, Shunpu Kuwata, 1910)" all adapted from "Massa's in de Cold Ground"; "Sakura Chiru (Cherry Blossoms Falling, Kokei Hayashi, 1931)" adapted from "Old Black Joe"; and "Wakare (Farewell, Takashi Ito, 1935)" adapted from "My Old Kentucky Home, Good-Night!" In addition to school education, radio broadcasting also played a significant role in spreading songs.[12]

However, from Manchurian Incident in 1931, to the outbreak of Sino-Japanese War in 1937, then to the attack on Pearl Harbor in 1941, eventually led to the Pacific War and wartime Japan banned Foster's songs from public space and broadcasting, on the grounds that it was the music of the enemy. However, except for these times, Foster's songs have always been featured in Japanese music education since the Meiji era.[13]



あはれの少女

大和田建樹作歌

“Old Folks at Home” published as “Aware no Shojo (Pitiful Girl, Takeki Owada,1888),”
in “*Meiji Shoka (Meiji Songs) Vol. 2*”
National Diet Library Digital Collection

Original ambrotype of Stephen Foster (left) and George Cooper, 1863
(Courtesy of the Foster Hall Collection, Center for American Music,
University of Pittsburgh Library System)

Notes

Life and Works

1. The following references were used for Stephen Foster and His Time: Life and Works.
Steven Saunders, and Deane L. Root, *The Music of Stephen C. Foster: 1844-1855 : 1856-1869 : A Critical Edition* (Washington: Smithsonian Institution Press, 1990).
Tsugawa Shuichi『*フォスターの生涯 (Life of Foster)*』(Ongaku no Tomosha, 1951).
Year of publication for the works are based on: The Center for American Music, part of the University Library System at the University of Pittsburgh "*Foster's Songs, chronological*". accessed June 6, 2020. <http://www.pitt.edu/~amerimus/Fostersongschrono.htm>

2. The Library of Congress. NOTATED MUSIC "*Open thy lattice, love*". accessed June 25, 2020.
<https://www.loc.gov/resource/ihas.200187231/>

3. Ken Emerson, *Doo-dah! Stephen Foster and the rise of American popular culture* (New York: Simon & Shuster, 1997), 102-103.

4. Emerson, 104-105.

5. In writing this article, I sent a draft to Professor Deane L. Root, who pointed out some mistakes and gave detailed explanations on some matters.
Commentary by Professor Root:
"Oh! Susanna" was performed in a contest for best new song at Andrew's Eagle Ice Cream Saloon by professional musicians, not by Stephen (who was not present) or his friends. In fact, the musician in charge of the music that evening was Nelson Kneass, a professional minstrel, who tried to copyright the song in his own name, and who took the song to New York where it was then performed in theaters (without attribution to Foster).

6. The Library of Congress. NOTATED MUSIC "*Susanna*". accessed June 25, 2020. <https://www.loc.gov/item/sm1848.450780/>

7. Commentary by Professor Root:
His father was strongly opposed to federal government control over banking and so he supported the Democratic Party, which favored stronger control by the individual states; that also meant that the Democratic Party was most popular in states where slavery was still legal, which did not want a federal law abolishing slavery nationally. Stephen wrote songs in support of the presidential campaign of his sister's brother in law, President James Buchanan, but we have no written record of his personal opinions about slavery or states' rights.

8. Miyashita Kazuko 「スティーブン・フォスターの生涯と日本への遺産 (Life of Stephen Foster and His Legacy to Japan)」,『*ヴァナキュラー文化と現代社会 (Vernacular Culture and Modern Society)*』ed. Keiko Wells (Kyoto: Shibunkaku Publishing, 2018), 277.

9. Emerson, 146.

10. Sugita Yoneyuki『*知っておきたいアメリカ意外史 (Surprising American History You Should Know)*』(Tokyo: Shueisha, 2010), 27-30.

11. Emerson, 179.
The Library of Congress. NOTATED MUSIC "*Old folks at home*". accessed June 25, 2020. <https://www.loc.gov/item/ihas.200187242/>

12. Emerson, 183.

13. Emerson, 194.

14. The Library of Congress. NOTATED MUSIC "*The social orchestra : for flute or violin : a collection of popular melodies arranged as solos, duets, trios, and quartets*". accessed June 25, 2020.
<https://loc.gov/item/ihas.200197701>
Commentary by Professor Root:
The collection of instrumental arrangements The Social Orchestra used melodies from European operas, instrumental compositions, and songs, along with Foster's own original melodies. He arranged them in four sections of the collection: solo pieces, duets, trios, and four (or more) instruments. They were intended by the publisher to be used for social dances, a growing practice among the rapidly expanding middle class population in the United States.

15. UC Santa Barbara Library Audio Archive. "*Hard times come again no more*". 2005-2017. accessed June 25, 2020.
<http://www.library.ucsb.edu/OBJID/Cylinder2874>

16. Charles A. Beard,『*アメリカ政党史 (The American Party Battle)*』, tr. Saito, Makoto and Aruga, Tadashi. (Tokyo: University of Tokyo Press, 1968), 75-93.

17. Pitt Chronicle Newspaper of the University of Pittsburgh. "*Rare First-Edition Works of Charles Dickens Exhibited at University' s Hillman Library*". 2012.3.19. accessed October 21, 2020.
<https://www.chronicle.pitt.edu/story/rare-first-edition-works-charles-dickensexhibited-university's-hillman-library>

18. Sugita, 30-34.

19. Commentary by Professor Root:
It was common for publishers to make claims that were untrue, in order to gain the attention of (and buyers within) the public audiences. Hence the false claim on the cover of the printed music that it was Foster's last song.

Foster and Japan

1. The following references were used for John Manjiro and "Oh! Susanna".
Kawasumi, Tetsuo, ed.『*中浜万次郎集成(Collection on Nakahama Manjiro)*』, (Tokyo: Shogakukan, 1990).

2. Miyanaga, Takashi "北米・ハワイ漂流奇談(その1)The Shipwrecked Japanese in North America and in the Hawaiian Islands(1).",『*社会志林／法政大学社会学部学会(Shakai-shirin. Hosei journal of sociology and social sciences)*』, vol. 60, no. 2, (2013), 42-48.

3. Miyanaga, 52-55.

4. Nagakuni Jun'ya 『*幕末漂流／ジョン万次郎(Drift at the End of the Edo Period / John Manjiro)*』, (Kochi: Kochi Shinbunsha, 1991), 73-76.

5. The copy in Kochi Prefecture Sakamoto Ryoma Memorial Museum is titled "*Kita America Hyoryuki (An Account of Drifting to North America)*," and the one in Yonezawa City Library is titled "*Doshu Hyoryu-jin Kuchigaki (An Account Told by a Castaway from Tosa)*."

6. There are two copies of "*Doshu-jin Hyoryuki*" in the National Diet Library Digital Collection. However, the last part of the copy numbered 2 <https://dl.ndl.go.jp/info:ndljp/pid/2540125/17> accessed October

28, 2020 (frame number 17/20) tells the drifting story of Eijumaru from Settsu. Miyanaga, 60-62.

7. The following references were used for Black Ships and Minstrel Shows.

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13. Miyashita, 285-286.

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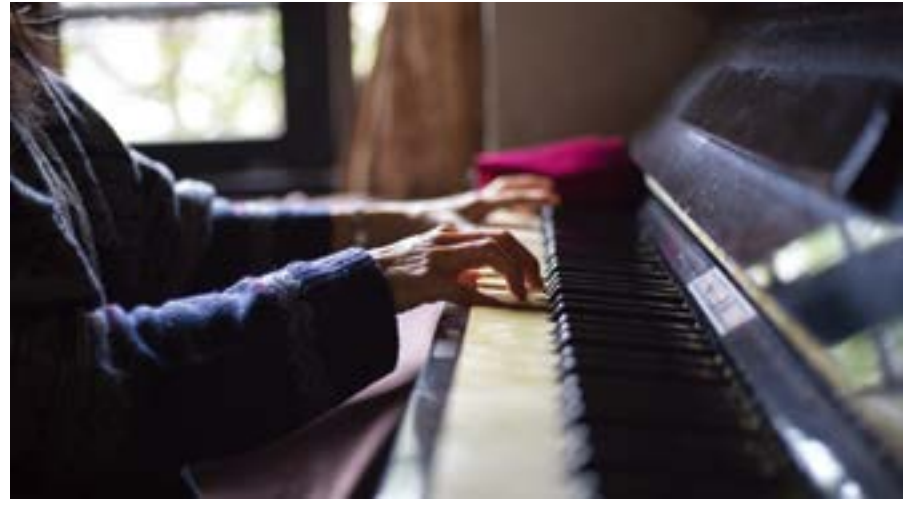

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April, 2021 Yagitako (Yanagi & Takako Tsujii)

1. Open Thy Lattice Love
2. Oh! Susanna
3. Camptown Races
4. In the Eye Abides the Heart
5. Old Folks at Home
6. Old Dog Tray
7. Jeanie With the Light Brown Hair
8. Hard Times Come Again No More
9. Comrades, Fill No Glass for Me
10. Gentle Annie
11. Old Black Joe
12. Slumber My Darling
13. Beautiful Dreamer

やきたこ

Railway Records