

Seekers: A History of Man's Continuing Quest to Understand His World (1998).

Boorstin favored bow ties—and unconventional ideas and approaches. He was a natural showman and excellent speaker whose wit, wry sense of humor, and contributions as a cultural historian were widely appreciated. These traits and accomplishments helped him achieve his basic mission as Librarian of Congress: raising the visibility of the Library of Congress and its importance for members of Congress, the American public, and the world. Elected to the American Antiquarian Society in 1969, he attended the April 1970 semiannual meeting at Winterthur Museum and remained a good colleague and valued advisor on library matters throughout the remainder of his life.

At the public memorial service, his predecessor, Librarian of Congress James H. Billington described Boorstin's fruitful years as Librarian of Congress and his brilliance as an historian. He called Boorstin 'a key figure—along with his friends Dillon Ripley and Roger Stevens—in the cultural coming of age of our nation's capitol, and a matchless chronicler of the uniqueness, the innovative spirit, and the everyday practicality of our shared American experience.'

In addition to Ruth, his immediate survivors include their three sons, Paul, Jon, and David, who make their livings through literary activities or in the performing arts, and their six grandchildren.

John Y. Cole

ARTHUR FRANCIS SCHRADER

ARTHUR F. SCHRADER came of age in the folk revival of the 1940s and 1950s. He loved folk song and international folk dance, getting good tastes of both while serving with the United States Army in Europe during World War II. His army experience wasn't all singing and dancing, however. He fought with

ground troops from Anzio into France, earning four Purple Heart citations and a silver star for bravery in battle. After the war he completed his degree in history at the University of Buffalo in 1950 and began a career of teaching.

He found that by adding music to his history lessons, he reached his students with more power and thus began his second career, which would later be called 'Singing History.' With his trusty guitar he sang old songs and new songs, always fitting them into their historical niche. When he joined the staff at Old Sturbridge Village (OSV) in 1961 he found a new aspect to the old songs. In an environment where the clapboards and nails on the buildings had to be authentic and the guides wore funny old clothes without zippers and other modern bits, Art insisted that music too should be subjected to the same rigid standards of authenticity. He began to research the music played in rural New England villages—he discarded his Spanish guitar and began an ambitious program performing music that could be documented to the Village period.

In his free time, he and his beloved wife, Penn Elizabeth Burke Schrader (1924–1997), were looking ahead to 1976 and the American bicentennial celebration. Half of his time was given to the OSV period, but the rest went to recovering the songs and the music from 1776. They hoped to produce a songbook in time for the bicentennial, but in 1970 disaster struck the Schrader household. Luckily, they were both out of town when an errant bulldozer ruptured a gas line outside their house. The entire house blew up, and with it, their collection of books, microfilms, notes, instruments—everything. Only one set of cards for the bicentennial book survived, blown off the windowsill and out into the yard where it lay covered with soot.

Brokenhearted but undaunted, and with help from friends and colleagues, they set out to rebuild the lost collection. Old Sturbridge Village supported a return trip to England, where they re-photographed the resources they had lost. Art prided himself on his abilities with a camera and did his own processing. He

mastered the art of half-frame photography so he could get twice as many images of old sheet music and songbooks on his film. He made progress, but his job at OSV soon dominated his time. Learning of the Isaiah Thomas Broadside Collection (1814) at the American Antiquarian Society in Worcester, Massachusetts, he realized how important it could be to the interpretive program. He filmed the set so that he could introduce those songs into the Village interpretive scheme and then set out to find period tunes for the songs on the broadsides. With Village support, he found himself working more and more on those songs and less and less on the unfunded bicentennial book.

It's hard to believe, but in 1973, Art was among a very few scholars looking at early American music with a fresh eye—an eye to authenticity of source and performance. Oscar Sonneck had led the bibliographic way decades earlier; John Tasker Howard opened a few more doors. H. Earle Johnson, Alan Buechner, H. Wiley Hitchcock, Nicholas Tawa, Raoul Camus, Allen Britton and a few others were producing studies, but the vast majority of music historians, teachers, and the public still read in textbooks and magazine articles that the colonists only sang psalms and didn't permit secular music into their lives until about 1800.

It was in 1972 that Art convinced Old Sturbridge Village to host a conference of people interested in 'accurate information about American music and music in America.' It was clear that it was a desperately needed focus. On a beautiful weekend in May 1973, over 150 people came to Sturbridge to a gathering called 'Joyful Sounds: Early American Music in its Social Setting.' Irving Lowens proposed an organization with this goal in mind, and the wheels were set in motion for the Sonneck Society, now the Society for American Music.

A few weeks later, Barbara Lambert hosted a weekend celebration of music in colonial Massachusetts at the Museum of Fine Arts, Boston, and Art's presentation there rocked a few boats with his insistence that song texts from colonial times simply shouldn't be matched up with folk tunes and sung with Spanish guitars. He

demonstrated how to find the authentic music, how it could be tested, and why it mattered. Many of the 'Joyful Sounds' participants were in Boston and met again and discussed the formation of a new Society. Thus the first salvos went out as this group of concerned musical scholars looked ahead to the bicentennial and bemoaned the paucity of accurate resources available to guide local town and national celebrations.

From his position at OSV, Art helped any and all who came to him needing help. His favorite aphorism was that if you 'cast your bread upon the waters, it will come back as buttered scones!' So it was that several of us who attended 'Joyful Sounds' became friends with this warm-hearted singer with the bushy expressive eyebrows whose enthusiasm helped the Sonneck Society for American Music come into existence in 1975. A founding member, Art served on the Society's board and on several committees over the years.

As Art continued his work on early American music, he was the recipient of a National Endowment for the Humanities fellowship to work on the Isaiah Thomas Broad sides at the American Antiquarian Society. His time at AAS enabled him to do his own work as well as share his thoughts and valuable insights about early music with the staff and other fellows. After his fellowship, he continued to help the Society, using his broad knowledge to assist the staff with questions about music and musical artifacts. He also served on the local arrangements committee when the Society hosted the Sonneck Society's annual conference in 1994, and he and Penn Elizabeth participated in many other programs and seminars at AAS over the years. Arthur also had appointments as visiting professor at the College of William and Mary and Worcester Polytechnic Institute. The AAS recognized his accomplishments and generosity by electing him a member in 1995.

Arthur presented three major concerts of historical music at the Society, the last being on the occasion of the Society's 175th anniversary (1987). He always selected his program from items in the Society's collection. For the 1987 concert he found that a song he

had chosen was not in the library, and with his typical generosity, he quickly deposited his own copy of *Beadle's Dime Knapsack Songster* (New York, 1861) in the collection. In her remarks made at the memorial service on June 26, 2004, at the Meetinghouse at Old Sturbridge Village, Ellen Dunlap, president of the Society, lauded Art's generosity to others and his modesty, quoting him as saying, 'I have done enough reading on the subject to know I have much to learn.'

Art spent so much of his time in live performance and teaching that his written output is not large—articles, program notes, liner notes for a 1976 Folkways recording, *American Revolutionary War Songs to Cultivate the Sensations of Freedom*—but it is succinct and a good guide to the business of teasing out information about period music in its social setting. I am continuing to work on his manuscript on the Isaiah Thomas Broadside Collection at AAS, and it will be published by the Society.

Arthur died on April 4, 2004. We have lost a fierce and valuable advocate for accuracy in early American music studies, but his work and those he inspired and guided will carry on the work.

Kate Van Winkle Keller

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