

# Tubby the Tuba - Part 1

More than a Melody – More than Oompah

*Douglas Yeo*

The phrase has been with us for centuries, at least since the 1400s in English, but it is much older in many cultures around the world. Whether spoken or read by adults or children, it stimulates the imagination, and brings us to another place. No matter the language, it always signals a beginning.

Il était une fois. . .

Es war einmal. . .

Einu sinni fyrir langa löngu. . .

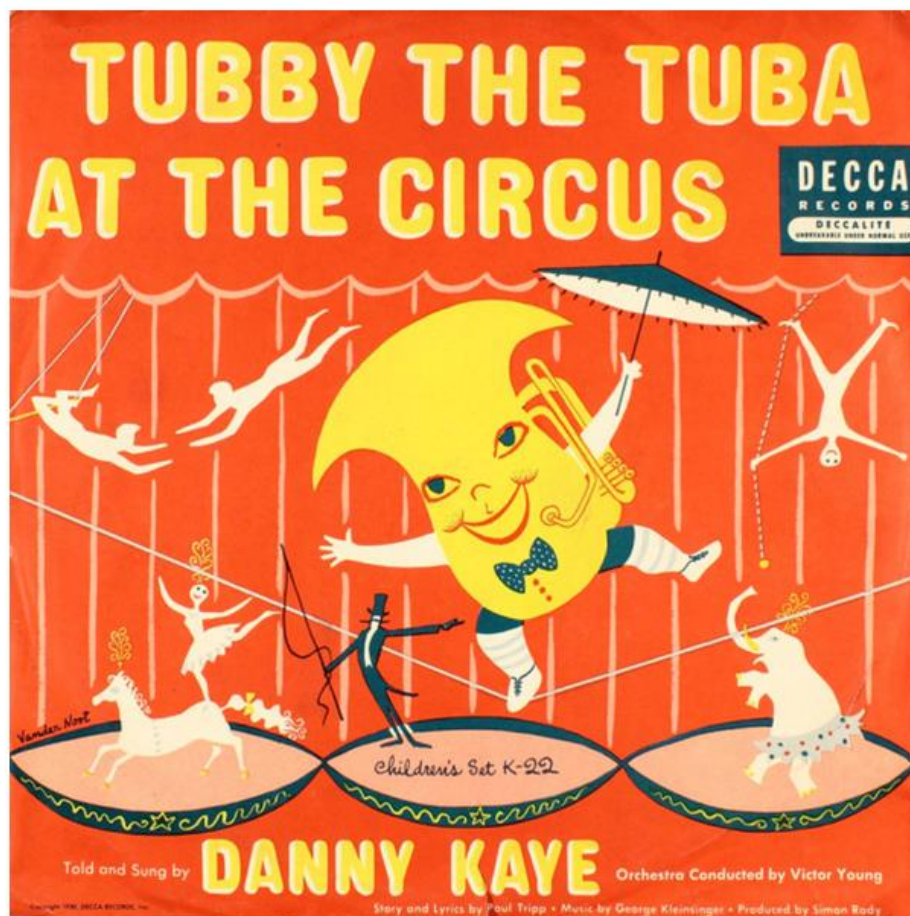
Det var en gang. . .

Érase una vez. . .

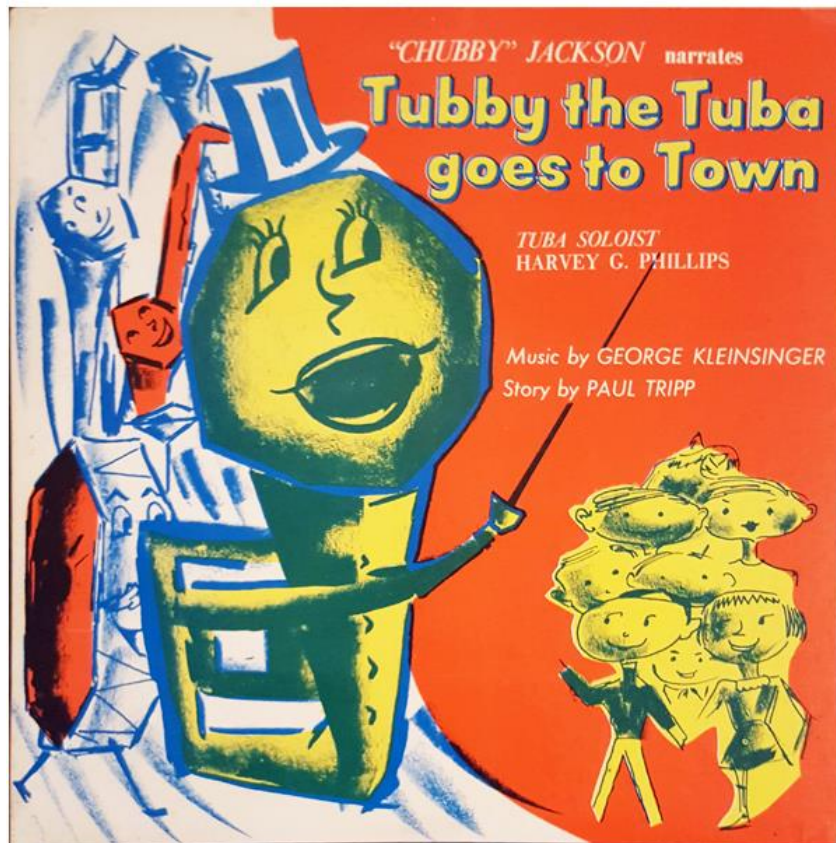
Vienā kartā. . .

Ngày xửa ngày xưa. . .

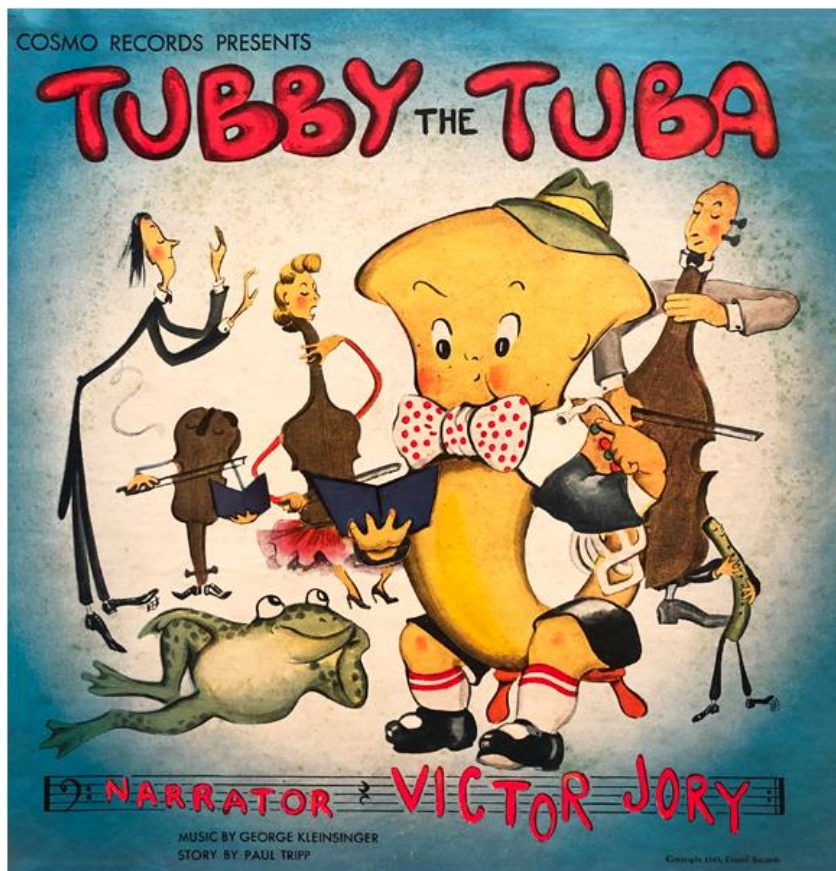
Once upon a time. . .**[1]**



*Tubby the Tuba at the Circus* (© Decca, 1950)



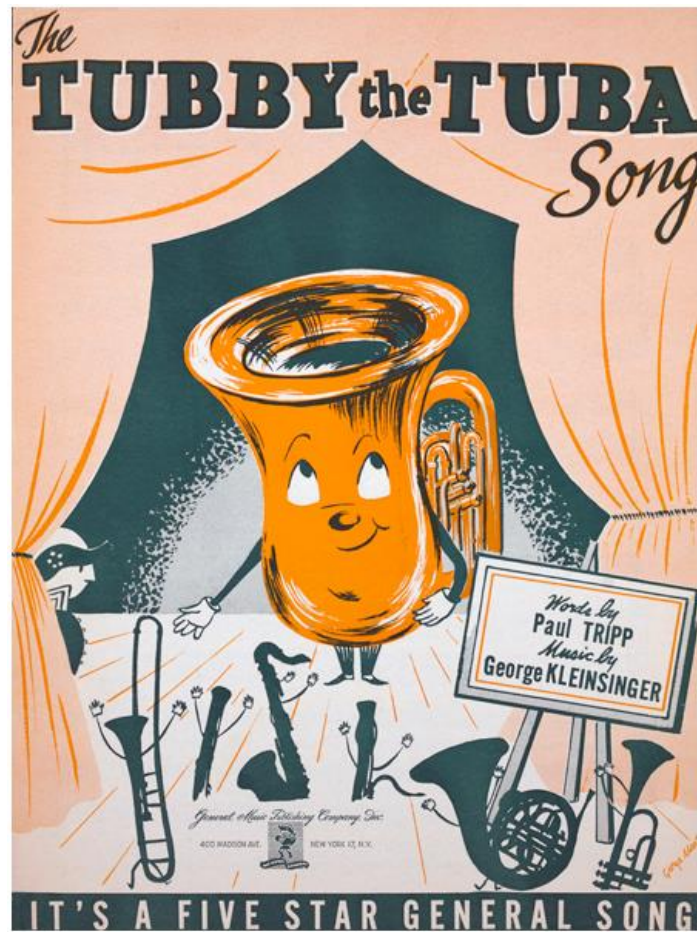
*Tubby the Tuba Goes to Town* (© Golden Crest, 1960)



George Kleinsinger and Paul Tripp, *Tubby the Tuba* (© Cosmo, 1945)



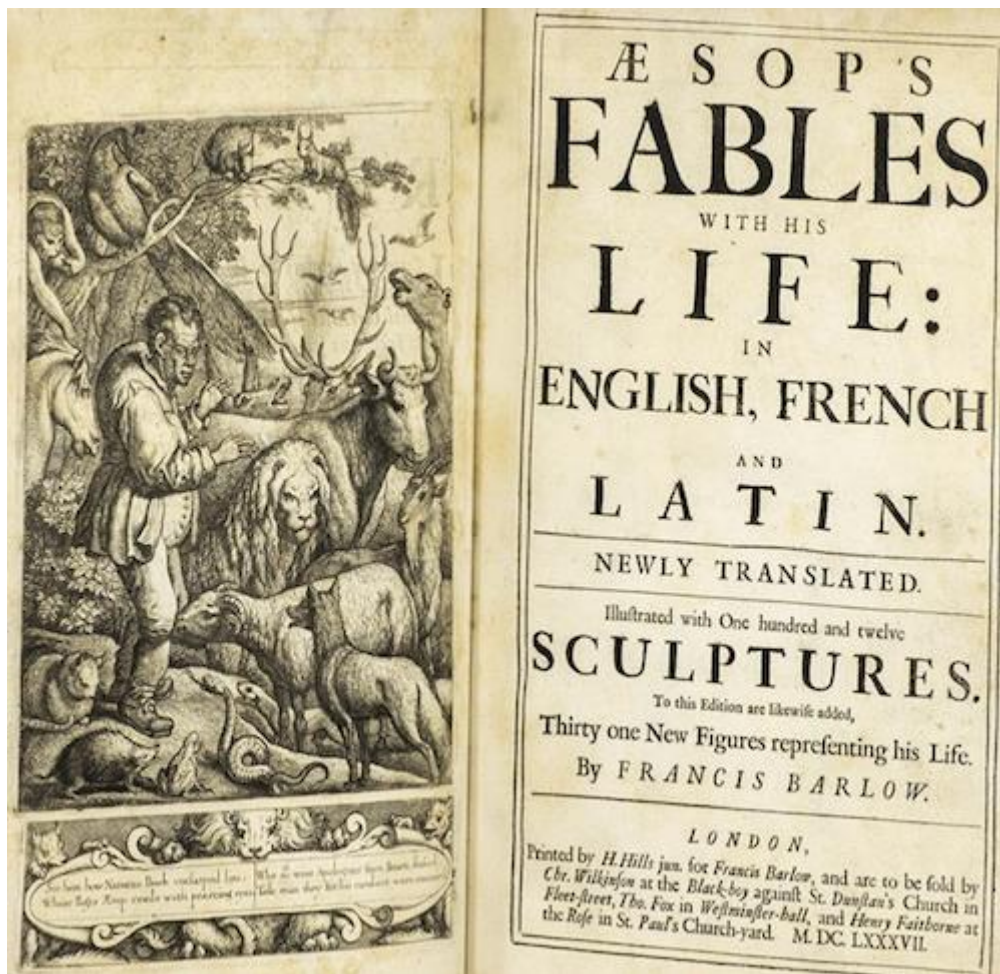
*The Further Adventure of Tubby the Tuba* (© RCA Victor, 1947)



*The Tubby the Tuba Song* (© General, 1950; © assigned to RYTVOC, 1955)

And so it is that *The Story of Tubby the Tuba* begins. "Once upon a time, there was an orchestra which was all busy tuning up." [2] Conceived in 1941, recorded in 1945, and first performed for an audience in 1946, Tubby's story is well known to tuba players as well as the millions around the world who have heard it in concerts, read it in books, or seen it on film. Call it what you like—a fairy tale, a fable, a morality play—Tubby continues to captivate us. In addition to the story itself, *Tubby the Tuba* has played an important role in the history of literature for the tuba, as it was the first significant composition for tuba solo and orchestra, predating the *Tuba Concerto* of Ralph Vaughan Williams (1954) by a decade. It has been performed and recorded by some of the most famous tuba players in history as well as by amateurs and students. And the spin offs from the success of *Tubby the Tuba* are a story in themselves. Some of the tale of Tubby's creation has been told over the years in these pages,[3] but as I was researching *Tubby the Tuba* for an entry in my book in progress, *An Illustrated Dictionary for the Modern Trombone, Euphonium, and Tuba Player* (Rowman & Littlefield), I was struck by how much more there is to its history and place in history, and how newly available sources and research both adjust its currently received narrative and add more to what we have known. I decided to go down a rabbit trail (or, in this case, it's better described as a bullfrog trail), and began looking more deeply at Tubby's origin story and legacy. Here is some of what I found.

## Anthropomorphic characters in children's literature



Francis Barlow, *Æsop's Fables* (1687).

*Tubby the Tuba* belongs to a genre of stories that anthropomorphize objects or animals and give them human characteristics. Such stories have been around for millennia, dating back to the anthropomorphic deities of ancient Egypt to the fables of Aesop. Aesop, a Greek slave who lived in the fifth century BC, told stories that were later codified and written down by writers in Greece and other European countries. Of course, such stories with a long, early oral history cannot always be neatly attributed, and some scholars have found evidence that many of the fables attributed to Aesop appeared in ancient Asian, middle eastern, and Indian cultures. [4] These stories often featured anthropomorphized animals that spoke to one another across genus and species. From their beginnings, such fables were used as tools to teach both adults and children important lessons and virtues including the benefits of hard work (and the perils of the slovenly life), and the value of respecting authority figures. Later tellings of fables emphasized Biblical values, often citing the book of Proverbs as their moral authority, such as in versions of "The Ant and the Grasshopper" (originally "The Ant and the Cicada"). While the story is better known in more recent renderings as "The Little Red Hen," the tale concerns an ant who, throughout the summer, collects food for the winter while a grasshopper spends his time singing. With the onset of winter, the starving grasshopper pleads with the ant

for food but is denied sustenance. The moral is that idleness has consequences, as the story was featured in the object lesson "The Wasted Life" in the Victorian era publication, *The Sunday School Teacher* (1866), which admonished, "an idle soul shall suffer hunger," which is drawn from Proverbs 19:15. [5]

Fairy tales, such as those popularized by Jacob and Wilhelm Grimm in the nineteenth century, brought additional lessons to readers. Stories such as *Aschenputtel* (Cinderella) spoke of injustice served to one who was undeserving of mistreatment, replete with an evil step-mother and step-sisters, rescue by a fairy godmother (and in later tellings, industrious, anthropomorphized mice), and a handsome prince who finds value in one who others find valueless. "And they lived happily ever after." Contemporary scholars go even further, often framing Cinderella and other such tales in terms of classism, feminism, and female psychology, to say nothing of how the old stereotype of the evil step-mother flies hard in the face of today's blended family structures. [6] The parallels between Cinderella and *The Story of Celeste*-a successor piece by the same creators of *Tubby the Tuba* that will be discussed later-are notable.[7]



Serpent by Pelligrino de'Azzi (Venice, late eighteenth century). Courtesy Boston Symphony Orchestra, Casadesus Collection. Photo by Michael J. Lutch.

Throughout history, musical instruments have also taken on zoomorphic characteristics. The *buccin* (dragon bell trombone) and *basson russe* (upright serpent with dragon bell) were popular in late eighteenth and early nineteenth

century France and Belgium, and the *buccin* often had a tongue of metal that vibrated while playing and marching. The extraordinary serpent by Pelligrino de'Azzi (Venice, late eighteenth century)-since 1926 part of the Casadesus Collection of the Boston Symphony Orchestra and on display at Symphony Hall, Boston-has a carved bell in the shape of, well, a serpent. [8] In certain African tribes, drums are infused with anthropomorphic characteristics, part of ritual/cult activities that equate the drums-some made from human skulls and skin-with human men. The bell-*Agogo*-is "thought of as an obedient man with a sonorous voice" in the Esan culture. [9]



Jean-Jacques Grandville, *Funeral Oration of a Silkworm* (1842).

From musical instruments in the shape of animals, or which are thought to possess qualities of humans, flowed fanciful literary and illustrative treatments of anthropomorphic instruments. The nineteenth century saw a flowering of these characters, none more fanciful than those from the pen of Jean Ignace Isidore Gérard (1803-1847), also known as Jean-Jacques Grandville. He provided illustrations for *Scènes de la vie privée et publique des animaux* (The Public and Private Life of Animals), a collection of stories by several writers including George Sand and Honoré de Balzac, published in 1842. [10] All of the characters in the stories are animals who were given voices and human characteristics, and Grandville's illustrations that accompany *Oraison funèbre d'un ver à soie* (Funeral Oration of a Silkworm) include a funeral cortège led by a serpent playing beetle who would have been instantly recognizable to his French reading audience at the time.



Ennery and Clairville, *The goose that lays the golden eggs* (1860)

His most bizarre anthropomorphic creations appeared in his *Le Autre Monde* (Another World) of 1844. Musical stories and drawings abound within its pages, and his mechanical creations of the most fanciful type include the unfortunate story of an anthropomorphic ophicleide:

An accident marked the end of this concert [that was organized by Dr. Puff]. In the fireworks in D when the fugue ends *smorzando* with a sweet and dreamy melody, an ophicleide, charged with too much harmony, burst suddenly like a bomb, throwing sharp and black and white notes, eighth notes, sixteenth notes-clouds of musical smoke and flames of melody spread through the air. . . Steps are being taken to prevent an accident from happening again. **[11]**

From Grandville's fanciful anthropomorphic musical creatures we come to something that was the precursor to a speaking tuba, the characters made from a string bass, lute, and bass drum in the illustrations for *L'Oie aux oeufs d'or* (The goose that lays the golden eggs) by Ennery and Clairville (Louis François Nicolaie), published in *Journal Amusant* (1860). **[12]** Here, musical instruments had human features that were integrated into the instruments themselves. These we recognize as the direct ancestors to *Tubby the Tuba*, even more so than Sergei Prokofiev's *Peter and the Wolf* (1936) to which *Tubby* is often compared. Prokofiev assigned various musical instruments to represent characters in his story-the bird by the flute, the cat by the clarinet, the duck by the oboe, Peter by the string orchestra, grandfather by the bassoon, the wolf by French horns, and the hunters by timpani. But only grandfather, Peter, and the bird are given voice by the narrator, and the listener is made privy only to the thoughts of the cat. The story of *Tubby the Tuba*, on the other hand, with its musical instruments that not only speak but have human-looking physical attributes when the story came to print and film, was to become something else. **[13]**

## George Kleinsinger and Paul Tripp: A collaboration begins

Tubby the Tuba was the brainchild of George Kleinsinger (music) and Paul Tripp (story and lyrics). The stories of these two men inform their collaboration, and their lives and careers-while defined in large part by their works about a friendly, talking tuba-were wide-reaching.



George Kleinsinger and his first wife, Ruth Edelman (1941). Courtesy Fred and Jane Kleinsinger.

Born in San Bernardino, California (February 13, 1914), George Kleinsinger's family came to New York City when he was five years old. [14] After initially pursuing a career at dental school, he joined the Civilian Conservation Corps (CCC) and served as music director at several CCC camps. He studied music at New York University from 1930-1937 where he earned a Bachelor of Arts degree (majoring in music), studying composition with Marion Bauer and Philip James.[15] Among his early works were a string quartet (1937) and, *I Hear America Singing* (begun 1932, completed 1940), a cantata based on poems of Walt Whitman. The International Ladies Garment Workers Union asked Kleinsinger to revise the piece and it was

performed in June 1940 for Eleanor Roosevelt in Madison Square Garden, New York City. A few weeks later, NBC broadcast the piece during its coverage of the Democratic National Convention (held in Chicago). [16] It was Kleinsinger's first notably successful composition, and it was recorded in 1941 on Victor Records with John Charles London, baritone, and the I.L.G.W.U. chorus (directed by Simon Rady, who had a long association with Kleinsinger in the years to come and who produced the first recording of *Tubby the Tuba*), conducted by Nathaniel Shilkret. [17]

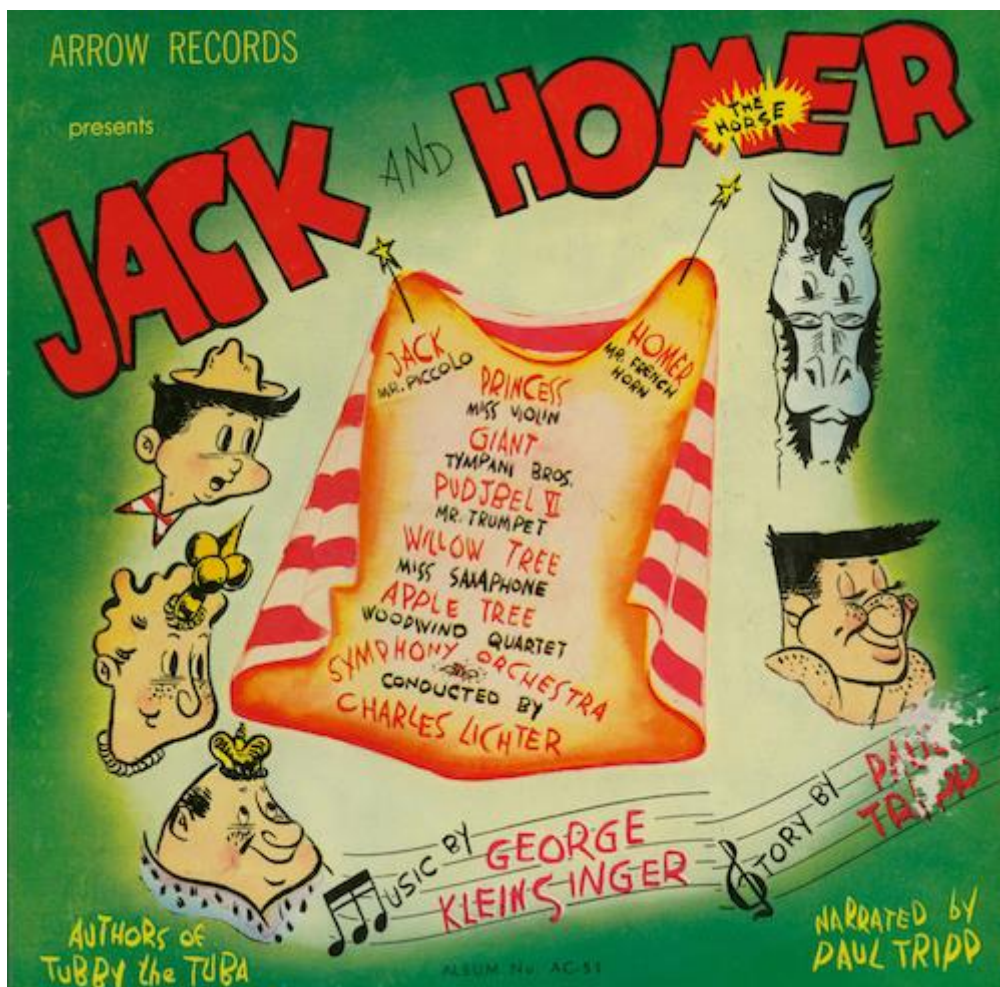
In 1938, Kleinsinger received a fellowship to attend the Juilliard School of Music where he studied composition for two years with Frederick Jacobi and Bernard Wagenaar. Following in the footsteps of Heinrich Schütz and many others who found the story to be intriguing, Kleinsinger composed a work (with a text by Beatrice Goldsmith) based on the Bible's King David, *Absalom, my Son*, for baritone solo and a cappella chorus (1940) which was later recorded on Victor, sung by George London (1947). [18] But it was the composition of his cantata turned allegorical jazz opera, *Victory Against Heaven* (1940)-the libretto was written by Winthrop Bushnell Palmer-that brought George Kleinsinger into a collaboration that would change his life.



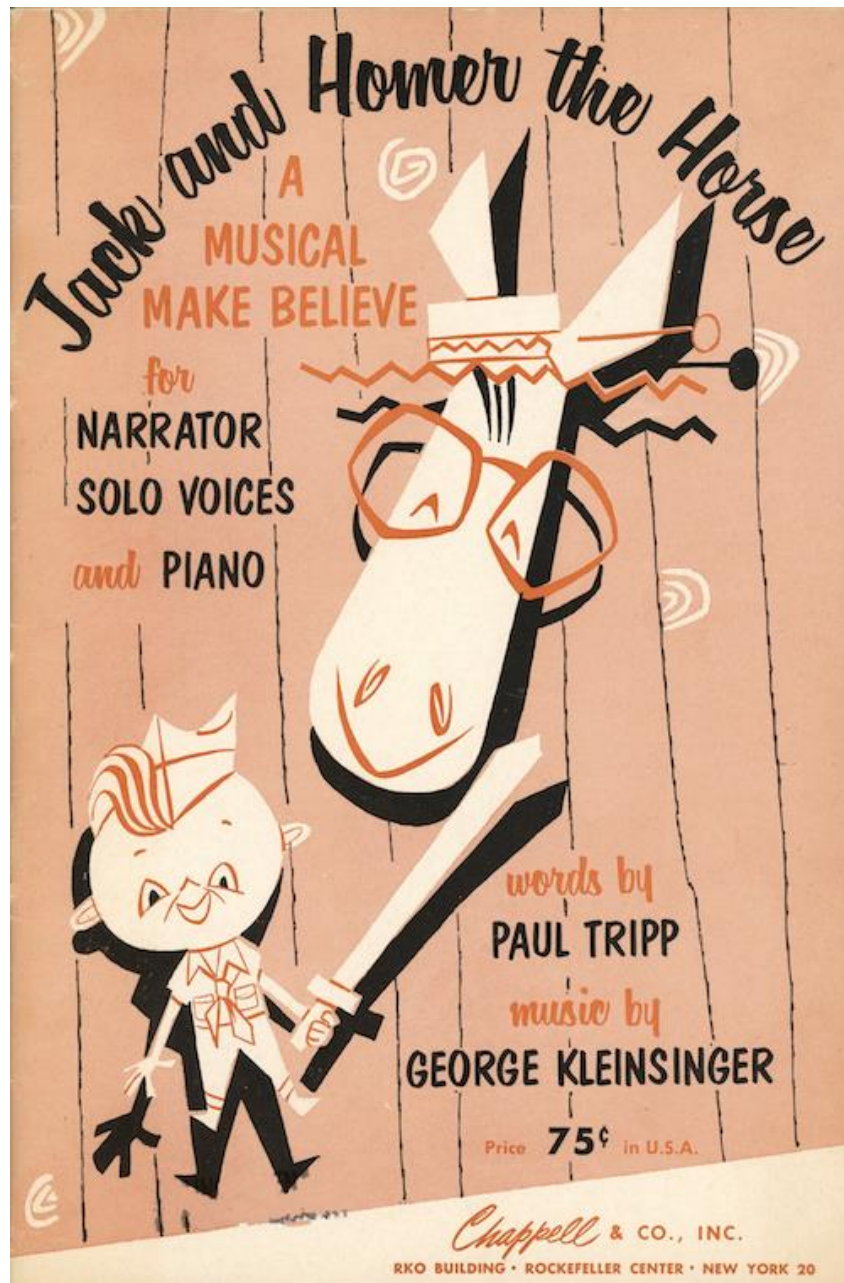
Paul Tripp and his wife, Ruth Enders (1952).

Paul Tripp was born in New York City on February 20, 1911. He enrolled at City College in New York when he was 14 and later Brooklyn Law School but he dropped out of both schools without receiving a degree. [19] He was attracted to acting, and had a small part ("another Marquis") in the revival of Walter Hampton's production of *Cyrano de Bergerac* that had performances in numerous cities including Chicago, Washington D.C., and New Haven, Connecticut, before a run on Broadway in 1936. Other small parts followed, including a 1937 Broadway revival of Henrik Ibsen's *An Enemy of the People*, and in 1939, he was selected for the part of "Speed" in George Kleinsinger's *Victory Against Heaven*.

*Victory Against Heaven* was described by contemporary media as a story about the struggle between science and nature, "the criminality of materialism, the salvation of spirituality, the war against the machine, the triumph of the good earth over science." It received three performances in Hartford but the review in the *Hartford Courant* dripped with sarcasm and found little to recommend-"Mr. Kleinsinger's score is a dainty form of swing, hardly jazz in any robust sense of the word." [20] Still, Kleinsinger and Tripp formed a simpatico friendship and the two began exploring further collaborations. Kleinsinger suggested to Tripp that he write stories rather than sing and as things turned out, Tripp did write many stories-but he never gave up singing.[21]



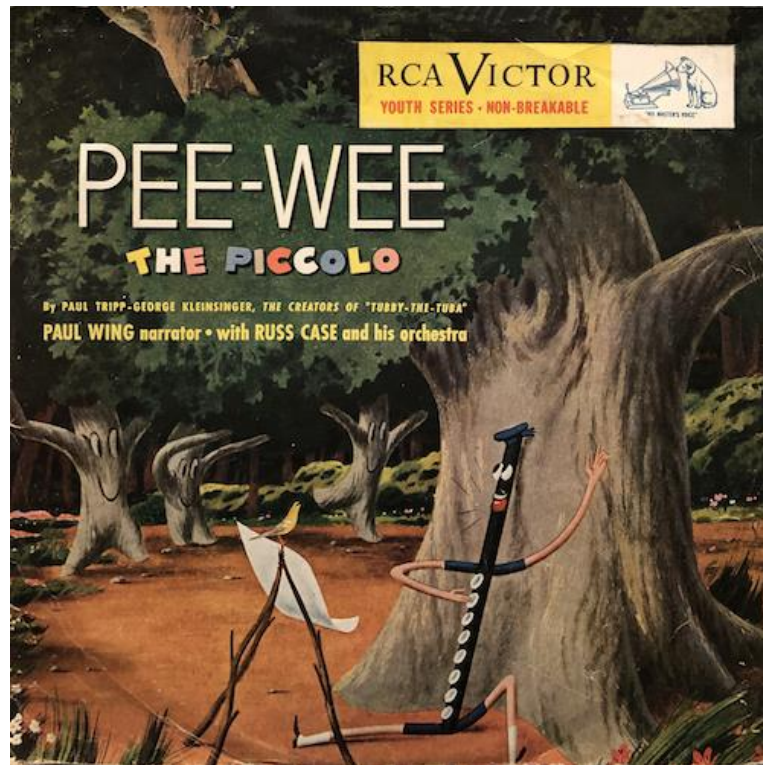
George Kleinsinger and Paul Tripp, *Jack and Homer* (© Arrow Records, 1947).



George Kleinsinger and Paul Tripp, *Jack and Homer the Horse* (© Chapell, 1955; © assigned to RYTVOC, 1989).

Their first joint project was *Jack and Homer the Horse*, a story for children that received its premiere on December 12, 1941 at the WOR radio studio in New York City. Kleinsinger wrote the music and Tripp wrote the story.<sup>[22]</sup> Conducted by Robert Russell Bennett, it was narrated by Ray Middleton, who would later figure in recordings of *Tubby the Tuba* stories. When *Jack and Homer the Horse* was recorded in 1947 for RCA Victor, Tripp narrated the tale and assumed the role of all of the story's characters including Jack, his horse, Homer, a giant, a court page, the king, and the king's daughter. "Once upon a time, there was a little boy who wanted to be a hero. His name was Jack, and he had a horse whose name was Homer."<sup>[23]</sup> Each of the characters in the story were represented by a different musical instrument; this was a compositional device that was to run through several of Kleinsinger and Tripp's collaborative works. Tripp took on the various roles with

charm and élan, and he supplemented his natural dialect with a masterful toolbox of voices. He had a way of ingratiating himself to listeners, as if he was one's favorite uncle or a friendly neighbor who had just moved in across the street from another state.



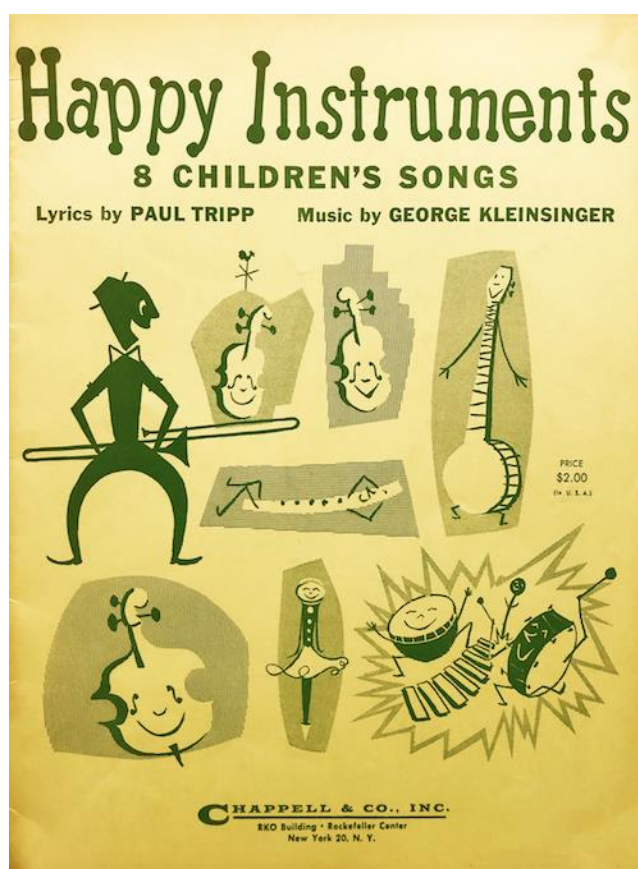
George Kleinsinger and Paul Tripp, *Pee-Wee the Piccolo* (© RCA Victor, 1948).



George Kleinsinger and Paul Tripp, *Johnny Stranger* (© RCA Victor, 1950).



George Kleinsinger and Paul Tripp, *Little Star of Bethlehem* (© Columbia, 1957).



George Kleinsinger and Paul Tripp, *Happy Instruments* (© Chappell & Co., 1958; © assigned to RYTVOG, 1989).

The performance of *Jack and Homer* was, in Tripp's recollection, the seminal moment in the creation of the *Tubby the Tuba* stories, the seed of which was planted in the WOR studio thanks to a conversation with the studio orchestra's tuba player, Herbert Jenkel. That story unfolds in Part 4 of this article, but it is important to note that *Jack and Homer* was but the first of many collaborative works for children created by Kleinsinger and Tripp. In addition to the several Tubby pieces, there was *Pee-Wee the Piccolo* (1947), [24] the previously mentioned *The Story of Celeste* (premiered by the Philadelphia Orchestra with Eugene Ormandy conducting), [25] and *Pancho goes to a Fiesta* (1949). *Adventures of a Zoo*, which was dedicated to the Philadelphia Zoo, was premiered by the Philadelphia Orchestra in December 1949 with Tripp narrating. [26] All were recorded by labels large and small including Victor, Columbia, Decca, and Angel, as well as "kidisk" labels such as Cricket, Disney, and Peter Pan. Others, like *Johnny Stranger* (1947)-a story about a young immigrant to the United States, "My name is Johnny Stranger and I've come across the sea; if you've never seen an immigrant, just take a look at me"-were recorded on Victor's Youth Series and touched on relevant cultural themes which are still with us today. [27] Their collaboration, *The Little Star of Bethlehem*-the story was conceived by Tripp in 1944 as a Christmas gift to his wife, Ruth Enders-featured a foray into period instrument performance. It's 1957 recording on Columbia Records with the Orchestra of Ancient Instruments included oboe d'amore, viola da gamba, recorders, and virginal in the orchestra. [28] In 1958, Kleinsinger and Tripp published and recorded a collection of eight songs for children, *Happy Instruments*, which included *Sliding Sam, the Trombone Man* and *Jojo, the Banjo*. [29] There was no tuba song in the set since by then, as we will see in Part 7 of this article, they had covered the genre of tuba song quite well.

While their lives were strongly intertwined by their many collaborations, George Kleinsinger and Paul Tripp had independent careers that were exceptionally interesting, broad, and influential. For those who only know them because of *Tubby the Tuba*, a deeper look at their work will allow us to consider the breadth of their influence for the whole of the second half of the twentieth century and beyond.

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My long obsession with *Tubby the Tuba* was made all the more enjoyable by interactions with many people who provided help and encouragement along the way.

I am especially grateful to David Tripp and Suzanne Tripp Jurmain, and Fred and Jane Kleinsinger, children of Paul Tripp and George Kleinsinger, for providing me with both personal insights as well as invaluable source materials and photos from their family collections. David Tripp also served as a liaison with the Library of Congress which then provided a number of items that are part of the Paul Tripp Papers. I am also grateful to Louise Eastman Weed (RYTVOC) who generously gave permission to quote lines from the *Tubby the Tuba* story scripts and provided other helpful information. As a trombonist, I am quite aware that some might view me as an interloper in the world of tuba research, despite the fact that during my long career as an orchestral player, I sat next to and enjoyed unforgettable collaborations with some of the finest tuba players in the business, including David Fedderly, Chester Schmitz, and Mike Roylance. To this end, my good friend, Jerry Young, was particularly encouraging and helpful when I wanted to know who I might contact in the tuba universe to get a bit of information and if what I was writing was on the right track. Jerry is a fount of information and wisdom; I'm deeply grateful for his friendship and support. And Benjamin Pierce, editor of the ITEAJ, didn't even blink when I proposed submitting one of the longest articles to ever appear in the *Journal*. I am also thankful for the help of many others who joined me along the way, including:

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*This article is dedicated to the memory of Herbert Wekselblatt (1927-2019), Tubby's first tuba voice.*

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**[1]** The sample of languages that express the sentiment "Once upon a time" includes French, German, Icelandic, Norwegian, Portuguese, Lithuanian, and Vietnamese.

**[2]** Paul Tripp's earliest known manuscript for *Tubby the Tuba* was titled *The Story of Tubby the Tuba*. A slightly later manuscript Tripp used in his narrations featured the title *The Tale of Tubby the Tuba*.

**[3]** Joe Saltzman, "How Tubby Was Born." *T.U.B.A. Journal*, Vol. IX, No. 4 (Spring 1982), 2-3; reprinted from the *Los Angeles Times*, October 26, 1980. Barton Cummings, "Tubby's Great Complaint." *ITEA Journal*, Vol. 34, No. 1 (Fall 2006),

113-117. Herbert Wekselblatt, "Introducing Tubby the Tuba." *ITEA Journal*, Vol. 34, No. 1 (Fall 2006), 117.

[4] Kenneth Cooper, "Aesop's Fables for Adults." *Peabody Journal of Education*, Vol. 33, No. 3 (November 1955), 143-147. Also, John F. Priest, "The Dog in the Manger: In Quest of a Fable." *The Classical Journal*, Vol. 81, No. 1 (October-November 1985), 49-58.

[5] James H. Kellogg, "The Wasted Life." *The Sunday School Teacher*, Vol. 1, No. XI (November 1866), 334-337.

[6] Elizabeth Panttaja, "Going Up in the World: Class in Cinderella." *Western Folklore*, Vol. 52, No. 1 (January 1993), 85-104. Also, Karyn Crowley and John Pennington, "Feminist Frauds on the Fairies? Didacticism and Liberation in Recent Retellings of 'Cinderella'." *Marvels & Tales*, Vol. 24, No. 2 (2010), 297-313.

[7] Both stories feature young girls whose beauty and talent are overlooked by a female authority figure (Cinderella and her step-mother; Celeste and Miss Squeak, the owner of a home for orphan tunes); the central characters (Cinderella and Celeste) are not allowed to go to a ball while others (Cinderella's step-sisters; Celeste's fellow orphans) do; both leading characters are rescued from their imposed imprisonment (Cinderella by a fairy god-mother; Celeste by a friendly mouse), and both Cinderella and Celeste attend a ball and are chosen by the handsome prince.

[8] Douglas Yeo, "Serpents in Boston: The Museum of Fine Arts and Boston Symphony Orchestra Collections." *Galpin Society Journal*, Vol. 65 (March 2012), 174-175, 177-195.

[9] Charles Onomudo Aluede, "The Anthropomorphic Attributes of African Musical Instruments: History and Use in Esan, Nigeria." *Anthropologist*, Vol. 8/3 (2006), 157-160.

[10] P. J. Stahl, editor; illustrations by Grandville [Jean Ignace Isidore Gérard], *Scènes de la vie privée et publique des animaux* (Paris: J. Hetzel et Paulin), 1842; also, P. J. Stahl, editor; illustrations by Grandville, *Vie privée et publique des animaux* (Paris: J. Hentzel), 1867, 108-112; also, J. Thomson, editor, illustrations by Grandville, *Public and Private Life of Animals* (London: Sampson Low, Marston, Searle, & Rivington), 1877, 206-209.

[11] Grandville [Jean Ignace Isidore Gérard], *Un Autre Monde* (Paris: H. Fournier), 1844, 23-24.

[12] Ennery and Clairville, "L'oiseau aux oeufs d'or." *Journal Amusant*, No. 248 (September 29, 1860).

[13] While most listeners today view *Peter and the Wolf* as a charming tale that introduces musical instruments to children, there is more to the story than meets the eye. Prokofiev intended the character of Peter to represent a Young Soviet Pioneer. The Pioneers were a Soviet-era youth movement, often compared to the Boy Scouts but with a political (Communist) edge; the work's original title was *How Pioneer Peter Caught the Wolf*. Peter exhibits character traits that are consistent with those

promoted by the Pioneers, including bravery and good planning. He also disobeys his grandfather for the good of the community (grandfather can be seen as a metaphor for stubborn, non-Bolshevik elders), and his cunning triumphs over the wolf (man over nature). *Peter and the Wolf* was premiered before an audience of Young Soviet Pioneers and its second performance was given at the Moscow Pioneers Palace. It received its United States premiere on March 26, 1938, with the Boston Symphony Orchestra under the direction of the composer; Richard Hale narrated. See, Simon Morrison, *The People's Artist: Prokofiev's Soviet Years* (New York: Oxford University Press, 2009), 46-48.

**[14]** Some details of Kleinsinger's life have been pieced together from numerous sources including, David Ewen (editor), "George Kleinsinger," *American Composers Today: A Biographical and Critical Guide* (New York: H. W. Wilson, 1949), 137-138; The Lynn Farnol Group (editor), "George Kleinsinger," *The ASCAP Biographical Dictionary of Composers, Authors and Publishers* (New York: American Society of Composers, Authors and Publishers, 1966), 400. Other sources are separately cited.

**[15]** Email from Keegan Scriber, Office of the Registrar, New York University, to Douglas Yeo, July 17, 2019.

**[16]** Michael J. Maher, *John Charles Thomas: Beloved Baritone of American Opera and Popular Music* (Jefferson, NC: McFarland & Co., 2006), 98-99.

**[17]** George Kleinsinger (music) and Walt Whitman (text), *I Hear America Singing*. Victor Symphony Orchestra conducted by Nathaniel Shilkret, I.L.G.W.U. Radio Chorus (Simon Rady, director); John Charles Thomas, baritone. Victor DM 777, 1941, two 78-rpm discs.

**[18]** George Kleinsinger (music) and Beatrice Goldsmith (text), *Absalom my Son* for baritone solo and chorus. George London, baritone; Josef Blatt, piano. Victor 12-0238-B, 1947, one 78-rpm side.

**[19]** Some details of Tripp's life have been pieced together from numerous sources including, William H. Honan, "Paul Tripp, 91, Early Children's TV Host." *New York Times*, September 2, 2002, 34; The Lynn Farnol Group (editor), "Paul Tripp," *The ASCAP Biographical Dictionary of Composers, Authors and Publishers* (New York: American Society of Composers, Authors and Publishers, 1966), 740. Other sources are separately cited.

**[20]** "Jazz Opera Is Scheduled Here Tonight," *Hartford (CT) Courant*, January 17, 1941, 10; "Jazz Opera is Debuted at Museum," *Hartford Courant*, January 18, 1941, 12. Kleinsinger told Tripp that after reading the reviews, he referred to his opera as, "Victory Against Kleinsinger." Email from David Tripp to Douglas Yeo, November 25, 2019.

**[21]** Leonard Lyons, "The Lyons Den," *Davenport (IA) Democrat and Leader*, October 23, 1946, 4.

**[22]** Barton Cummings reported the date was December 19, 1941, but David Tripp has two references to the date as December 12, 1941, including Paul Tripp's inscription of the date on the bottom of a terracotta statue of Homer that remains in

David Tripp's possession. Paul Tripp also recalled, "The headlines in the newspapers [relating to the Japanese attack on Pearl Harbor on December 7, 1941] were getting larger, blacker, and more lurid. Then Russell Bennett called to invite George and me to the concert hall at WOR to the premiere of our new work, Friday, December 12. We prayed our debut would not be spoiled by any more war communiques." See Barton Cummings, "Tubby's Great Complaint." *ITEA Journal*, Vol. 34, No. 1 (Fall 2006), 113; also, Email from David Tripp to Douglas Yeo, December 4, 2019.

**[23]** George Kleinsinger (music) and Paul Tripp (story), *Jack and Homer*. Orchestra conducted by Charles Lichter; narrated and sung by Paul Tripp. Arrow Records AC-51, 78-rpm (1947).

**[24]** In *Tubby the Tuba*, Tubby's friend is Peepo the piccolo, but for reasons unknown today, Kleinsinger and Tripp changed the character's name to Pee-wee for a new piece, *Pee-wee the Piccolo*. However, on the 1996 recording, *Tubby the Tuba and Friends* (Angel Records), which includes performances of five works by Kleinsinger and Tripp and is narrated by Tripp, the piece was retitled *Peepo the Piccolo*.

**[25]** ed. David Ewen, *The Year in American Music, 1948 Edition* (New York: Allen, Towne & Heath, 1948), 258.

**[26]** "Tele Topics," *Radio Daily*, December 1, 1949, 1.

**[27]** George Kleinsinger (music) and Paul Tripp (story), *Johnny Stranger*. Orchestra conducted by Russ Case, narrated and sung by Ray Middleton. Victor Y-358, two 78-rpm discs (1950). By the end of the piece, Johnny Stranger's name is changed to Johnny American.

**[28]** Paul Tripp and Abbot Lutz (program notes), George Kleinsinger (music) and Paul Tripp (story), *The Little Star of Bethlehem*. Columbia Records CL 1046, 33 1/3-rpm (1957). The recording also included Kleinsinger's *The Toy Box (Ballet Suite)*, a work that his daughter, Jane, remembers being broadcast each year on Christmas Day on WQXR-FM in New York City when she was a child. Email from Jane Kleinsinger to Douglas Yeo, December 7, 2019.

**[29]** George Kleinsinger (music) and Paul Tripp (lyrics), *Happy Instruments* [*Sliding Sam, the Trombone Man; The Country Fiddle and the City Violin; Peewee, the Piccolo Song; Jojo, the Banjo; The Big Bass Fiddle; The Happy Clarinet; Two Little Hammers* (xylophone song); *The Noisy Family* (percussion)]. Orchestra conducted by George Kleinsinger. Vocals by Percival Dove and Johnny Anderson. Columbia 1206, LP (1956). Also, George Kleinsinger (music) and Paul Tripp (lyrics), *Happy Instruments: 8 Children's Songs* (New York: Chappell & Co., 1958).