

Autoharp Quarterly®

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Summer 1998
Volume Ten, Number Four
Six Dollars

The International
Magazine
Dedicated to the
Autoharp Enthusiast

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by Alex Usher

Play In More Keys
by Drew Smith

Kidstock
by Bonnie Phipps

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*with Cathy Britell
and Jon ten Broek*

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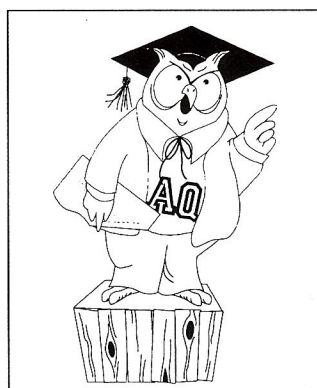
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The International
Magazine Dedicated
to the Autoharp Enthusiast



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To And From The Editors



Dear Readers:

Well, this issue marks one full year of our tenure as editors/publishers. It has been fun ... and educational. We've learned a lot (not enough, yet) and gotten to know some of you a lot better. I hope you can say the same. Our aim is clear. To bring you the best and latest in information about and for the autoharp world. We are, and will remain, open to comments and ideas.

On page 26 you will see a tune written by Mary Lou Orthey, the newest addition to the Autoharp Hall of Fame. She and George were the 1998 inductees. Anyone who has ever seen ML in person will not have to wonder where the title, *Cornflower Blue*, came from.

You will find the Stoneman arrangement of *Silver Bell* on page 28 courtesy of Patsy Stoneman Murphy.

The Ballad of the Resurreccion, the music for which was written by Mary Umbarger, uses an excerpt from one of T.A. Barron's novels about Merlin, the magician. Other works by Barron include *Rocky Mountain National Park* for which he won the Colorado Book Award. Check page 18.

Well, you did it again! Sent us so much good stuff, we need four extra pages. Keep up the good work!! And, remember to check our web page for MarketPlace updates.

Dear Editors:

I am writing this letter with some sense of regret and with some sense of relief. I'm going to ask that you accept my resignation as an official reviewer of the *Autoharp Quarterly*, effective immediately.

There's no hidden agenda here, no displeasure with anyone, any policy. There's only the need to doff a hat to take one little bit of stress off my ever-increasingly busy life, and a chance to say "stop." Sometimes the creative juices are harder and harder to get flowing these days, and the battle to describe the music I'm hearing in a positive and different/interesting light is more and more daunting.

I've truly appreciated the opportunity to voice my opinion to a world of readers, and though I haven't stirred much controversy, and have had a smattering of compli-

ments, at least I haven't had any storms of hate-mail, at least that I know of ... I've gotten great support along the way from Mary Lou, Ivan and yourselves, and I hope your disappointment will short lived and minimally painful. I also know there are many other competent people out there who listen well and who can be positive in their evaluations of people's attempts to bring out their best stuff.

So, with that, I bid adieu to the staff of the *AQ*, but you'll still be seeing and hearing me around the autoharp scene. Don't fret—not unless you're playing a mandolin.

Take care,

Mike Herr

Editor's note:

We received this note from Mike on June 15 and called to express our regrets. *And* our understanding of what it is to lead a busy life. Only someone who has "been there, done that" can truly appreciate the effort involved in producing a quality column issue after issue. Mike has done that and we thank him for a job *very well done!*

Mary Ann and Alice Ann

The Spring issue is particularly good. Nice job, everyone! Sally Schneider

It came! It came! It came! It came! LOOKS GOOD! Looks REAL good! Lots of great articles innair! Must read Stew's right away ... Good show.

Mary Lou Orthey

The May issue of the *Quarterly* couldn't be any nicer for Mother's Day. Emma on the cover!!! She's a doll ... and of course my precious Alina on the back. Nice issue ... thanks for featuring the children, and Buck, too.

Judy Austin

Keep up the good work.

Doug Stuart

Please renew *AQ*. P.S. You're doing a good job. Thanks.

Laura Newton

The *AQ* is doing fine in your capable hands. Thanks so much for keeping it going.
Carole Outwater

And Bravo to *AQ* for doing this (the luthier series) ... it is a fascinating series.
Nadine Stah White

I am a fledgling autoharper and I have just subscribed to your magazine this year. I am 70 years old and am having a ball with the autoharp. I have purchased a Fladmark and am taking lessons from Ray Choi in Garden Grove, California, and my email address is bbeverley@aol.com.

I went to the Claremont Folk Festival this week-end which was my first since moving west 40 years ago. And I just felt I had to let you know how much I enjoyed the festival and how great I think your magazine is. Thanks.

Bill Beverley

The lessons and articles in your magazine have helped me tremendously. There are so many topics discussed ... very helpful for any beginner player. When mine comes in the mail ... it doesn't matter what I'm in the middle of ... I read it from cover to cover. I thank my lucky stars I stumbled upon it. Got my first issue from Andy's Front Hall.

Linda DiFrancesco

Hello!

... Wonderful article on Stephen Foster by Cindy Harris. Also, the Alan Mager article on Chord Construction Company was one of the easiest articles on the subject to understand that I've ever read.

You are doing a great job!

Carol Blair

Enclosed is my check for a two-year renewal of *AQ*. I couldn't be without it. Thanks for your efforts on behalf of the autoharp community.

Clara Carroll

Harpers E-Mail

This is an update of the list of addresses for autoharp players and enthusiasts published in the AQ Winter '97 issue.

NEW E-MAIL ADDRESSES

rgardner@internetwork.net Richard Gardner
harpweavers@brandywine.net The DeBusk Weaver Family
cklong@ssu.edu Charles Long
bbeverley@aol.com Bill Beverley
ivasue@aol.com Iva Conner Stillwell

MUSIC RELATED WWW ADDRESSES

<http://www.superior.net/~jimligon/music.html> music archives.
<http://www.public.asu.edu/~dkarjala> the Public Domain Project
<http://www.members.aol.com/kitchiegal/> Maynard Johnson/ Kitchen Musician Site

Recordings

Contains autoharp:

Live!... at the Bell Buckle Cafe
 Autoharp: Laurie Sky
 Bell Buckle Records
 PO Box 298
 Bell Buckle, TN 37020

What Did We Leave Behind?
 Autoharp: Neal Walters, Heidi Cerrigione
 Doofus Music
 9507 Colesville Road
 Silver Spring, MD 20901

Southern Celtic
 Magpye
 Autoharp: Marti Sams
 1-800-822-2420

Give Me Just A Little More Time
 Mill Run Dulcimer Band
 Autoharp: Woody Padgett
 Basement Music
 9507 Colesville Road
 Silver Spring, Maryland 20901-4821

Nothing But Love
 The Wilkinson Family
 Autoharp: Will Smith
Twenty-six cents
 Single from album
 Autoharp: Will Smith
 7186 Nolensville Road
 Nolensville, TN 37135-9472

Fruit On The Vine
 Autoharp: Harvey Reid
 Woodpecker Records
 PO Box 815
 York, ME 03909
 207 363-1886

New Sounds In Folk Music
 Cecil and Annette Null
 Autoharp: Cecil Null
 PO Box 1681
 Bristol, VA 24203
 540 669-9389

Country Hymns by Cecil Null
 Electric autoharp instrumental
 Autoharp: Cecil Null

Simple Possum Songs
 Autoharp: Cecil Null

Royal Country
 Autoharp: Cecil Null
 All of the above 4 tapes available at the above address.

Just Pure & Simple
 The DeBusk/Weaver Family
 5103 Media Road
 Oxford, PA 19363
 Features Autoharp:

Features autoharp:

So Many Tunes ... So Little Time
 Autoharp: Mary Umbarger
 114 Umbarger Road
 Harmony, NC 28634

Now That's Autoharp!
 Autoharp: Drew Smith
 529 Ardmore Road
 Ho-Ho-Kus, NJ 07423

Club News

Loren Wells reports that both the April and May meetings of Harps + were used to practice tunes the club could use in performances. Announcements were also made about the Bryan Bowers concert on May 14 in Winfield, Kansas and a reminder issued that it is not too early to make plans to attend the Walnut Valley Festival in September. Barbara Barr provided refreshments for the April meeting and Sharlene Shaffer for the May get-together. Loren reports his health is improving.

In Memoriam

Helen Carter Jones

September 12, 1927 – June 2, 1998

Helen Carter Jones, eldest daughter of Mother Maybelle, and sister of Anita Carter and June Carter Cash, passed away this spring after a long illness.

Helen was a fine musician, award-winning song writer, and above all, a kind and gracious lady.

As a musician, she was extremely accomplished on the autoharp, guitar, mandolin, piano, and accordion. Helen played the autoharp in Maybelle's style, and had mastered her mother's famous "Carter Scratch" on the guitar.

The Original Carter Family, comprised of Helen's mother, her Aunt Sara and Uncle A.P. Carter, made American Country Music history. When the Family disbanded, Maybelle moved her three daughters to Nashville where they performed at the Grand Ole Opry for seventeen years. Later, they joined the Johnny Cash Show. After Maybelle's death in 1978, the sisters continued with the Cash Show until 1996.

Helen Carter Jones played an important role in the history of our instrument. We will miss her.



Debbie Boyd reports: Memorial Day weekend was an exciting and fun-filled time for the members of the Dulci-More Folk and Traditional Music Club of Salem, Ohio, as they held their fourth annual Festival in Lisbon, Ohio.

Beginner, intermediate and advanced workshops for a variety of instruments including mountain and hammered dulcimer, guitar, banjo, mandolin, autoharp, harmonica and tin whistle were held throughout Saturday and Sunday.

In addition to the workshops, the festival was augmented by mini-concerts in the afternoon and major concerts in the evening. Saturday evenings headliner was Mark Wade, the runner-up in the 1997 Hammered Dulcimer Championship, accompanied by his father Roger. Cindy Harris of Pittsburgh, did a Stephen Foster workshop.

Also on hand were the co-editors of AQ, Alice Ann Whitehill and Mary Ann Johnston. A fun time was had by all in attendance and we are looking forward to next year.

'Harpers-At-Large



Bryan Bowers Concert
Fayetteville, Arkansas
Reporting: Doris Chaney
Harrison, Arkansas

The Melody Recording Studio, 2737 North Drake Street, Fayetteville, Arkansas, was the setting for the Bryan Bowers concert, Wednesday April 1, 1998.

The show was opened by two excellent musicians from Fayetteville, Ron Pennington and Ned Luberecki. The concert had originally been scheduled for the Goodfolk Theater on Block Street, but had to be changed because of Bryan's severe allergy to cats. The people overhead had a cat.

I had enjoyed Bryan's recordings for years, but had never met him. He did several of the oldies I have thrilled to for so long, and then some newer novelty tunes I had never heard before.

Bryan performed using six diatonic 'harps, all made by George Orthey, I believe. He also did several tunes on the mando-uke, which I enjoyed very much.

Bryan Bowers is a very talented autoharp player, a wonderful entertainer, and has a very unique singing voice.

Sore Fingers Autoharp Workshop with Mike Fenton

Kingham, Oxfordshire, England
14-18 April, 1998

Reporting: Nadine Stah White
Abingdon, Oxfordshire, England

As someone who had been playing the autoharp since about 1971 – and had never

had a formal lesson, I spent months eagerly awaiting this week of intense autoharp workshops with Mike Fenton. This event was to be a British first: the first extended autoharp course ever held in this country.

Mike Fenton is a consummate autoharp teacher. For this week, he was faced with the challenge of teaching eight of us, all at different levels of experience and all with varied tastes in music.

Our number included relative beginners who could sight-read music and experienced players who played exclusively by ear. We had diverse musical tastes and backgrounds. Three of our number were diatonic autoharpers, the rest had never seen a diatonic 'harp before the week began.

And then there were our instruments: two players were hugging much-modified old black A-model 'harps, several top quality Oscar Schmidt instruments were in evidence, one Orthey 'harp (mine) and the most marvelous left-handed Keith Young 'harp, done in beautiful curly maple. There was even one "Meinhold Miranda" being played very skillfully by its proud owner.

Some in our group were keen Carter Family fans, but others learned about old-time country music for the first time during this week. There were also blue-grassers among our number. The bluegrass connection was not surprising, since the rest of the "Sore Fingers Week" workshops were all bluegrass related, organised by the British Bluegrass Music Association.

Roughly half of Mike's autoharp class had attended shorter workshops with him before, the others (including me) had never had any formal autoharp instruction.

Mike had structured the week extremely carefully, and then kept adapting to our needs as we went on.

Some indication of the breadth of coverage is indicated in the topic headings: Introduction/Social Playing, Developing Melodic Styles, In Three Quarter Time/Waltzes, Playing By Ear, Rhythm Work and Textural Variations – Jigs, Chord Substitution Work/ Exploring Harmony, Increasing Speed In Melodic Playing, Arrangements, Tunes 'Harpers Should Know, Introduction To Diatonic and Pentatonic Autoharp and Autoharp Duets, and (finally) Blues On The Autoharp!

Mike was joined by Liz Dyer for the diatonic segment. Liz demonstrated her diatonic technique on instrumentals and to accompany herself on two of her original songs, and did a couple of beautiful duets with Mike. One wit in our midst coined the phrase "Dyer-tonic", and I must admit that the term does suggest the effect of her playing and singing on those lucky enough to hear her.

We seemed to cover everything from Carter Family to O'Carolan, to the Classics (*Pachelbel's Canon in D*, but played in C as it was a key we all had in common). When we got to the final "Blues" segment, everyone was just delighted with one of Mike's discoveries from the Cyberplucker's '97 tapes: Kat Wieland's *Good Cuppa Coffee* blues.

By the student concert on the last day, we had also achieved enough rehearsal time to put together a very effective programme. To start with, the class launched into a very effective *100 Pipers* (with both chromatic

and diatonic instruments playing together), and followed it with an unforgettable version of *Texola Waltz* that featured massed autoharps, Mike on dobro, and our musical saw expert! Heather Farrel-Roberts riveted everyone's attention with her ethereal version of the *Largo* from Dvorak's *New World Symphony*.

One of our keen diatonic players, Anne Richardson, has taken unpaid leave from her teaching job in order to go to Mt. Laurel Autoharp Gathering this year.

The very good news for autoharp instruction in the UK is that Mike will be back for the 1999 Sore Fingers Week. He assures us that there will be lots of new material, so that any of this year's students can take the autoharp workshop again, without fear of repetition (I'm already signed up).

As for me, I've volunteered to be a 'contact' person for autoharppers in the UK, making sure that folks get information about any workshops, performances and autoharp-friendly events (and publications). Just get in touch with: Nadine Stah White, 52 Abingdon Road, Drayton, ABINGDON, Oxfordshire OX14 4HP, tel: (01235) 531559 fax: (01235) 535981 or email: nadine@ifwtech.demon.co.uk.

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Winston-Salem Dulcimer Festival
Winston-Salem, North Carolina
Reporting: Charles Deering
Damascus, Maryland

John and Kathie Hollandsworth opened the Saturday evening concert at the Winston-Salem Dulcimer Festival to an enthusiastic audience of mostly hammered dulcimer and lap dulcimer players. Most of the audience had not heard 'serious' a-harp playing before and couldn't have had a better introduction. When I told the LD player next to me in the audience I was learning a-harp, she said, "I hope you sing. All a-harp players need to sing." Kathie did some great singing and bass and HD playing and John flat-picked one tune on guitar.

This was the first year for a-harp at the festival and it was a pretty well-kept secret. I only found out because I ordered a brochure out of interest in HD and LD playing. I took 5 a-harp classes with John H. and Mary Umbarger. The classes were small, ranging from 5 to 9. I got the first good look at my first a-harp (by Buck Lumbert) the morning of the festival when I tuned it carefully before leaving the motel. Both teachers were excellent and I got enough ideas to last several years. Thanks

to many clear handouts, I think I'll be able to remember how to practice. I was particularly interested in John's back-thumb picking, something I'd not heard of before. Since everyone is listening to J & K's version of *Nelly Gray* for the Mountain Laurel Autoharp Gathering gig, you can hear a good example of back thumbing on the previous track, *Cluck Old Hen*.

I highly recommend the W-S event. You can get more information from builder/vendor Jeff Sebens <sebens@swva.net>, who was a sponsor.

By the way – all other students were playing OS and were really impressed by my Buck Lumbert chromatic – the tone, action and especially the light weight.

Now to see if I can learn a Stephen Foster song!

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Bryan Bowers Concert
The Coffeehouse, Lindsborg, Kansas
Reporting: Gail Stucky
Moundridge, Kansas

The Coffeehouse in Lindsborg, Kansas, was the setting for a Bryan Bowers concert on May 15. It was also one of our family's birthday gifts for our ten-year-old son, who, at this point of his life, loves acoustic music. Matt (my son) told me before the concert started that he was sure that this would be a *great* concert ... especially if Bryan *didn't* play *St. Anne's Reel*. (My spouse and I have labored long and, well, not particularly hard, but long, to develop our own version of the tune, and Matt is mightily sick of it. Although he can often be heard humming it as he brushes his teeth.)

Bryan started the concert with some old favorites ... including, of course, *St. Anne's Reel*. Matt almost fell off his chair, but shared at the break that if I could play *St. Anne's Reel* like Bryan Bowers, I could play it any time!

While the lack of air conditioning made it an event warmly received by the audience, the 30 or so in attendance seemed to really enjoy the old-time tunes and hymns that Bryan shared. We look forward to hearing him again at Winfield, and in January 1999 at Old Settler's Inn in Moundridge, Kansas, our family's hometown. We'll be there ... waiting for *St. Anne's Reel*!

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Spring Folk Festival
Claremont, California
Reporting: Bill Beverley
Fountain Valley, California

Being a neo-autoharper and living in Southern California, I was just about to give up on finding any fellow 'harpers. But, thanks to the AQ, I read about the Claremont Spring Folk Festival, which is only 40 miles across town from my home. The trip was well worth it, and my wife and I really enjoyed ourselves.

The festival was well organized, with a central performers area surrounded by vendor's booths selling everything from records to those long tubes that make that funny sound you hear in all the movies of the Australian Outback. And under any shaded area, there were random groups jamming.

Workshops were held in the central building and out under the trees. They included workshops on the washboard, harp, psaltery, mandolin, autoharp, harmonica, guitar, song writing, story telling, violin and the dulcimers, both strummed and hammered. The only problem was I couldn't attend all of the workshops. For an old boy out of the hills of Kentucky, it was a wonderful day full of wonderful sights and sounds.

However – to my love, the autoharp. Two gentlemen, Barney Gentry and Steve Young, presented workshops. Barney gave a wonderful overview of how a person can use the autoharp as an accompanist. He has a unique voice and playing style and we really enjoyed him. Steve was a pure instrumentalist and gave us a lot of pointers in getting the most out of our autoharps. My thanks to both of these gentlemen for sharing their talents. I even met 3 autoharppers that live in my area, and hopefully we will be able to get together sometime in the near future.

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Les Gustafson-Zook Workshop/Concert
Hastings, Michigan
Reporting: Kathy Wieland
Ann Arbor, Michigan

Les did a workshop and mini-concert in Hastings on June 6 for the Lost Chord autoharp club. He used *Gold Watch and Chain* to show some basic techniques and then moved on to *It Is Well With My Soul* to demonstrate a bell-like strum pattern that suited that hymn nicely. We also worked on *Soldiers Joy* (both a simple and complex version). He also stressed the importance of practicing scales. We all enjoyed and appreciated the workshop, and everyone (there were all levels present) left inspired.

The concert was wonderful. Les and his wife, Gwen, sing and play so well to-

gether. I love their harmonies. They did a mix of songs and fiddle tunes, many of which are on their *Long Time Traveling* tape. Les did his limberjack performances with Woody and Bossy and made us all laugh (especially Si and Sadie, Les and Gwen's young 'uns). I must admit I was almost as entertained by Si and Sadie's antics (mostly taking place behind Les and Gwen) as I was by L & G. It was great fun for all.

I am so thrilled to have Les back in our area. He always makes a positive impact on autoharp players, wherever he resides. He is responsible for my starting to have house concerts in the first place because he wrote me back in the late 80s and asked if he could do a house concert for our club. The club has been sponsoring 2 or 3 concerts/workshops a year ever since. I just want to let all of you in driving distance of Goshen, Indiana, to know what a resource he is and encourage you to take his classes, attend his concerts, etc. whenever you can.



Neal Walters Concert

Troy, Ohio

Reporting: Cindy Funk

Remember the idea of "Progressive Dinners"? Well, this was a progressive concert – the first half held in the open courtyard, the second half inside the building, as the thunder and lightning storm began to hit.

Being a member of a group, the idea of solo performing makes me crazy. But Neal handles the solo experience with great aplomb, as always. He had the audience singing along to some of the wonderful songs he does, and enjoying his excellent work on the lap dulcimer, banjo and his "Embarrassment of Autoharps" (his collection of Fladmarks).

For me, the highlight of the performance was a lovely version of the Beatles *I Will* – a wonderful blending of pop standard and the instruments we have come to love. It was very special and very moving for an old Beatles fan. Thank you, Neal.

Other highlights were Walters' trademarks, such as *Sweet Song Of Yesterday* and some other Mill Run standards ... and his acapella version of *Dead Dog Scrumpy* (an old English song about the travails of a pooch in the cider-making shed). Priceless.

Personally, I could listen to Neal read a phone book, with that warm, mellow voice of his. But hearing him sing is loads better.

22nd Annual Cosby Dulcimer and 'Harp Convention

Cosby, Tennessee

Reporting: Gregg Averett

Marietta, Georgia

After hearing of a difficult year for Jean and Lee Schilling, it was good to return for the 22nd Annual Cosby Dulcimer and 'Harp Convention and find them reasonably close to their old selves, extending their familiar warm welcome and hospitality. Cosby is always a homecoming of sorts where perennial old timers reunite and mingle with newcomers in a low-key atmosphere where the emphasis is on fun and friendly interaction. Workshop groups are small and leaders frequently tailor their session to fit the experience level of the attendees. Each student can count on individual attention during the workshop and anytime during the festival, except when the workshop leaders are spitting watermelon seeds.

This year's autoharp workshops touched on song learning, melody playing, and maintenance and modification. The big news was the debut of Bill Newton's new processes for renewing worn chord bars. One involves removing the felt entirely and gluing on solid silicone strips (he calls them Silipads). The other consists of thin silicone facings (Silitreads) which are glued over the worn felt ... the silicone adhesive fills in the notches. He has kits made up with the prefabricated silicone strips, silicone glue, a jig to hold the chord bar and detailed instructions. Some of you may know I have not been a fan of siliconing in the past but I tried a couple of Jean's 'harps Bill had converted and it works just fine.

There was the usual dramatic seed-spitting contest, but I only bother to report details when I win. The stage performances by workshop leaders on Friday and Saturday night were a blast. There is always more talent than time will allow.

Southern Michigan Dulcimer Festival

Parma, Michigan

Reporting: Gordon Baker

Amelia, Ohio

The 14th SMDF was held at Western High School in Parma, Michigan. The school is a good festival site with rooms for workshops, vendor space in the gym and a lovely concert auditorium. Self-contained camping is allowed.

This is a workshop festival with a Saturday night concert. The emphasis is on hammer and mt. dulcimer, but there are workshops for a variety of other instru-

ments, including autoharp. There was good coverage of dance and song, special kid's workshops, and a workshop on copyright issues.

Hayden Carruth's workshop on autoharp technique and theory was a fine introduction to playing technique and chord/key relationships. Kathy Wieland lead a Gospel songs with autoharp workshop with a generous selection of songs and a lot of heart. Neal Walters seemed to be everywhere, on mt. dulcimer and bass, and his sweet autoharp playing went well with his rich singing voice in one of the "close up concerts" on Saturday.

Saturday night gave us great concert performances from SMDF, The Olde Michigan Ruffwater Stringband, and Just Friends as well as visiting headliners Tull Glazener and Jim Sperry and Maggie Sansone with Al Petteway.

Mountain Laurel Autoharp Gathering

Newport, Pennsylvania

All 44 pages of this issue could not begin to list the many wonderful sights and sounds of MLAG.

A few included: greeting old friends and meeting new ones – putting a face on those wonderful friends you make on Cyberpluckers – watching the faces of the "newbies" as they experience their first MLAG – all the great workshops – all the great jams – the open stage performances – the concerts – the Grange food – the peacocks – Oscar, the black bear (who didn't make an appearance, after all) – remembering how fickle the weatherman can be.

And then there are the contests: Mary Harris winning the accuracy award in the autoharp toss – and Gregg Averett winning the distance award with his toss – Mike Wilder winning the distance award in the watermelon seed spitting contest – and Barbara Bernard winning the accuracy award. Cathy Britell won the Ptoeey prize.

The autoharp contest saw its usual daunting list of players with Mike Herr taking 1st place, Alan Mager winning 2nd place, and newcomer Skip Beltz capturing 3rd. Cathy Britell and Carole Outwater rounded the first five finalists. All were magnificent!!

The highlight for me was seeing George and Mary Lou Orthey inducted into the Autoharp Hall of Fame. A fitting tribute to two people who have contributed so much to our musical community. Charles F. Zimmermann was the posthumous inductee.

SIMPLY. Classic

by Linda Huber

"Intermezzo" from *Cavalleria Rusticana* by Pietro Mascagni

When this feature began, we asked for suggestions from readers. This selection was a request from a reader in England. Hope you enjoy it, Mary!

Cavalleria Rusticana, or "Rustic Chiv-

alry", was a one-act opera composed by Pietro Mascagni (mass-KAHN-yee) in 1890. The setting is a Sicilian village on Easter morning. Lola enters the church at her lover's side, which results in a duel between

the lover and her husband. Her lover is killed.

Diatonic players may wish to fill in the half notes with open chorded eighth note runs.

The musical score consists of three systems, each with a treble clef staff and a guitar chord diagram below it. The key signature has one flat (Bb) and the time signature is 3/4. The notes in the treble clef are: System 1: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. System 2: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. System 3: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

System 1 Chords: F / Dm / Bb / F Bb / Am C7 Gm / F / /

System 2 Chords: Am C7 F Bb / F Bb / Am C7 Gm / Dm Gm /

System 3 Chords: Dm C7 Dm C F Bb C7 Bb C7 F / C7 Bb F / C7 F

The chord diagrams show fingerings for the strings (T, A, B) and frets (indicated by numbers 1-4). Open circles represent natural harmonics or specific fretting techniques.

Scott Joplin –



“The King of Ragtime”

by Alex Usher

Sometime in 1868, in the farming country of northeast Texas, the “King of Ragtime” was born. His name was Scott Joplin, and he entered this world as a member of the first generation of post-slavery Afro-Americans.

His father, Giles Joplin, had been set free just five years earlier and moved back and forth in the Texarkana area working sometimes as a farmer and sometimes as a laborer. Scott’s mother, Florence, also worked to help feed and clothe their lively family of four sons and a daughter. Sometimes she took little Scott with her when she went to do laundry and clean the houses of the white folks. The plush, carpeted rooms with their heavy velvet drapes, embossed wallpaper, sparkling chandeliers and potted palms must have been impressive to the little boy, but the things he liked the most were the pianos in those homes. He sat entranced while the white children took music lessons, listening intently.

In the Joplins’ home there was plenty of music. His father sang and played the banjo and the fiddle. He taught his sons to play as well. His mother, who played the banjo, delighted in little Scott’s musical prowess, and even got permission for him to play the piano in one of the houses where she worked.

When Scott was still a boy, his father deserted the household. The mother struggled to support her family, yet all the time she encouraged Scott in his musical endeavors and even managed to get a piano.

Joplin was serious in nature, ambitious and intent on making something of himself. Mr. Weiss, a German piano teacher, noticed Scott’s talent and gave him lessons, introducing him to the



Scott Joplin
1868 - 1917

classics – Bach, Gottschalk and others. Weiss’ interest was to have a lasting and profound influence on the young man, who kept in touch with him throughout his life.

As a young teenager, Scott put together a quartet with his brother and several friends. He gave mandolin and guitar lessons and traveled around the countryside playing at dance halls or any place that would hire him. He was only fourteen when his mother died.

Now history is a little uncertain. Some say that after that, he set out on his own, traveling around the South playing in bars and bordellos (the only places where a black musician could work) and then ended up in St. Louis, which he used as a home base. There he played at John Turpin’s Silver Dollar Saloon. Ragtime, that catchy, rhythmic music, was in its infancy and Tom Turpin, a fine ragtimer who later ran the Rose Bud Bar, soon became a good friend. Others say that

Joplin moved to Sedalia in central Missouri, where he had relatives and where he attended high school. This makes sense, for all through life he was interested in higher education, and later attended The George R. Smith College for Negroes. Since Sedalia was on the railroad route to St. Louis, there is no reason why he couldn’t have been traveling *and* attending school.

In the mid-1880s cakewalks were in fashion, and Joplin liked the syncopated tunes that were coming out of New Orleans and the South. From these Scott Joplin and other musicians developed “ragtime”, so called because of its ragged rhythm. Joplin was not the first to publish ragtime compositions, but his were considered to be some of the finest. Over his lifetime he composed some 60 pieces including *Original Rags*, which, in 1899, was his first published work.

While he was in Sedalia studying composition at Smith College, he played at the Maple Leaf Club where he met music publisher John Stark. Joplin made an appointment to audition his *Maple Leaf Rag* and for added interest, took along a little boy to dance to it. Things went well and, after some dickering, a contract was signed. Four hundred copies were sold the first year (1899), an indication of the more than a million copies sold eventually.

In Sedalia, Joplin met and married Belle Hayden. They moved to St. Louis where John Stark had relocated his music publishing business. The newlyweds moved into a house at 2658A Delmar Boulevard, which is now the Scott Joplin House State Historic Site. Joplin’s career was burgeoning – in

1902 he wrote *The Entertainer* and seven other pieces. Alfred Ernst, a German who directed the St. Louis Symphony Choral Society, wrote an article which appeared in the *St. Louis Post-Dispatch* suggesting that he would like to take him to Europe to study. The project never developed, but Joplin continued to compose. An opera called *The Guest of Honor*, which was about Booker T. Washington being a guest at a White House dinner, was to be produced in East St. Louis, but the original score (not included in the 1903 copyright) was somehow lost after it left Stark's office. To make matters worse, someone stole the box office receipts. Joplin's personal life was deteriorating, too. Belle cared little for his musical career. Their sickly little daughter died and not much later, Belle left him.

Ragtime had become the rage across the country, but was not considered to be "good music" because of its association with saloons and bordellos. In the planning of the 1904 World's Fair in St. Louis, it was decided to relegate it to the "Pike", a mile-long strip of food stands and amusements where one could ride the huge ferris wheel, see a re-creation of the Galveston flood, talk to the educated horse or see Will Rogers perform rope tricks. Black performers were not included in the prestigious main exhibition area. Joplin and his confreres played the "Pike." His popular rag, *The Cascades*, was inspired by the artificial waterfalls at the fair.

Joplin and other ragtime pianists sometimes had "cutting contests." Tom Turpin, Louis Chauvin and others often competed, but Joplin seldom did. His gift for composition was not matched by his playing - besides, he strongly felt that rags were generally played at too fast a tempo.

Joplin married a second time. His bride was Arkansan, Freddie Alexander, for whom he wrote *The Chrysanthemum Rag*. (He entered his age on the wedding license as 27 instead of 36 so as not to upset her parents!) After a mere ten weeks, a cold she had contracted developed into pneumonia, and she died. Joplin was devastated and dropped out for several years dur-

ing which he wrote *Syncopated Waltz*. We suspect that she was the inspiration for his opera *Treemonisha* which was set in Arkansas, circa 1884, and was about a girl of color who wanted to elevate her people.

In 1907 he went to New York to find a new publisher, for he and Stark had a falling out. There, he met Lottie Stokes and married her two years later. By 1911 he had refined his opera, but couldn't find a publisher for it. Irving Berlin turned it down, but later published his own *Alexander's Ragtime Band* based on a slow rag tune he stole from *Treemonisha*.

Joplin tried and tried to get the opera produced to no avail. His health slowly deteriorated, and he suffered from a nervous breakdown. Finally, in 1915 *Treemonisha* was published and produced, but in *concert* form. With no sets, theatrical lighting or costumes, it was a dismal flop.

The debilitating effects of the disease Joplin had contracted twenty or thirty years earlier finally developed and took his life on April 1, 1917. He was only forty-nine years old. The death certificate showed the cause of death to be dementia paralytica, the tertiary stage of syphilis. In retrospect, could his mediocre skill in playing the piano been a result of the early symptoms of the disease, which include a gradual loss of finger coordination?

He was buried in a pauper's grave in Queens, New York.

In his lifetime, he published sixty pieces, two operas, a tone poem and a method book.

Finally, in 1972, *Treemonisha* was professionally produced and performed in Atlanta, Georgia where it received rave reviews. It then played at Wolf Trap and on Broadway in other productions.

The revival of ragtime in the 70s inspired the use of *The Entertainer* in the 1974 movie *The Sting*, which was named the best picture of the year and received the award for the best musical score as well.

Scott Joplin was honored with a special Bicentennial Pulitzer prize in 1976 - a proper tribute to a man who blessed us with so much delightful music. ❖ ❖ ❖

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The Entertainer

by Scott Joplin



Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff. Below the staff, the guitar chord progression is indicated: G7Cm C / / C7 / F / C / G7 Cm C / G7 C G7 / . Below the chords, a fretboard diagram shows fingerings for strings T, A, and B.

Musical notation for the second system, continuing the melody. The guitar chord progression is: C F C G7 Cm C / / C7 / F / C F C D7 / / C D7 / / . The fretboard diagram shows fingerings for strings T, A, and B.

Musical notation for the third system, continuing the melody. The guitar chord progression is: G7 F G7 / Cm C / / C7 / F / C / G7 Cm / / G7 C G7 / . The fretboard diagram shows fingerings for strings T, A, and B.

Musical notation for the fourth system, continuing the melody. The guitar chord progression is: C F C / G7 C / G7 C7 / G7 C C / G7 Am / Dm Am . The fretboard diagram shows fingerings for strings T, A, and B.

Musical notation for the fifth system, concluding the piece. The guitar chord progression is: C / G7 C G7 / C F C / G7 D7 C } / . The first ending is marked '1' and the second ending is marked '2' and 'Fine'. The fretboard diagram shows fingerings for strings T, A, and B.

Interlude

C F C / G7 D7 C F C / / / F G7 F G7 C G7 F G7

T
A
B

C F C / G7 D7 C F C / G7 D7 C F C / F C7

T
A
B

G / / Bm D7 / / G7 F G7 C G7 D7 C F C / G7 D7

T
A
B

C F C / / / F G7 F G7 C G7 F G7 C F C7 / D7 /

T
A
B

F / / / D7 / C F G7 C / D7 / C G7 C F C G7 Cm

T
A
B

D.S. al Fine

Kidstock

by Bonnie Phipps

Hi !! I'm back again with more songs for the young and young at heart. The first song in this series, *On A Sunday*, is a song for the very young child, say 3 to 5 years of age. Children can make up verses for the song and they don't even have to rhyme. The days of the week are also reinforced.

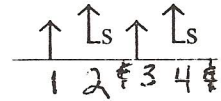
Notes on playing this song:

We are going to use stops in the accompaniment to give it a bouncy feel. In the tab, you will notice a strum pattern that looks like this -

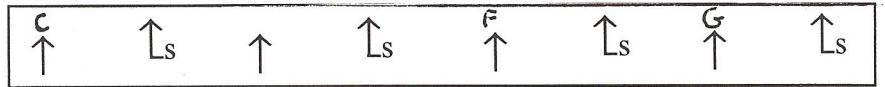


The arrow symbol means to strum in a direction from lower toward higher strings with your thumb. If the arrow is placed low, strum the lower area of the autoharp strings in the direction of the arrow. When the arrow is placed high, strum in the higher area of the strings. When you see an "s" connected to an arrow, it means to stop the sound of the strings by pressing three chord bars at the same time. The sound is usually stopped on the up-beat. Symbols that are connected by a line mean that they occur within one beat. For example the

count of the rhythm pattern we will use is this:



Hint: Before you play this song, practice the chord progression below. Use the chords C, F and G7 to mute the strings. That way your fingers are always on the chords you will use in the song. You press three chords down to mute the strings, then lift two fingers off as you press the required chord with the remaining finger.



Oh, it's a shame to wash the car— on a Sun-day— It's a

shame to wash the car— on a Sun-day— When you've got Mon-day, Tues-day, Wednes day, Thurs-day,

Fri - day, Sat-ur - day, it's a shame to wash the car— on a Sun-day.—

2. It's a shame to clean your room on a Sunday ...
3. It's a shame to wear your shoes on a Sunday ...
4. It's a shame to put a pickle on a Sunday ...



Play In More Keys, With Better Chords

by Drew Smith

So you'd like to play your chromatic autoharp in some of the same keys as your bluegrass and old-timey musical friends. This means you'll also want to be able to play in the key of A (the I, IV, V chords are: A, D and E or E7). And you'd like to sing in the key of E (the I, IV, V chords are: E, A, and B or B7). You won't even find an E chord on your autoharp, and some 15 bar 'harps don't have A or E7 or B chords! But you can create and add all these new chords, plus beneficially alter your chord bar arrangement. I'll help you, *but don't act until you read through this complete article.*

Why don't you find an E chord on your autoharp? That's because an E chord or E7 chord sounds *terribly anemic*. **And why is this sound so bad?** The answer is simple. These are *weak chords* because they have a missing note in the bass end. On standard 36 string chromatic autoharps, they are **missing a low G# string** (the "3" note for the E and E7 chords) in their lowest octave. So that missing "3" note is the prime reason for those weak sounding chords. It would be great to be able to add more strings to your autoharp, so you could enrich the bass end in more chords, but that's not easy to do unless you order a custom 'harp with more strings than standard. Of course, some people do just that!

The good news is that this problem can be corrected on your existing chromatic 'harp. Here's what I've done to enrich the "E" and "E7" chords on my standard Oscar Schmidt *as well as my custom chromatic harps.*

I changed the tuning of the *eight bottom bass strings*, and refelt the chord bars to accommodate the new tuning (see *). I tuned the bottom string from "F" up to "G". Per the diagram below, I tuned up the next 7 strings to the tuning of its immediate neighbor to the right. *You can do all this without replacing any strings* – just using the standard strings that are on your 'harp. After reaching the number 7 string (tuning it from F# up to G), the adjacent original G string (eighth string) can now be tuned to G# which is the missing 3 note in the E and E7 chords. *After this point, do not retune any*

more strings. Only the F chord now suffers a missing low bass note. In normal string band playing, you'll hardly ever miss that note, as the chord is quite rich and full – and it's a very small penalty to pay. You will be creating greatly enriched E and E7 chords, which, along with creating A and B7 chords, will now permit you to play and sing in more keys, with better sound.

Here's what the old and new tunings look like:

	1	2	3	4	5	6	7	8	9	10	11	etc.,etc.
<i>The original first 8 string tunings were:</i>	F	G	C	D	E	F	F#	G	<i>No changes</i> A A# B, etc.,etc.			
The new first 8 string tunings are:	G	C	D	E	F	F#	G	G#	A A# B, etc.,etc.			

(***SPECIAL NOTE:** *Prior to changing the string tuning, make a list of the notes that are found in each chord bar. Pay particular attention to the notes in the lowest 8 strings. Then, after retuning those first 8 strings, refelt all chord bars to accommodate the new position of those notes. Starting with string 9, all bar felt positions remain the same.*

For your new E chord, cut your bar to allow E, G# and B strings to sound. Your E7 chord should be cut for E, G#, B and a D string to sound (both chords start with the lowest E string). Make sure that you include the new bass G# string as the low "3" note when you refelt your new E and E7 chords. The G# note is used only in the E and E7 chords (except for a rare A# chord on a 21 bar 'harp where the new G# string would become its new low I note. The G# and A# note and string are the very same). When you cut an A chord, allow A, C# and E strings to sound (start with the lowest E note). Your B7 chord should allow B, D# F# and A strings to sound (starting with the lowest F# string).

And when you refelt, why not expand your 'harp's capabilities by rearranging the chord bars on your 15 bar autoharp to be able to play in the six most popular keys – the keys of A-C-D-E-F- and G – and be able to have the I, IV, V chord bars in the exact same relative positions for each and every key! All you have to do with the standard 15 bar autoharp is change six of your

existing chord bars. The bass string side row of 8 chords should be, from top to bottom: Bb, F, C, G, D, A, E, B7, and the other row of 7 chords should be: Dm, Am, G7, D7, A7, E7, Em (Em chord strings are E, G, B, starting with the low E). This setup puts the IV chord *over* the I chord, and the V chord *under* the I chord in each key.

Of course, you could consider convert-

ing your 15 bar 'harp to a 21 bar with a conversion kit. This way, you could play in even more keys and be able to further expand your horizons in music! However, you'll still have to refelt the new set of 21 bars to accommodate the newly retuned strings to get the benefit of a full E chord. It's worth it, though! You'll now have the opportunity to jump in and jam with a lot more people, on many more occasions. I've made all these changes many years ago, and have never ever regretted it!

(Editor's note: Drew has offered to mail diagrams of the new chord bar arrangements plus tips on easier refelting of the chord bars to anyone who is interested. Just send a stamped self-addressed #10 envelope to: Drew Smith, 529 Ardmore Road, Ho-Ho-Kus, NJ 07423.)

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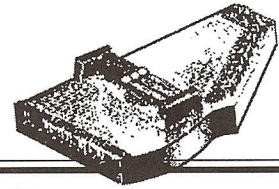
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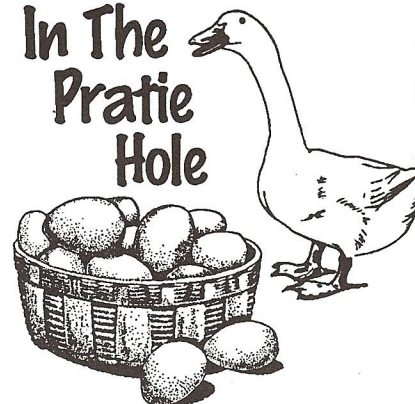
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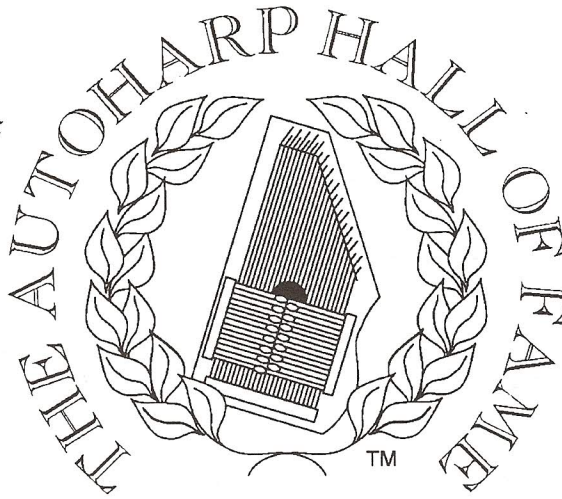
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Mike Seeger

1996 Honorees
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Berky Blackley



1993 Honorees
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Bryan Benson Powers

1995 Honorees
Marty Schuman
Meg Peterson

1997 Honorees
Karl August Gütter
Mike Fenton

1998 HONOREES

George Orthey and Mary Lou Orthey

Charles F. Zimmermann

George Orthey made his first autoharp for Mary Lou Orthey in April 1983, and in so doing, launched their ship, "Autoharp Synergism," on a lifetime journey. George has made over 600 custom autoharps since that first Dulci-Harp, and through Mary Lou's publishing of Autoharp Quarterly has encouraged a new generation of autoharp luthiers.

Mary Lou and George have attended countless music festivals where they have actively promoted autoharp music through jams, workshops, presentations, displays, performances, publications, and support of autoharp competitions.

Since 1991, the Ortheys have given unselfishly of their time, energy, and resources to direct and host the annual Mountain Laurel Autoharp Gathering, heralding players from around the world to celebrate the autoharp at the largest autoharp event in the world.

George and Mary Lou have honored past grand masters of the autoharp by bringing to the Mountain Laurel Autoharp Gathering Stage second generation players named Carter, Stoneman, and Snow, thereby completing a historical and traditional backdrop for modern players through music and stories of the early autoharp pioneers.

The chorded zither seemed fated to join a long list of obscure variants of its parent instrument. Indeed today it remains a relative unknown in the old world of its birth.

Charles F. Zimmermann recognized the potential of the instrument to be played, and to educate. He brought his vision to a new world, ripe with possibility and opportunity, and infused that vision with his energy and enterprise.

Charles F. Zimmermann's early recognition of the autoharp's special qualities as an educational tool for teaching music has led to its omnipresence in children's classrooms everywhere.

Charles F. Zimmermann may not have been the first to conceive the instrument's essential design, but there can be no doubt of his responsibility for its widespread availability, popularity, and acceptance, nor of his authorship of the very name "autoharp" it wears to this day.

Charles F. Zimmermann's insight to the autoharp's potential as an instrument for the masses led directly to its inclusion as an essential element of the American folk tradition and continuing music heritage.

Inducted into
The Autoharp Hall of Fame
the Fourth Day of July
Nineteen Hundred Ninety-Eight

Inducted into
The Autoharp Hall of Fame
the Fourth Day of July
Nineteen Hundred and Ninety-Eight

1st Place winner Mike Herr



2nd Place winner Alan Mager



3rd Place winner Skip Beltz



The Great Autoharp Toss

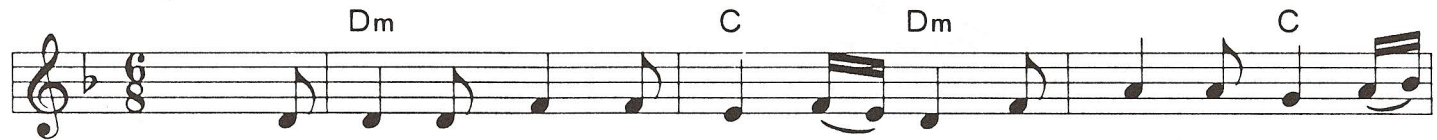


Concert goes

THE BALLAD OF THE RESURRECCIÓN

Words from The Merlin Effect
© 1994 by Thomas A. Barron

Music by
Mary Umbarger 1997



1. An an - cient ship, the pride of Spain, em - barked u - pon a
2. The gal - leon brimmed with pre - cious gems, fine gold and sil - ver
3. Pre - vail - ing winds ad - van - cing east, Pa - cif - ic storms a -
4. For sev - en months they east - ward sailed a - drift u - pon the



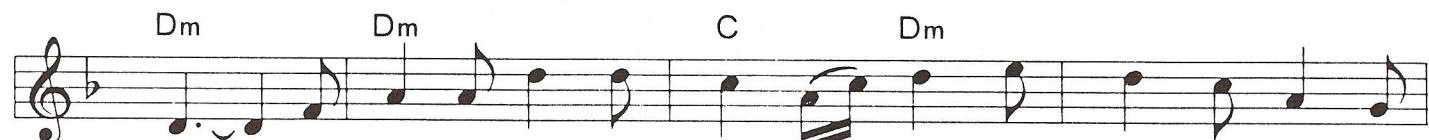
quest To nav - i - gate the o - cean vast and still sur - vive the
wrought, Silk tap - es - tries and i - vor - ies and spi - ces dear - ly
live, The brave men steered for Mex - i - co and prayed they might ar -
swells Till e - ven men whose hearts were strong the sten - ch of death could



test. It car - ried trea - sures rich and rare a - cross the crash - ing
sought. From Chin - a, Bur - ma, Bor - ne - o, came crates of loft - y
rive. They fought a - gainst the tor - rents, a plague, a great ty -
smell. All wa - ter gone, as well as hope, they grew too weak to



waves Be - yond the flood - ed fields that are so man - y sail - or's
cost, And one thing more, the ru - mors said: The Horn that Mer - lin
phoon, Pur - sued by mon - sters of the deep and pi - rates seek - ing
stand Un - til a voice cried loud and clear "Land ho! I see the



graves. Its goal to link the Or - i - ent with dis - tant Mex - i -
lost. U - pon its prow, the words in - scribed, God bring us safe to
boon. The sail - ors suf - fered from the sun that cracked and baked their
land!" A joy - ous cheer a - rose that day from sail - ors near - ly

A A7 Am Dm Gm Dm Gm

co, The ship set sail with heav - y hearts and hea - vi - er car -
 land, The ship at last raised all its sails as lov - ers raised their
 skin, Yet knew, be - tween the sea and sun, the sea would sure - ly
 dead, Yet when they steered the ship to land their joy gave way to

Chorus
 Dm F C C7 F Gm Am

go. Res - ur - rec - tion, O might - y ship, You bear our ver - y best!
 hands.
 win.
 dread.

Dm Am Gm

Chorus Ending 1-7			Last Chorus Ending		
Dm	C	Dm	Dm	C	Dm

Res - ur - rec - tion, O might - y ship, Where will you come to rest? will you come to rest?

5. The ship began to list and spin
 As sails apart did pull
 And timbers buckled under waves
 That smashed against the hull.
 In circles tighter than a noose
 The helpless vessel sailed
 And every man upon the deck
 Collapsed to knees and wailed.
 For though the sea's a dangerous place
 With terrors great and small,
 Still mariners have always feared
 The whirlpool most of all.
 (chorus)

7. To shore the saviors carried them,
 And lo! The men survived.
 They never knew why came the whales,
 Nor why they were alive.
 They only knew their ship was doomed
 Because of Fate's cruel hand.
 So many dreams and fortunes lost
 Within the sight of land!
 The whirlpool drowned the treasure ship
 Upon that dreadful morn,
 And buried it beneath the waves
 Along with Merlin's Horn.
 (chorus)

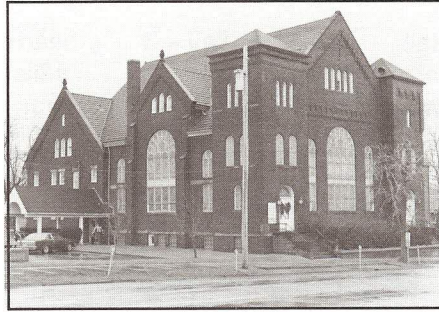
6. As swirling waters swamped the boat
 And snapped a mast in two,
 The galleon's mates leaped overboard
 Into the churning blue.
 The whirlpool dragged them under waves
 Where endless chasms yawn.
 The noble ship sank out of sight,
 Its crew and cargo gone.
 Then up from waters deep and dark
 A pod of whales appeared.
 They grabbed the men between their jaws
 As Death's own jaws drew near.
 (chorus)

8. And so today the ship's at rest,
 Removed from ocean gales,
 Surrounded by a circle strange
 Of ever-singing whales.
 A prophesy clings to the ship
 Like barnacles to wood.
 Its origins remain unknown,
 Its words not understood:
 One day the sun will fail to rise,
 The dead will die, and then
 For Merlin's Horn to find its home,
 The ship must sail again.
 (last chorus)

Sacred 'Harp

by Bill Schilling

Methodists first met in Salem, Ohio, in 1820. They met at homes first with circuit riders doing the preaching. A log building was built in 1824 and a frame building in 1836. Both were eventually sold to other denominations. A brick building at the site of the present church was erected in 1859, used for 50 years, and torn down in 1909. The present building was completed in 1911. The building is a registered historic site as one of the best preserved examples of an Akron plan church. The first Akron plan church was designed in 1870 in Akron, Ohio, by the man who also founded Chautauqua, New York. The design had classrooms built around one side of the sanctuary so that all classes could be held individually or the classrooms could be opened up



for group lessons. Huge sliding doors between the sanctuary and the classrooms allowed for further separation or inclusion (and they are still in the wall, but not used any longer).

Early documents say, "Some grand and glorious revivals occurred" in that first log building. An important part of the current

church when it was built was a new Wirsching organ (built by Salem resident, Phillip Wirsching) with two manuals and 18 ranks of pipes. Two more ranks of pipes were added over the years, and the organ has been rebuilt a couple of times.

It seems appropriate to choose *The Little Brown Church In The Vale* to represent First UMC, with its own start in a log-hewn building. The log church which actually inspired the song was finished in 1864 in the area of Bradford and Nashua, Iowa. A local preacher, Dr. William S. Pitts, had helped build *The Church In The Wildwood* (alternate title) before writing the song that let so many of us know about this church, which still holds regular Sunday services.

"The Little Brown Church In The Vale"

Words and music by William S. Pitts

G / (G) C G / / / D7 G (D7) / / / G D7 G D7 (G) / D7

There's a church in the val-ley by the wild-wood, no love-li-er place in the dale; no—

(C) / D7 C D7 C (G) / / D7 C (D7) / / / C D7 (G) / D7

spot is so dear to my child-hood as the lit-tle brown church in the vale, O—

G / / / / C G / / D7 G (D7) / / / G D7 G D7 (G) / D7

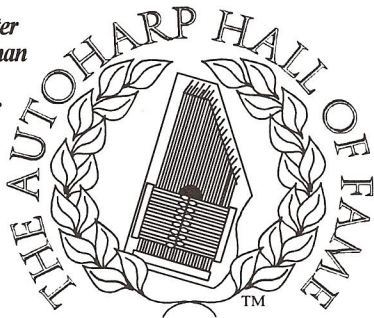
come, come, come, come, come to the church in the wild-wood, O come to the church in the vale; no—

(C) / D7 C D7 C (G) / / D7 C (D7) / / / C D7 (G)

spot is so dear to my child-hood, as the lit-tle brown church in the vale.

THE AUTOHARP
HALL OF FAME MEMBERS

Maybelle Addington Carter
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1999 NOMINATION FORM

Nominations for the 1999 inductees into The Autoharp Hall of Fame will be accepted by Limberjack Productions from September 1, 1998 until May 1, 1999. Nominees should have had a significant, long-standing, positive impact on the autoharp community. Any individual wishing to submit nominations may do so by completing this form. Copies of this form are permissible. Names may be submitted for one posthumous and one contemporary nomination. Posthumous honorees must have been deceased for three years to be eligible.

The honorees will be selected by a panel composed of knowledgeable autoharp musicians and enthusiasts who

are proficient in autoharp history. Envelopes must contain nominations only, and should be addressed to: **The Autoharp Hall of Fame**, Limberjack Productions, 18 Burd Road, Newport PA, 17074. These envelopes shall be forwarded, unopened, to the panel. Limberjack Productions shall be informed of the decision of the panel by the third week of May, 1999. The honorees shall be installed into The Autoharp Hall of Fame at the 1999 Mountain Laurel Autoharp Gathering, and announced in the Summer 1999 issue of *Autoharp Quarterly*. **When describing a nominee's contributions, specify their significance, and the nominee's leadership role in the autoharp community.**

POSTHUMOUS NOMINEE

Name of nominee: _____

Use a separate piece of paper for the required description of achievement, contributions, and/or leadership in the autoharp community.

CONTEMPORARY NOMINEE

Name of nominee: _____

Use a separate piece of paper for the required description of achievement, contributions, and/or leadership in the autoharp community.

Name, address, telephone number of person submitting nomination:

NAME _____ TELEPHONE _____

ADDRESS _____

CITY, STATE, ZIP _____

I am an AQ subscriber.

I am not an AQ subscriber.
I received my ballot from:

NAME _____

IMPORTANT

Form must be filled in completely and a description of achievement, contributions, and/or leadership in the autoharp community, must be completed to validate the nomination. You may submit your nomination for posthumous, contemporary, or both.

★★★★ DREW SMITH'S ★★★★★★

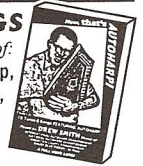
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To Answer Your Question ...

by Tom Fladmark

I am pleased that *Autoharp Quarterly* has invited me to write a story about Fladmark Autoharps. I would like to answer some of the questions that are most often asked by people interested in my autoharps.

Question: How did you get into the autoharp building business?

Tom: This question is often asked with a wrinkled look of puzzlement that I infer to mean, "What happened to your real job?" Most of my job history has been in the field of woodworking of one kind or another—mostly as a carpenter or cabinetmaker. Since college I have had an interest in playing autoharp, borrowing my first Oscar Schmidt from my mother in 1977. Early on, I was influenced by the Carter family, Drew Smith and, like so many others, Bryan Bowers.

In 1985, while at an autoharp class at Augusta Heritage Workshops in West Virginia, I met Mary Lou Orthey. I was intrigued by the 'harp she was playing, made by her husband George Orthey. I was surprised to learn that the Orthey's lived only 40 minutes from my home in central Pennsylvania. For the next few years I enjoyed visiting the Orthey farm along with many other autoharp people that gathered there. During this time I became very interested in what George was doing with autoharp building. I thought I had the skill to build an autoharp, but I lacked the experience. Several years later, George invited me to apprentice with him in his shop. This was the opportunity that I wanted, and for the next couple of years I spent several days a week working for Orthey Instruments. I knew that someday I would be building my own instruments, and in 1993, with the advantage of the Ortheys' experience and guidance, I started my



Photo by Tom Levy

own autoharp-building business – Fladmark Woodworks.

Question: How do you compare your instrument to other hand-crafted instruments?

Tom: There are factors that make an un-biased comparison very difficult. We all hear and respond to sound differently. Instruments respond differently (even instruments built by the same builder) to different keys and string tuning. Also, instruments change with age, an older instrument usually having a richer, more rounded sound. I have discovered that there is a wide variety of reasons why a person would choose one 'harp over another, sometimes having nothing to do with sound! But if it's your reason, it's a valid one. Duke Ellington said, "If it sounds good, it *is* good". I don't think he was talking about autoharps, but the message is the same. Trust your own ears and beware of generalizations.

Without comparing to other in-

struments, I would like to say that I am very proud of the look and sound of my 'harps. I like the projection, the rich balanced sound, and I like giving my customers choices with regard to set-ups, wood and embellishments.

Question: A two part question – How long does it take to build an autoharp and why does it take so long to get one?

Tom: I was hoping you wouldn't ask that question, but I'll try to answer it. Last year, I built about 30 'harps. (I expect to increase that number this year.) As of this writing, I have about 30 people on the waiting list. You do the math. I know that people don't want to wait a year for their instrument, but I am doing my best. It does take a long time to build an autoharp, especially when each one is customized differently by the customer.

I recently counted the number of holes that need to be drilled in the making of a typical 21 bar 'harp – 123 holes to drill. And this is just a small part of the building process.

I am very particular about the way my 'harps look, play and sound. This requires attention to detail from the frame on up and takes more time, but it is what my customers want and I hope they would tell you it was worth the wait.

I am constantly trying to improve the efficiency of my production without sacrificing quality. I am slowly making progress in this regard and hope to bring down the lead time in the future. By the way, I understand it is not uncommon to wait up to five years for a fine hand-crafted guitar or violin. Maybe I'm not doing so badly.

Question: What kinds of wood do you like to use?

Tom: I could write a whole article on this question, but I'll try to give a short answer. I think there are many woods that work well on the autoharp. I believe that the nature of the autoharp makes wood selection less critical than a violin, for example. For the back, I like to use cherry and also use black walnut and soft and hard maple. These woods are locally available, not endangered and nice to work with. My soundboards are always Sitka or Engelmann spruce. Although this spruce is more expensive and harder to get, they are the traditional choice for instrument soundboards and give me the strength and tonal characteristics I am looking for.

Question: What's in the future for Fladmark Autoharps?

Tom: I am always refining the existing features of my 'harps and also spend some time on research and development. I have recently finished building a string winding machine and hope to be offering custom wound autoharp strings in the near future. Also, I have just started using a new aluminum fine tuner that I am having manufactured for me.

In the design stage is a 3/4 size autoharp that children will be able to hold and sound good enough for the pros to play. Finally, I am collaborating with Ron Wall on an autoharp which should have a completely different and wonderful sound if we can ever complete the experiments and build one.

Question: Is it true that you once conspired with Mr. Ivan Stiles to affect the outcome of an autoharp competition in favor of a young intern of Mr. Stiles' by the name of Veronica Molinsky?

Tom: Well, I guess that's all the questions we have time for today. If I have missed any of your questions, please call or write or talk to my lawyer. ☺ Thanks.



Think About It ...

Does your local school have an active music program? Does that program include autoharp? Maybe they already have autoharps somewhere in the school. Maybe in the furnace room. Why not offer to tune, re-felt, or make minor repairs to these unused 'harps so they can be used. What better way to help perpetuate the instrument than by helping our kids learn to play one.

"LET'S DUET"

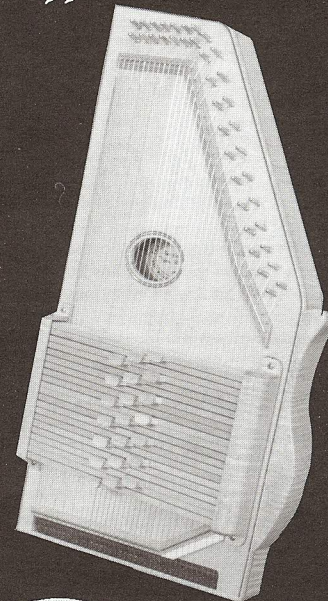
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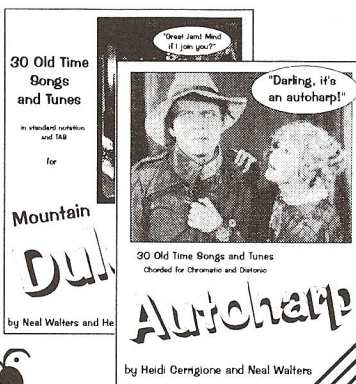


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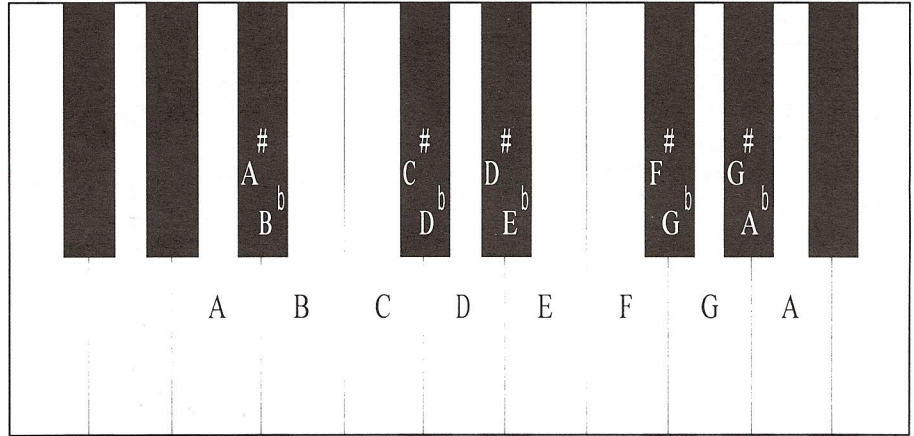
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Theoretically Speaking

by "Hooter" the Owl as told to Becky Askey

LESSON NUMBER TWELVE



When last we met we were going to change all the Dominant 7th chords to Major 7th chords, weren't we? Did you do that? What's that? Did I hear someone in the back saying "Noooooooooooo?" Well, for those of you who did, here is the listing of chords for you to check.

C7 CMaj7 D7 DMaj7

E7 EMaj7 F7 FMaj7

G7 GMaj7 A7 AMaj7

B7 BMaj7 C#7 C#Maj7

F#7 F#Maj7 G#7 G#Maj7

Bb7 BbMaj7 Eb7 EbMaj7

A7 AbMaj7 Db7 DbMaj7

Gb7 GbMaj7

The thing to remember is that the 7th chord is built in the key of which it is the 5th tone in the scale. Hence the C7 is built in the key of F (C is the 5th tone in the F scale) and that is why the C7 chord has the B as its top note. They all work that way:

- C7 – built in the key of F
- D7 – built in the key of G
- E7 – built in the key of A
- F7 – built in the key of Bb
- G7 – built in the key of C
- A7 – built in the key of D
- B7 – built in the key of E
- C#7 – built in the key of F#
- F#7 – built in the key of B
- G#7 – built in the key of C#
- Bb7 – built in the key of Eb
- Eb7 – built in the key of Ab
- Ab7 – built in the key of Db
- Db7 – built in the key of Gb
- Gb7 – built in the key of Cb

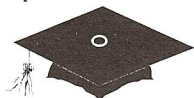
You will notice that going from the 7th chord to the Major 7th, the only note that is different is the top note which is a half tone higher. If the seventh tone was a flat in the 7th chord, it is now a natural in the Major 7th. If it was a natural in the 7th chord, it is now a sharp in the Major 7th chord. If it was a sharp in the 7th, it becomes a double sharp (X)* in the Major 7th.

Now, that wasn't so bad, was it? Well, you know how to build them, but playing them on your autoharp is another story. Perhaps the easiest way to do it is to combine two chords quickly to make one. For instance in *Ashoken Farewell*, there is a passage where you go from a D chord to a GMaj7 chord. In this section you would play the D chord as is, and then, to get the GMaj7, you would strum a G chord and *immediately* go to a Bm as your upward strum continues.

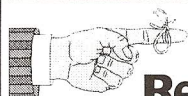
This way you get the bass G that you need and also the top three notes of the GMaj 7 chord which are exactly the same notes as the Bm chord. It doesn't give you a perfect one, but it does give you that Maj 7th sound. Depending on what chords are on your autoharp, you can get a number of them that way. For instance: You can get an F Maj 7th by combining the F chord and Am; a B^bMaj 7th by combining a B^b chord and a Dm; an E^bMaj 7th by combining an E^b and a Gm; and an A^b Maj 7th by combining an A^b with a Cm.

Remember, you are not depressing them at the same time, you have to go from one to the other very quickly. Give it a little try. Or a big try. Or forget it. Suit yourself. Whoooo cares? I'm going to fly off and get me something to eat.

*a double sharp (X) raises pitch two half steps or one whole step.



Editors: Hooter's owner, Becky Askey, has offered to accept suggestions for theory topics you would like to have explored. If there is a theory you would like to know more about, let us know and we will ask Becky to tell Hooter.



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If you have someone you think would make a good Pickers Portrait, let us know. You can write the article, send us the info and we will write it, or the subject can write their own as is the case this issue.

If we have not published your email address and you would like all your autoharp friends to know where to find you, let us know, we will add it to our list. If you have an autoharp related web page, send us your URL and we will be glad to share it. In fact, we might want to trade links.

And, of course, remember to send Mary Umbarger all your P.S. news. She loves to hear from you.

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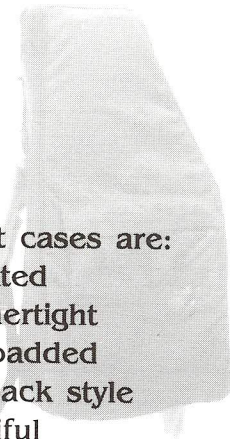
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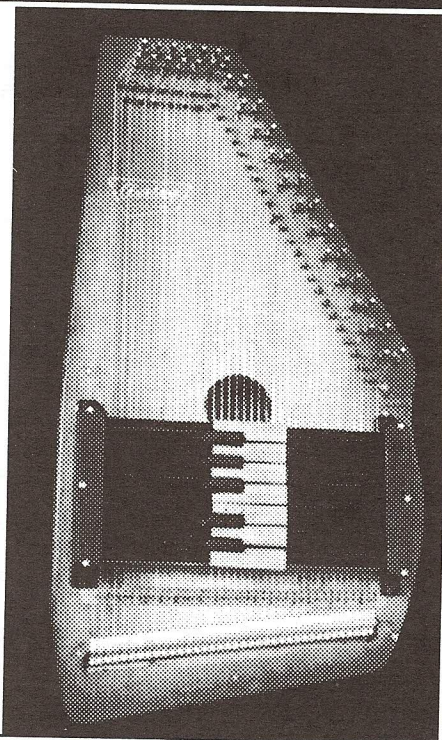
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D	A7	D	/	/	/	F#m	A7	G	/	/	D	/	/	/	G	/	/
---	----	---	---	---	---	-----	----	---	---	---	---	---	---	---	---	---	---

D	/	/	E7	/	/	A7	D	A7	D	/	/	/	/	F#m	A7
---	---	---	----	---	---	----	---	----	---	---	---	---	---	-----	----

G	/	/	D	/	/	G	/	/	F#m	A7	/	D
---	---	---	---	---	---	---	---	---	-----	----	---	---

D	/	/	A7	/	/	/	/	G	/	/	/	D	/	/
---	---	---	----	---	---	---	---	---	---	---	---	---	---	---

G	/	/	/	D	/	/	E7	/	/	A7	D	/	A7	D	/	/	/
---	---	---	---	---	---	---	----	---	---	----	---	---	----	---	---	---	---

repeat from  and end

/	F#m	A7	G	/	/	D	/	/	/	G	/	/	F#m	A7	/	D	D
---	-----	----	---	---	---	---	---	---	---	---	---	---	-----	----	---	---	---

Picker's Portrait

Mountain Melody Makers ❖ Harrison, Arkansas

In the spring of 1990, Barbara Mintle and Melba Holland had just finished a class in mountain dulcimer at the adult education part of North Arkansas Community College.

They decided to jam a little in the gazebo in the courtyard of the Harrison Square. They were soon joined by Doris Chaney, who played dulcimer and autoharp, and Mary Baughman, who had just learned autoharp from Doris.

By 1991, a group had been formed. They call themselves the Mountain Melody Makers. Their aim was to play and promote traditional music on the dulcimer and the autoharp. This is their story.

Doris Chaney was born and grew up in Arkansas, not fifteen miles from Harrison. She has four children, eight grandchildren and four great grandchildren. "I always wanted to play something," she says, "but never thought seriously about it until my daughter gave me a handmade dulcimer for Christmas in 1979. Soon after that, I ordered a 15 chord Oscar Schmit autoharp from Sears and Roebuck, and I was soon into folk music."

Mostly self-taught, she gives most of the credit to Mountain View Folk Center, where she met and played such folks as Ron Wall, Mike Herr, Charles Whitmer and Mike Fenton. She has two diatonic 'harps—at G-C and a D-A. Both were converted from Oscar Schmit 'harps by Jim Sexton of Van Buren, Arkansas.

An artist, she has been painting for about nineteen years in oil, pastels and water color and has won numerous awards in and around the area and in Missouri.

Mary Baughman is married with two children and two grandchildren. "My autoharp has saved my sanity," she says, "I was in my late fifties, feeling my life was at a standstill as far as accomplishments were concerned. My brother-in-law had bought a second-hand Chrom Aharp for his granddaughter, who had rejected it. While visiting him, he offered the 'harp to me."

"I had always played piano by ear, but stringed instruments I couldn't seem to master. I plunked on it for a while, with no success, until one day in the late fall, I was



eating lunch in a local restaurant. Doris was there, playing her 'harp. I believe it was fate because I had never eaten there before and Doris had never played there before."

"I asked her if she would teach me to play and she agreed to give me a few lessons. A few months later, I opened a tole painting shop in *Dogpatch, USA*. A music trio who played there asked me to join in occasionally. Then our group started playing on the front porch of my shop ... and the rest is history."

Mary's husband, Clifford, helped organize a community jam session in the court park and they later moved their music to the college. Mary has written several songs, which she sings, using her 'harp as accompaniment. She hopes to get some of them published eventually. Mary is left-handed and plays her autoharp on her lap somewhat like the style of Kilby Snow.

Melba Holland was born in Oklahoma City, but settled in Harrison, Arkansas in 1962 after spending several years as an Air Force wife. She had learned to play guitar as a teenager, but laid it aside during the busy years of rearing two daughters and working in the Head Start program. Upon retiring in 1990, she decided to get back in music. Finding her hands too stiff from arthritis to play guitar, she bought a mountain dulcimer and took some lessons at the local community college, where she met Barbara. Then

she purchased a 21-chord autoharp and received some playing instruction from Doris, at the same time Mary was taking lessons. Melba's husband, Richard, is an avid music buff. Although he plays no instrument, he has built several dulcimers out of various kinds of wood, including walnut, cherry, red and western cedar and sassafras. He attends all the performances of the *Mountain Melody Makers* and serves as both fan and critic. When he was recording their second cassette, *Melodies That Linger*, he was quick to tell the group if a particular tune did not meet his standard of quality.

Barbara Mintle was born in the sand hills of Nebraska. "I grew up on a ranch there and loved music from an early age", says Barbara. "My folks bought me an accordian when I was eleven or twelve. My girlfriend and I would get together and sing and play. Also, I remember gathering around the piano with family and friends to sing."

"I met my husband, and after a few years, we moved to Arkansas, where we raised two children and were in agriculture and did upholstery. There was not too much time for music then, but occasionally I would get the accordian out and play."

"I had never seen a dulcimer or an autoharp until we came to Arkansas. I loved the sound they made."

"After our children were grown, I bought a dulcimer and took a class at the community college. While there, I met Melba and we became friends. After the class was over, those who were interested met in the court park, and there I met Doris, who played autoharp and dulcimer. Mary then joined us and we became a group."

"Since learning to play the dulcimer, I have also learned to play the autoharp, guitar, mandolin and hammered dulcimer."

These energetic ladies have taken their music to such places as *Dogpatch USA*, the *Ozark Mountain Smokehouse*, *Branson* and *Silver Dollar City* in Missouri, *Eureka Springs* and *War Eagle Craft Fairs* in Arkansas and have been featured on KY3-TV in Springfield, Missouri. They are regulars at Harrison's "Harvest Homecoming".

Silver Bell

As sung on a Pop Stoneman recording August 1926

G	C	G	D7	G
By the light of a bright star-ry night sat a lone-ly lit-tle In-dian maid				
G C	G / / C / D7	G / / D7 G D7 G	/ / /	/

D7	G
No lov - er's sweet ser - en - ade has ev - er won me	
/ D7 G	D7 / / / /
/ G D7	G /

C	G	D7
As down the stream it would seem in a dream he was pad - dl - ing his		
D7 G D7	G / / C / D7	G / / D7 G D7 G

G	D7	G
ti - ny can-oe a chief-tain long - ing to woo sang her this song		
/ / / /	/ D7 G D7 / / /	D7 G D7 G

Chorus

			G			C			G				D7
Your			voice	is		ring -	ing,		my	sil -		ver	bell
/			/	/		C	/		G	/			D7

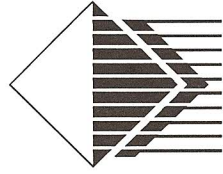
			G							C				G
spell,			I	come		to		tell	you		of		a	love
/			/	G		/		/	/		C	G		/

									D7				G	
dell,			Hap -		py —		we'll		dwell		my		sil -	ver
/			D7		/		/		/		G		/	

For many moons, many Junes, many tunes, mocked the echo of a still summer night
 As down the stream, smiling bright, they floated dreaming
 In his canoe, Settowoo, only two, they listened to the sigh of the breeze
 That seemed to sing in the trees, this sweet refrain

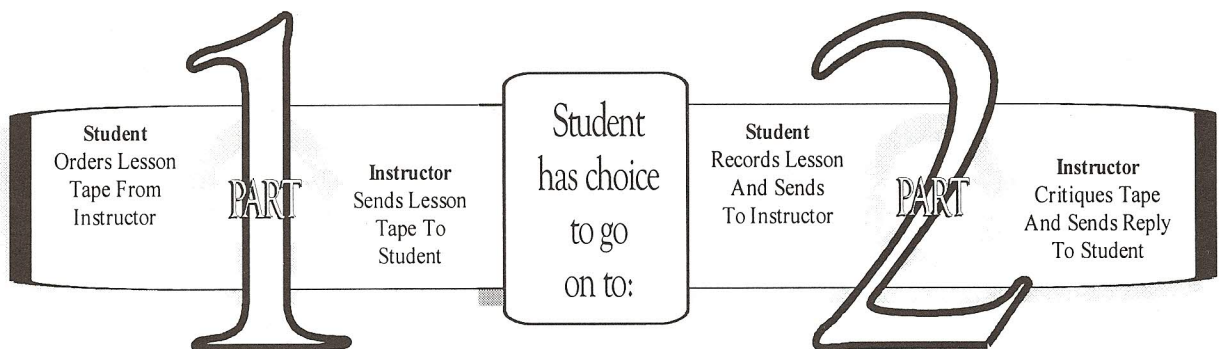
(chorus)

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THE INTERACTION LESSON "PLAYING DUETS"

Cathy Britell and Jon ten Broek, PO Box 494, Mercer Island, Washington 98040

What could be better than one autoharp playing a beautiful waltz? Two autoharps playing a beautiful waltz as a duet, of course. For this interactive lesson, we've decided to write a new tune for you, especially designed to illustrate some of the things you can do to make autoharp duets particularly fun to play and beautiful to hear.

In any ensemble playing, and particularly in arranging tunes for more than one instrument, there are some basic principles that can really enhance the overall effect of the music and the fun you have playing it. Because the autoharp has so many strings, and because it is an instrument that plays chords, these principles are particularly important when playing autoharp duets. They include: *Tuning, Voice, Space, Color, Movement, Rhythm, Dynamics, Variety* and *Communication*.

TUNING

Probably any discussion of autoharp playing should start with *tuning*. When two or more autoharps play together, there are some special tuning considerations. Almost everybody uses an electronic tuner to aid in tuning. Many folks then "fine tune" by ear, often bringing the upper end up a little to make it sound more in tune (called "stretching out the tuning"). This may not be feasible if you're playing with another autoharp. It's important the two autoharps are tuned in the same way, with tuners calibrated the same (or better yet, using the same tuner), and with special attention paid to tuning the upper and lower ends of the 'harp, where the electronic tuners may not be as accurate and where you may have to depend on your ear more. A "by ear" check of the tuning of the 'harps against one an-

other can often make the sound much better.

VOICE

Separate the two "*voices*." This is most often done by playing on different parts of the instrument. If the melody line is on the upper part of the 'harp, the accompaniment should be mainly on the lower strings. If the melody is in the middle or low part of the 'harp, sometimes an "obligato", or countermelody, can be played way up at the top of the 'harp. In our tune *Better Than One*, both parts are written mostly in the same octave in this article in order to fit on the page, however, as you will hear on the tape, we vary the octaves we play in, and when Jon plays high, Cathy plays low, and vice versa. What each of us tries to do is make the other person's playing heard, and accentuate the melodic flow of the tune by staying out of the other's "territory."

SPACE

Leave "*space*" for the other player. In any conversation, silence is just as important, or perhaps more so, than words. The same is true with autoharp duets. If you fill up all the "space" in a tune, there is no place left for the other person to play. Two or more autoharps each filling up all the space in a tune simultaneously is sometimes termed "Autoharp Hell", and leads to the misconception that autoharps can't play well together. It's also important with duets to avoid putting in too many notes that add dissonance to the overall tune. When playing alone, those open-chorded "diatonic runs" often add beauty and fluidity to a tune. They have their place in duets as well; however, they need to be done judiciously, and most often by one person at a time. The most effective duets are much more sparsely played than a solo would be on the same

tune. In our written tune, notice that there are not a great many notes there. Of course the written duet is just one of many variations we might play in performing this tune. If you listen to the tape, you'll note that there are many places where the strings are ringing in harmony and nobody is plucking any strings.

One can think of space in music as both "horizontal" as described above, and "vertical." Vertical space refers to picking melodies cleanly, as well as some of the things we talked about under "Voice," using a narrow range of the autoharp so that the other person can use the rest. One technique that works well for creating vertical space is to let your thumb rest. For example, in the seventh measure of *Better Than One*, you'll see some eighth notes traveling in parallel in the two parts. In order to get the effect of the two lines playing together, one can pluck these notes using alternating index and long fingers without using the thumb, rather than pinching each one, as it is often tempting to do.

COLOR

"*Color* chords" should most often (but not necessarily always) be the same. There are many times when a strategically placed minor chord adds a wonderful "flavor" to a tune. There may be a number of options for chords in a particular passage; one a bit like "garlic" and the other perhaps like "peppermint." While each is tasty in its own right, both played together can be sometimes somewhat less appealing. On the other hand, in the third measure of the "A" part of our tune, we've chosen to use an Am rather than a C chord, which could be used here as well, to give the passage a little more wistful character. In that measure, the writ-

ten music says that both players should play the Am chord. Ah, but if you listen to the tape, you'll note that Jon plays an Am7 chord there. In this case the addition of the seventh adds more interest and does not clash with the Am played on Cathy's 'harp. You can get the same effect by playing a C chord on one 'harp and an Am on the other. In this case, the two "colors" blend nicely. On the other hand, if you look at the second measure in the "B" part, you'll note that the rhythm chord is a Bm. If you don't have a Bm on your 'harp, you might find that you can play the melody using a G or a D. But if you play either of those chords with the Bm, you'll find that the two chords clash in an unpleasant way. In this case, you'll have to agree with your partner on which chord you're going to play.

MOVEMENT

Matching and alternating "movement" is an important part of ensemble playing. Tunes often alternately "stand still" (that is a note may be held for awhile), or "move" (run up or down a scale or arpeggio toward the next "resting place"). By moving when your partner is standing still and vice versa, you produce the effect of a musical "conversation." If, on the other hand, you move together, you emphasize that passage.

Throughout most of *Better Than One* as we've written it out, we've chosen to have the lines move alternately like a conversation. However, in measures 7 and 11, we like those little chord progressions and think those areas are nice with some emphasis, so we move together there.

RHYTHM

Duets give you a nice opportunity to use *rhythm* in a tune. If the lead instrument is playing a smooth, flowing melodic line, the accompanying instrument has an opportunity to provide a steady rhythm. And if the lead is playing a strongly rhythmic passage, the other player might want to make some smooth arpeggios in the background. Or if you want to really emphasize rhythm, you can match your rhythm exactly during certain passages. It's necessary to pay close attention to tempo. When playing with another person, an even, steady tempo is a must. While playing a solo, tempo variations might lend drama and expression to the tune, but when playing a duet, varying the tempo widely only adds confusion and frustration. There may be passages when you want to slow down a bit for emphasis; however, you may want to do that in a *rubato* fashion (a momentary slowing within one or two measures while maintaining the structural tempo of the measure) rather than a *ritardando* (actually slowing the overall tempo of the tune). We can't illustrate the rhythmic possibilities of this tune on paper, but we'll show you some rhythmic variations on the tape.

DYNAMICS

Dynamics (degree of loudness or softness) is very important to duet playing. If both players are playing as loud as they can, they won't hear one another, they won't stay together, and the result will not be very pleasing. Just as important, dynamic variation lends a significant amount to the expression and enjoyment of the music. Sometimes, with the 'harp right up to your ear, it's difficult to hear much of anything else. When playing with another 'harper, you should always be able to hear that person. If you can't, bring your level down a bit, until you can hear and appreciate what the other person is doing. Also, because of all the strings that are being played, it's doubly important to hear and emphasize the melody in an autoharp duet. This can be done only when accompaniment is played more softly. Changing dynamics within a tune is one of the nicest ways to add expression. With two autoharps, you can play just as softly as with one, but twice as loud.

You can use that to produce some very nice effects.

VARIETY

If you're singing a song, the story that each verse tells will bring the listener along with you; however, when performing an instrumental piece, it's most often a good idea to *vary* the arrangement each time you repeat the tune. This will keep the listener interested throughout the performance. In the written version of *Better Than One* we've written out just one of many possible duet arrangements for this tune. On the tape, you'll notice that we'll play the duet a number of ways, within rhythm variations, playing in different octaves and exchanging leads. Once you learn the melody and rhythm chords to play, you can come up with any number of your own variations.

COMMUNICATION

Communication is, of course, the mainstay of playing well with others. Here are some ways to enhance communication. First, position yourself in such a way that you can see the other person. Watching your partner's hand and body movements can give you good clues as to where he/she is going with the tune, and eye contact is absolutely necessary. That means that you can't be sitting in front of a music stand with your face buried in a sheet of music. Of course, communication is where the fun is in duet playing. Once you know the tune and become familiar with the other person's playing style and patterns, you can then begin to improvise as a team, trading leads, trying out different variations, rhythm patterns, melodies and counter melodies. Playing a tune with two autoharps gives you four times the possibilities for interesting arrangements as playing with one, and you can have great fun exploring those possibilities. Sometimes we will start "jamming" on a tune, taking each other for a musical ride and neither of us knows quite where we'll end up ... but the journey is always great fun.

OH... AND ONE MORE THING

We hope you enjoy *Better Than One* and that you team up with a partner and give autoharp duets a whirl. As we were putting the Interaction tape together, it occurred to us that it's not easy to find another autoharper to play with, so we decided to add a "Music Minus One" section at the end of the tape with single parts of this and some other tunes recorded separately with lots of space so that you can play along, practicing lead and harmony/rhythm playing. Have fun !!!



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Better Than One

Cathy Britell and Jon ten Broek
February 1998

The musical score for "Better Than One" is written in G major (one sharp) and 3/4 time. It consists of 16 measures. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the notes. The score is divided into four systems of two staves each.

System 1 (Measures 1-4):

- Measure 1: G (treble), G (bass)
- Measure 2: Em (treble), Em (bass)
- Measure 3: Am (treble), Am (bass)
- Measure 4: D (treble), D (bass)

System 2 (Measures 5-8):

- Measure 5: C (treble), D (bass)
- Measure 6: D (treble), C (bass)
- Measure 7: G (treble), G (bass)
- Measure 8: C (treble), D (bass)

System 3 (Measures 9-12):

- Measure 9: G (treble), G (bass)
- Measure 10: Bm (treble), Bm (bass)
- Measure 11: Em (treble), Em (bass)
- Measure 12: Am (treble), Am (bass)

System 4 (Measures 13-16):

- Measure 13: D (treble), D (bass)
- Measure 14: Bm (treble), Bm (bass)
- Measure 15: Em (treble), Em (bass)
- Measure 16: C (treble), G (bass)

SOME THINGS CAN'T GET ANY BETTER

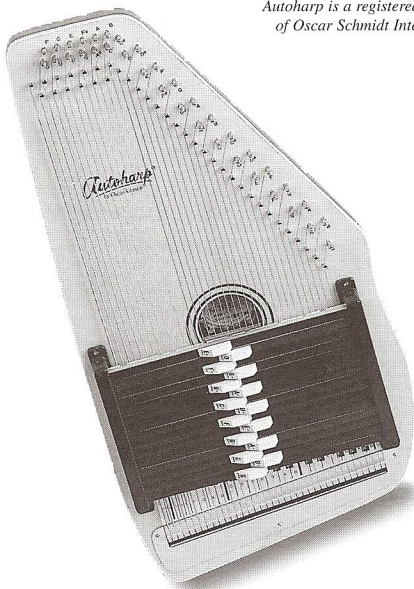


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Pro-Files

If you are a professional autoharper and wish to be featured, please send photo, biography, and schedule to:

Karen Daniels
9002 Grandview Drive
Overland Park, KS 66212
kdaniels@gvi.net

NOTE: These performance and/or workshop listings are limited to those which feature at least 50% autoharp. Contact the performer for additional information. Also, cancellations and/or changes can occur. Check with the performer before traveling far.

BRYAN BOWERS

% Scott O'Malley
& Asso.
PO Box 9188
Colorado Springs,
CO 80932
719635-7776
somagency@aol.com
Pro-File: AQ January 89
Schedule:
August 7, 8
Meilke Theater
Shawano, WI
September 6
Wine & Music Festival
Kerrville, TX
September 17, 18
Walnut Valley Festival
Winfield, KS
September 20
Festival
Savannah, GA
October 23
The Blue
Fairbanks, AK

ROZ BROWN

1549 S. Holland Court
Lakewood, CO 80232
303 969-9645
rozzie@ix.netcom.com
<http://www.rozbrown.com>
Pro-File: AQ October 89
Schedule:
Every Wednesday, Thursday, Friday, and Saturday night

Buckhorn Exchange Restaurant
303 534-9505
1000 Osage Street
Denver, CO

MIKE FENTON

High Park Cottage
Pershore Road,
Whittington
Worcester, England WR5 2RT
Phone 0/905/354822
Pro-File: AQ October 88
Schedule:
August 6, 7, 8
Autoharp Jamboree
Ozark Folk Center
Mountain View, AR
August 14
Capitol Harpers Wrkshp
Washington, DC
(details-Alan Mager)
August 29, 30
Towersey Folk Festival
Oxfordshire, England

PAUL and WIN GRACE and FAMILY
11990 Barnes Chapel Rd.
Columbia, MO 65201-8857
573 443-2819
pgrace@mail.coin.
missouri.edu
www.folkfire.org/graces
Pro-File: AQ October 88
Schedule:

August 5

Courthouse Square
Columbia, MO
August 8, 9
Salt River Folk Festival
Florida, MO
August 13
Daniel Boone Regional
Library, Columbia, MO
September 20
Boone County Heritage
Festival, Nifong Park,
Columbia, MO
October 10
Living History Event at
Shoal Creek
Liberty, MO
October 24
The Local Point
Webster Groves, MO

LES GUSTAFSON-ZOOK

292 E. Douglas
Goshen, IN 46526
219 534-1173
gustazook@aol.com
Pro-File: AQ April 94
Schedule:
August 6, 7, 8
Autoharp Jamboree
Ozark Folk Center
Mountain View, AR
October 18
Associated Mennonite
Biblical Seminaries
Elkhart, IN

LINDSAY HAISLEY

Further Music
Productions
PO Box 126
14206 Spreading Oaks
Leander, TX 78641
fmouse@fmp.com
Pro-File: AQ April 91
Schedule:
August 6, 7, 8
Autoharp Jamboree
Ozark Folk Center
Mountain View, AR

LITTLE ROY LEWIS

1635 Washington Hwy.
Lincolnton, GA 30817
706 359-3767
Pro-File: AQ January 90
Schedule:
August 4
Fairgrounds
Stanardsville, VA
August 5
Front Royal, VA
August 7
Springdale, AR
August 8
Salina, OK
August 9
Hugo, OK
August 11, 12
Fort Atkinson, WI
August 16
Vinton, VA

August 20

Cherokee, NC
August 21
Leslie, MI
August 22
Georgetown, OH
August 26
Goshen, IN
August 30
Gettysburg, PA
September 4
Kempton, PA
September 5
Stuart, VA
September 6
Elba, AL
September 7
Clay City, KY
September 12
Dover, PA
September 17
Cookport, PA
September 18
Clear Spring, MD
September 19
Westfield, IN
September 26
Rogersville, TN
September 29
Comer, GA
October 1
Jacksonville, NC
October 2
Aurelian Springs, NC
October 3
Walker, LA
October 4
Glenrose, TX
October 9-14
Dollywood, TN
October 17
Albermarle, NC
October 18
Hiawasse, GA
October 30
Columbia, MS

KAREN MUELLER

PO Box 80565
Minneapolis,
MN 55408
612 649-4493
kmharpo@aol.com
Pro-File: AQ July 93
Schedule:
September 17-20
Walnut Valley Festival
Winfield, KS
September 25, 26
Memphis Dulcimer Fest.
Memphis, TN

JUDIE PAGTER

Country Ham
Route 1, Box 280
Barboursville,
VA 22923
804 985-3551
Pro-File: AQ April 90
Schedule:
August 13, 14
Milan, MI

September 3-6

Thomas Point Beach Fest.
Thomas Point, ME
September 12
Linnleyville Steam and
Gas Show
Pittsburgh, PA
October 9, 10, 11
Tenn. Fall Homecoming
Norris, TN

HARVEY REID

Woodpecker Records
PO Box 815
York, ME 03909
207 363-1886
info@woodpecker.com
Pro-File: AQ January 89
Schedule:
August 9
Hamilton House (4p.m.)
S. Berwick, ME
August 29
Prescott Park Arts Fest.
Portsmouth, NH (7p.m.)

TOM SCHROEDER

300 W. 113th St
Kansas City, MO 64114
Pro-File: AQ October 88
Schedule:
July 31 - August 2
Willamette Valley
Autoharp Gathering
Nofziger Farm, Albany, OR
August 6, 7, 8
Autoharp Jamboree
Ozark Folk Center
Mountain View, AR

MIKE SEEGER

c/o Josh Dunson
520 South Clinton
Oak Park, IL 60304-1111
708 386-1252
rpmjosh@aol.com
Pro-File: AQ January 89
Schedule:
August 8
20th Oak Grove Festival
Staunton, VA
August 9-16
New England Folk Music
Camp
The Lakes, NH
September 12
30th Annual Dock Boggs
Memorial Festival
Wise, VA
October 7, 8
Appalachian Homecoming
Museum of Appalachia
Norris, TN
October 13
Herndon Arts Council
Herndon, VA
October 30
Freight and Salvage
Berkeley, CA

LAURIE SKY
The Bill Sky Family

PO Box 70060
Nashville, TN 37207
615 859-1419
billandlauriesky@hotmail.com
Pro-File: AQ April 90
Schedule:
August 6
Cypress Creek Park
Cystic Fibrosis Benefit
Adona, AR
August 15-19
Fredicksburg, VA
August 20
Prince William Cnty. Fair
VA
August 23
Forest Hill Baptist Church
Forest Hill, LA
August 30
First Baptist Church
Republic, MO
September 5
Traditional Music Assoc.
Awards Show
Delbert, MI
September 9
Ripley, MS
September 11
Indian Nation RV Resort
Thackerville, OK
September 12, 13
Six Flags Over Texas
Heritage Festival
Arlington, TX
September 17
Lester Flatt Mem. Park
Otto, AR
September 19, 20/26, 27
Six Flags Over Texas
Heritage Festival
Arlington, TX
October 3
McCreary Festival
Whitley city, KY
October 8, 9
Museum of Appalachia
Tenn. Fall Homecoming
Norris, TN
October 20
Traveler's World Resort
San Antonio, TX
October 23
JC's Coffee Shop
Dinner Concert
Senatobia, MS
October 24
Cedar ridge Barn
Edinburg, MS
October 25
Pearl Hill Baptist Church
Carthage, MS
November 1
Stapleton, AL

DREW SMITH

529 Ardmore road
Ho-Ho-Kus, NJ 07423
201 444-2833
Pro-File: AQ July 89
Schedule:
(cont'd on page 39)

Events

Events Editor:

Judy Allison
450 Carolina Avenue
Chester, WV 26034

The following are 1998 major events which feature the autoharp in contest, workshop, and/or performance. If you know of an event that we have not included, please send the information to the Events editor. The complete events list is published every Spring, and seasonally repeated and updated every issue.

CODE:	
AC.....	Autoharp Contest
AP.....	Autoharp Performance
AW.....	Autoharp Workshop

AUGUST



- ▶**Augusta Heritage Workshops**; August 2-9; Elkins, WV; Code: AW (John and Kathy Hollands-worth); Contact: 304 637-1209
- ▶**63rd Annual Old Fiddlers Convention**; August 4-8; Felts Park, Galax, VA; Code: AP, AC (Drew Smith); Contact PO box 655, Galax, VA 24333, Tom Jones 540 236-8541
- ▶**Autoharp Jamboree**; August 6-8; Ozark Folk Center, Mt. View, AR; Code: AW, AP (Valta Sexton, Ron Wall, Mike Fenton, Lindsay Haisley, Les Gustafson-Zook, Tom Schroeder, Charles Whitmer); Contact 870 269-3851, Fax 870-269-2909, web site www.ozarkfolkcenter.com
- ▶**Rocky Mt. Storytelling Festival**; August 6-8; Palmer Lake, CO (Bonnie Phipps) 1-800-484-6963 ext 8253
- ▶**Milan Bluegrass Festival**; August 13-15; KC Campground, Royal Oak, MI; Code: AP, AW (Judie Pagter/Country Ham) Contact Jim Wilder, PO Box 1939, Royal Oak, MI 48068 Phone: 248 435-2828
- ▶**Autoharp Techniques-Success from the Start**; August 14-22; John C. Campbell Folk School, One Folk School Rd., Brasstown, NC; Code: AW (Ivan Stiles); Contact 704 837-2775, Fax 704 837-8637, 1-800-FOLK-SCH, or <http://www.grove.net/~jccfs/>
- ▶**52nd Annual Hookstown Grange Fair**; August 17-22; Fairgrounds, Hookstown, PA; Code: AW, AP (Mary Ann Johnston, Alice Ann Whitehill, Earl White hill, more); Contact 412 573-9109
- ▶**The Great River Road Festival**; August 21-23; Pere Marquette State Park, Grafton, IL; Code: AW, AP (Alex Usher); Contact Alex Usher, 216 N. Elm,

- Webster Groves, MO 63119
- ▶**Midland Dulcimer Festival**; August 27-30; Midland, MI; Code: AP, AW; Contact Bill Kuhlman, 2769 S. Homer Rd., Midland, MI 48640, 517 835-5085 or email beeps@concentric.net or Bruce Alvesteffer, 517 832-2157, email alvie@mdn.net

SEPTEMBER

- ▶**21st Annual Bluegrass Festival**; September 2-6; Thomas Point Beach, Brunswick, ME; Code: AP (Judie Pagter/Country Ham) Contact 207 725-6009 or www.thomaspointbeach.com
- ▶**Great Dulcimer & Folk Round-up**; Sept. 11-13; Sawmill Arts Center, Cooks Forest, Cooksburg, PA; 814 927-6655 or sawmill@penn.com
- ▶**Walnut Valley Festival**; September 17-20; Cowley County Fairgrounds, Winfield, KS; Code: AW, AP (Roz Brown, Julie Davis, George Orthey, more); Contact WVA Assoc. 918 Main Street, Winfield, KS 67156
- ▶**Mississippi Pecan Festival**; September 27-28; Richton, MS; Code: AW (Jenny Huffstutler) Contact Jenny Huffstutler, PO Box 630, Richton, MS 39476, 601 525-3792

OCTOBER

- ▶**Annual Tennessee Fall Homecoming**; October 8-11; Museum of Appalachia, Norris, TN; Code: AP; Contact John Rice Irwin, PO Box 1189, Norris, TN 37828, Phone 423 494-7680 or 423 494-7325



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- Small Potatoes
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- Claire Lynch & the Front Porch String Band
- Laurie Lewis with Tom Rozum & Todd Phillips
- Marley's Ghost
- New West
- Bryan Bowers
- Beppe Gambetta
- Spontaneous Combustion
- Aileen & Elkin Thomas
- Steve Gillette & Cindy Mangsen
- Cathy Barton & Dave Para with Bob Dyer
- Roz Brown
- Stephen Bennett
- Bob Franke
- Bluestem
- Live Bait the Band
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Sun (Gate Only)		15

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Critics' Choice

If you have a recording you would like to have considered for review, please send it to Autoharp Quarterly, PO Box 336, New Manchester, WV 26056. Submitted recordings cannot be returned.



Mike's Choice

Mike Herr

Live ... at the Bell Buckle Cafe

Bill and Laurie Sky
Autoharp: Laurie Sky
PO Box 70060
Nashville, TN 37207-0060

The Ballad Of Jesse James • Bells Of St. Marys • In The Pines • I'm Goin' Round This World • Dooley • A Ballad For Pretty Boy Floyd • I'm Goin' Back To Dixie • Jealous Hearted Me • He Pleasured Me Dearly • Wreck Of The Ol' 97 • Cannonball Blues • Atlanta Quadrille

Infectious! No, not disease ...

Rhythm, spirit, fun. Father Bill and daughter Laurie present herein a set of songs from a live session at the Bell Buckle Cafe in Bell Buckle, Tennessee, recorded February 22nd, 1997.

For those of you not familiar with the Skys, Bill is an animated singer/musician as well as historian and a dedicated preserver of musical lore. His tidbits of info while introducing songs are always interesting, sometimes downright fascinating. Laurie is an equally-spirited entertainer, able to hold her own with her father, singing and playing a sweet brand of autoharp.

They've joined up here with Jim Conner on banjo, Carl Stump on mandolin and Darrin Vincent on acoustic bass. All of these musicians are obviously well-seasoned and there's none of that amatuerish feel here that you get in some recordings.

Now we'll get to the highlights. Laurie's autoharp playing exudes confidence and surety. It is so clean it sounds too easy.

But we all know how hard it is to get that pure melody line, and Laurie pulls off the *Atlanta Quadrille* as fluidly as she shakes the rain off her umbrella on the porch. (How's that for a mixed metaphor, Nadine?)

Laurie figures prominently on many of these cuts, handling the intros, the tags and the breaks as only a seasoned veteran of eight gazillion stage shows can. Her rhythm back-up sometimes catches your feet on the off-beat and other times answers the voice in a call-and-answer routine. There are occasional Mike Fenton-esque finger rolls in her melody breaks which catch the ear.

There's a lot to be said musically and historically for this CD, and I only wish it lasted about twice as long. It's a bit short on the length of recording, unfortunately, but every selection is solid. Being the instrumentalist that I am, I can't help being drawn to the above-mentioned quadrille as my favorite, but there's much to appreciate on *all* these cuts. The Skys and friends have obviously earned their place in music Americana.

What Did We Leave Behind?

Doofus

Autoharp: Neal Walters, Heidi Cerrigione
9507 Colesville Road
Silver Spring, MD 20901-4821

Silver and Gold Two-Step • I Think Of You • You Are My Flower • Fair and Tender Ladies • Maple Sugar • New Harmony • Jubilee • Pinedale/Nancy's • Remember Me • Elisabeth's Waltz • The Coo-Coo • Fairweather Friends • Blue Eyes Cryin' In The Rain • Cedarville • Wait 'Till the Clouds Roll By • Changing Of The Road • Oh! Susanna • La Golondrina • Primrose Hill • What Will I Leave Behind?

You've got your campfire, you've got your daddy longlegs, you've got your instrument in tune – now, what are the missing ingredients? Of course – Heidi, John, Colleen and Neal! These folks hold a mother lode of tunes and it's a real treat to have such a competent CD to tap into that lode and provide access to so much great music.

The overall feel of this CD is softness, gentleness and comfort, with sweet vocals and harmonies, solid instrumental breaks and leads. Neal Walters anchors the group with his lead singing and considerable multi-instrumental talents, including guitar, banjo, mountain dulcimer, autoharp and concertina. So much of my personal experience of Neal has been with him playing hours on end on the fiddle, it's good to hear the other abilities he has as well. Colleen Walters contributes her mellow harmonies on vocals and demonstrates what years of working together with another musician can evolve. Beautiful stuff. And by the way, Colleen plays a mean egg as well – percussively speaking, of course.

John Cerrigione helps with the vocal back-up and with that most essential of all chores – the bottom-end bass line. His patient support can be heard quietly thumping along in the background, steady and unobtrusive. Also of special note is the mandolin playing of Paul Oortz, which brings that almost European feel to *I Think Of You*, to *Remember Me* and to *Fairweather Friends*. Tim Walters plays a recorder on *Fair and Tender Ladies*, and thankfully the usual problem of keeping a recorder in tune with everybody else was avoided. This helped lend an English country air to this particular song.

And as the focus of this magazine and review is on the autoharp, there's a lot to be said for the prize-winning playing of one Heidi Cerrigione. Heidi is one of an ever-enlarging group of player who've been able to make sure that the melodies they're playing are heard, are recognizable and are attractive. These 'harpers have retreated from the stance of "let's play everything we can as fast as we can and to holcum if you can tell what we're playing." Instead, there's the lead, the intro, the tag, the harmony, all perfectly rendered and delightful. Very complementary, this music. Very contributory to the whole sound. No fighting to obtain the lead from the fiddle, or the mandolin, or the banjo. This is cooperative music at its' best.

There is another aspect of Heidi's playing which will endear her to me as long

as she continues it – she doesn't add fill strokes all the time, at every possible break in the rhythm. She lets a rest or a hold be as such – a rest or a hold. This makes the music more like music and less like an autoharp class. Thank you, thank you. Heidi's leads are clear, clean and confidently to the point. No frivolous frills here. And the best of her techniques and feel for the 'harp are brought out on one of her signature tunes – the waltz *La Golondrina*.

There's a good variety in the selection of tunes, with slow waltzes thrown in among some old chestnuts (which also have been given a slightly different rendering), cast yet again against some restrained, yet lively old-time tunes. The to and fro trad-offs among the instruments and voices is competently handled, and everyone is treated equally. There's a *very* intriguing key change and melody line going on in *Nancy's*, making it a must-learn. The other two instrumentals which I would highly recommend to learn, especially if you can expect to sit in on a jam with these folks, are *Maple Sugar* and *Cedarville*. There are many of you who will love the vocals on this recording and will spend many happy hours singing along and learning from Doofus. I don't think there's a weak number in the whole array, actually.

So that about does it – every tune could be complimented with its' special attributes, but you've gotten the message. This is really a must-buy for the autoharp and the folk/acoustic music collector. You will not be sorry you've got it.



Bob's Choice

Bob Woodcock

The Old Cane Press
Country Ham
Autoharp: Judie Pagter
RR 1, Box 280
Barboursville, VA 22923-9801

The Old Cane Press • *Leather Britches* • *Eight More Miles To Louisville* • *Winding Stream* • *Little Darlin' Pal Of Mine* • *Liberty* • *Sweet Betsy From Pike* • *Turkey Hunting* • *Paper Sack* • *Snow Deer* • *Little Rabbit* • *Rye Cove* • *Fly Around My Pretty Little Miss* • *I Am Resolved* • *Valley Of The Never Do No Good* • *Forked Deer*

Carpenters Mill
Country Ham
Autoharp: Judie Pagter

Carpenters Mill • *Indian Creek* • *No Hiding Place* • *God Sent An Angel* • *This Last Request* • *St. Anne's Reel* • *Hard Times* • *Whoa Mule* • *The Little Lady Preacher* • *Top Of The Hill* • *Music Box Dancer* • *Far Side Banks Of Jordan* • *Katy Kline* • *There Is A Fountain* • *Lorena* • *Rachel*

You really should see Judie Pagter and Country Ham in performance. Judie is one of those dynamic, boisterous, full of life performers that *really* put on a show. She is the musical descendant of such country music greats as Ola Belle Reed, Mollie O'Day and Lilly Mae Ledford. If you need to have a comparison, I guess I would put her on the same stage with the late Rose Maddox, up there a 'hoopin and a 'hollerin and seeming to have a grand time singing for y'all kind folks, thank you very much. And folks just love it. I am a little more reserved in my appreciation of Judie. She surrounds herself with absolutely first-rate musicians. She seems to have an ear for really good songs. She does a fine job with the 'harp. But I get the feeling that she is a little put on, a little *too* country. Almost a caricature. And when she hollers "soo-ey", I just cringe. But for many, she puts on one heck of a show.

Now, putting on one heck of a show and making one heck of a recording are two completely different tasks. Several years ago I listened to a rather old recording of Country Ham (maybe 6-7 years old at the time) and I thought it fell dead flat on its face. In the passing years, Judie and the crew must have been studying, because these two recordings capture much more of the flavor of a Country Ham show. While not live tapes, they do have an appealing spontaneity and variety that helps hold the listener's interest, as well as some really fine musical moments.

I guess we should start with the 'harp and the 'harper. What Judie makes her 'harp do is not technically very advanced, but it is musically absolutely perfect for each song. Her breaks are tasteful and appropriate, her rhythm is dead on, her style flexible enough for a variety of tunes. The final mix, however, was consistently heavy on the background 'harp on almost every cut. This became quite annoying after a short while. Her vocals are pure Judie, strong, distinctive, nicely phrased, with a

bit more vibrato than I like.

The high water mark on both these recordings is the fiddling of Joe Meadows. I assume that this is the same Joe Meadows who played with Bill Monroe a while back. Both tapes are heavily dosed with first-rate bluegrass fiddling in the form of lead (i.e. fiddle tunes) and back-up work. Close behind the fiddling, to my ear, is the vocal work of Carl Pagter. His voice is clean, strong and sincere without being ornate or showy. Makes me envious, he does. My favorite vocals on these tapes are all Carl's work: *Eight More Miles to Louisville*, *Rye Cove*, and *Paper Sack*. I was also quite impressed with the extensive documentation on the J-card. These folks have done their homework and even qualify for extra credit.

To my ear, both of these recordings are more than adequate representations of the Country Ham performances I have seen in the past. By and large, a nice collection of interesting tunes and songs, well performed (and documented), put together with skill and thought. It should be clear that if you are a fan of Judie's, you would be interested in these works. If you like your ham on the stage rather than on the plate, consider these tapes. I just wish she would have left the "soo-ey" out of *Carpenters Mill*.

So Many Tunes ... So Little Time
Autoharp: Mary Umbarger
114 Umbarger Road
Harmony, NC 28634

Gospel Medley (*Precious Memories*, *Church In The Wildwood*, *Shall We Gather At The River*, *Leaning On The Everlasting Arms*, *Unclouded Day*, *I'll Fly Away*, *Over In The Gloryland*) • *Beautiful Dreamer* • *Blackberry Blossom* • *Young Jane* • *Nancy* • *Blue Spanish Eyes* • *John Henry* • *Sentimental Journey* • *Pachelbel's Canon in D* • *Loftus Jones* • *Lyin' Eyes* • *Miss Goulding* • *Mrs. Maxwell* • *Misty* • *Arkansas Traveler* • *How Great Thou Art*

The first time I met Mary Umbarger was at the Galax Fiddler's Convention, many years ago (in a Galax-Y far away ...), at Drew Smith's Saturday Morning Autoharp Workshop. There was this quiet, unassuming woman, just another face with an autoharp in a circle of perhaps 30 people. When her turn came, she quietly said something like "Well, I don't really play this too well ...", then proceeded to play (I think it was *Spanish Fandango*, but I could be wrong) incredibly well. And since then, she

has been playing much better.

What sets Mary apart from the majority of contest-winning 'harpers, in my opinion, is her versatility. Most folks settle on a style and hone it to a fine edge; Mary seems to be able to move in and out of any number of genres with ease and notable ability. This recording is clear proof of that. This is an autoharp recording. There are no fiddles, no singing, no Moog Synthesizers to be heard. Only a little back-up guitar, bass, recorder and percussion, and some generally first-rate diatonic autoharp. Solo recordings are difficult to produce, in my experience as a reviewer. All too often the result is a monotonous, unidimensional collection of very good 'harp playing. Such is not the case with *So Many Tunes*

Selections vary from Gospel, to sentimental (*Beautiful Dreamer*), to fiddle tunes (*Blackberry Blossom*, *Arkansas Traveler*), to jazz (*Misty*, *Sentimental Journey*), to Irish (*Loftus Jones*, *Miss Goulding*, *Mrs. Maxwell*), to rock (*Lyn' Eyes*), to classical (*Canon In D*). Everything but gangsta rap!!

With a few exceptions, Mary's playing comes across to me as either very good or brilliant. *Blue Spanish Eyes*, perhaps her signature piece, is a complete knockout, by far the best piece on the recording. *John Henry*, a tune I was prepared to dislike, was another winner. This is a refined, polite, ballad-like interpretation of this frequently rowdy tune, and it works beautifully. It's great to hear others take up Bud Taylor's "jazz style" 'harp and run with it. *Sentimental Journey* and *Misty* are both nicely performed.

The few exceptions I mentioned are the two fiddle tunes *Blackberry Blossom* and *Arkansas Traveler*. These are both very note-y tunes and a challenge on any instrument. Now, when I hear a fiddle tune, I expect to hear every note clearly, be it on fiddle, guitar or 'harp. Many 'harpers attempt these tunes by slurring over many notes, almost as if they expect the listener to fill in the blanks because it's a familiar tune. I'm afraid that the renditions on this tape come across to me in that way. I feel that they should have been left off the tape.

Technically, this is generally a well-made tape. The 'harp is strong and clear and well balanced. At times the bass and percussion get a little over-miked and the excellent guitar work gets under-miked. But all in all, this is excellent effort by a very talented musician and 'harpist.

(Pro-Files continued from page 35)

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New York City, NY

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610935-9062
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worldlynx.net

Pro-File: October 88

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John C. Campbell Folk
School
Brasstown, KY

August 21
Concert
John C. Campbell Folk
School
Brasstown, KY

ALEX USHER
216 N. Elm Avenue
Webster Groves, MO

63119
314961-8631
cooharp@aol.com
Pro-File: AQ Winter 96

Schedule:
August 23, 24
Great River Road Festival
Pere Marquette State Park
Grafton, IL

September 24-27
Memphis Dulcimer
Festival
Memphis, TN

CHARLES WHITMER
25650 IH 45N #1107
Spring, TX 77386
713 367-6260 (evenings)
cwhitmer@conroe
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Pro-File: AQ April 93

Schedule:
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A Q

Postscripts

FROM HARPLAND

by Mary Umbarger

If you have news you would like to share with your 'harper friends, send it to Mary Umbarger, 114 Umbarger Road, Harmony, NC 28634-9300

♪ They're back ♪

Summer is in full swing and so are all autoharpers! Neither heat, nor miles – not even El Niño can stop us from traveling from east to west, north to south, pillar to post to meet, eat and jam. Have at it, gang! Meanwhile, here's what some folks have been doing.

✦ **Meg Peterson** has visited third world countries. I wonder if she took her autoharp?

✦ **Cindy Harris** has been busy! She is compiling a tape of Stephen Foster music for presentation to the Stephen Foster Museum in Pittsburgh, PA. She visited Israel the week before the Mt. Laurel Autoharp Gathering.

✦ **Carole Outwater** has retired and has more time for focus on music. She plays melodious, smooth autoharp and won 1st place at the Fiddler's Grove Festival.

✦ **Fiddler's Grove** was the scene of my "really big party" to celebrate the release of my solo autoharp tape/CD *So Many Tunes, So Little Time*. We had a "pig picking" – lots of food, lots of friends, lots of jamming. Have mercy, what a great time!!

✦ **Cathy Britell** has been busy playing with "Hot Lattes". She and **Jon ten Broek** traveled cross country to the Mt. Laurel Autoharp Gathering, stopping to give concerts and workshops. Her son, **Scott**, has graduated and will continue his education, studying in Spain.

✦ **Dorothy Wagner** is working on a book of church music. She will include music, prose and poetry. **Dorothy** and **George** have not been well, however they are holding their own at this time.

✦ **Iva Conner Stillwell's** son, **Gordon**, is at home recovering from a liver

transplant. We wish him speedy progress.

✦ **Ivan Stiles** has been on the sick list. He seems to be on the mend at present, thank goodness!!

✦ There have been more autoharp sightings in the media! By **Joe Cline** on TMC "Swing Your Ladies" with Humphrey Bogart, Alan Jenkins with the Weaver Brothers – it has a musical saw and autoharp duet! (Shades of **Ivan Stiles** and **Mary Lou Orthey**) Seen in the Washington Post by **Carol Moran** – reporting from **Janis Joplin's** days at the University of

Texas from an article in "The Texan" – saying she went barefoot whenever she wanted, wore Levi's to class, and carried her autoharp everywhere she went in case she felt like breaking into song ...oooh! And, from **Debbie Gerdes**, news that the June 8 issue of Time magazine has a picture of **Bob Dylan** and **Joan Baez** and Joan is playing an old "black box" autoharp.

✦ **Mary Ann Johnston** presented a workshop and two stage performances at the Ohio Hills Folk Festival in Quaker City, Ohio. Grandson, **Jimmy Johnston** took 1st place in the 14 and under mt.dulcimer contest. **Alice Ann Whitehill** won 1st in mt. dulcimer and 2nd in autoharp. Husband, **Earl**, won 1st in autoharp and together they won 1st in courting dulcimer. A friend, **Debbie Boyd**, won 2nd in mt. dulcimer. *Autoharp Quarterly* had a booth at the festival which was celebrating its 94th year.

✦ According to **Harvey Reid's** latest newsletter, retired **Gen. Norman**

Schwartzkopf admits to playing the autoharp.

✦ **Gail** and **Lyle Schwandt** visited their grandchild's school with their instruments, including their autoharp. They entertained and informed students and faculty and plan to do this once a year.

✦ **Cindy Harris** presented a Stephen Foster program at her kids' school and was very well received. The teachers had taken time the previous two days to read and discuss Foster material from the encyclopedia and the kids were ready!

✦ Some of the contest results: Fiddler's Grove Festival: 1st-**Carole Outwater**, 2nd-**John Hollandsworth**, 3rd-**Ronnie Burroughs**. Mt. Airy Festival: 1st-**Mary Umbarger**, 2nd-**Bill Birchfield**, 3rd-**JoAnn Redd**. Buena Vista: 1st-**Glenna Anderson**, 2nd-**Bobbi Roberts**, 3rd-**JoAnn Redd**. **Bobbi** also took 1st place in Folk Song at Mt. Airy with *Faded Coat Of Blue*, accompanying herself on the autoharp!

✦ **Will Smith's** new recording with the **Wilkinson Family** is due out in August. Titled *Nothing But Love* it is on the Giant label. *Twenty-six Cents*, a single cut from the album, has been released to good reviews. The video is being shown on CMT.

✦ **Drew Smith's** tape *Now That's Autoharp!* has been released. Hoorah!!

✦ From **Joe Cline**, "Did you ever stop to think and forget to start up again?"

"See" you next time. *Mary*

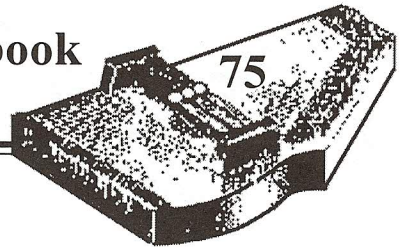
IN MEMORIAM

We extend our sympathy to the family of Fred Renner. Fred was a "regular" at Walnut Valley for years and built autoharps with a Texas star as the sound hole. He called them "Lone St'arps". We will miss his friendly smile around the campfire.

Our condolences, also, to the family of Coy Marshall. Coy often played fiddle with the "Original Orchard Grass" band and we know he will be missed by all who had the opportunity to know and to hear him.



Newlyweds Yasuo and Kumiko Mita



Now Is The Hour (Maori Love Song) G (3)

G [/ D7] D7 [G /] D7 / / / G
Now is the hour when we must say good-bye,

C [/ /] G / A7 [/ /] / D7 /
Soon you'll be sail-ing far a-cross the sea

G [/ D7] G / D7 / / / G
While you're a-way, sweet-heart re-mem-ber me

C [/ /] G / C G A7 D7 G
When you re-turn you'll find me wait-ing dear.

Stewball C (3)

C / G / / C // // //
Stew-ball was a good horse,

C Am / / Dm // // //
He wore a high head.

Dm / / C Dm C G7 // // //
And the mane on his fore-top

G7 / / C G7 C // // //
Was as fine as silk thread.

2. I rode him in England,
I rode him in Spain,
I never did lose, boys,
I always did gain.

3. So come all you gamblers,
Wherever you are,
And don't bet your money
On that little grey mare.

4. As they were a ridin'
'Bout half way around,
That grey mare she stumbled,
And fell to the ground.

5. And away out yonder,
Ahead of them all,
Came a-prancin' and a-dancin'
My noble Stewball.

East Virginia Dm (2)

/ / Dm / G // Dm //
I was born in East Vir-gin-ia

Dm / / Gm // // Dm
North Car-o-lin-a I did roam,

Dm / D / / / / G /
There I met a fair pret-ty maid-en

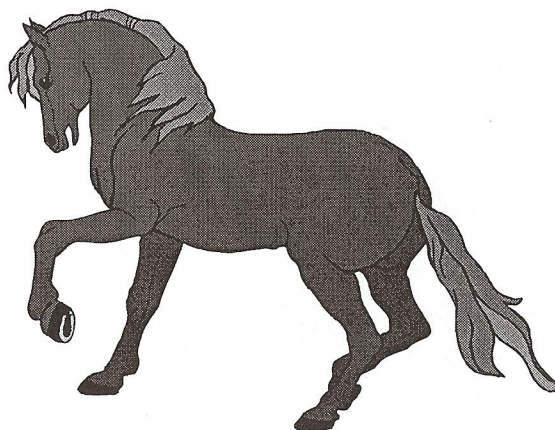
G / / Dm / A7 // Dm
Her name and age I do not know

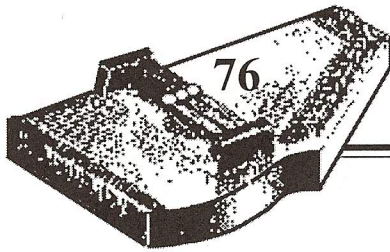
2. Her hair it was of a bright sun color
And her lips were ruby red.
On her breast she wore white lilies,
There I longed to lay my head.

3. Well, in my heart she is my darlin'
At my door, she's welcome in,
At my gate, I'll meet her my darling,
If her love I could only win.

4. I'd rather be in some dark holler,
Where the sun refused to shine,
Than to see her be another man's darlin'
And to know that she'll never be mine.

5. Well, when I'm dead and in my coffin,
With my feet turned toward the sun,
Come and sit beside me, darling,
Come and think on the way you done.





Autoharp Songbook

©1998, Stonehill Productions

The Silkie G (3)

∨
/ G / F / / / G
An earth-ly nurse sits and sings,

G / / / F / / / G
And, aye, she sings by li-ly wean,

G C / / G / F / / / G
And lit-tle ken I my bairn's fath-er,

G F Am / / / Dm / / / G
Far less the land where he dwells in.

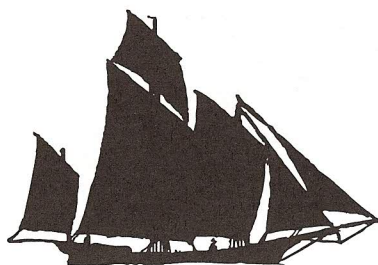
2. For he came one night to her bed feet,
And a grumbly guest, I'm sure was he.
Saying, "Here am I, thy bairn's father,
Although I be not comely.

3. "I am a man upon the land,
I am a Silkie on the sea,
And when I'm far and far frea land,
My home it is in Sule Skerrie."

4. And he had ta'en a purse of gold,
And he had placed it upon her knee,
Saying, "Give to me my little young son,
And take thee up thy nurse's fee."

5. "And it shall come to pass on a summer's day,
When the sun shines bright on every stane,
I'll come and fetch my little young son,
And teach him how to swim the feam."

6. "And ye shall marry a gunner good,
And a right fine gunner I'm sure he'll be.
And the very first shot that e'er he shoots,
Will kill both my young son and me."



Henry Martin Dm (3)

∨
/ Dm / / / / F / A / / / Dm
There were three broth-ers in mer-ry Scot-land,

Dm / / / / Gm / / / A / / / /
In mer-ry Scot-land there were three,

A Dm / / / C / / / Dm / / /
And they did cast lots which of them should go

Gm / / / A
Should go, should go,

Dm / F / / / C / / / Dm //
And turn rob-ber all on the salt sea.

2. The lot it fell first upon Henry Martin,
The youngest of all the three,
That he should turn robber all on the salt sea,
Salt sea, salt sea,
For to maintain his two brothers and he.

3. They'd not been sailing but a long winter's night,
And part of a short winter's day,
When he espied a stout lofty ship,
Lofty ship, lofty ship,
Come a-bibbing down on him straight way.

4. "Hello, hello," cried Henry Martin
"What makes you sail so nigh?"
"I'm a rich merchant bound for fair London town,
London town, London town
Would you please for to let me pass by?"

5. "Oh, no. Oh, no" cried Henry Martin,
"This thing it never could be,
For I have turned robber all on the salt sea,
Salt sea, salt sea,
For to maintain my two brothers and me."

6. And broadside and broadside and at it they went,
For fully two hours or three,
'Til Henry Martin gave to them the death shot,
The death shot, the death shot,
And straight to the bottom went she.

7. Bad news, bad news to Old England came,
Bad news to fair London town,
There's been a rich vessel and she's cast away,
Cast away, cast away,
And all of her merry men drowned.

RECORDINGS

TAPES \$10—CDs \$15

Titles are cassettes unless otherwise noted

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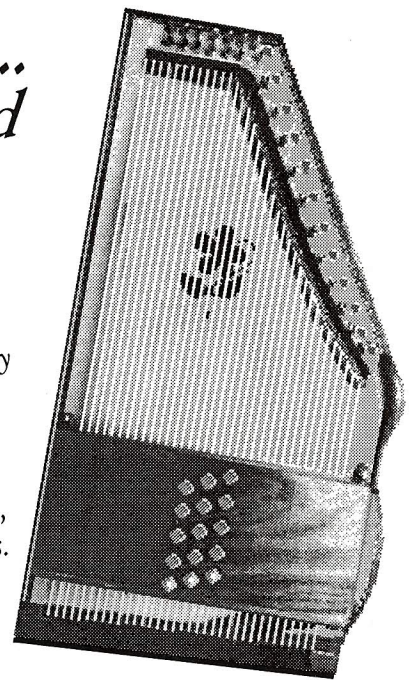
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