

Autoharp Quarterly®

*The International
Magazine
Dedicated to the
Autoharp Enthusiast*

*Winter, 1999
Volume Eleven, Number Two
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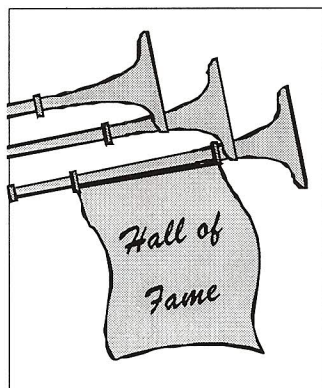
Kidstock
by Bonnie Phipps



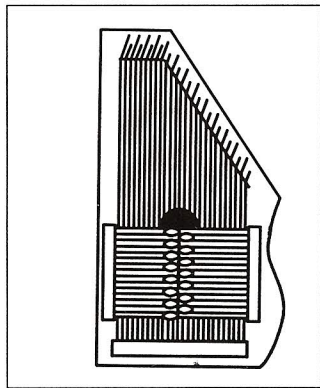
The enigmatic Polly Swallow

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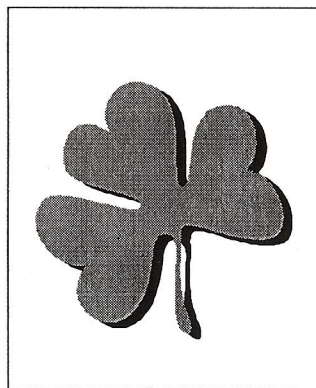
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Autoharp Quarterly.
The International Magazine Dedicated to the Autoharp Enthusiast

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To And From The Editor



Dear Readers:

Well, it looks like we have some arm-chair traveling to do in this issue. Mike Fenton takes us back a few years to a seaport in England, Mary Umbarger takes us to Ireland, Ron Falconer takes us to French Polynesia, and Stuart Hamblen takes us on a stroll down memory lane and, as usual, our Harpers at Large take us all around this country. So sit back with a cup of something hot and relax.

Also in this issue, we have two new songs. Rob Lopresti is sharing another (see Vol. 9 #3 for *No More Disclaimers*) of his songs with us. This time we have *Take a Box*. And Mary Umbarger gives us *Solstice Reflections Waltz*. We are grateful to both for sharing their talents with us.

Long-time contributor Linda Huber is the focus of our Picker's Portrait. You have enjoyed her *Simply Classic*, now learn more about this busy lady.

I must thank my husband, Jack, for several contributions to this issue. He took the photo on page 26 and did the art work on page 14, but his most important contribution was the suggestion of Stuart Hamblen as our composer for this issue. When I wondered aloud who our composer might be, he immediately said, "Stuart Hamblen." But knowing Hamblen's work would still be under copyright jurisdiction, I hesitated. At Jack's urging, we made a trip to the East Liverpool, Ohio, branch of the Carnegie Library where we found several pages of biographical material including an article on the ranch owned by the Hamblens. At the end of the article was an email address for Lisa Jaserie. Not knowing what connection she might have with Stuart Hamblen, I emailed her a short note outlining what I wanted to do. I received an almost immediate response saying I should talk to Mrs. Hamblen. The note gave me her phone number and address as well as that of the Hamblen Music Company. Mary Lou Orthey told me some time ago that one of the "perks" of this job was the nice folks it afforded you a chance to meet. She has never been so right!! Suzy Hamblen (Stuart's widow) is a gracious,

warm person. She was pleased with the idea of her husband's work appearing in *AQ*. During our phone conversation, she told me her family had a band when she was a youngster and that her sister played the autoharp. She was surprised to hear that folks still played the 'harp. In the ensuing weeks, Lisa Hamblen Jaserie and I became frequent email correspondents and it was she who sent me the official word that we could, indeed, print her father's song, *This Ole House*.

As I said, Mary Lou was right. Suzy and Lisa Hamblen are proof of it. Thank you, ladies!!

So now, it's YOUR turn. Who should be our next composer? Do you want to write it? Do you want to suggest someone else to write it? Just let us know and we will work with you to feature a favorite of yours.

Our Sacred 'Harp this time is a sort of collaborative effort. Jo Cunningham of Springfield, Missouri had planned to do the Nessly Chapel for us (Ask me sometime how a Missouri gal knows about the Nessly Chapel). Unfortunately Jo's son was in a terrible accident just about the time she was preparing to do the writing. He sustained multiple injuries, among which was a brain injury that left him in a coma for a while. By the grace of God, he is recovering, but it was a difficult time for the family. I had Jo's notes and so I put them together for her.

If your house of worship has an interesting story to tell, why not send it, together with the congregation's favorite hymn/song and share the story with us.

If you have an idea for an article, either technical or informational, write it down and send it in. We can't promise to publish everything we receive and sometimes there is a "waiting line", but we do read and consider everything you send us.

Finally, if you think you would make a good addition to our Profiles column, send your short biography, a picture and your performance schedule to Karen Daniels and she will take care of the rest.

Happy 'harping! *Mary Ann*

Dear Editor:

(The following is part of a letter from Ron Falconer – autoharp in paradise – and is an update on his story which appears on page 25.)

Paris 18 November, 1998

Dear Mary Ann,

Merci, merci, for your first letter and the second magazine. I still can't believe that the lowly autoharp has an exclusive publication of its own. Bravo, and bravo again!

I have an excuse for not replying before. In June I took a break to visit Scotland and my family ... the break led on to Paris and some jazz festivals which led on to ... anyway, I'm still in Europe hoping to return to Polynesia in the new year.

... I enjoyed Drew Smith's "Play in More Keys With Better Chords." It's a whole new subject to open up along with the possible alternate layouts of the chords, or maybe you've already exhausted that theme.

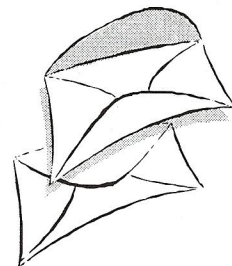
I play a solid-state all electric autoharp that I found abandoned in a music shop in Salt Lake City ... it produces a full sound and I even used a Wow-Wow pedal for some interesting effects.

Sorry to Bryan Bowers for the memory block, I have one of his cassettes. I also enjoyed the Ivan Stiles "Rounding Pickering Bend."

Tell me what I have to do to collect old and new copies of *AQ* and your comments on a contribution to your sacred pages.

Yours sincerely,

Ron Falconer



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

ozwil@juno.com Valta Sexton
jimni@comnett.net Jim and Donalorene Bledsoe

CHANGED EMAIL ADDRESS

rozzie@rozbrown.com Roz Brown
cbritell@worldnet.att.net Cathy Britell
ignatz@ionet.net Fran Stallings

NEW WWW ADDRESSES

<http://www.dulcimerlady.com> Lucille Hinds' new site.

CHANGED WWW ADDRESS

<http://www.concentric.net/~highl14/froggy.html> David Highland's *Froggy Went a Courtin'* website.

Recordings

Christmas ... As You Like It
 Autoharp: Mary Umbarger
 114 Umbarger Road
 Harmony, North Carolina 28634-9300

A Horse Named Bill and Other Children's Folk Songs
 Now available on CD
 Autoharp: Evo Bluestein
 10691 N. Madsen
 Clovis, California 93611-9704
Bad Boys Zydeco Concert Video
 Autoharp: Evo Bluestein
 Address as above

Club News

Alice Penovich reports there is an autoharp-friendly folk music club that meets every third Saturday from 2 to 4:30 at the Walnut Street Grind in Springfield, Missouri. (This is a coffeehouse in one of the older historical houses in Springfield.) The group is called the "Folks Like Us Music Society". The format is an open jam and they welcome autoharps.

Loren Wells and his bride, Nancy, tell us the Harps + Club hosted an Ivan Stiles

workshop and concert in October and were looking forward to the November meeting where Dale Hancock lead the music and to their Annual Christmas Dinner at the home of Barbara Barr.

Diane Haddock reports the Winfield Autoharp Club meets the second Thursday of each month at a member's home. In addition, several of the non-career members meet each Tuesday at 9am, also at a member's home. "This weekly practice has tremendously helped some of the beginners. We play round robin style, sometimes repeating parts of a tune over and over to learn it", says Diane. The club has a large collection of public domain sheet music available for members to copy. There is a mixed jam at the Winfield Public Library every other Sunday evening, that some club members attend also. "Fun times here in Winfield the year round."

Ron DeVore sends news of the Southern Strings Autoharp Club: "If anyone in our area is interested in joining our club, they can contact me (Ronald DeVore, 308 Virginia Avenue, Frankfort, Kentucky 40601. Phone 502 223-5317). We meet the third Tuesday every month at Dave Owens' house in Lexington, 3266 Roxborgh Drive from 7-10pm. Our club is doing great. We are up to three autoharps, plus banjos, fiddle, guitars, harmonicas, keyboard and dulcimers."

Ray Miller of the Lancaster Folk Music and Fiddlers' Society announces their monthly meetings: February 14, March 14, April 11. Meetings are held at the Friends' Meetinghouse in Lancaster from 2-5pm. The meetings are informal jam sessions which are free and open to the public. All levels and forms of acoustic folk instruments and folk music are welcome, as well as listeners. For more information or directions, call 717-394-7948.

Jean Paul Gripon in Paris sends an invitation to anyone traveling in that area to visit the folk club at "AEGC section Bluegrass", 12 Avenue Foch in La Garenne-Colombes." The club, which specializes in bluegrass but also plays old-time and Cajun, meets every Saturday except holidays and legal days. There is always a group of autoharp players at the meetings, and Jean Paul assures a warm welcome to all visitors. For more information, contact Frédéric Arsonneau at 01-3053-3133.

Events

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

FEBRUARY

Winter Festival of Acoustic Music; February 12, 13; First United Methodist Church, Irving, Texas; Code: AW (Charles Whitmer, Nathan Sarvis) Info: 972 986-6371, jmm1@flash.net or write 2624 Quail Ridge, Irving, Texas 75060

National Folk Alliance Showcase; February 26; Albuquerque, NM; Code: AW (Julie Davis) Info: 303 258-3444

MARCH

Will McLean Music Festival; March 13, 14; Sertoma Youth Ranch near Dade City, Florida; Code: AW; Info: 352 465-7208 or <http://www.willmclean.com>

John C. Campbell Folk School; March 28 - April 2; John C. Campbell Folk School, Brasstown, Kentucky; Code: AW (Bill Schilling); Info: 704 837-2775

APRIL

"Sore Fingers Week"; April 6-10; North Oxfordshire, England; Code: AW (Mike Fenton); Info: Andrea@sfss.demon.co.uk

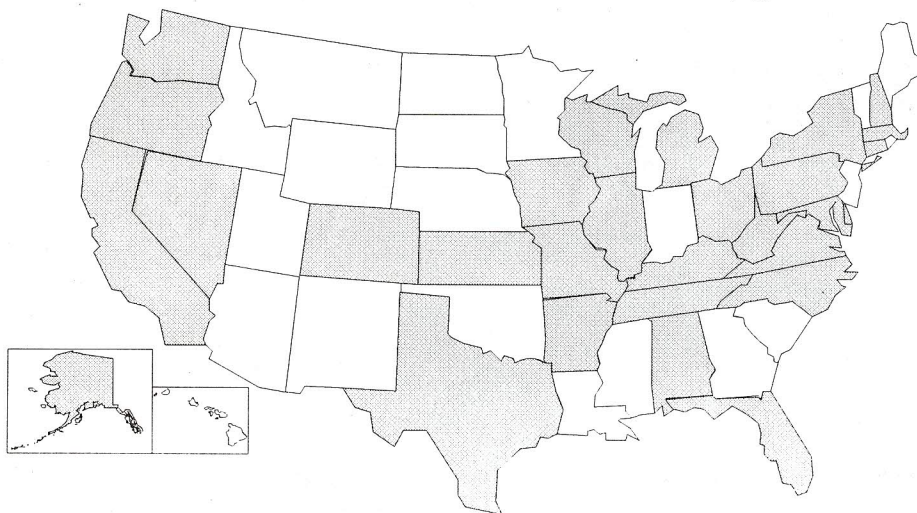
Spring Dulcimer Week; April 18-24; Augusta Heritage Center, Elkins, WV; Code: AW (Karen Mueller) Info: 304 637-1209

New England Folk Festival; April 23; Natick, Massachusetts; Code: AW (Drew Smith); Info: 617 354-1340

Autoharp Masters Workshops; April 25-30; Acorn B&B, Nellysford, Virginia; Code: AW (Alan Mager and Lucille Hinds) Info: afmager@erols.com or 703 256-1068



'Harpers-At-Large



Les Gustafson-Zook Workshop

Ann Arbor, Michigan
Reporting: Lauri Taylor
 Farmington Hills, Michigan

On Saturday, September 19, Autoharps Unlimited den mother, Kathy Wieland, hosted Les Gustafson-Zook for a workshop on "How to Play a Clean Melody." What a time was had by all.

First of all, it was a glorious fall day. Crisp air, blue sky, and the foliage at peak color. Twelve of us gathered at Kathy's in Ann Arbor for the workshop – followed by a potluck lunch – followed by a concert, then some jamming. We started at 10am, with the last straggler (would that be me?) leaving about 6pm.

Les really puts on a fabulous workshop. He has a knack for explaining clearly and concisely. Even though the attendees had a huge range in skill level, there was more than enough information and technique builders for everyone to take home lots to work on. After watching Les demonstrate, you can bet that a bunch of us will be working on our scales! Les used *Golden Slippers*, *The Jenny Lind Polka* and a lovely tune called *Railroading Across the Rocky Mountains* to work on clean melody picking. By the end of the workshop, we were picking the melody and harmony lines.

Les also taught us quite a bit about using the autoharp in jams – different styles for different kinds of jams. All in all, a very informative, worthwhile workshop.

I figure if everyone really practices what they learned from Les, there might be a large number of Michiganders in the 1999 MLAG and Winfield contests. You'll know

us by our pickin' – fast and clean.

The potluck was yummy – the perfect ratio of 50% food to 50% dessert. Mighty hard to complain about that. Chuck brought the best dessert – brownies with raspberries thrown in. Yum.

After lunch, we continued with the workshop for another hour, then Les gave us a concert. Yep, this guy definitely practices what he preaches. Fast, clean melody picking. Whew!

Among the songs he played were: the old-time version of *Yellow Rose of Texas*, *My Name Joe*, *Run Down Boot*, *Arkansas Traveler*, *Early*, *Love Is Our Cross to Bear*. He also performed several of his contest songs for us – another testimonial to his technique for clean melody playing.

Les also brought his jews harp for a rousing version of *Turkey in the Straw*. Then he borrowed a pig from Kathy's extensive collection of limberjacks and sang *Four Wet Pigs*.

It was a wonderful day, and we left, dazzled and inspired. What more could anyone need?

Bryan Bowers Concert

Fairbanks, Alaska
Reporting: Al Weber
 Fairbanks, Alaska

Bryan Bowers played to a sold out house at the Blue Loon in Fairbanks, Alaska, on October 23. As usual, the old master did himself proud.

In spite of unusually slick driving conditions, the place was jammed. We lucked out and got the last two seats right in front, and people were coming in for the next fif-

teen minutes. This was my first time ever being up close enough to not miss a stroke, and I enjoyed every minute of it.

Bryan performed in Fairbanks fifteen years ago, and we hope he comes back much sooner in the future.

Alan Mager house concert

Concord, Massachusetts
Reporting: Glenn Scott
 Sharon, Massachusetts

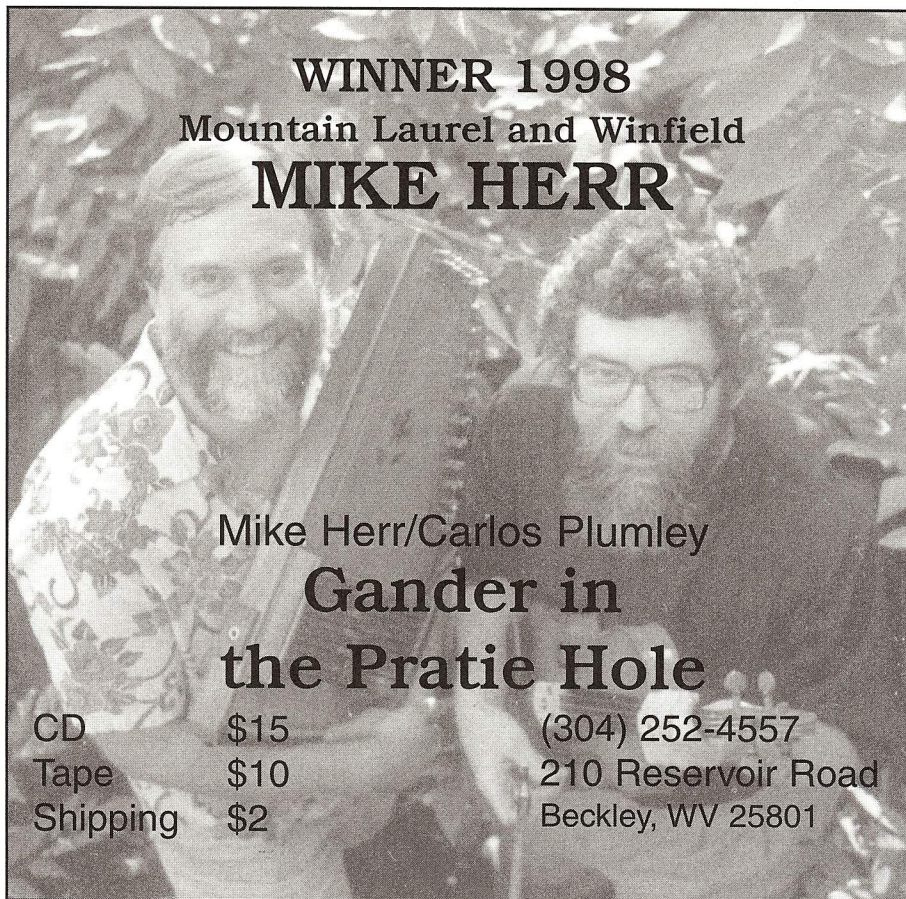
This past Sunday (October 26), Bob Grappel and I had the great pleasure of entertaining Alan Mager for a day at the home of Bob and his wife, Linda, in Concord, Massachusetts. I should say, rather, that we had the pleasure of *hosting* Alan, he was the one providing the entertainment, and did he ever!

It came about because Alan was in the vicinity visiting his mother for a few days, and we were all able to co-ordinate our schedules to get together on Sunday.

It started off with an afternoon workshop. Alan had brought a number of hand-outs and helpful materials, and we plunged into them. Right hand technique was the main focus of things, but technique in the service of making your playing musical. As the afternoon rolled along the conversation roamed all over the place: proper body/arm/hand position, various instruments and makers, how we got started playing the 'harp, the pros and cons of contests, various top players, Oscar Schmidt, etc. In the autoharp-starved Boston area, it was so nice to have someone of Alan's stature there to dish the topic with.

Alan is, of course, such an organized,

WINNER 1998
Mountain Laurel and Winfield
MIKE HERR



Mike Herr/Carlos Plumley
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Tape	\$10	210 Reservoir Road
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patient teacher—just what fumblefingers me needs—Bob and I both came away with tons of things to work on. I don't mind saying it was one of the best workshops I've ever attended.

We followed that up with a little relaxed playing. Bob and I showed Alan a couple of Hawaiian pieces we do on 'harp and guitar, Bob played us his showpiece version of the *William Tell Overture*, and then the three of us did a little jamming on *Hard Times Come Again No More* and a couple of Irish tunes.

Ah, then, to dinner... Linda is a professional chef (specializing in desserts), so the experience was a true Epicurean delight. I won't go into details, other than to say dessert was a chocolate transcendence.

The day finished off with Alan favoring us with an hour or so of private performance. I had the same reaction I always have when I hear major (no pun intended) leaguers play: first and foremost the sheer enjoyment of the music, linked to a certain mild depression over being so far from that level of skill myself, yet inspired by the possibilities just witnessed.

Summing up, I can't imagine how the day could have been any better.

Heartland Dulcimer Club Fall Festival
 Elizabethtown, Kentucky
Reporting: Gordon Baker
 Amelia, Ohio

The 4th Heartland Dulcimer Club Fall Festival was held November 7th at the Community College in Elizabethtown. There was a lively and crowded Open Stage the Friday night before at Picasso's Coffee Shop downtown, and while I was there our 'harp sang in the hands of Jim Beverly and Toni Sager. Yummy desserts, too.

The festival had 25 workshops covering autoharp, mountain and hammer dulcimer, guitar, singing, bones, spoons, mouth bow and bowed psaltery. Jim Beverly did a pair of 'harp workshops and emphasized playing as though singing. Jim's fine, rich voice sure helped us try that in the workshops.

There was a terrific evening concert after the workshops. It featured Steve Seiffert, Cathy Barton, Dave Para and finger-style guitar master Pat Kirtley from just up the road in Bardstown. Cathy's concert playing included quick and light autoharp behind her strong voice.

Thanks to Lorinda Jones and her friends for all their work in creating this festival!

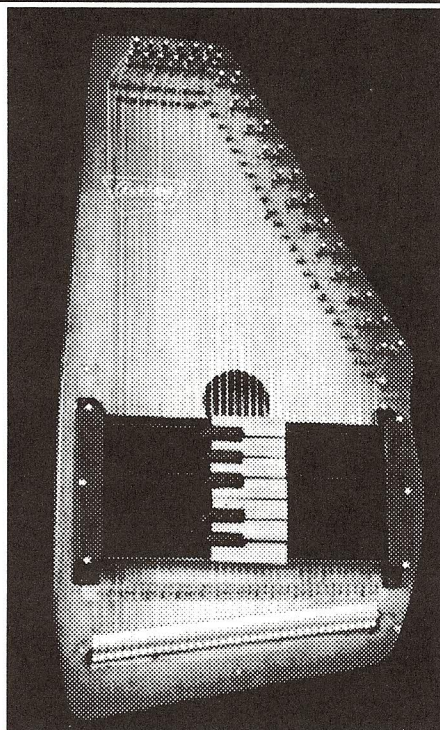
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Picker's Portrait

Linda Huber ❖ ❖ ❖ Hanover, Pennsylvania

by Karla Armstrong

Meet the "Pigeon Hills 'Harper," better known to readers as the author of the popular *AQ* feature, "Simply Classic." When she's not driving her school bus, bird watching, machine knitting or sewing, you can find her either practicing or performing with her beloved autoharps. Between "standing engagements" at area retirement homes, coffee houses and ladies club luncheons, Linda also specializes in the unusual: everything from Earth Day at Codorus State Park to Christmas open-house at historic Neas House here in Hanover. Linda is one busy performer, and her experience with the autoharp has been "simply classic."

Coming from a music education background (BA, Lebanon Valley College, '59), Linda's first exposure to the autoharp dates back to college days. Her first job as an itinerant elementary music teacher provided the opportunity to really use the instrument, although at that point it was still table-top, cross-handed strumming only. She stopped teaching to raise her family and purchased her first autoharp in 1967. Other than being hauled along on camping trips, it didn't see much action.

Years passed, and someone in her family came across an address for a woman named Eileen Roys, who "knew something about autoharps." After an exchange of letters with Eileen, Linda was on her way to her first Mountain Laurel Autoharp Gathering in 1993. There she purchased an Orthey Mary Lou Signature, the first of (at present count) six custom 'harps. Since then she has taken classes at Swannanoa, Augusta, Common Ground and, of course, all the MLAGs since that first one.

With her background in music, Linda has played quite a few instruments; however, the autoharp was the first one with which Linda felt she was really *making music*, rather than just *playing notes*. Her tastes range from classical (obviously!) to country, but her passion is Old Time music. Although she prefers to play a diatonic instrument, Linda is also quite an accomplished chromatic player and has an extensive repertoire with both. She feels that diversity and



Linda Huber

variety are her strong suits.

Another of her strong suits is teaching. Linda currently teaches three age groups of gifted children at a private school and regularly offers courses for autoharp through local community education programs. In 1995, Linda presented a workshop on Music Theory at Mountain Laurel and one on Partner Songs the following year. She also tutors privately and is always on the lookout for other opportunities.

One of Linda's most significant contributions was the founding of the Angel Strings Autoharp club. Motivated by her natural desire to teach, as well as fresh memories of struggling in solitude to learn the autoharp, she drew from several contacts she had made and started meeting regularly with two other people in 1994. Since then, many members have come and gone, with the current attendance around eight. Monthly meetings are a mix of individual "open stage" and development of "repertoire" pieces for group play. In addition to enjoying each other's company, Angel Strings serves as a venue for musical discussion and growth, everything from instrument maintenance to fancy licks and playing styles. The group is thankful to Linda (and her patient husband) for opening their home for this purpose.

Angel Strings members occasionally

join Linda for area concerts, with the most ambitious one just around the corner. On February 20th, Linda will be the featured performer at a Benefit Concert to be held at the newly-renovated Eichelberger Center for Performing Arts in Hanover. The recital, which will begin at 2pm in the Conservatory, will no doubt provide some much-needed public exposure for our instrument. As a grand finale, Linda is planning a "mass autoharp rendition" of *Red Wing* and *Amazing Grace*, so if you're in the area, bring your 'harp and come on in!

In response to the many people who have come up after Linda's performances asking for her music, Linda recently completed her first recording project. *Just Me* is just that – solo autoharp at its best. Her club members, students and satisfied listeners would certainly say that the author of "Simply Classic" is "simply classy!"

Photo courtesy of Poist Studio, Hanover, PA

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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.



Les' Choice

Les Gustafson-Zook

Thus Sings My Soul

Autoharp: *Lucille Hinds*
Shadrach Productions
PO Box 7338
Denver, Colorado 80207-7338

Christ, Mighty Savior • Morning Has Broken • I Sing The Mighty Power Of God • Sweet Hour Of Prayer (HD) • My Shepherd Will Supply My Need • Lo, He Comes With Clouds Descending • Stand Up For Jesus (HD) • How Great Thou Art (HD) • O'Carolans Concerto • Let All Mortal Flesh Keep Silence • There Is A Fountain • Wondrous Love (HD) • There Is A Balm In Gilead • Amazing Grace (HD) • Standing On The Promises • Fisher's Hornpipe (HD)

Lucille has really done it. She's produced a wonderful recording of hymns that should be in the hands of every autoharp player out there. Let me back up just a minute, though, and introduce her to those who don't know her.

Lucille Hinds (Lucille Reilly before getting married to Steve Hinds last year) entered the autoharp community about eight years ago. She came with a degree in music from Westminster Choir College and had made a substantial name for herself as a hammered dulcimer player and instructor. In 1990, she picked up an Orthey diatonic at Winfield and got hooked on the autoharp.

She took on the autoharp with a gusto that is familiar to anyone who knows her. It took her only a few years to become one of the few double autoharp champions, when in 1995 she won both the Mountain Laurel Autoharp Championship and the

International Autoharp Championship. She won those titles with precise picking, expansive dynamics, creatively arranged pieces and an energetic presentation that engulfs the listener.

Lucille plays beautifully on the hammered dulcimer as well. After several instructional books and 2nd places in the National Hammered Dulcimer Championships, she finally placed first in 1997. This recording has seven tracks of hammered dulcimer songs which helps to add variation to the flow of the album and showcases her substantial expertise on this instrument. She even plays guitar backup on several tracks, highlighting her skills on that instrument, too.

This beautifully packaged recording is a display of her immense talent on both the autoharp and hammered dulcimer. The songs on the recording are uniquely arranged as if for a worship service, starting with a prelude, then a hymn, prayer, scripture readings, another hymn, the sermon, offertory (O'Carolans Concerto), the Presentation of the Elements, Communion, a hymn and a Postlude. This unusual, but effective, way to organize an album moves one through the variety of moods of a worship service, then sends you home with an upbeat hornpipe.

Songs cover a variety of autoharp playing techniques; extensive use of the open chording melodic style, injection of a number of "color" chords, the intentional tuning of double strings slightly apart and effective use of an Ultratonic harp (a Marty Schuman invention). Songs of particular note in my opinion are *O'Carolans Concerto*—with its free flowing open chording display, *There Is A Fountain*—played impressively on the Ultratonic harp with wonderful, rich chords, *I Sing The Mighty Power*—with its trumpet-like proclamations, and *Standing On The Promises* for its duet with the hammered dulcimer.

This recording sets a high standard by which other autoharp recordings will be measured. It is professional in all aspects and is a listening delight. I highly recommend it.



Stew's Choice

Stew Schneider

A Horse Named Bill & Other Children's Folk Songs

Autoharp: *Evo Bluestein*
10691 N. Madsen
Clovis, California 93611-9704

Jubilee • Follow the Banjo • Clean-O • The Old Woman and the Pig • Sioux Flute Song • Bling Blang • Who Built the Ark • Adam in the Garden • Pike's Peak • Harmonica Blues • A Horse Named Bill • Chawin' Chewin' Gum • Sligo Maid • Julie Ann Johnson • Magic Penny

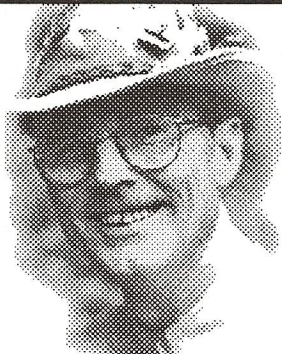
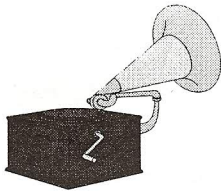
Just when you think you've got life figured out, it throws you a curve. I had just explained to my mule, Aunt Sukey, that nothing good ever happens in January, when the postman dropped a plain brown envelope in the box, containing The Bluestein Family's *A Horse Named Bill*. This is a recording of such surpassing musicality, such clarity of recording, such just plain overflowing joy that even Aunt Sukey swiveled an ear toward the CD to hear it better. The only real downside to it is there's just not enough autoharp on the thing.

The first cut, *Jubilee*, would make Jean Ritchie smile, I think. It's got a wonderful mountain understatement about it that leaves little doubt where they heard it. That's surprising, because these folks are from California, and it is very easy for west coast people to go overblown on this sort of music, and wind up sounding as if they are mocking us in the hills. Not so, the Bluesteins. The tunes are handled with great respect and fun. The autoharp's role on this recording is primarily supportive of the very good vocals and the other instruments, primarily Gene Bluestein's rock-ready banjo and Joel's true fiddle. Evo takes a nice half break on Woodie Guthrie's *Clean-O*, and really livens things up on *Bling Blang* with a lead that's pure merriment. There's some

nice Carter style on *Chawin' Chewin' Gum* as well, but however much Aunt Sukey enjoyed it, I can't abide that tune, as I have never, in 52 years in the mountains, heard a blessed soul use the word "chaw" to refer to anything but tobacco.

There are two whistle tunes on here, as well, and they are lovely. *Sioux Flute Song* is a haunting piece on Native American flute, and *Sligo Maid* is a wonderful Irish number. Throughout, the vocals are top-rate, with great mountain harmonies.

Apart from some spoken words to introduce two numbers, I don't see a thing about this CD that would limit its audience to childre. I sure had a ball with it, and Aunt Sukey's tail switched enthusiastically from start to finish. I highly recommend it to anyone—man, woman, child or mule, who enjoys the simple tunes of Appalachia well done.



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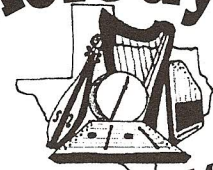
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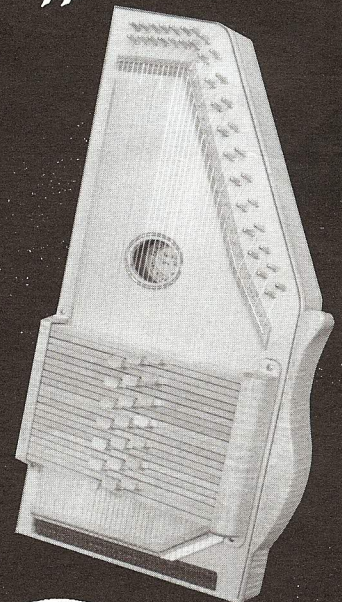
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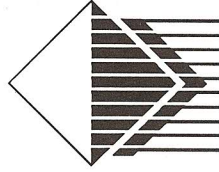
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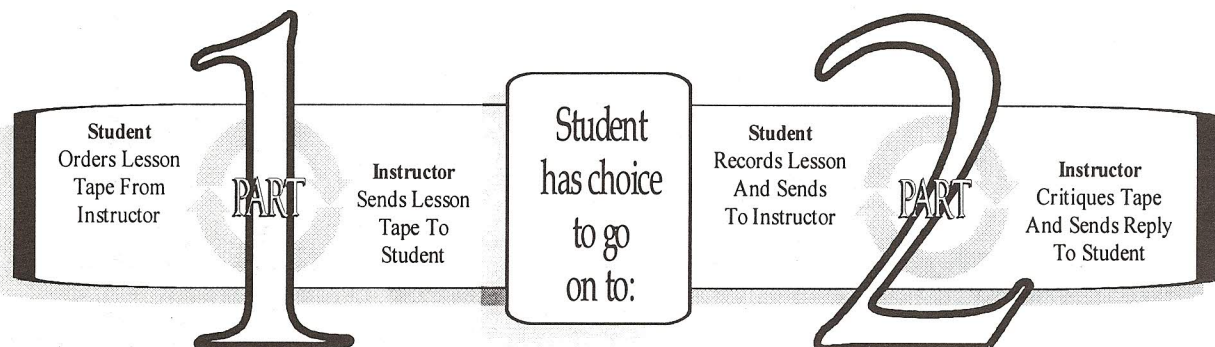
Mary Lives with her husband, Paul, in Harmony, North Carolina where she owns her own custom drapery business, plays piano at her church and teaches piano and autoharp.

She is a member of *The Front Porch Strings* with whom she recorded *As You Like It* in 1993 and their December 1998 release, *CHRISTMAS, As You Like It*. She produced her solo autoharp tape/CD, *So Many Tunes, So Little Time*, in 1998.

Nothing pleases her more than her association with folks in the autoharp community!

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Mary Umbarger



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structor will listen to your recording and following it will critique your playing, answer your questions and, if necessary, demonstrate the lesson further. The instructor will mail the tape back to you. You will receive your personalized reply in 3 to 4 weeks.

THE INTERACTION LESSON "O'CAROLAN'S QUARREL WITH THE LANDLADY"

Mary Umbarger, 114 Umbarger Road, Harmony, North Carolina 28634-9300

Background

Do you ever get a tune in your head and just can't seem to let it go – go around humming and whistling it over and over? That is what happened to me when I heard *O'Carolan's Quarrel With the Landlady*. Frankly I hope it works that way with you because you will be so glad you learned it

SO, off we go to explore one of O'Carolan's lesser-played tunes – at least in autoharp circles.

I found no clues to the event that prompted the writing of this tune. To be perfectly honest, I've never been subjected to a "quarrel" as peaceful as this one sounds!

Most of you are familiar with the fact that O'Carolan lost his sight at age 18 after a bout with smallpox. His father's employer, Mrs. MacDermott Roe, encouraged him and placed him in the tutelage of a harper for three years until he was playing well enough to set out on his own. She provided him with a horse, guide and enough money to begin his career as an itinerant harper. He was a welcomed guest in the homes of wealthy patrons, most of whom were English landlords who had taken Irish property and displaced Irish landowners.

Although O'Carolan was known as witty, clever, and entertaining, I suspect that some resentment burned within. Combine that with his reputation for love of fine Irish whiskey, and I'll wager that after the "quarrel" he imbibed a bit and wrote in a melancholy mood.

Well, enough of this daydreaming. (See what one short trip to Ireland does to a peerson!) I have several recordings of this tune and they all vary greatly in style and tempo. The arrangement I learned on the Celtic harp is from Sue Richards, who is a four-time winner of the U.S. National Scottish Harp Competition. Sue suggests that it be played "super-slow;" this, of course, makes of it a beautiful air. I also like it played at a more upbeat tempo – you can always try both!

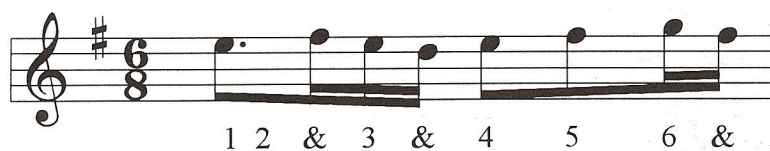
Playing the Tune

We will use the "divide and conquer" approach in learning this tune, and you will be surprised at how quickly it comes together. The chord changes for chromatic players are above the notes; those for diatonic players are below the notes. Open chording is indicated by an "o", and slashes indicate that you repeat the previous chord.

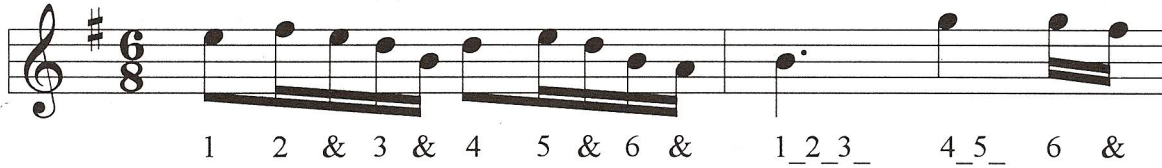
"A" Section

Notice: Measures 1 and 2 are repeated in measures 5 and 6; the 16th notes in measures 2, 4 and 6 will take some concentrated practice.

• The count in measure 3 is:



• The count in measures 7 and 8 is:

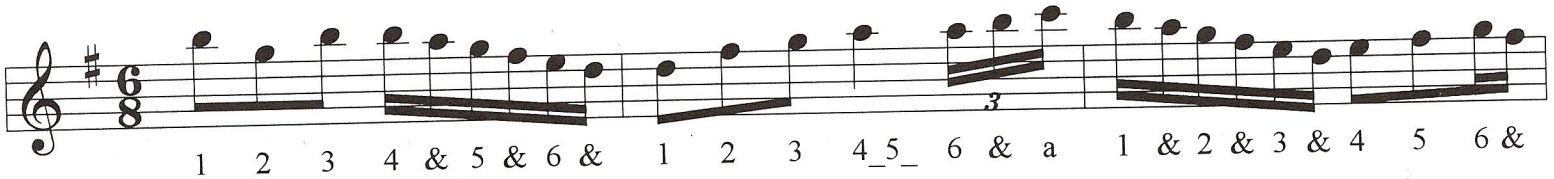


Now – let’s look at the chords specified. It will be tempting to go to Em on the 4th note of the first full measure; however, the Em in measure 3 loses impact if you have used it in the measure before. It’s really easy to “over-schmaltz” this type of tune, so be alert. (Let me go stand in the corner – I’m usually guilty of this!)

(Note: In O’Carolan’s day brass wire strung harps were played, and it is suspected that harmonies were sparse and simple as a result of the harp’s particular sound.)

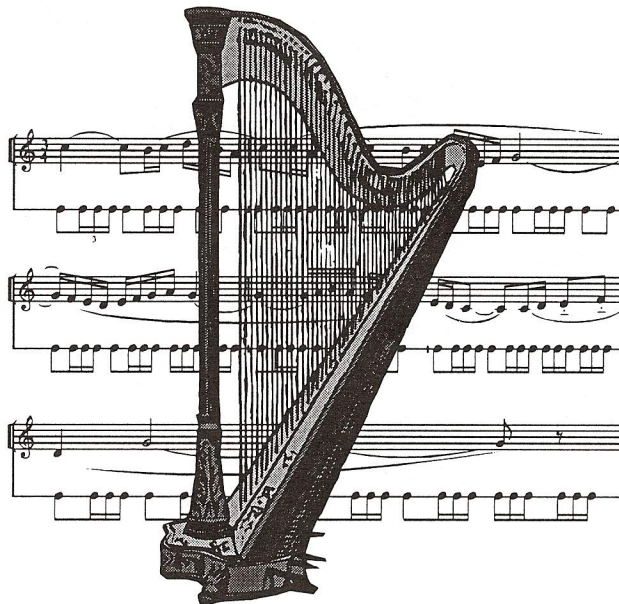
“B” Section

Measures 11-13 are the only part of this tune that you did not learn in the “A” Section. The count is a little tricky, so just look at this and it will help:



Let your fingers walk across the appropriate strings and use pinches sparingly, and the results will be smooth and sweet.

There you have it – *O’Carolan’s Quarrel* – in a nutshell! Now the only thing left to do is PUT ON YOUR STRAP, SIT STRAIGHT, LISTEN to what you are playing, and ABOVE ALL, HAVE FUN. Do your own thing with this AND – what the heck – even go to the Em too soon if that strikes your fancy !!



O'Carolan's Quarrel with the Landlady

arr. Mary Umbarger 1998

Chromatic Harp: A G D⁷ G D G / / D G D G D C D Em / D C D C D C D CD

Diatonic Harp: G o G o G / / o G o G D o D Em / o C o C o C D CD

Am D Am G Am G D⁷ G D⁷ G D G / / D G D G D C D Em / D

Am o Am o Am G D G o G o G / / o G o G D o D Em / o

C D C D Bm / Am Bm / Am Em / / D C D C D Bm / Am Bm / Am Em / / / G D

C o C o Bm / o Bm / Am Em / / o C o C o Bm / o Bm / Am Em / / / G o

G / / G D G D C D / / C D⁷ / G D⁷ G D G D C D C D CD

G / / G o G D o D / / o D⁷ / o D⁷ G o G D o D C D C D

Am D Am G Am G D⁷ C G D⁷ G D G / / D G D G D C D Em / D

Am o Am o Am G D C o D G o G / / o G o G D o D Em / o

C D C D Bm / Am Bm / Am Em / D C D C D Bm / Am Bm / Am Em / / /

C o C o Bm / o Bm / Am Em / o C o C o Bm / o Bm / Am Em / / /

transcribed by K. Hollandsworth 1998



Stuart Hamblen, Cowboy, Writer of Songs

Carl Stuart Hamblen was born October 20, 1908 in Kellyville, Texas, the son of a traveling Methodist preacher. The family moved frequently because of his father's work and young Stuart developed a deep love for wide open spaces and like many youngsters, dreamed of life as a cowboy. He learned to rope and to ride and combined working rodeos with his college studies. He graduated with a teaching degree from McMurray State Teachers College in Abilene, Texas, but his desire to sing and write music led him to California, where he worked with "The Beverly Hill Billies", a group led by Zeke Manners.

He soon began hosting his own radio shows and appeared throughout the west coast with his own band. In 1934, he recorded *Texas Plains* and *Ridin' Old Paint* for Decca. For more than a decade he could be seen (usually as the villain) in numerous b-western movies.

He continued to write songs, including *My Mary* and *Born To Be Happy* and in 1949, had his first country chart entry with *I Won't Go Huntin' With You Jake, But I'll Go Chasing Women* followed closely by *Remember Me, I'm the One Who Loves You*. The latter was a hit both for him and Ernest Tubb.

In 1949, he attended a prayer meeting in Los Angeles where a young man named Billy Graham was preaching. He gave up his radio and film work and publicly announced he was devoting his life to Christ. The story goes that his friend, John Wayne, found Hamblen's new-found religious zeal hard to believe, but remarked off-handedly, "Well, it's no secret what God can do." That chance remark led to *It Is No Secret What God Can Do*, a tune that provided a Top 10 country hit

not only for Hamblen, but also proved successful for Red Foley with the Andrews Sisters, Jo Stafford, and Bill Kenny and the Song Spinners. Later, Elvis Presley and the Jordanaires recorded it and it became one of their best known Gospel hits.

In 1952, Hamblen decided to run for president of the United States and did so on the for-prohibition ticket. He lost by more than 27 million votes.

His focus was now on religious songs and he wrote *His Hands* and *Open Up Your Heart*. In 1954, he made both the country and pop charts with *This Ole House*. The song was written after he found an old prospector dead in a ramshackle cabin miles from anywhere. It became a million-seller for Rosemary Clooney, even reaching number one in the British pop charts. In 1981, Shakin' Stevens also landed atop the British charts with this song. *This Ole House* is on the Brian Setzer Orchestra album, *The Dirty Boogy*, which is currently on Billboard's Top 100 list and has been for 28 weeks. It has sold over a million copies.

Professing to be retired, he nonetheless hosted religious television shows and continued to record. For more than a decade, his popular network radio program, "The Cowboy Church of the Air" could be heard every Sunday morning on KLAC.

As mentioned earlier, Carl Stuart Hamblen was interested in more than his music. Horses were also a passion. Suzy and Stuart Hamblen were married in 1933 amidst the Great Depression. Their honeymoon was spent in the mountains south of the Gila wilderness of New Mexico. There, camping out in the company of Stuart's Thoroughbred mare, Cherry and a speckled grey cow pony, they rounded up twenty-eight wild horses and had them shipped to

Los Angeles. There, they put on a rodeo and sold the horses.

At that rodeo, a filly who gave her rider a too-smooth ride (he lost points because she wouldn't buck) captured the heart of both Hamblens. This marked the beginning of a great love affair between Suzy and Dinah – the first horse Stuart ever gave her.

Dinah had a rather unusual gait and when asked what it was, Suzy would reply, "I don't know, but it sure is smooth." Suzy and Dinah spent many years riding over the mountains, accompanying Stuart on his hunting trips. When she finally lost Dinah, Suzy spent a long time trying to find a replacement for her beloved horse. She had Morgans, Quarter Horses, a cow pony and even a jenny.

In 1973, forty years after seeing Dinah, the search paid off. At their daughter Lisa's urging, they went to an auction in the Mojave Desert. As the first horse was brought out, Stuart and Suzy exchanged startled glances and shouted "Dinah!" They bought the mare, La Nata, and the black colt (later named El Brio) by her side. And thus, Hamblens became owners/breeders of Peruvian Paso Horses. The ranch, northeast of Los Angeles, is still active and Lisa Hamblen Jaserie welcomes visitors.

During his lifetime, Hamblen penned more than 60 songs, one of which (*This Ole House*) was named song of the year in 1955. In addition, in 1970 he was made a member of the Cowboy/Western Hall of Fame; given the Pioneer Award in 1972 for being the first Country/Western singer on radio; in 1976 the Gene Autry Award for enrichment of our western musical heritage was bestowed on him; and in 1988 he was given the Golden Boot Award for contributions to the Motion

Picture Relief Fund.

From 1927, when he won an amateur singing contest, made his first recording for the Victor Talking Machine Company, and landed his first radio job singing on station KFI in Los Angeles, to 1989, Hamblen led an active productive life.

Once, when asked about the choice of subject matter for his songs, Hamblen replied, "I try to write music with a spiritual uplift instead of a moral downbeat. Having written a song like *It Is No Secret* and some of those other serious things means a lot more to me than anything else I have done ... I would rather have written that song than be President of the United States." To which his many fans can add a resounding "Amen."

Stuart Hamblen died March 8, 1989 in Santa Monica, California following surgery for a brain tumor.



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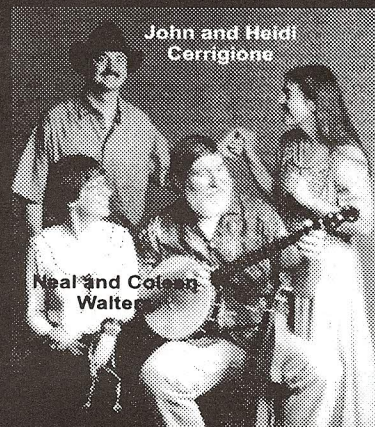
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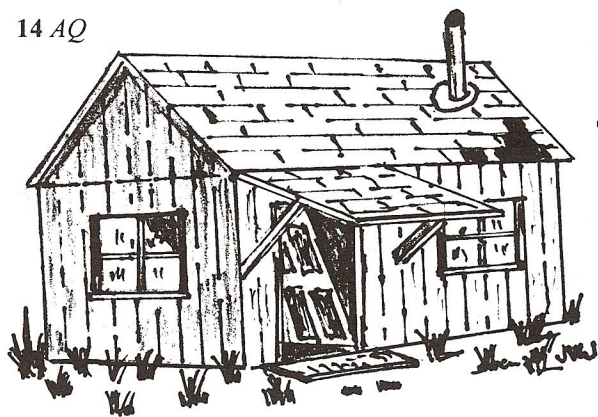
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This Ole House

by Stuart Hamblen

Verse

D		G			
This ole house once knew my chil-dren; This ole house once knew my					
D	/	/	/	/	A7 D G / / /

A7			D		G
wife; This ole house was home and com-fort As we fought the storms of					
/	D	G	A7	/	/ / / D / / G /

D				G	
life. This ole house once rang with laugh-ter; This ole house heard man - y					
D	/	/	/	/	A7 D G / / /

A7					
shouts; Now she trem - bles in the dark - ness When the light - nin' walks a -					
/	D	G	A7	/	/ / / / / D A7

Chorus

bout. Ain't a-gon-na need this house no long-er, Ain't a-gon-na need this house no

D A7 / D / | G / / / | / / / / / | D / / G

more. Ain't got time to fix the shin-gles, Ain't got time to fix the

D / / | A7 / / / | / / G / | / / / A7

floor, Ain't got time to oil the hing-es Nor to mend the wind-ow

D / / | G / / / | / / / D | G D / /

pane Ain't a-gon-na need this house no long-er; I'm a-get-tin' read-y to meet the saints.

/ / / / / | A7 / / / | / / / / / | / / / D A7 | D

2. This ole house is a-gettin' shaky, this ole house is a-gettin' old, this ole house lets in the rain, this ole house lets in the cold
On my knees I'm gettin' chilly, but I feel no fear nor pain, cause I see an angel peekin' through a broken window pain

3. This ole is afraid of thunder, this ole house is afraid of storms; this ole house just groans and trembles when the night wind flings its arms
This ole house is gettin' feeble; this ole house is needin' paint, just like me it's tuckered out, but I'm a-gettin' ready to meet the saints.

4. This ole house dog lies a-sleepin'; he don't know I'm gonna leave; else he'd wake up by the fireplace, and he'd sit there and howl
and grieve,
But my huntin' days are over, ain't gonna hunt the coon no more, Gabriel done brought in my chariot when the wind blew down the door.

Annual Club Directory

This list is published in our Winter issue and is updated as needed in each issue. It contains autoharp clubs & clubs where autoharp players are welcome. If you know of a club we've not mentioned, please send the information to the Club Editor.

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1st Monday each month,
7:00 PM
c/o Jann and
Jack Barnett
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Mena, AR 71953
501 394-3665

Old Time Music Association

2nd Sunday each
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Ft. Smith, AR 72904
501 782-9004 or
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Fontana, CA
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FAX: 818 793-9401

CANADA

Kawartha Melody Makers

Every Friday, 9:30 AM
275 Queen St.
Lakefield, ON
c/o Vi Elliston
1798 Youngs Point Road
RR3
Lakefield, ON K0L 2H0
Canada
705 652-6502

COLORADO

Colorado Autoharp Club

(formerly Denver
Area Autoharp Club)
2nd Sunday of month,
4:00 PM
Swallow Hill Music Asso.
1905 South Pearl
Denver, CO 80210
303 777-1003
c/o Mary Harris
303 695-9358, and
Margaret Bakker
303 986-0769
margaretbakker630@
webtv.net

Pikes Peak Harpers

Every Tuesday,
7:00 - 9:00 PM
12:30 - 4:30 PM
1627 Wynkoop Drive
Colorado Springs, CO
c/o Bob Bernard
(address above)
719 596-3060 or
Maeta Goodwin
719 573-8890

FAX 719 548-4525
goodwimi@fotf.org

DELAWARE

Brandywine

Dulcimer Fellowship
1st Friday each month,
7:30 PM
c/o Earl Roth
2112 Peachtree Dr.
Wilmington, DE 19805
302 998-7767

ILLINOIS

David Adler

Cultural Center
Every Friday except last
Friday each month,
8:00 - 12:00 PM
c/o Paul Tyler
1700 N. Milwaukee Ave.
Libertyville, IL 60641
847 367-0707

Fox Valley Folklore Society

Every Wednesday,
8:00 PM
Mack's Silver Pheasant
(4 miles north of Rte. 64
on Rte. 25 near St. Charles,
IL)

c/o Juel Ulven

755 N. Evanslawn Ave.
Aurora, IL 60506
630 897-FOLK

Hammers and Noters Dulcimer Society of Illinois

c/o Donna Tufano
PO Box 59
Elmwood Park,
IL 60635
630 456-6292

Masthouse

1st Saturday of month,
7:00 PM
Open Stage (teens & up)
528 E. Calhoun
Woodstock, IL 60098
c/o Sylvia Francois
103 Sharon Dr.
Sleepy Hollow,
IL 60118
847 836-MAST

IOWA

Happy Hearts Autoharp Club

3rd Saturday each month,
12:30 - 4:30 PM
c/o Dora Miller
2111 N. 5th Avenue, E.
Newton, IA 50208
515 792-3977

KANSAS

'Harps Plus

3rd Sunday each month,
2:00 - 4:45 PM
Immanuel Baptist
Hillside Church
147 S. Hillside
Wichita, KS
c/o Loren Wells
10514 E. Bluestem
Wichita,
KS 67207-5761
316 682-8048

Ozark Wilderness Dulcimer Club

2nd Tuesday each
month, 6:00 PM
High School, Joplin, MO
c/o Joyce &
Lloyd Woods
Box 158
Crestline, KS 66728
316 389-2377

Winfield

Autoharp Club
2nd Thursday, each
month, 7:00 PM
c/o Karen Nickel
1910 W. 14th Avenue
Winfield, KS 67156
316 221-1219 or
Diane Haddock
mrfish@horizon.hit.net

KENTUCKY

Southern Strings Autoharp Club

3rd Tuesday 7pm-10pm
3266 Roxborgh Dr.
c/o Ronald DeVore
308 Virginia Ave.
Frankfort, KY 40601
501 223-5217

LOUISIANA

Ark-La-Tex Autoharp Club

(formerly Shreveport
Autoharp society)
2nd Saturday each month
1-4pm, Brookwood
Baptist Church
8900 Kingston Road

Shreveport, LA
c/o Glenn Flesher
9534 Royalton Dr.
Shreveport, LA 71118
318 686-5727

MARYLAND

A Group of Us on the Eastern Shore of Maryland

A moving jam
c/o Charlie Long
410 742-6619
cklong@sae.ssu.umd.edu

MASSACHUSETTS

**New England Folk
Festival Association**
c/o George Fogg
1950 Massachusetts Ave.
Cambridge, MA 02140
617 354-1340

MICHIGAN

Autoharps Unlimited

Jam 9 or 10 times a year.
c/o Kathy Wieland
2230 Blueberry Lane
Ann Arbor, MI 48103
313 769-2849
katwieland@aol.com

Jolly Hammers and Strings Dulcimer Club

4th Saturday each month,
1:00 PM
Chippewa Nature Center
400 S. Badour Road
Midland, MI
517 631-0830
c/o Jane &
Bill Kuhlman
2769 S. Homer Road
Midland, MI 48640
517 835-5085
beeps@concentric.net

Saginaw Subterranean Strings

3rd Friday of month,
7:00 PM, September
through May
c/o John &
Sharon Skaryd
11239 Lake Circle Dr,
N. Saginaw, MI 48609
517 781-0849

MISSOURI

Focal Point

Every Thursday,
7:00 PM
8158 Big Bend Blvd.
Webster Groves,
MO 63119
c/o Linda Ritterbusch
314 961-7427

Music Folkjam

3rd Saturday each
month, 3:00 - 5:00 PM
c/o Andy or Don Ploof
8015 Big Bend Blvd.
Webster Groves,
MO 63119
314 961-2838

Singing Strings Autoharp Club

2nd Monday each
month, 6:30 - 8:30 PM
c/o Alice Penovich
627 S. Newton
Springfield,
MO 65806
417 831-4913

Folks Like Us Music Soc.

3rd Saturday 2-4:30pm
Walnut Street Grind
1041 E. Walnut
Springfield, MO

NEW YORK

Adirondak Bluegrass League, Inc.

Usually 3rd Sunday
each month, 2:00 PM
c/o Irene Clothier, Pres.
PO Box 301
Corinth, NY 12822
518 747-0039

NORTH CAROLINA

Crystal Strings Dulcimer Club

1st Sunday of each month,
1:30 PM
Belks Plaza
Arendall St.
Morehead City, NC
c/o Donnell Meadows
919 726-7699

OHIO

Canton

Folksong Society
Usually 2nd Saturday
each month, 1:00 PM
Street of Shops

in McKinley
Historical Museum
800 McKinley
Memorial Dr. NW
Canton, OH 44718
330 455-7043
c/o Christina Kambrick
1707 32nd Street NE
Canton, OH 44714
330 453-5773

**Dulci-More: Folk and
Traditional Musicians**
1st Tuesday & 3rd
Wednesday each month,
7:00 PM
First United Methodist
Church of Salem
244 South Broadway
Salem, OH 44460-3816
c/o Bill Schilling
984 Homewood Ave.
Salem, OH 44460-3816
330 332-4420
billssss@gnn.com
http://members.gnn.com/
billssss/mw/dmhp.html

OKLAHOMA

**Oklahoma City
Traditional Music
Association**
1st Saturday
each month
c/o Anita Roesler
823 N.W. 43rd Street
Oklahoma City,
OK 73118
405 524-5334

OREGON

**Portland
Autoharp Group**
Normally the 2nd
Friday of each month
c/o Ellie and Ken Rice
02 SW Ridge Drive
Portland, OR 97216
rice@ssd.intel.com

PENNSYLVANIA

**Angel Strings
Autoharp Club**
1st Monday of month,
6:00-9:00 PM
c/o Linda S. Huber
RD 3, Box 357
Packing House Road
Hanover,
PA 17331-9414
717 637-6857

**Bucks County
Folk Song Society**
1st Sunday each month,
6:30 PM
Wrightstown
Friends Meeting
Route 413
Wrightstown, PA
c/o John Hook
410 Twin Streams Dr.
Warminster, PA 18974

215 675-0497
hook@voicenet.com
bcfss@prodigy.com
http://pages.prodigy.com/
bcfss/

**Frosty Valley
Dulcimer Friends**
1st Monday each month
7-10pm
c/o Helen Miller
713 Bloom St.
Danville, PA 17821
717 275-2642

**Lancaster County
Folk Music &
Fiddlers' Society**
2nd Sunday each
month, 2:00 PM
110 Tulane Terrace
Lancaster, PA
Ray Miller
PO Box 4541
Lancaster, PA 17604
717 394-7948

Off-The-Wall

Dulcimer Society
1st Sunday each month,
2:00-5:00 PM
St. Stephen's
Lutheran Church
New Kingston, PA
c/o Rebecca Askey
134 E. Winding Hill Rd.
Mechanicsburg,
PA 17055
717 766-2982

**The Bar None
Autoharp Society**
c/o Bob Woodcock
268 Barren Hill Road
Conshohocken,
PA 19428
banjerbob@aol.com

TENNESSEE

Folk Group
Meets monthly
c/o Bob Mead
205 922-3538 (work)
615 433-0065
bobm@camber.com

TEXAS

**East Texas
Acoustic Musicians**
1st Saturday each month
2-5pm Greggton First
Baptist Church
4520 E. Marshall Avenue
Longview, TX 75604
c/o Donny Ross
701 Gilmer Avenue
Longview, TX 75604
903 297-2116

**'Harms Over Texas
Autoharp Club**
4th Tuesday each month
7pm except December

c/o Nathan Sarvis
1904 Moonlight Drive
Denton, TX 76208
817 387-2020
n.sarvis@tenet.edu

HAMMS
(Houston Area Acoustic
Music Society)
Acoustic Showcase: every
4th Friday of the month
from 7-10pm
Hickory Hollow
Restaurant
101 Heights Blvd.
Acoustic Jam: every 2nd
Friday of the month from
7-10pm
Pufferbellies Restaurant
Main Street
Old Town Spring
c/o Peggy Carter
16142 Hexham Drive
Spring, TX 77379
713 370-9495
carterm@springbranch
isd.tenet.edu

**Lone Star State
Dulcimer Society**
2nd Saturday each month
1-5pm c/o
Linda Lowe Thompson
1114 Vine Street
Denton, TX 76201

817 387-4001

VIRGINIA

**Capital 'Harpers
Autoharp Club**
3rd weekend each month
c/o Connie &
Nathan Grace
7903 Central Park Circle
Alexandria, VA 22309
703 780-7707 or
John and Mary Dettra
703 790-1427 or
Neal Walters
nwalters@erols.com

**Dulcimer
Disorganization of
Greater Washington**
Meets now and then
c/o Keith Young
3815 Kendale Road
Annandale, VA 22003
703 941-1071

WASHINGTON

**Spokane Falls
Autoharp Club**
No meetings at this time
Info: Leone Peterson
5605 N. Northwood Dr.
Spokane, WA 99212
509 922-7283

FOLK ARTIST NEWS

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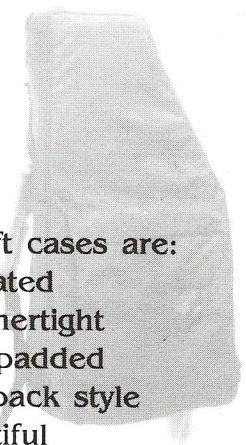
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Kidstock

by Bonnie Phipps

There is more than one way to sing this old folk song, "Riding On The New River Train." The second way allows you to make up verses about your kids.

NOTES ON PLAYING THIS SONG: This another song that's arranged to use lots of stops and striking of blank strings to create a rhythm pattern

that gives this tune a bouncy feeling. Practice the rhythm patterns below before playing the song. Use the chords D, A and E to mute the strings.

A	X A	D	X D	E	X E	A	X A
↕	↕ ↕ ↕ ↕	↕	↕ ↕ ↕ ↕	↕	↕ ↕ ↕ ↕	↕	↕ ↕ ↕ ↕

TAB DEFINITIONS:

- ↑ Strum from the low strings toward the high strings with your thumb.
- ↕ This a back and forth strum that occurs within one beat, follow the directions of the arrows. Each beat is connected by a line.
- S The "S" symbol means to stop the sound of the strings right away, usually on the upbeat of the chord, as shown in this example.

$\begin{matrix} \text{↕} & \text{↕} & \text{↕} & \text{↕} \\ \text{1 \&} & \text{2 \&} & \text{3 \&} & \text{4 \&} \end{matrix}$

- X An "X" used in place of a chord symbol means to strum on muted strings in the direction of the arrow tab. To mute the strings, press down three chord bars at the same time.

$\begin{matrix} \text{↕} & \text{↕} & \text{↕} & \text{↕} \\ \text{↕} & \text{↕} & \text{↕} & \text{↕} \end{matrix}$

If the arrows are placed low, strum the lower strings of the autoharp, when the arrows are placed high, strum in the higher area of the string

RIDING ON THE NEW RIVER TRAIN

Chorus

The musical score is written in G major (one sharp) and 2/4 time. It features a melody line and a guitar tab line. The guitar tab line includes chord symbols (A, D, E, X) and strumming directions (arrows) to indicate the rhythm and which strings to play. The lyrics are: "Rid - ing on the New Riv - er Train, the same old train that brought me here, com - ing to car - ry me home a - gain."

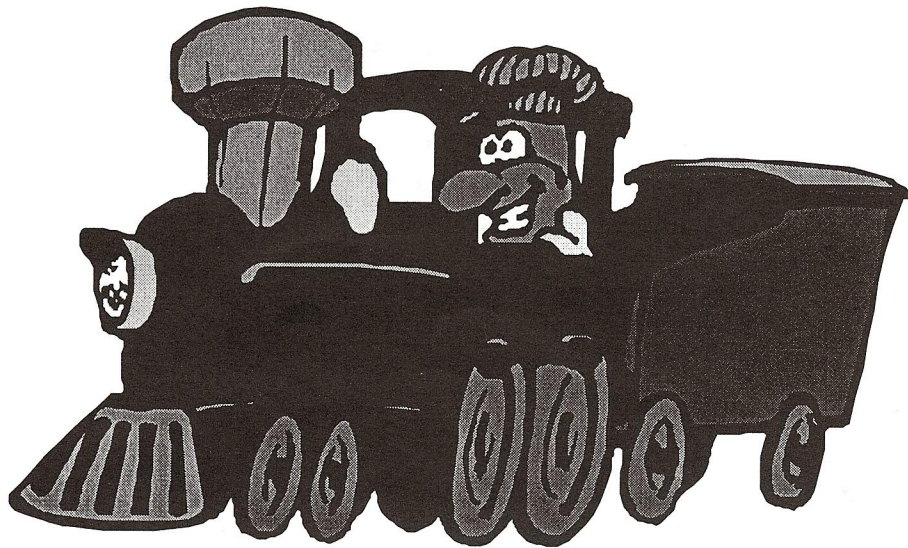
Riding On The New River Train

Verse

Musical notation for the first line of the verse. The key signature has three sharps (F#, C#, G#). The melody is written on a treble clef staff. Below the staff, the lyrics are: "A Hon - ey, you can't love one, Hon - ey you can't love". Underneath the lyrics, rhythmic notation is provided for the vocal line, consisting of a series of upward arrows (↑) and upward arrows with a small 's' (↑s), indicating pitch movement.

Musical notation for the second line of the verse. The key signature has three sharps (F#, C#, G#). The melody is written on a treble clef staff. Below the staff, the lyrics are: "E X E one, You can't love one and D X D still have fun,". Underneath the lyrics, rhythmic notation is provided, including upward arrows (↑), downward arrows (↓), and upward arrows with a small 's' (↑s).

Musical notation for the third line of the verse. The key signature has three sharps (F#, C#, G#). The melody is written on a treble clef staff. Below the staff, the lyrics are: "A hon - ey you can't love one. E A". Underneath the lyrics, rhythmic notation is provided, consisting of upward arrows (↑) and upward arrows with a small 's' (↑s).



THE AUTOHARP HALL OF FAME

by Anonymous Panel

The Autoharp Hall of Fame Panel is a group of anonymous personnel who look forward each year to the nominations of candidates for AHOF. Nominations are read, reviewed, discussed and weighed on their merit against the standard of longitudinal contributions to the autoharp community. Over the years, this deliberation has sparked lively and insightful conversations which have led the panel to some interesting observations, conclusions and guidelines.

For example, Autoharp Hall of Fame members Maybelle Carter, Glen Peterson, Pop Stoneman, Bryan Bowers, Kilby Snow, Mike Seeger, Sara Carter, Meg Peterson, Marty Schuman, Becky Blackmley, Karl Gütter and Mike Fenton, like other nominees, can be placed into categories quite distinct from one another: performers (which includes sub-categories of old-time, popular, jazz, Irish and other), manufacturers, organizers, inventors, patentors, promoters, journalists, luthiers, teachers, innovators, devotees and those who simply defy attempts to categorize them.

Some nominees would score high for name recognition, while others are known mostly to a small and loyal area audience. Each person who is nominated is important; each person is a valuable member of the autoharp community, at whatever level of fame she or he has achieved. Members of the panel therefore urge *AQ* readers to continue to honor those who have encouraged and inspired them, by submitting their names for AHOF consideration, not once, but continually. **Nominations are only good for the year in which they are submitted; remember that!** Names must be submitted each year in order to be considered for AHOF that year; there is no file maintained for annual review.

Would that a forum existed to

honor all those nominated and/or those who nominated them, as there are so many worthy nominees! Perhaps a certificate could be sent to all nominees, or a cumulative file of all nominees could be maintained for future consideration, a list could be published in *AQ*, or some other form of recognition could be developed – perhaps a band of nominees could perform at The Gathering, as the Cyberpluckers do? Or would it be better to recognize those who sent in a ballot (without reference to their nominee, of course) by sending back to the “voter” a coupon of some sort to redeem in some fashion, or a ticket which identifies them and entitles them to group stage time at MLAG (The Autoharp Hall of Fame Balloteers), or some other award of recognition?

It is very important to remember these three key points: First, no one is ever selected that is not formally nominated; so if you don't nominate “your hero”, and no one else does, your hero will not be selected.

Second, selection for AHOF does not depend upon the number of nominations a person receives; it is based upon the contributions a person has made over a long period of time to the autoharp community at large. You do not have to type up a lengthy piece, or compose an article; you can hand write it on a napkin, and it can be a joint effort. A slick nomination done on a \$3,000 computer with color photos carries no more weight than a (legible) handwritten nomination with coffee and spaghetti stains on it. Autoharp clubs everywhere might consider using part of their next meeting to discuss, then finish the process and submit, nominations. Then, of course, there is the Cyberpluckers, a fertile forum indeed, should someone initiate the discussion and motivate other CPs. Perhaps a worksheet such as the one at the

close of this article might help prime the pump.

Third, if your hero is not selected this year, update your nomination ballot, and send it in every year thereafter – if the nomination is not on the table when the panel convenes, your autoharp hero cannot be considered. Bear in mind that if two otherwise “equal” nominees seem to dominate the rest in any year, the nominee having a longer time associated with autoharp will most likely be chosen. There has been an unwritten chronological guideline in the Panel's deliberations, taking candidates in relative chronological order. “It's not time for this nominee; others equally deserving were there first,” is a sentiment often expressed over the table.

You are responsible for the selections made (and not made, if you do not support your hero) each year. Be sure to send in facts; no one will ever make it on your opinion alone. Among things the Panel will consider are number and scope of public appearances and/or other influence, degree of devotion to the autoharp, workshops taught, honors already bestowed, dissemination of print, sound, and other media regarding autoharp, and the length of time involved in the promotion of autoharp.

The next time you are face-to-face with your autoharp hero at Newport, under the big-top at 'Harper's Bazaar, or at the picnic table with bean soup or barbecued chicken, you will feel better if you have sent in your ballot on their behalf.

Sample Brainstorm Worksheet to help you get started:

Name of nominee

Nominee's connection with autoharp

Length of time nominee has been associated with autoharp

Evidence of influence nominee has had on others

How nominee has influenced others – teaching, recordings, performances, media, products, other

Scope of autoharp involvement – geographic area, estimate of number of people affected

Degree of personal involvement with autoharp of nominee – full time professional, para-professional, part-time, other

What makes this nominee special to you



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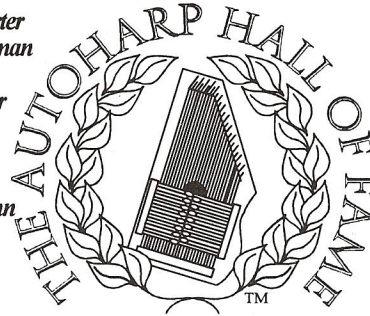
Contact us about submitting your Picker's Portrait – or spotlight your house of worship in our Sacred 'Harp feature.

Been to an autoharp festival, concert, or workshop? Write about it for our 'Harpers-At-Large column. For details, contact:

Autoharp Quarterly
304 387-0132 Voice or Fax
E-Mail: aharper@weir.net

THE AUTOHARP HALL OF FAME MEMBERS

Maybelle Addington Carter
Ernest Van "Pop" Stoneman
John Kilby Snow
Sara Dougherty Carter
Marty Schuman
Glen R. Peterson
Karl August Gütter
Charles F. Zimmermann



Bryan Benson Bowers
Mike Seeger
Meg Peterson
Becky Blackley
Mike Fenton
George Orthey
Mary Lou Orthey

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.

Polly Swallow

An Inspiration ---- A Story ---- A Tune

By Mike Fenton

Polly Swallow is a gentle, old-world waltz inspired by an 1880's photograph. During that period, in the northern English coastal town of Whitby, lived the famous photographer Frank Meadow Sutcliffe (b. 1853), who recorded the life, work and characters of the town on a series of beautiful photographs over many years before the turn of the century. This was no small feat, as he lived about four miles out of town and traveled in by train carrying all the necessary kit – camera, tripods, plate-glass negatives and portable darkroom. A far cry from running about these days with an Instamatic!

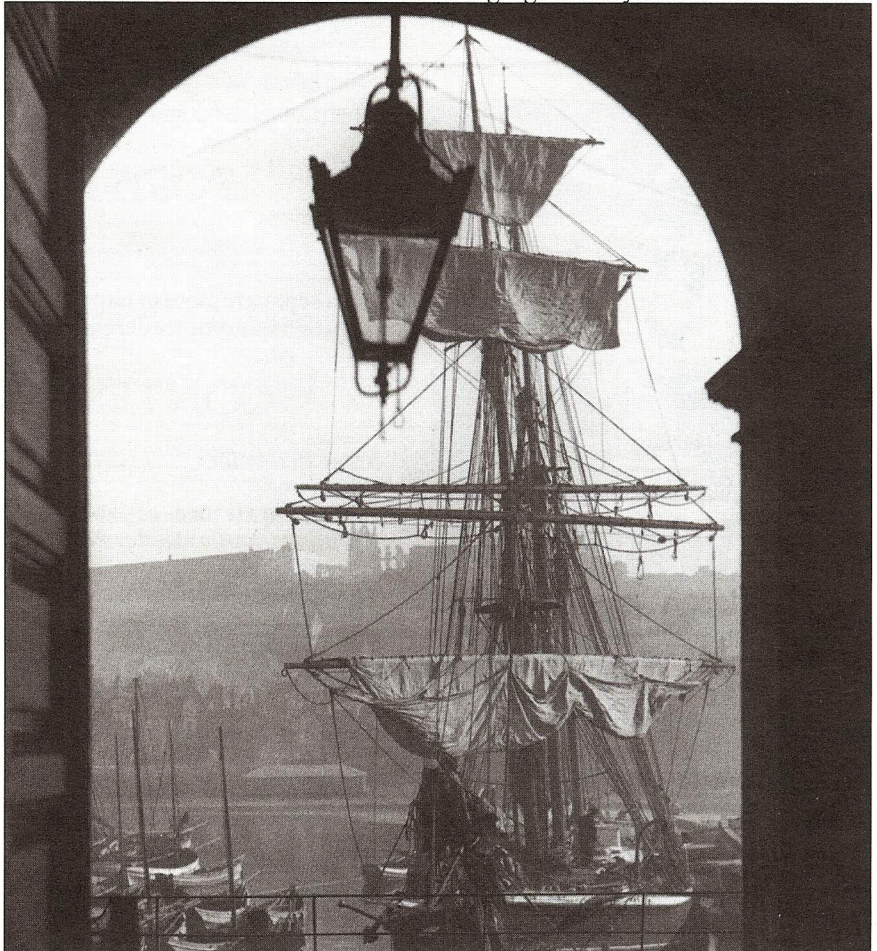
Whitby was, and still is, a famous fishing port; it had a shipbuilding industry, associations with Captain James Cook's world voyages, a flourishing jet trade (this industry being a great boost when Queen Victoria adopted this stone for mourning jewellery after the death of Prince Albert), and the ruins of Whitby Abbey dominate the nearby cliff top. It is also generally accepted that Bram Stoker conceived his ideas for Dracula here. You can still travel there by train from my hometown of Middlesbrough. In short, it's a really interesting place. I bought my last pair of driving gloves there – just thought this last info would be useful.

Of all Sutcliffe's shots, of the harbor, the people at work, the surrounding countryside – wonderful evocative studies which produce the effect of looking through a window on the Victorian period, the picture which held the most fascination for me was the poor fisher girl, Polly Swallow (real name, Fanny Swalwell, but not as musical a name unless perhaps you prefix it with a "Planxty"), taken by Sutcliffe around the same time that Charles Zimmermann was experimenting with Gütter's design for a chorded zither.

Because her apparel is dominated by a dour, functional, bedraggled work dress, a tartan shawl around her shoulders and a bulky fishing net on her left arm, it's impossible to tell whether she was slim, buxom or overweight, but above it all shines a face of purity and simple beauty, with an expression of possibly streetwise (for Whitby in the 1880's) curiosity. You know, there is something in her eyes, her expression, that just reminds me of a famous autoharping lady, but I'm not saying who! (Letters to the editor, please ...)

In fact, I fell in love, folks. Polly must have had a rough life in Whitby there at that time. I don't know much

about her – she probably worked long hours in the fish market in Whitby harbour, produced a large family, maybe even lost a husband at sea, who knows? I think I'd like for her to remain a tantalizing mystery, but I felt like I just wanted to enter that Victorian window somehow, climb into the picture and make life better for her – take her for a banana split on Whitby seafront, a walk on the moors, play her a tune on my dobro – I really know how to treat a girl! It didn't work out, of course, so I had to settle for composing her a tune – a wistful, gentle waltz which somehow reflected that longing in Polly's beautiful face.



Whitby dock taken by Frank Sutcliffe in 1895.

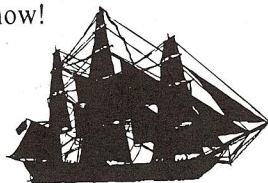
These days, you can visit the Sutcliffe Gallery in Whitby and purchase a whole range of framed reproductions of those wonderful photographs. On one occasion there, I confessed to the lady who runs the place (she's kin to Frank Meadow) of my gentle obsession with Polly. It had never occurred to me that I might have competition, for she told me, "Aye, lad, all t'fellas like Polly." If you come to my house, you can see Polly's picture hanging in my garage (it's a real fine garage!). I'll be forever beguiled by her, and the melody is my way of coping with it.

If you're wondering about the "Version One," this is a chromatic arrangement. However, I play it in diatonic form and you can see from the notation and the chording with the use of all relative minors in the key of C, that it can be easily adapted by diatonic players. "Version Two" is the diatonic arrangement with a lot of open strings, suspensions, grace notes and a lot of feeling in the playing not evident from the page – I plan to publish this as soon as I've sorted out what exactly I'm doing! You see, I recorded a practice version at home with a fiddler, Theo Elsey, and of course he was putting in nuances and bends in the notes that I just couldn't reproduce on the autoharp. So I just began to hear other things in the tune that weren't there at first.

Play it slowly and gently. The parts of the tune I find most moving and satisfying are the chord progressions from G – Am – F in the first line and the F – Em – Dm7 – G in the B part. You can employ Dm instead of the Dm7 if you wish, but there are many situations where I love to use a II_m chord with its 7th, creating a rewarding spacy kind of texture. In measure 1 on line 6, the G7 is used as a melody chord rather than the G because it allows the *f* note to sustain through the measure, enhancing the *flow* of the tune. Similarly in measure 1 line 8, where use of the G7 rather than the F chord allows the *g* note to hang in there. A neat little Amen cadence is achieved by use of the F chord

at the end of both A and B parts, although I employ an open suspension in the diatonic form to produce this effect.

It's unlikely that I will have *Polly* out on a recording for two or three years, but I'll get there eventually. My next planned CD is intended to be a selection of about 20 tunes using 20 different 'harps – Ortheys, Fladmarks, Fackeldeys, Oscars, Hopfs and various antiques – it will be a textural exploration of the acoustic qualities of the various instruments and I hope to include a booklet of color photographs of all the 'harps used, reminiscent of the "Tone Poems" project on guitar/mandolin recorded by Tony Rice and David Grisman. I am currently playing *Polly* on a Keith Young former chromatic autoharp converted to C diatonic. If you play and enjoy the tune, please let me know!



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Polly Swallow

Chromatic: AABB

(Version One)

Mike Fenton

C G C / / G / / Am / Em F

C / F G F Dm7 Em / G C G

C / / G / / Am / Em F /

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

/ F / / G F C / F C /

F G7 F / Em F Em / Dm7 Am Dm7 / G C G

C / / G / / Am / Em F /

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



Autoharps in Paradise...

the Ron Falconer story

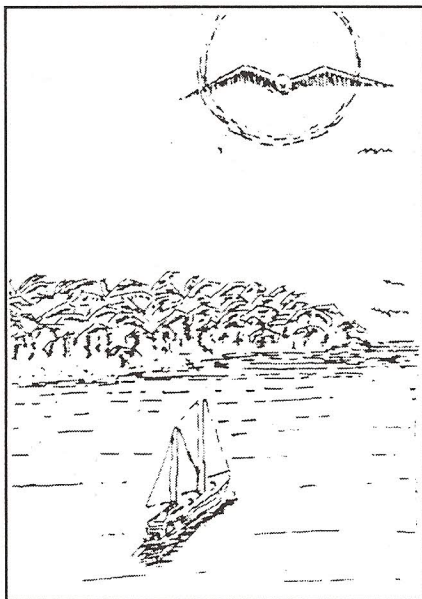
In May of 1998, Carole Outwater sent me a clipping from the *Charlotte Observer* in which Christopher Reynolds, a reporter for the *Los Angeles Times*, recounted his vacation on the island of Moorea in French Polynesia. (I doubt you'll find it on your map, so just find Tahiti and you're close.) During the course of his article, Reynolds recalled an evening when he and his wife asked a waiter about available entertainment to which the waiter replied that "an American girl" was playing an autoharp that evening and it was "interesting". Reynolds and his wife opted instead to lie on the beach, remarking, "Who ever goes back to hear an autoharp?" A later conversation (actually a message on my answering machine) revealed the reporter does, indeed, like folk music and didn't mean any disrespect to the autoharp or its players.

As soon as I received the newspaper clipping, I set out to find the identity of this "American girl." A letter to the *L.A. Times*, which included a copy of *AQ* and one of Tina Louise Barr's tapes did not get any immediate response, so I wrote to the Caprice des Iles hotel in Moorea to enlist their help.

About a month later, I received a package from French Polynesia containing a letter, a picture and a tape from the elusive "American girl."

What follows is, I think, a really "far out" report of an autoharp in paradise.

"Dear Mary Ann, Today I received your letter passed on to me from the Caprice des Iles. The mysterious American woman who played there, is in fact, a Scotsman. Apart from Brian Barns (I think he means Bryan Bowers), I thought I was the only one paying his rent by playing autoharp, but if you are running a magazine, there must



Drawing courtesy Ron Falconer Jr.

be more of us."

"I'll send you a little run down of how I ended up in Polynesia, along with my little cassette, which is typical of what I do, and is a little memory to take home from Polynesia after an evening with Ron."

"I've been playing on an average of three nights a week, sometimes four, around Moorea now for six years."

"I play an Oscar Schmidt all electric solid state autoharp, the only one I've ever seen, and Lee Oskar harmonicas. For a fuller sound, I use a Korg G3 guitar processor." ...

"I've also just finished writing a book on my experience of four years on a deserted island. It's a good little story of a brave attempt at an alternate lifestyle that will make you dream. I'm looking for a sympathetic publisher who will make me a millionaire."

"Thank you for your interest and letter, and if you see Christopher Reynolds, tell him about the sex change."

"Yours sincerely, Ron Falconer"

Included with the letter and cassette tape of his music (which is very

eclectic) was this "autobiography".

Ron Falconer was born and raised in a small village in the highlands of Scotland. Among his many dreams, Ron settled on three:

- (1) To sail his own boat around the world.
- (2) To live a "simple" life on a deserted island.
- (3) To travel and live by playing his music.

In 1975, Ron "sailed away" in *Fleur d'Ecosse*, the sailing yacht he had built during the previous eighteen months. In 1980, he completed his circumnavigation via the Panama and Suez canals, which included visits to 120 ports around the world.

In the Central Pacific, Ron found his possible island, and in 1982 he again set sail. After living on various isolated islands, Ron settled on his own private "paradise", a small uninhabited coral atoll located 450 miles north of Tahiti. He and his French wife and their small son and daughter lived alone on their desert isle. They built houses from coconut leaves and local trees, formed a fish trap, planted a garden and raised hens and ducks. Once a year they sailed to Moorea for supplies of rice, beans, wheat, etc.. Otherwise their simple needs were provided by the land and surrounding sea.

"Every day on that island was a precious gift," says Ron.

Eventually they were evicted through commercial interests and "bad politics." Ron then decided to re-enter society (after 17 years of cruising) and concentrate on his music. During the past two years he has been entertaining in many of the local hotels and restaurants on this beautiful island of Moorea.

"Our dreams give us at least a little direction in this circus we call life," Ron philosophizes."

Sacred' Harp

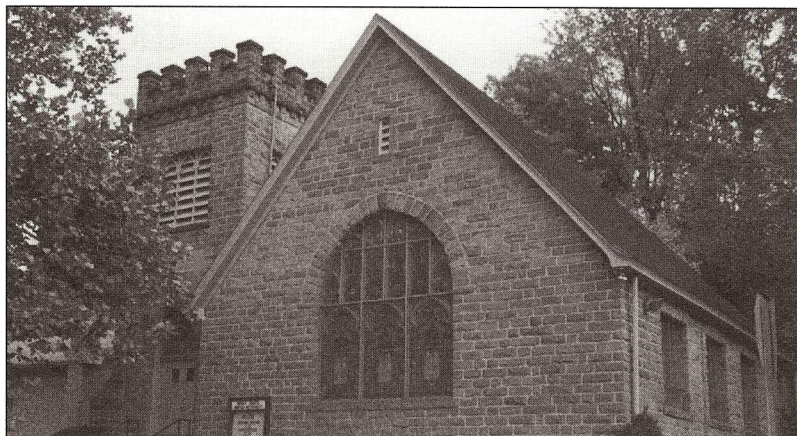


Photo by Jack Johnson

Nessly Chapel Methodist Protestant Church

The Old Stone Church, located about two miles south of Newell, West Virginia, was built in 1826 by Jacob Nessly as a place for his family to hold church services and was non-denominational. Nessly, a well-to-do farmer, fruit grower and distiller owned about 8,000 acres along the Ohio River. His was one of the first orchards in an area that came to be known for its fruit production. In 1829, after the death of his wife, he moved across the river to Port Homer, Ohio, leaving the farm in the care of his grandson.

One of the farmhands was a "zealous reformer" of the Methodist Church and persuaded Jacob to deed the church over to a group of dissenting members who were demanding a strong laity and a weak clergy.

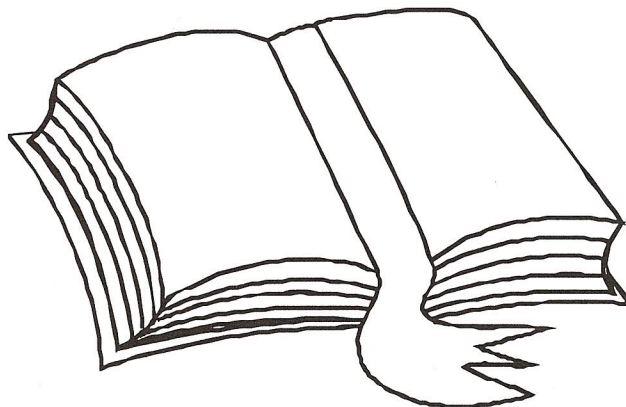
The farmhand and a Virginia justice of the peace traveled to Ohio to get Nessly's signature on the deed, but the document had to be signed in Virginia (later West Virginia), so they loaded Nessly on a farm sled and took him to the Ohio River which was under Virginia's jurisdiction. Nessly must have been in ill health, because the village of Port Homer borders the river. Some accounts have the group proceeding well into the waters of the Ohio just to be certain they were in the right state. There the deed was signed, making this the first Methodist Protestant Church in the world.

Among the gravestones in the church cemetery is one whose inscription reads "On this lot 28 by 74 feet are interred the bodies of 20 or 25 persons." (Perhaps the

casualties of one of the frequent Indian attacks or of the unpredictable waters of the Ohio River, prone to seasonal flooding.) Markers in the cemetery date to pre-Civil War times. A near-by cave was used as a hiding place during Indian incursions, and local legend has it, was a station on the Underground Railroad.

Descendants of the original Nessly family continue to live in the region and regular Sunday services are still conducted. Perhaps because of its farm-oriented background, one of the favorite hymns is the perennial favorite, *In The Garden*.

In part due to its off-the-beaten-path location, and in part because of its simple beauty, it is an oft-chosen site for weddings.



In the Garden

Verse

I come to the gar-den a - lone, While the dew is still on the ro-ses, And the

G / / D7 G / D7 | G D7 G | C / Am C / | G / D7 G

voice I hear, Fall - ing on my ear, The Son of God dis - clos - es.

D7 / / C D7 | G D7 Em / | A7 G D7 A7 | D7 A7 D7

Chorus

And He walks with me, and He talks with me And He tells me I am His own; And the

G D7 | G / / D7 C | D7 / / / / | C / / G Bb | G / D7

joy we share as we tar - ry there, None oth - er has ev - er known.

G / B7 / / | C G7 Cm / | G / / D7 / | G

He speaks, and the sound of His voice
Is so sweet the birds hush their singing,
And the melody that He gave to me,
Within my heart is ringing

(chorus)

I'd stay in the garden with Him
Tho' the night around me be falling
But He bids me go, through the voice of woe
His voice to me is calling

(chorus)

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.

EVO BLUESTEIN

10691 N. Madsen
Clovis, California 93612
209 297-8966 (Voice or fax)
evob@csufresno.edu
<http://evobluestein.com>

Profile: AQ October '88

Performance schedule:

March 6

Beginning Autoharp Class
California State Univ., Bakersfield
Phone: 805 664-2444

March 19-20

Beginning Autoharp Class
California State Univ., Fresno
Phone: 559 278-0333

April 10

Beginning Autoharp Class
California State Univ., Hayward
Phone: 510 885-3605

BRYAN BOWERS

c/o Scott O'Malley & Associates
PO Box 9188
Colorado Springs, Colorado 80932
719 635-7776
somagency@aol.com

Profile: AQ January '89

Performance schedule:

March 12

TBA - Aransas Pass, Texas

March 13

West University Community Center
Houston, Texas

March 14-15

O'Hurley's General Store
Shepherdstown, West Virginia

March 22

Paul Smith College
Paul Smith, New York

ROZ BROWN

1549 S. Holland Court
Lakewood, Colorado 80232
303 969-9645
rozzie@ix.netcom.com

<http://www.rozbrown.com>

Profile: AQ October '89

Performance schedule:

Every Wednesday, Thursday, Friday and Saturday night

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

JULIE DAVIS

PO Box 1302
Nederland, Colorado 80466
303 258-3444
jdavis@indra.com

Profile: AQ July '91

Performance schedule:

February 4

Penn State Univ. - Altoona
Altoona, Pennsylvania

February 6

International Reading Association
Denver, Colorado

February 26

National Folk Alliance Showcase
Albuquerque, New Mexico

March 1

Intermediate Autoharp Class begins
Swallow Hill, Denver, Colorado

March 15-19

Colorado Academy Residency
Denver, Colorado

March 19

Concert with *Safe Harbor* at Swallow Hill
Denver, Colorado

PAUL and WIN GRACE

11990 Barnes Chapel Road
Columbia, Missouri 65201
573 443-2819
pgrace@mail.coin.missouri.edu
www.folkfire.org/graces

Profile: AQ October '88

Performance schedule:

March 5

Mid-Missouri Traditional Country Dancers
First Christian Church, Columbia, Missouri
Open to the public

KAREN MUELLER

PO Box 80565
Minneapolis, Minnesota 55408
612 649-4493
kmharpo@aol.com

Profile: AQ July '93

Performance schedule:

March 5-7

Mardi Gras Dulcimer Festival
Autoharp Workshops
Covington, Louisiana

March 17

Various St. Patrick's Day concerts
Twin Cities, Minnesota

March 20

Autoharp Workshops/ Concert
w/ *Piper's Crow* (Celtic band)
North Shore Music Association
Schroeder, Minnesota

April 17

Workshop and House Concert
Washington, D.C. area (%John Dettra)

April 18-24

Autoharp mini-class at Spring Dulcimer
Week

Augusta Heritage Center
Elkins, West Virginia

HARVEY REID

Woodpecker Records
PO Box 815
York, Maine 03909
207 363-1886

info@woodpecker.com

Profile: AQ January '89

Performance schedule:

February 6

Arts on the Park Gallery, 8pm
Lakeland, Florida

February 7

Leu Gardens, 3pm
Orlando, Florida

February 13

North Country Music Series, 8:30pm
Somers, New York

February 20

Roaring Brook Nature Center, 7:30pm
Canton, Connecticut

March 6

Mira Costa College, 7:30pm
Encinitas, California

March 14

Butte Folk Society—TBA
Chico, California

March 15

Brewery Arts Center, 7:30pm
Carson City, Nevada

March 26

Front Porch Coffeehouse, 8pm
Valparaiso, Indiana

March 27

Off the Wall Coffeehouse, 7:30pm
Walled Lake (Detroit), Michigan

April 15

The Barn at Wolf Trap, 8pm
(shared concert with Connie Kaldor)
Vienna, Virginia

DREW SMITH

529 Ardmore Road
Ho-Ho-Kus, New Jersey 07423

201 444-2833

Profile: AQ July '89

Performance schedule:

February 16

The Cuppola

Paramus, New Jersey

February 20

Helen Hayes Rehabilitation Center

West Haverstraw, New York

March 18

Christian Health Care Center

Wyckoff, New Jersey

April 9

Demarest Senior Club

Demarest, New Jersey

April 23

New England Folk Festival

Natick, Massachusetts

IVAN STILES

1585 State Road
Phoenixville, Pennsylvania 19460
610 935-9062

pickeringbend@worldlynx.net

Profile: AQ October '88

Performance schedule:

February 5

House concert

Atlanta, Georgia

February 7

Square Dance Club

Jacksonville, Florida

February 8

House concert

Punta Gorda, Florida

February 10

Tunes at Noon—Munn Park

Lakeland, Florida

February 13

Yalaha Bakery

Yalaha, Florida

February 13

Lake County Folk

Eustis, Florida

February 14

Under the Oaks

Lutz, Florida

April 10

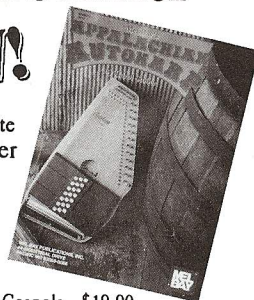
Workshop/Concert

Hanover, Pennsylvania

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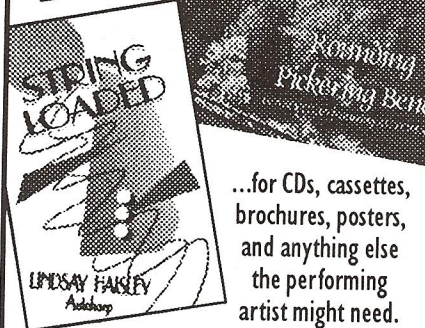
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Take a Box

by Rob Lopresti

G C G D

Take a box, an or - din - ar - y box Lis - ten, Lis - ten,

G C G D

Take a box, an or - din - ar - y box Lis - ten to what I say

C G C G D Em

Take a sha - dow, stick it in that box Close the lid and buy some locks —

C G D G

That - 'll be one less sha - dow — Block - ing out the light of day —

C G D G

That - 'll be one less sha - dow — Block - ing out the light of day

Take a tune, an ordinary tune
Listen, Listen
Take a tune, an ordinary tune
Listen to what I say
Take a sorrow, hang it on that tune
Step outside and sing it to the moon
And that'll be one less sorrow
Turning all your colors gray
And that'll be one less sorrow
Turning all your colors gray

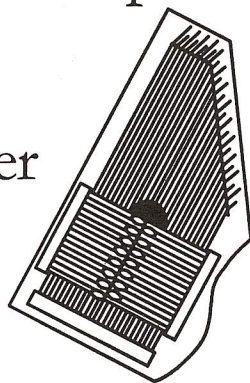
Take a friend, an ordinary friend
Listen, Listen
Take a friend, an ordinary friend
Listen to what I say
Take a worry, share it with a friend
Stretch it out between you, you'll break it in
the end
Trying to get in your way
Take a box, an ordinary box
Trying to get in your way

(repeat first verse)

The Mountain Laurel Autoharp

Eight Years Later

by George Orthey

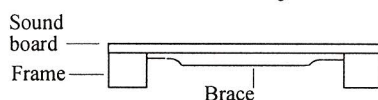


When *Autoharp Quarterly* published the Mountain Laurel Autoharp plans, (AQ Vol. III #2-4, Vol. IV #1), I had no idea how well these plans would be received, and how many hundreds of instruments would be made using these plans. Mountain Laurel Harps have sprung up not only in this country, but in Europe as well. Many first-time autoharp makers have proudly brought their harps to me to show their work. I've seen many very well made instruments solely derived from these plans, and many more with upgraded construction and decoration.

During this time, I've formulated some thoughts concerning improvements on this instrument, which I've discussed with the folks who have contacted me. These thoughts haven't been published, and so I've decided it's time to share them with everyone who has/will be building the Mountain Laurel Autoharp.

Bracing

The one single improvement that does more for the sound of these instruments than any other adjustment is the changing of the internal bracing of this harp. The plans call for two braces that go between the sound board and the back of the instrument. These braces should be deleted and replaced by two full-length cross braces. The braces should be in the same position on the sound board as the plans dictate, but extended so they go about 1/4" into the frame. This will, of course, require a small notch be made in the frame to accommodate the tip of the brace. I would use a brace 1/2" wide and 3/4" high, cut down to about 1/8" high near the ends.



Similarly and slightly offset from the sound board braces, put in two smaller back braces 1/4" wide and 1/2" high. This will allow the top and back of the instrument to vibrate freely, and will enable the instrument to sound fuller and louder.

The Frame

The frame of the instrument is principally a spacer between the top and back, and the butt jointed frame works fine. If you want, though, you can get a piece of laminated piano pin block and cut it to make the section of the frame (see plans) marked "toe pin block, long pin block, and top rail." This must be one continuous piece. So you will have no joints in the pin block section of the frame. This improvement does essentially nothing for the sound of the instrument, but may improve its rigidity and ability to stay in tune.

Appearance

Plywood vs Solid Wood:

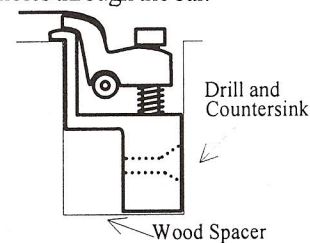
Replacing the plywood suggested in the plans with solid wood will substantially improve the appearance of the instrument, if you have quality wood and the equipment to get it to the proper thickness. I suggest about a 1/4" thick sound board, and a 3/16" thick back. In my hands, I have found the Douglas fir marine plywood to produce a sound quality that is quite acceptable with virtually no risk of splitting or warping. With this in mind, go ahead and use good dry spruce or redwood for a

sound board, and a hard wood of your choice for the back. (You may find some modest improvement of sound quality using these woods.)

Inlay Lines, Side Facing, Binding Strips: these will all improve the finished appearance of the instrument, but naturally, will do nothing for the sound.

Fine Tuners

Fine tuners can be added simply by deleting the deadpins on the big end of the harp and replacing them with a fine tuner bar. If you are using Oscar Schmidt fine tuners, you will need to drill (Very Carefully!) and countersink about nine or ten equally spaced holes through the bar.



Be sure to drill the holes between the vertical threaded holes. Use a 1/8" drill bit, and attach the fine tuner bar to the end of the harp with 1 1/4" flat-head wood screws. You will need to drill a pilot hole into the wood using a 3/32" drill bit. Be sure the bar is attached so the strings will be in the proper position. This is done by using your stringing square. The vertical holes for the fine tuner cap screws should be centered on the string positions. The strings will then naturally come up over the bridge and lie in their proper position.

If you do choose to use the fine tuners, you will need to use Model A special strings which have a ball end rather than a loop end. The standard loop end Model A OSI strings will not work with fine tuners.

Chord Bars

If you want to make the ultimate in chord bars for function and appearance, you should take a good look at the custom-made autoharps with the bars mounted on plastic combs.

If all of these embellishments and improvements are done with care and skill, you may well equal and even exceed your greatest expectations. ❖

SIMPLY. Classic

by Linda Huber

Eine Kleine Nachtmusik – Second Movement Theme – “Romanze”

by Wolfgang Amadeus Mozart (1756-1791)

When Ivan first asked me to do this feature, one of the compositions he mentioned was Mozart's *Eine Kleine Nachtmusik*. So, Ivan, here it is. There are several fairly well known themes from this work and at a later date perhaps I will arrange another one. I have included some options for those who have diminished sevenths and also some “cheating” for diatonic players who don't have accidentals available and

for lazy chromatic players.

Wolfgang Amadeus Mozart (pronounced Motzart) was indeed a musical genius. Born in Salzburg, Austria, at the age of 3 he picked out melodies on the keyboard. At 4, his father who was a musician, began to give him lessons, and at 5 he began to compose. Despite these facts, he spent most of his adult life in poverty. His productivity was astounding. His works

include operas, symphonys, church music, vocal concert music, songs, concertos, chamber music and piano music.

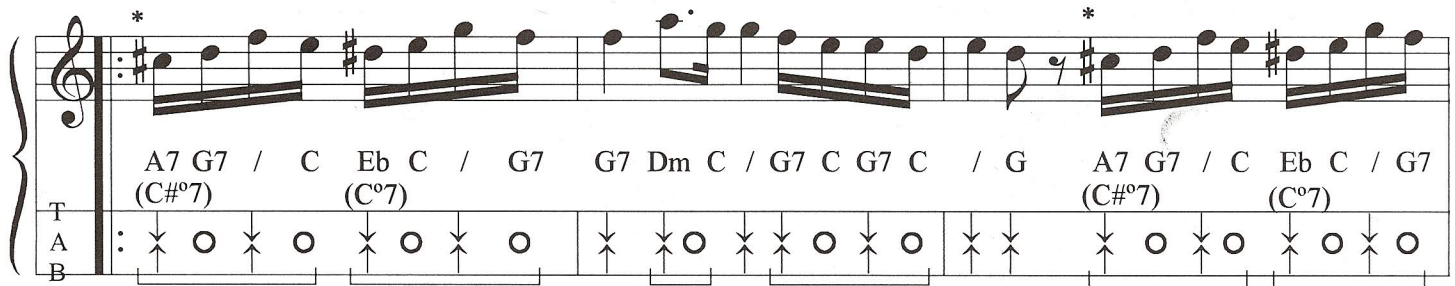
Eine Kleine Nachtmusik, Serenade for String Orchestra, the most widely played and popular of Mozart's works for orchestra, dates from 1787. I am presenting one of the themes from the slow movement.

Andante

First system of musical notation for the first system. It consists of a treble clef staff with a melody and a guitar chord diagram below it. The chord diagram shows the fretting for strings T, A, and B. Chords are indicated by letters: C, G7, F, C, G.

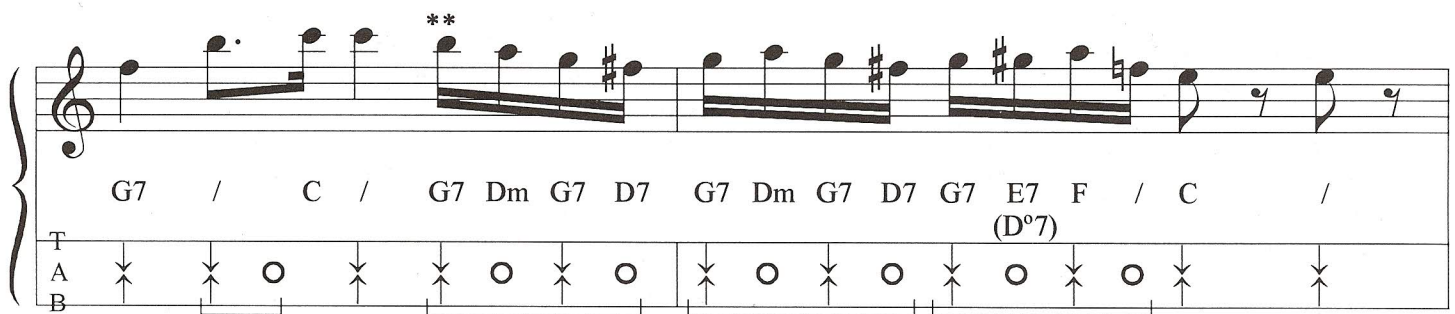
Second system of musical notation. It consists of a treble clef staff with a melody and a guitar chord diagram below it. The chord diagram shows the fretting for strings T, A, and B. Chords are indicated by letters: F, C, G7, C, C, G, C, C, G7, F.

Third system of musical notation. It consists of a treble clef staff with a melody and a guitar chord diagram below it. The chord diagram shows the fretting for strings T, A, and B. Chords are indicated by letters: C, Dm, G, Dm, Em, Dm, C, G7, C, G7, C.

* 

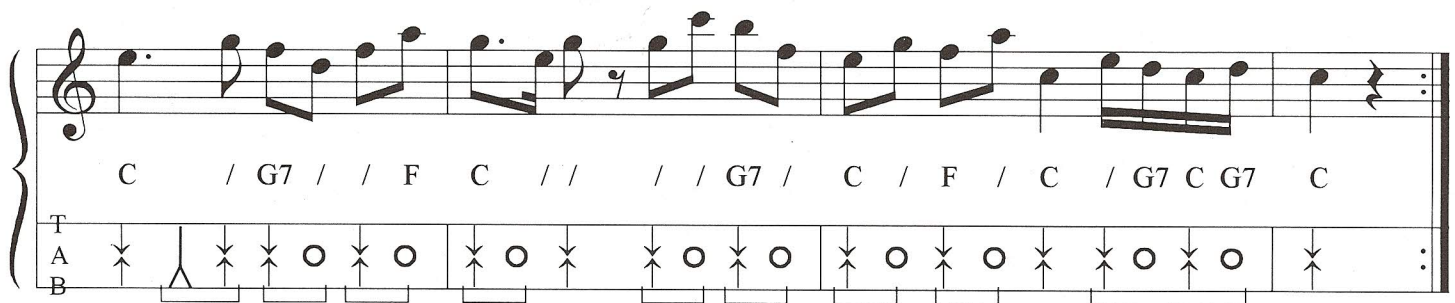
A7 G7 / C Eb C / G7 G7 Dm C / G7 C G7 C / G A7 G7 / C Eb C / G7 (C#°7) (C°7)

T
A
B

** 

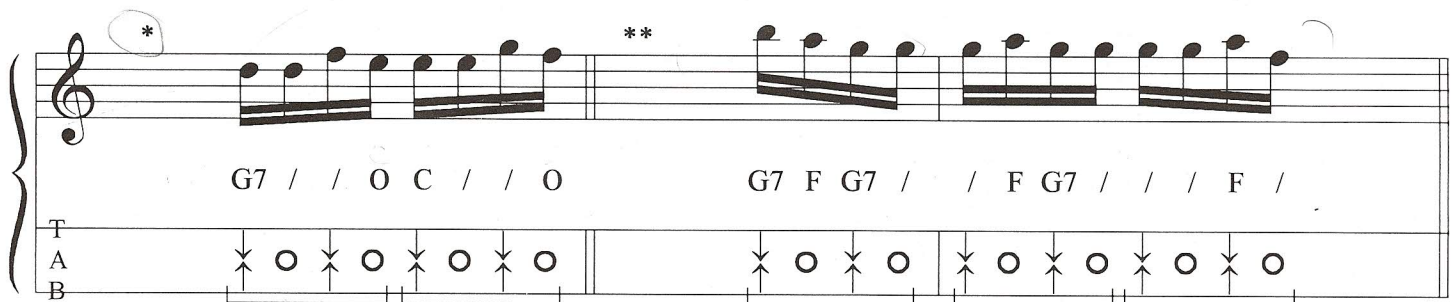
G7 / C / G7 Dm G7 D7 G7 Dm G7 D7 G7 E7 F / C / (D°7)

T
A
B



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

T
A
B






* 

G7 / / O C / / O G7 F G7 / / F G7 / / / F /

T
A
B



TABLATURE

				
Pinch	Strum	Pause	Pluck	Rhythm Bracket

Arrangement ©1998 by Linda Huber

Ireland...In Search of a Rainbow's End



by Mary Umbarger

The adventure begins!!!

Fodor's '98 Ireland Guidebook says if you fly into Ireland, your descent will probably be shrouded by grey clouds. As your plane breaks through the mists, you'll see the land for which the famed Emerald Isle was named. A lovely patchwork of rolling green fields speckled with farmhouses, cows and sheep. Shimmering lakes, meandering rivers, narrow roads and stone walls add to the impression that rolled out before you is a luxurious "welcome" carpet, one part of the legendary "forty shades of green."

It all began about three years ago at a band practice when someone casually remarked, "Why don't we all go to Ireland someday?" That 'someday' finally came this summer when the *Front Porch Strings*, (Veda and Rick Bafford, Harriette Andrews, Sarah Borders and Mary Umbarger), were invited to Ireland to perform at several events and festivals there.

So we packed too many suitcases, too many instruments, my sister Connie (to keep me straight), Veda's and Rick's son Erik, plenty of long-johns, and the seven of us flew across the sea to a land long in our hearts, and definitely in our music.

We flew into Shannon Airport (the guidebook had it described precisely!), and our first adventure was to the Boghill Music Centre in County Clare near Kilfenora. This is just a short distance to Lisdoonvarna and the Cliffs of Moher. I had a most interesting experience while viewing the Cliffs – ask me about it sometime when we meet!!

The Boghill Centre is out of Kilfenora in the country. The drive there is pretty even in the rain! You will find one main house, which houses perhaps 25-30 souls. There are bunk rooms and two baths, the food is strictly vegetarian and for a meat and pota-

toes gal I was pleasantly surprised – it was wonderful. We met folks there from Israel, Netherlands, England and America who journey there most summers to relax and learn new Celtic tunes. There is no hustle and bustle here. You have breakfast at 9 o'clock; a music session with the instructor/proprietor, Sonya O'Brien, who is a great fiddler; lunch and free time the rest of the day!! Some folks go to explore the many beautiful and interesting places within walking, biking or driving distance from the Centre, but most remain and interact with the tunes of the week they are learning. There is a wide range of instruments to be heard; the autoharp was a novelty but well received. (Would you believe, however, that even some of them had an aunt with one in her attic!) After dinner it's off to the pubs into the wee hours, which is probably why the 9 o'clock breakfast. The motto there seems to be "It is beautiful to rest – and relax afterward." I want to go BACK!!

The beauty of planning an adventure instead of a trip is that you can change your itinerary at will. So our next destination was to Tralee in County Kerry to take in a performance at the National Folk Theater of Ireland (Siamsa Tire). It was a wonderful evening of colorful entertainment which re-creates traditional rural life through music, mime and dance. If ever there was a place touched by God, and made beautiful for man's eye to behold, it is the Dingle Peninsula on the western coast of Ireland. Towering cliffs, islands, sparkling green water, mysterious caves, hillside farms and it is one of the few areas of Ireland where Gaelic is spoken exclusively.

A breathtaking day's journey around the Peninsula found us in County Kerry in the home of Batt and Maura Burns in Sneem. Sneem is one

of those "picture-book" towns. The natives there are as they have been each place we have stopped – warm, loving, and full of humor and laughter – and they love music. We had a concert scheduled at the community center in Sneem, however since time stands still in this land of leprechauns and fairies, we found time to play on the town square, while tourists and locals joined to play and dance, in true Irish fashion. We performed for folks at a local pub, and provided the prelude at a Mass at Maura's church, which was especially rewarding.

After the concert we had a party with a Storytelling Tour Group from USC (it really IS a small world!). The highlight of the evening for me was to jam with Kevin Larken, a young man who has been All Ireland Bodhran champion twice – WOW, does he ever know his way around a bodhran!! For my autoharp version of *Blackberry Blossom*, which seemed to be one of the favorites there from my CD, he gave me some pointers. Kevin loved the beat of our old-time music and sat in on a few numbers during our performance. I WANT to go back!!

You need bear in mind two things as the adventure continues. When we stopped to ask directions (there were four women in our car – so we did a lot of that), folks wanted to talk with us; wanted to know where we were from, why we were there and to tell us the history of their town and county. The pride in their traditions, music, poetry and country shines through in every word they speak. In one small town where we stopped to lunch, a gentleman noticed us admiring his "darlin' wee thatched-roof house." He followed us to our car and invited us into what once had been the gardener's cottage of an abbey circa 1400. Yes, I DO want to go back!!

Next on the agenda came Cashel, County Tipperary. Cashel is the legendary home of the kings of Munster. Looming over the city is the impressive Rock of Cashel, a 12th century abbey that is now mostly in ruins. Cashel was host to the quarter-finals of the All Ireland Competition the week we were there. Traditional Irish music and instruments are taught in school and each school/community has its own Ceilhe band which might have both youth and adults in them. Winning an All-Ireland Competition is tantamount to winning the Masters here, only without the financial gain!

We go on to the eastern part of Ireland, Red Cross, a small village in County Wicklow. It is there that we stayed in the home of Ray and Anna Dineen – yes, dear friend, all seven of us! Hospitality is their middle name; we met their children and grandchildren; these are very special people and we hope they come to America one day for a visit. The supper which Anna had prepared was delicious (I am so pleased that they have ‘supper’ there just as we have here in the South!). Following the meal, we went across the street to what looked like an empty building. The door opened, and there stood Mick – white hair, blue eyes, brogue so thick it couldn’t be cut. We went in to one of Ireland’s most famous pubs, kept exactly as it has been since the 30s. Soon this small pub was overflowing with musicians, family, dancers and listeners while we all shared similar and different tunes as well as instruments and customs. Young and old alike had come from miles around to meet and welcome us. Just before midnight, Mick thanked us for sharing our music and ourselves with them and blessed us in English (sort of) and Gaelic. The National Anthem ended the session and we all regrouped at Ray and Anna’s house for the best jam you can ever imagine with new friends that left in the wee hours of the morning with “Please come back again next year, we’ll play again, we’ll feed ye and put ye oop.” Have mercy; I want to go BACK !!

Careening on to Ardee in County Louth, we were met by Ray McNeice and Mick McCreanor. Ray and Mick

were very much historians of that area and took us about, showing us the beauty and history of Ardee. There is beautiful farming country there.

Mick owns a pub that has been in his family several generations and that is where we played music that evening. We had sent our first tape, *As You Like It*, to them and they especially liked *Shepherd’s Wife’s Waltz*. Some had learned it and we played it for them and with them many times during the evening. Mick had a marvelous tenor voice and treated us to authentic Irish tenor singing. As in Red Cross, the session ended with the singing of the National Anthem.

With gifts of St. Brigid’s crosses, which Ray makes as a hobby and sells to souvenir shops, and some antique Irish coins, we said good-bye. We left behind two new friends and a real appreciation of the history of County Louth.

The closest I came to meeting a real live leprechaun was on our next adventure that took us to the town of Newry in County Down, Northern Ireland. Billy Ritchie is small of stature with sparkling eyes, wild hair and beard. Billy is a gentle man and an accomplished storyteller. As he spins his yarns in true Irish fashion, usually in rhyme, you sit mesmerized by the story, the setting and the man himself.

Billy and his wife, Marie, were gracious hosts, and we all wanted to bring their son Patty home with us and introduce him to our granddaughters and single friends. I really DO want to go back!!

Now, dear friends, we must reverence ourselves for we are turning toward O’Carolan country and our music thermometers are in the danger zone..!

Mohill, County Limerick, was our first stop in O’Carolan country. Mohill, (emphasis on the first syllable). It is in this area that O’Carolan lived after he married Mary Maguire of County Fermagh in 1720. In this town, we found a wonderful statue of him, complete with harp, and it had to be the photo op that could not be missed. We took the opportunity to unpack ‘harps and dulcimers and play.

The adventures of adventures

were about to begin. We met with Father John Quinn at our B&B just outside Mohill. How can I possibly describe this unique person? Father Quinn is kind, gentlemanly, jolly, energetic, talented and more fun to be around than anybody I have ever known. Let me tell you, the only way to really see things in Ireland is with a priest! Doors are open to him even if you are not in his particular parish and already nice people are even nicer. Under his guidance, we found O’Carolan’s grave—there are no billboards saying, “See O’Carolan’s grave” here and you have to look to find what you want to see. Father Quinn knew where Si Mohr was for it is not hard to spot if you know where to look – the County has a lighted cross on top! He also knew where Si Bheag was, however, he had to solicit the aid of a farmer to find how to get to it. The farmer dropped all his chores, jumped into his car, and led us to a pasture field (not his). At the top of Si Bheag is a cairn (to us this was a huge pile of rock with lots of brush growing in it, but to them it is an ancient burial place). Legend has it that Finn McCool is buried here. What a thrill to stand atop Si Bheag and view Si Mohr!! Unfortunately, I had not thought to take my ‘harp and play O’Carolan’s first composition.

Father Quinn is a musical historian of County Limerick. He has researched and saved traditional music from that area and preserved it for future generations by teaching it to other musicians. He has been directing a Ceilhi Band for many years and has won All-Ireland Championship a couple of times. We had the real pleasure of jamming with them at his house.

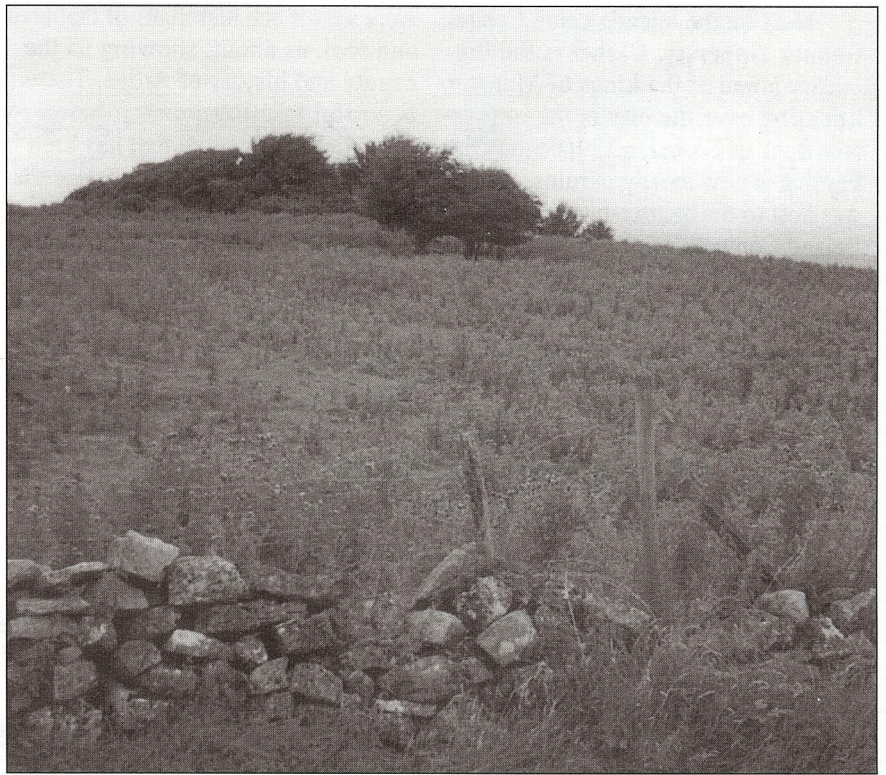
The grand finale was opening the O’Carolan Festival in Keadue in County Roscommon. We sat on the stage with the dignitaries, including the Minister of Finance, and watched a very interesting parade afterwards.

We did, indeed, find the pot of gold at the end of this incredible rainbow called Ireland and its very soul is music.

Arthur O’Shaughnessy expresses it best in his poem *We Are the Music Makers*:

We are the music makers, we are the dreamers of dreams,
Wandering by the lone sea breakers,
and sitting by desolate streams,
World lover and world forsakers, on whom the pale moon gleams,
Yet we are the movers and shakers of the world forever, it seems.
I WANT TO GO BACK !!!

(Editor's note: Mary writes the P.S. column for AQ, and also supplied the O'Carolan tunes for the AQ Festival Calendar.)



Si Bheag – the “brush” on top is a burial place. Legend has it the infamous Finn O’Cool is buried here.



Mary in the town square in Sneem.



Si Mhor – as seen from the top of Si Bheag.



At the O’Carolan monument.

SOME THINGS CAN'T GET ANY BETTER

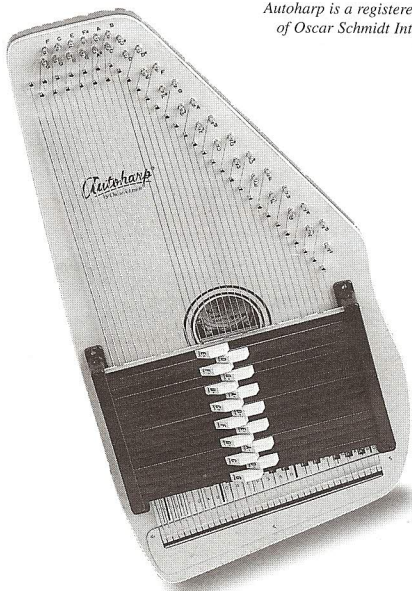


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Solstice Reflections Waltz

by Mary Umbarger

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff. Below the staff, the guitar chord progression is indicated: G, D7, C, G. A guitar tablature is provided below the chords, showing fret numbers and string indicators (T, A, B).

Musical notation for the second system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff. Below the staff, the guitar chord progression is indicated: C, G, A7, D, D7. A guitar tablature is provided below the chords, showing fret numbers and string indicators (T, A, B).

Musical notation for the third system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff. Below the staff, the guitar chord progression is indicated: G, D, C, G. A guitar tablature is provided below the chords, showing fret numbers and string indicators (T, A, B).

Musical notation for the fourth system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff. Below the staff, the guitar chord progression is indicated: C, G, D, D7, G. The system concludes with the word "Fine". A guitar tablature is provided below the chords, showing fret numbers and string indicators (T, A, B).

Em Am Em

Em / D Em / D Em Am / Em Am / Em

T
A
B

Am Em B7

Am Em D Em D Em B7 / Am B7

T
A
B

Em Am Em

Em / D Em Am Em Am Em Am Em Am / D Am Em

T
A
B

Am Em B7 Em D7

Am D Am D Am / Em Am Em B7 Em B7 Em B7 Em Em D7

T
A
B

D.S. al Fine



TABLATURE

Pinch Strum Pause Pluck Rhythm Bracket

AQ

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. Or you can email Mary at:

Maryonharp@YadTel.net

When winter winds blow, ice forms and snow lays deep on the lawn, just pull out your autoharp and *dream!* Just as the bulbs hidden in the ground soon become the brilliant daffodils, the vibrations deep within your 'harp soon will burst forth in glorious "Festival Flowers of Song." GO THERE !!*Mary*

♣. It seems that 1998 abounded with traveling autoharpers. **Carole and Fisk Outwater** traveled to Paris in the Fall. I'm thinking maybe Carole took her 'harp?

♣. The **Gregg Averetts** visited Ireland. (I can't wait to compare experiences.) I wonder if he took that darling little toga?

♣. **Cathy and Jon Britell** also went to Paris. Cathy is a very busy person – she is a DJ with a station in Seattle, has recorded with **Greg Schneeman**, who is THE bowed psaltery player of our time, and also has done a recording with her duet partner **Jon ten Broek**.

♣. **Scott Britell**, Cathy's son, is following in mom's footsteps! He got a 'harp from **George Orthey** last summer – it's the first one George made from his 'kit'. Scott has taken it with him to school in Spain, where he was joined by two friends who play guitar and saxophone. They play in cafès, clubs and even do weddings. Way to go, guys!!

♣. **Steve Hinds** had a most rewarding trip to Honduras in the aftermath of the storm that did so much damage there. Steve tells us that one of the most interesting about it was people's

reaction to his autoharp. He had the opportunity to play at a shelter which houses around 3,000 people displaced by the storm. He played several tunes and the children, especially, enjoyed the music. Steve thinks it's neat to see the autoharp helping to cross barriers. Thanks, Steve!!

There's plenty going on here at home, too!

♣. **Cindy Harris** spent some time a while back playing her 'harp at the Carnegie Museum of Art in Pittsburgh. She played several Israeli folk tunes and says that her 'harp resonated throughout that whole hall!

♣. In October, **Stew Schneider** attended Berea, Kentucky's "Celebration of Traditional Music." Stew says that he had a real jamming good time..

♣. **David Highland**, Austin, Texas, has been collecting verses of *Mr. Froggy Went A Courting*. He now has 130 verses from 20 sources and has a web site where this collection abides: <http://www.concentric.net/~high14/froggy.html>. (Whew!) I can't wait to find this on the web. David says that the earliest printing of the ballad goes back to 1611.

♣. **Sandy Shaner**, Monroe, North Carolina, has had the opportunity to play autoharp with **Jack Moose** from Catawba, North Carolina. Jack is 93, and plays his 50-year-old OS lap style. Sandy tells us that he has more music in his head than she has in books – and she's been collecting for four years.

♣. **Kathie Hollandsworth** reports



Kumiko, Yasuo and Makoto Mita

an article from the *Roanoke News* (VA) has headlines saying "Bristol Designated Country Music Birthplace." The US Congress voted on this bill, introduced by two Virginia and Tennessee Representatives and it is now official. This was due mostly to the famous 1927 Bristol Sessions organized by Ralph Peer and featuring, among others, the Stonemans, the Carter Family and Jimmy Rodgers.

♣. **Nadine Stah White** and husband, **Ian**, are planning to journey from England to the Mountain Laurel Autoharp Gathering this summer. That is *good news!!*
Autoharp Sightings!!!!

♣. **Clarence and Bobbi Roberts**, Galax, Virginia, and **Joe Cline**, Charlotte, North Carolina, saw a promo for the Rockefeller Center tree lighting, where guest, **Cindi Lauper**, was holding what looked like a ChromAharp!

♣. **Kathie Hollandsworth** remembers an episode of *The Beverley Hillbillies* where Granny is playing her autoharp. **Lester Flatt** and **Earl Scruggs** were visiting and Earl asked if he could play the 'harp. Granny warned him, "Not everybody is as good at it as I am."

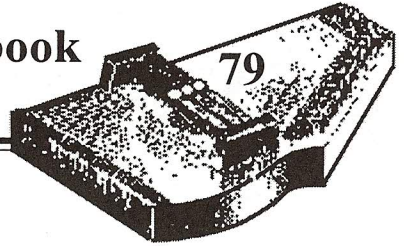
♣. **Willow Skye Robinson** reports that radio station WDVX 89.9 in Clinton and Knoxville, Tennessee has a program where "folks like us" can showcase their music.

♣. At the suggestion of **Mary Elford**, Shreveport, Louisiana, 'harpers from all around the world played *Silent Night* in the key of C at 3pm CST on December 21. Great idea!! Let's do it again.



IN MEMORIAM

Our condolences to the family of Carolyn Butler on their loss. Carolyn was one of the founding members of 'Harps Over Texas Autoharp Club. She was known to many in autoharp circles for her enthusiasm for the 'harp and her vivacious personality.



Barbara Allen G (3)

G [G D7] G D7 [Em D7] Em
In Scar-let town where I was born,

D7 [Em D7] A7 / D /
There was a fair maid dwell-ing.

D [C /] C [GC] [G /] G
Made ev'-ry youth cry well-a-day

D7 [G /] Am D7 G /
For love of Bar-bara Al-len.

Was in the merry month of May,
When flowers were a-bloomin'
Sweet William on his death bed lay,
For love of Barbara Allen.

Oh, yes, I'm sick and very low,
And death is on me dwellin'
Nor better shall I ever be
Without my Barbara Allen.

Oh, mother, come and make my bed,
Oh, make it long and narrow.
Sweet William died for me today,
I'll die for him tomorrow.

They buried Will in the old church yard,
And Barbara there beside him.
And from his grave grew a red, red rose,
And out of hers, a briar.



After The Ball F (3)

F / / B^b / F // F // F / / / / C7 // //
Af-ter the ball is o-ver, af-ter the break of morn,

Gm / / D / Gm D // Gm C7 / / C7 / / F // C7 //
Af-ter the dan-cers' leav-ing, af-ter the stars are gone;

F / / B^b / / F // F // D7 / / / / G7 // G7 //
Man-y a heart is ach-ing, if you could read them all,

C7 / / C7 / / / F // D7 // G7 // C7 // F //
Man-y the hopes that have van-ished, af-ter the ball.

The Four Marys G (3)

G / [D G] [G /] C G
Last night there were four Ma-rys,

G / / / / D
To-night there'll be but three.

[D /] G [GC] [DC] G [G /] [GD]
There was Ma-ry Se-ton and Ma-ry Be-ton and

[GC] [GD] [GD] G
Ma-ry Car-mi-chael and me.

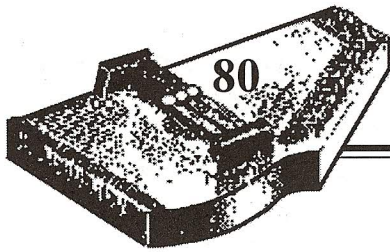
The word's gone to the kitchen,
And word's gone to the hall
That Mary Hamilton's born a babe
To the highest Stewart of all.

She tied it in her apron
And threw it in the sea,
Sayin', sink or swim, ye bonnie well babe,
But never return to me.

They took her to the Parliament Court
Where she did scream and cry;
And when she did come back again,
She was condemned to die.

Last night there were four Marys,
Tonight there'll be but three,
There was Mary Seton and Mary Beton
And Mary Carmichael, and me.





Autoharp Songbook

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Hush Little Baby D (2)

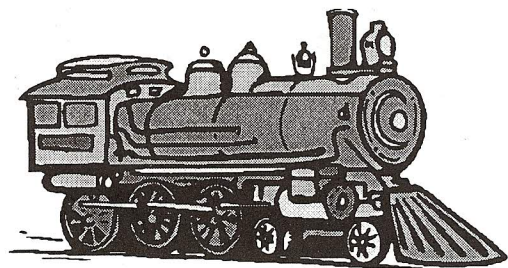
D [/ /] D G D [A7 /] A7
 Hush, lit-tle ba-by, don't say a word,
 [A7 /] [A7 /] A7 [A7D] A7 D /
 Pa-pa's gon-na buy you a moc-king bird;
 [D /] D / G D A7 /
 And if that moc-king bird don't sing,
 [A7 /] [A7 /] A7 [A7D] A7 D D
 Pa-pa's gon-na buy you a dia-mond ring.

If that diamond ring is brass,
 Papa's gonna buy you a looking glass.
 If that looking glass gets broke,
 Papa's gonna buy you a billy goat.



If that billy goat don't pull,
 Papa's gonna buy you a cart and bull.
 If that cart and bull turn over,
 Papa's gonna buy you a dog named Rover.

If that dog named Rover won't bark,
 Papa's gonna buy you a horse and cart.
 If that horse and cart fall down,
 You'll still be the sweetest little baby in town.



When the Saints Go Marching In C (2)

G7 / / C / / / / G7 C
 Oh, when the saints go march - ing in,
 C G7 / C / / / G7 /
 Oh, when the saints go march - ing in,
 G7 / / C7 / / / / F / /
 Oh, Lord, I want to be in that num - ber,
 G7 / C / G7 / C / / /
 When the saints go march - ing in.
 Oh, when the sun refuse to shine,
 Oh, when the sun refuse to shine;
 Oh, Lord I want to be in that number,
 When the sun refuse to shine.

Life's Railway to Heaven G (2)

G / / D G D G / / / G / C / / / D C / G / / /
 Life is like a moun-tain rail-road, with an en-gin-eer that's brave;
 G / / / / / / / D G / / / / / A / / / G A7 G D / / /
 We must make the run suc-cess-ful from the cra-dle to the grave;
 G / / G / / / / D G D / G / / / / C / / / D C / G / / /
 Watch the curves, the fills, the tun-nels, ne-ver fal-ter, ne-ver fail,
 G / G / / / / / D G / / / / D G / / / / D / G / / /
 Keep your hand up-on the throt-tle and your eye up-on the rail
 C / C / / / / / D G / / / / / G / / / / D G D / / /
 Bless-ed Sa-vior, thou wilt guide us, till we reach that bliss-ful shore,
 G C G / / / / D G C / / / / D G / / / / D / G / / /
 Where the an-gels wait to join us, in thy praise for-ev-er more.

As we roll across the trestle spanning Jordan's swelling tide,
 We behold the Union Station into which our train must glide.
 There we'll meet the Superintendent, God the Father, God the Son;
 With a hearty, joyous greeting "Weary Pilgrim, welcome home!"

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TAPES \$10—CDs \$15
Titles are cassettes unless
otherwise noted

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Music From Autoharp Quarterly, Volume 1

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Just Kiddin' Around
Rolling Home—Songs of the Sea
Colorado And The West
Where I'm Bound
Christmas Images †

Bill Clifton
Autoharp Centennial Celebration

Country Ham with Judie Pagter
I'll Be Leaving
The Old Cane Press * CD or cassette
Carpenter's Mill * CD or cassette
The Old Country Church
Songs Of Yesterday
Old Time Mountain Music
Songs Of Mother And Home

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Mary Umbarger
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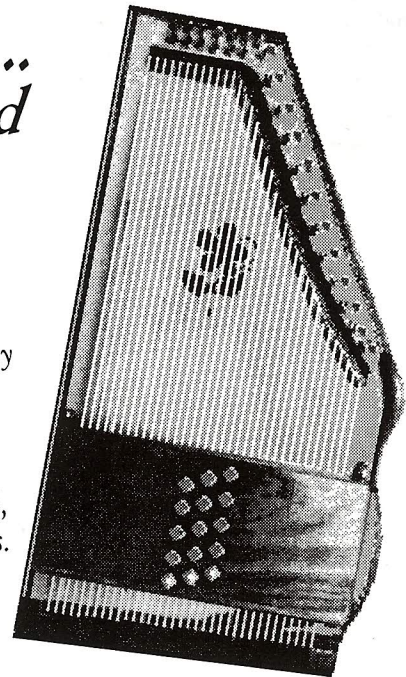
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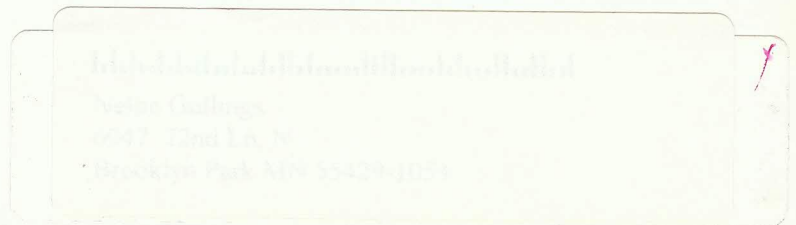


Photo by Willard Gayheart

Left to right: Kilby Snow and Mike Fenton taken near Galax, Virginia, August 1975.