

Autoharp Quarterly®

The International
Magazine
Dedicated to the
Autoharp Enthusiast

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May 2003
Six Dollars

New email address!
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.com](mailto:maryann@autoharpquarterly.com)

!!! NEWS !!!
*The Autoharp
Recording Project*

Cathy Britell
and those
ii minor 7ths

Tom Schroeder
Lemons or
lemonade?

Lindsay Haisley
recounts his
experiences at the
A'harp Recording
Project

Linda Huber
arranges *Soldiers'*
March for the
autoharp

David Kilby
presents the
Interaction lesson

**Alan Mager and
Karla Armstrong**
with a *Colorfully
Chromatic* tune

Lucille Reilly
and the "Frolics"
of Pachelbel

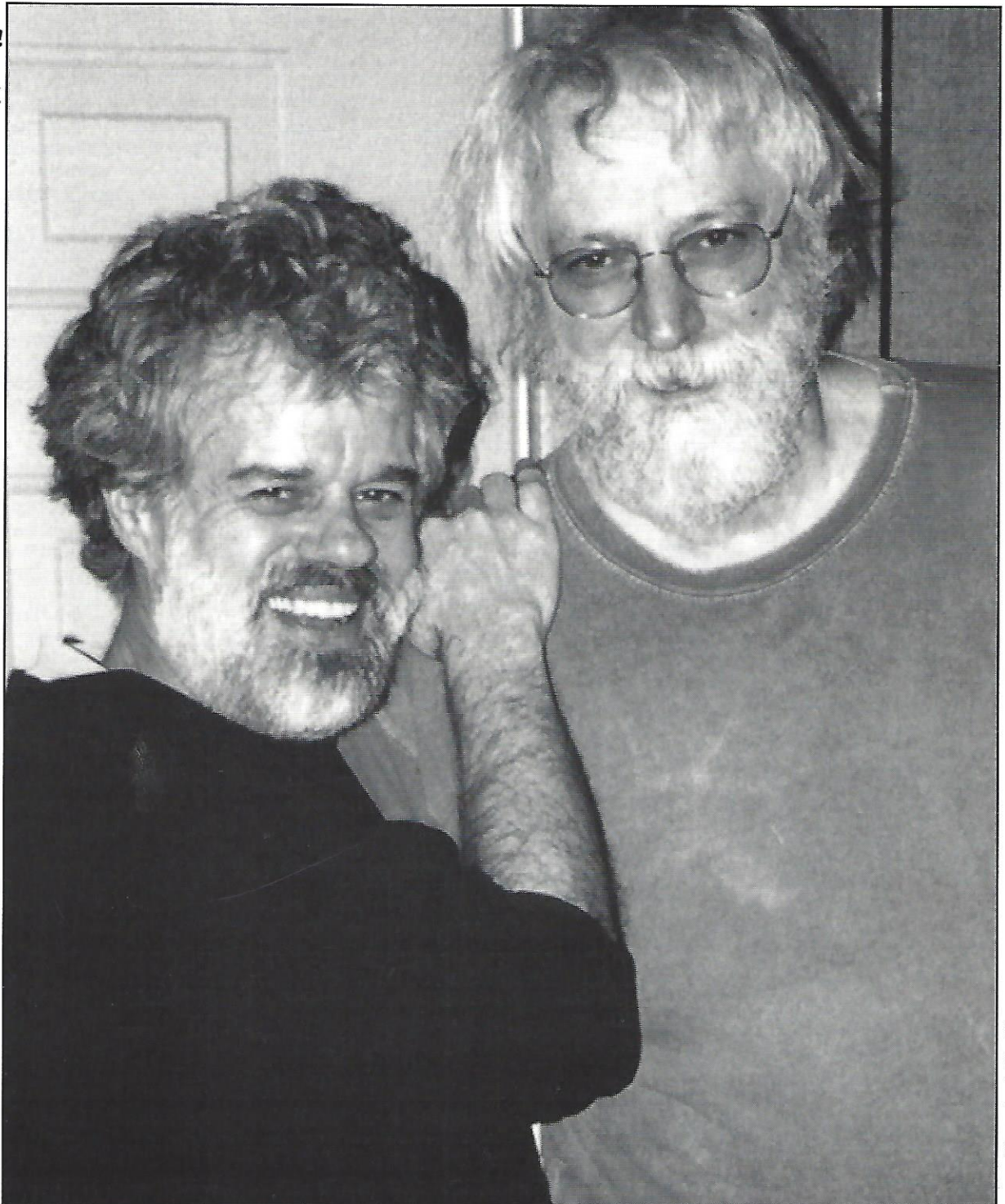


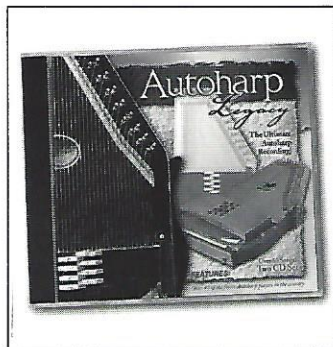
Photo by Mike Herr

Gove Scrivenor & Bryan Bowers renew a friendship during the Autoharp Recording Project

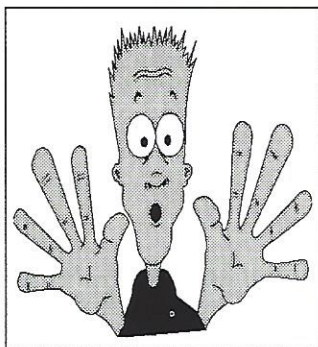
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Autoharp
Quarterly
The International
Magazine Dedicated
to the Autoharp Enthusiast

Editor:

Mary Ann Johnston

Interaction Editor:

John Hollandsworth

Profiles Editor:

Karen Daniels

Simply Classic:

Linda Huber

In the Beginning:

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Postscripts from 'Harpland:

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Colorfully Chromatic:

Alan Mager and
Karla Armstrong

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Colorfully Chromatic

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Cover Photo: L to R

Gove Schrivener and
Bryan Bower taken by

Mike Herr

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To And From The Editor



Dear Readers;

First of all, to those who have friends and loved ones who have been called to service in Iraq or other danger spots around the world, we add our prayers to yours for their safe return.

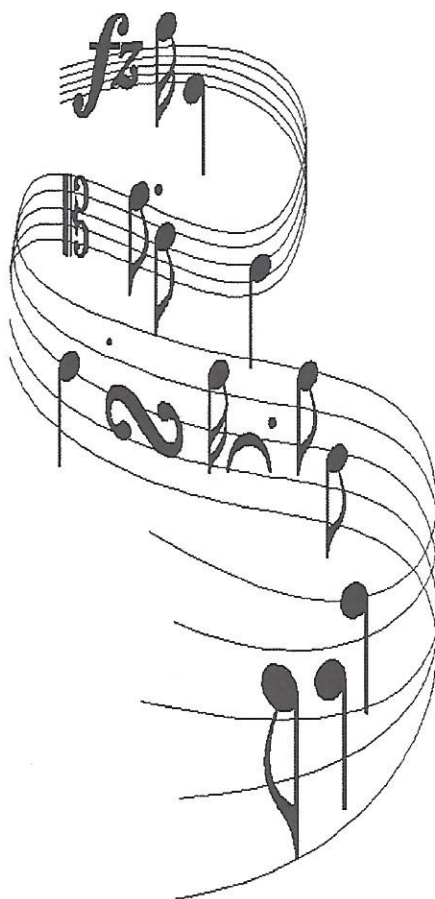
Please notice that our email address has changed *again!* Due to AT&T's sale of their internet division to ComCast, we have chosen to change our on-line address to: maryann@autoharpquarterly.com. I certainly hope this will be the last change we need to make. Our web page URL remains the same: www.autoharpquarterly.com. If you haven't visited us in a while, stop by. We would love to "see" you.

Autoharp Quarterly has been given the distinct privilege of breaking what I think is the biggest, brightest piece of news to hit the autoharp world in a great many years. (Possibly since the famed Bristol Sessions.) You are the first ones to hear the story of The Autoharp Recording Project. The "press release" on page 8 tells some of the story, Lindsay Haisley's personal account of his participation beginning on page 9 tells more. It is the story of one man's dream being brought to fruition through the generosity of more than fifty (yes, 50!) autoharps from around the world. Those of you who wondered what Ron Wall would do for an encore after "the Great Autoharp Give-away" of 2002—now you know. Thanks, Ron.

Once we have all had time to absorb the enormity of this project, we will hear even more in the August issue of *AQ*, when Lindsay Haisley and Cathy Britell interview both Bryan Bowers and his wife, Kate who have shared this dream for a number of years.

Although we might be awestruck with the scope of this venture, we are not surprised by the generosity shown by so many of our instrument's finest practitioners in their willingness (maybe that should be *eagerness*) to participate.

We always knew autoharpers make great friends! Congratulations to one and all!



!!!ERRATA!!!

In our Rogue's Gallery in the February issue we mis-identified the picture that is second from the right on the top row. The picture is really that of Betty Thompson and her husband, Wendell. We apologize for the error.

As those of you who have checked out the new "goodies" on our website know, our inclusion of music on the page has become a reality. This issue, Cathy Britell can be heard playing "Niel Gow's Lament On the Death Of His Second wife," on the Song from *AQ* feature of the page. Cathy's story of the tune and her suggestion for using the ii minor 7th chord are on page 28 of this issue. Lucille Reilly is our current Artist of the Month and you can hear her playing "O'Carolan's Concerto" on the Artist of the Month feature. We hope you enjoy both these selections. About the middle of May, we will have a new Artist of the Month. That artist will be selected by pulling his/her name out of a bowl containing the names of the participating autoharpists. No doubt one of your favorites will be chosen in due time.

Part of the purpose of having music on our webpage is, of course, for the enjoyment of our regular *AQ* readers. A second part of that purpose is to allow people who have never heard an autoharp *really* being played hear what they have been missing. And, it has worked already! I had a man write to me and say he was going to buy an autoharp so he could "strum along" while he sang. He happened on the *AQ* website, and couldn't wait to tell me, "I thought autoharps were just for strumming. Wow!, was I wrong!! I can see I have my work cut out for me." So, another convert!

Next issue (August) we will have the remarkable, inspiring story of how Lucille Reilly prepared a workshop, complete with hand-outs for a group that included two vision-impaired people. She, in assense, found a way to let the blind members of the class "see" what the others could see. I found it a fascinating story and I think you will, too. Just another instance of the caring, sharing nature of autoharpists!

'Harpers E-Mail

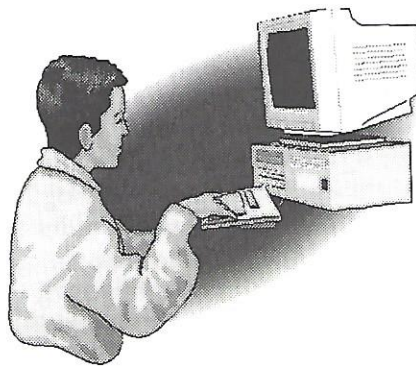
This is an update of the list of addresses for autoharp players and enthusiasts published in the AQ Winter '97 issue.

CHANGED E-MAIL ADDRESSES

maryann@autoharpquarterly.com AQ and/or Mary Ann Johnston

CHANGED WWW ADDRESSES

<http://autoharp.bardscrier.com/> The Autoharp Music Directory and the Autoharp Radio web site. (Marc Gunn)



The California Autoharp Gathering is coming to Mendota, California!!

A Weekend Of Music !!!

Imagine a full moon barn dance in the cantaloupe capital of the world with hundreds of singers and dancers surrounded by some of the country's finest autoharp players. It's all happening at the California Autoharp Gathering, on the weekend of May 16-18 at Mendota High School, 1993 Belmont Avenue, Mendota, California.

The gathering kicks off Friday night, May 16 with a Full Moon Barn Dance featuring 200 student dancers and a San Joaquin Valley showcase of talent including Evo Bluestein, Kenny Hall and the Long Haul Stringband and Tina Louise Barr.

The multi-cultural music festival continues throughout the weekend highlighting all aspects of the autoharp, ranging from hands-on workshops and masterful performances to events for children. Award-winning performers and workshop leaders include: Bryan Bowers, Les Gustafson-Zook, Laura Lind, Adam Miller, Carey Dubbert, Ray Frank and Barney Gentry. The schedule includes times for jamming, singing, open stage events, as well as a special children's concert at 1pm on Saturday, May 17.

Mike Mueller, director of state and federal projects for Mendota Unified School District says, "Students in this valley are fortunate to have such gifted folk musicians as Kenny Hall and Evo Bluestein as mentors and instructors. There are literally hundreds of students, right here, in Mendota, who play autoharp, fiddle, guitar, dulcimer or banjo, so Mendota just seemed like a natural place for a traditional music festival."

To register, contact Adam Miller at 650 494-1941 or email: autoharper@earthlink.com.

Camping and RV space is available Friday and Saturday nights only. The event is wheel-chair/handicapped accessible, and catered food will be available on site. No alcohol, drugs or pets are permitted on site.

For a schedule of workshops and concerts, links to performer's websites, press photos and registration info, visit: www.californiaautoharp.com.

Bruce Hoffman tells us:

Autoharp starved New York to receive humanitarian aid from none other than Mike Fenton!

It starts with the 27th Annual Cranberry Dulcimer Gathering in Binghamton on July 25 - 27, 2003 and continues with a concert at The Living Room Coffeehouse in

Clarence Center, NY on Sunday evening, the 27th at 7:30pm.

Climaxing the New York Tour is a concert at the Elizabeth Lenna Concert Hall on the Chautauque Institution grounds near Mayville, NY on Wednesday, July 30th at 4 pm.

This ends the remedial exposure for NY as Mike heads for the Carter Fold the first weekend in August.

Club News

Barbara Barr of the Great Plains Dulcimer Alliance writes: We have around 60 members and we play acoustic instruments. We now have about 6 faithful AHers and about that many who drift in/out.

March 29, we had our yearly fund raiser at the Iron Horse in El Dorado, KS and what fun we did have! The Iron Horse is a neat old building with old instruments on the walls, a tiny little stage, a big wood burning stove and lighting and sound. We all brought covered dishes of food, club members who wished signed up to perform. It was our first outing this year and everyone was ready to have fun.

From the Chicago Area Autoharp Community, **Cathy Ciolac** reports the group meets the second or third Sunday of the month. For more information, or for directions to the next meeting, call Cathy at 630 668-5141 or drop her a note at: cciolac@yahoo.com

Recordings

Wood Stoves and Bread Loaves
Autoharp: Heidi and John Cerrigione
56 Egypt Road
Ellington, CT 06029

Resonance ... Songs for the soul
Autoharp: Karla Armstrong
RR 3 Box 318-S
Hanover, PA 17331

Jesus Is Coming Back Down
Autoharp: Bill Bryant
PO Box 968
Marion, MT 59925

Snowbirds
Autoharp: Neal Walters
Basement Music
12228 Hollowell Church Road
Greencastle, PA 17225

Tenth Annual

Willamette Valley Autoharp Gathering

August 1-3, 2003
O & L Gardens, Albany, Oregon

RON WALL
JULIE DAVIS
TOM SCHROEDER
LES & GWEN
GUSTAFSON-ZOOK

\$50/weekend • \$30/day
\$40/weekend if registered before June 15

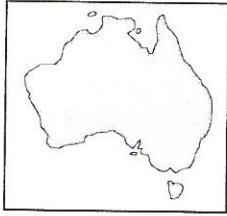
Hands-on Workshops
Open Stages, Jamming
Singing, Evening Concerts
Great Food, Good Fun & Nice Folks
Camping and RV space is available.

Contact: John Arthur
6596 NW Niagara Drive
Corvallis, Oregon 97330

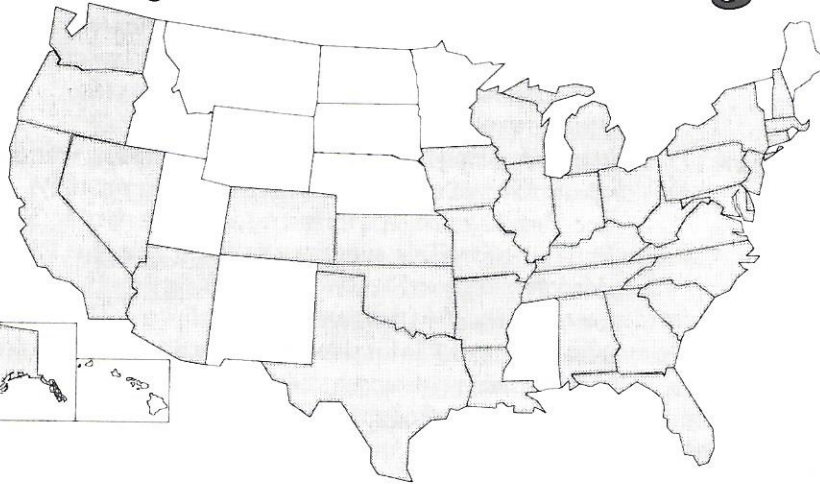
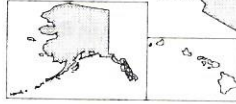
(541) 745-7568
jread@peak.org

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'Harpers-At-Large



Australia



England



France

Mini Mt. Laurel Concert Series

Ivan Stiles

Concert, Reedsville, PA, February 7

Concert, Newport, PA, February 8

Workshop, Newport, PA, February 8

Reporting: Linda Huber

Hanover, PA

Fourteen people showed up on a cold, snowy day to participate in the workshop held at Orthey Instruments. George had the woodstove going, so we were nice and warm. The following people were in attendance: Carolyn Holt, Frank and Cathy Coppola, Ann Kester, Frank Baker, Deb Bohn, Jean Closson, Vicki Lehman, Ann and Warren Fisher, Helen Miller, Bonnie Forbes, Jim Weed and this reporter, Linda Huber.

We started with the round *Oh How Lovely Is the Evening*, doing simple strums and singing. We learned to pull off after the pinch to get a bell-like sound. If you don't pull off, it sounds too much like a strum. Ivan taught us various techniques to make a tune interesting. Some of them were: starting with the thumb ahead of the pinch, plucking with the index finger after the pinch as a fill technique, using a pinch pluck strum pluck, rolling the wrist, accompanying melody by going the opposite direction on the 'harp, the hammer-on with a pinch, strum, drag note or back slur. Ivan is one of very few players who open chord on the chromatic autoharp. He demonstrated with an open triplet in *Tumbling Tumbleweed*. Ivan asked for questions and only one came up from Frank Coppola, about tapping. We worked on *Bicycle Built For Two* and *Silver Threads Among the Gold*. The final techniques covered were a bouncy rhythm and

syncopation while playing and singing.

At the concert, Ivan charmed us all with his lap dulcimer, bowed psaltery, saw, hurdy gurdy and, of course, his autoharps and vocals. It's so great to have Ivan "back" after being on the sidelines due to health problems. Despite the wintry weather, the concert was well attended.

Buckeye Dulcimer Festival

Ashley, Ohio

Reporting: Bruce Hoffman

Clarence Center, NY

Louise Ziegler directs a superb festival at the Recreation Unlimited campgrounds, approximately 30 miles north of Columbus, Ohio. It is a camp designed for the handicapped, at which they had over 1,000 week long campers in 2002. Louise turns over all monies above the cost of Festival weekend to Recreation Unlimited, including over \$900 from last year's raffle.

Betty Thompson held workshops for beginner autoharp and Karla Armstrong for us intermediates. After our two Thursday workshops, we opened up six 'harps (out of ten) and started rearranging chord bars. We added the three diminished 7ths and changed some minor chords. Karla provided the tools and materials. After 2 and 1/2 hours, we had some beautiful new sounds. We were, however, a little late for supper.

Ohio, which is 200 years old this year, must think the autoharp is for ladies. For the second year I was the only male participant. No problem, I enjoyed the nine fine ladies in the class.

Friday we went over a lot of Karla's arrangements, all with several diminished 7ths. At 3pm, we went over to the huge

lodge, with burning fireplace, for open mic. When our turn came, we set up 11 chairs on stage. Karla and her class played *Whispering Hope*, with 2 diminished chords. There was rousing applause.

There was jamming a-plenty, with choices. Friday I went to the Gospel Jam. There were about 10 stringed instruments and 20 other people who just came to sing. It was a delightful time.

Saturday Karla taught arranging hymns and in the afternoon, "Chromatic Christmas." Having an open spot, I ventured into beginning clawhammer ... so that's how they do it!

The Saturday night concert was great. Dan Duggan on HD (what a bundle of energy he is) with Tom Hodgson on guitar. Two NY state boys with loads of talent. Next came Sue Carpenter. What can you say about Sue? She always puts on a marvelous performance with her mt. dulcimer.

Following the intermission came Karla Armstrong, starting with the bowed psaltery and then her two concert autoharps. She has practiced her God-given talents to the max. Her rendition of Louis Armstrong's *What A Wonderful World* was simply awesome. There were about 225 people there as the local Traditional closed the show. Their words of reflection this year were, "The more you run over a possum, the flatter it gets." I guess it's some kind of Ohio high-brow logic.

The ride home after Sunday brunch was a bitter sweet thing. As I turned on to the Cleveland by-pass, Karla's just released CD began to play. I had a most peaceful ride halfway to Erie, PA. I'm not a music critic, but Karla's 20-cut CD is a must have. It's beautiful. The 11th cut is one of my

favorites, *His Eye Is On the Sparrow*, which she taught us on Friday. The little credit booklet in the jewel case is actually a volume. It is a project in itself.

Thanks, Louise, for all your work and thank you, Karla, for more blessings than I deserve.

John Hollandsworth Workshop and Mountain Fling Concert
Newport, PA
Reporting: Frank Baker
Lemoynne, PA

Another workshop and concert in the "Mini Mountain Laurel Concert Series" sponsored by Orthey Instruments and the Perry County Council of the Arts was held in Newport, PA on Saturday, March 8th. The featured concert performers were Mountain Fling, made up of John and Kathie Hollandsworth, Jim Lloyd and Ed Ogle. John presented the afternoon workshop in George Orthey's barn at 1pm. Participants included Linda Huber, Ann Kester, Vivki J. Lehman, Jean Closson, Vince and Teresa Carroll, Wm. H. Trutt, Jim Weed, Dick Needham, Ann and Warren Fisher, John and Ann Teal, Polly Lewis and Frank Baker. For the first half of the workshop, Linda Huber held a basic autoharp mini-course for two of the participants, who then joined the rest of the group for the remainder of the session.

John started the workshop by answering a few basic questions about picks, and then talked to us about Tone control. Not the kind on your car radio, but how to improve and maintain the sounds we produce on our 'harps. Some of the ways John talked about were: Make sure your autoharp is in good playing condition by de-rattling buttons and chord bars; Clean or replace rusty strings and those whose windings are becoming loose; Pay attention to the angle your pick makes with the strings to produce clean notes; Keep your 'harp at the ideal height and angle, by using a strap, allowing your hands and picks to fall into a correct, and consistent, position; Work on finger strength to reduce fatigue; Record your own playing and listen to the playback to see if you are producing consistent and accurate notes.

After a few questions regarding playing through PA systems, John gave us a hand-out on picking exercises, which worked on using different fingers to hit the desired notes within a chord. The next song we worked on was Stephen Foster's *Hard Times*. John stepped us through the rhythm

and melody chords, slowly at first, until we all sounded pretty good! We then took a 20 minute stretch break, following which Linda and those who had been with her for the introductory course joined us.

John began the second session by demonstrating how to approach learning a new tune. He encouraged us to begin pinching the melody simply and slowly at first, until we can play without mistakes at our own pace. Then, as we begin to feel more confident and comfortable, suggested that we add another finger and some rhythmic variations, because, "rhythm turns a bunch of notes into music." In his inimitable style, John convincingly demonstrated that to be true. We then worked on the traditional song, *Goodbye Liza Jane*, experimenting with rhythmic variations via off-the-beat accents after we were somewhat proficient at the basic melody.

The final segment of the workshop dealt with arranging a song. John gave us a handout with his arrangement of *Listen To the Mockingbird*. Using this tune, John demonstrated four different ways of varying the chorus as he played through the song four times. He began by playing the melody simply the first time, and used the most elaborate rhythmic and melodic variation the fourth time through.

As usual, after the workshop, many of us went to Benner's Restaurant to share a good buffet-style dinner, good fellowship and jamming until it was time to return for the concert.

The evening concert at the Highland Presbyterian Church began at 7:30pm. Mountain Fling is an energetic and talented multi-instrument and vocal ensemble that entertained us with a variety of styles and levels of seriousness (and not). Instruments included autoharp, hammered dulcimer, 5-string clawhammer style banjo, guitar (6 string guitar with banjo body), flat-top and arch-top guitars, harmonica and bass. Mountain Fling played two 45-minute sets and was well received by the audience, who clearly enjoyed the performance. At one point, they invited their friends Ivan Stiles, Eileen Kozloff and Neal and Coleen Walters to join them on stage for the Carter Family's *Anchored In Love*.

As usual, George Orthey invited everyone to jam back at his workshop after the concert. There are two more workshop/concerts to come in this series, and this writer highly recommends them. It's just like the series name says, a "Mini Mountain Laurel" experience. Workshops are \$15

(reservations required) and concerts are open to the public without charge, with a free will offering accepted. Contact George Orthey's home at 717 567-9469, or his workshop at 717 567-6406 for information and reservations. Hope to see you at the next one.

Doofus Workshop and Concert
Newport, PA
Reporting: Frank Baker
Lemoynne, PA

The month of March had a second workshop and concert in the "Mini Mountain Laurel Concert Series" sponsored by Orthey Instruments and the Perry County Council of the Arts in Newport, PA, on Saturday, March 29th. This time we were treated to the entire Doofus band for both the workshop and the concert. Doofus is made up of Neal and Coleen Walters and John and Heidi Cerrigione. The afternoon workshop in George Orthey's barn began at 1pm. Participants included Frank and Kathleen Coppola, Bill Trutt, Carolyn Holt, John Teal, Ruby Scheib, Jean Closson, Warren Fisher, Deb Oxenford, Vicki Lehman and Frank Baker.

The main theme of the workshop was duet autoharp playing. The workshop started when Doofus began playing us into our seats with the calming strains of the old gospel song *Precious Memories*. Neal moderated the afternoon's proceedings with input from his fellow band members. After having us play *Precious Memories* together for a few minutes, Neal differentiated between rhythm and melody playing. The participants were divided down the middle of the room and alternated playing melody and rhythm accompaniment. We then learned the Hawaiian song, *Aloha Ôe*, and applied the same techniques, with the added feature of having some harmony parts, or fills, written out for us. While one player played main melody, the second player played rhythm until a harmony section was reached. At that point the melody player switched to rhythm while the second player played the harmony. We again divided the class and played this song several times. We next learned the song *Spotted Pony*, which has a "call and answer" type of alternation between the two autoharp parts. After a 25-minute break, we learned the song *The Clayhole*, which has two parts throughout the song. One player plays the melody the whole way through while the other player plays the harmony. The final song in the

workshop was the fiddle tune *Bill Cheatham*. Neal demonstrated thumb lead versus plucking styles and we played through the song several times, gradually coming up to speed (as best we could, trying to keep up with the great playing of Doofus!). We then had a question and answer session covering such topics as finger pick shape and materials, thumb lead technique and thumb picks, and other miscellaneous subjects. We ended by again all playing *Precious Memories*.

As has become the custom, after the workshop, many of us went to Benner's Restaurant to share a good buffet-style dinner, good fellowship and jamming until it was time to return for the concert.

The evening concert at the Highland Presbyterian Church began at 7:30pm. Doofus is no stranger to those who attend the Mountain Laurel Autoharp Gathering, and is well loved by all who experience their singing and playing. The members comprise a fine vocal and instrumental ensemble group, using such instruments as autoharp, hammered dulcimer, banjo, mandolin, guitar, bass and lap dulcimer (although no laps were involved—Neal uses an adjustable stand to hold his dulcimers, and put out a plea for anyone who could invent a better mousetrap—er... dulcimer stand—to let him know!). Heidi plays hammered dulcimer and lap dulcimer in addition to autoharp, and is quite proficient at each instrument. Neal told us of a recent autoharp duet recording project to which he and Heidi were invited to contribute, and their playing demonstrated why they were among those chosen. (This also explained how they came up with the workshop theme of autoharp duet playing. See, I'm not just another pretty face—I understood that). In addition to the fine Doofus recordings that are available, Heidi and John had their new CD project for sale (it's wonderful) and by the time you read this, Neal and Coleen's new recording will also be available (it's wonderful, too—I got to hear several cuts from it already).

As usual, George Orthey invited everyone back to his workshop for a jam session after the concert. There are a couple more workshop/concerts to come in this series. Workshops are \$15 (reservations required) and concerts are open to the public without charge, with a free will offering accepted. Contact George Orthey at his home at 717 567-9469, or his workshop at 717 567-6406 for information and/or reservations. Hope you can attend.

"CD Release Celebration" for
Karla Armstrong
Hope Baptist Church, Hanover, PA
Reporting: Linda Huber
Hanover, PA

This exciting evening began with a hymn and welcome from Pastor Allen Harris. Karla was introduced. She thanked all for coming (there was a full house) and began telling us about her musical development. Testimony was an important part of her narrative. She quoted from I Corinthians, chapter 2 verse 9, "Eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love Him." She also graciously gave credit to the many people who have aided her efforts. Emphasis was given as to how God has guided her each step of the way. The purpose of the CD project is to bring Glory to the Lord.

Karla played *Brethren We Have Met To Worship* on the bowed psaltery, *Praise To the Lord* on the hammered dulcimer and *Deep Settled Peace* on the autoharp. On this selection she was joined by her son, Aaron, and Neal and Coleen Walters who joined in on the vocals. Then many of us who had brought our instruments, joined in during a wonderful period of congregational singing.

Pastor Harris gave a sermon telling how it is natural to be musical. Music is part of worship and human life. He mentioned how David played on the harp to sooth the mind of Saul.

The service closed with a hymn. We were invited to partake of "light refreshments," which were actually quite substantial!. I am told this is Baptist tradition! A group of us jammed afterwards to the delight of many who stayed around. Several autoharp "dignitaries" were in attendance. They included Ivan Stiles and George Orthey. It was a wonderful evening. The only thing that could have improved it would have been if Karla had played a few more selections!

Sore Fingers Summer School
Kingham, England
Reporting: Heather Farrell-Roberts
Chatham, Kent, England

I arrived at 5 0'clock at Kingham, a beautiful village in the Cotswold area of England. It is everyone's idea of the classic English village, you almost expect to see horses and carriages and people in period costume. Kingham Hill School is a private school with

beautiful grounds and a feeling of leaving the real world and entering a magical place. This is where Sore Fingers Summer School is held. It is a Bluegrass week with classes for Autoharp, Singing, Banjo, Fiddle, Guitar, Mandolin, Dobro and Bass.

The sun was shining, clear blue sky and everyone full of anticipation and excitement. We registered, got our rooms, met old friends and finally had our evening meal. It was after this we met Bryan bowers and Pete Daigle. We sat around and chatted and discovered that Mike Fenton was ill and wouldn't be joining us until Sunday afternoon.

Sunday was again warm and sunny. Had a phone call from George Haig to say he was stuck at a train station in London. I finally collected him from Kingham station at 11:15pm Sunday night! He had missed a whole day!

After breakfast on Sunday we had our first workshop with Bryan. Everyone was a bit in awe of this great bear of a man at first, but he soon made us relaxed. Bryan gave us worksheets on "Refining your playing," "Challenging yourself," and "Solidifying finger picking." This is what we covered over the week. We learnt songs like *Old Lovers*, and *Crossing the Water* and many standard tunes like *Hard Times* and *Wildwood Flower*. Everyone had a 1:1 with Bryan over the week. He taught me thumb lead. I finally understand how to do it. Yeah!

We also did a lot of work on getting our 'harps in perfect tune. But that's no surprise to anyone who knows Bryan. He told us the story of Mike Herr and Scotty at MLAG and how they 'Got him good.' That brought back good memories for Nadine and me. Mike Fenton did a beginners workshop every afternoon, going over things Bryan had covered in the morning sessions.

On Tuesday night, Bryan gave a concert for the group and anyone else who wanted to come. It was lovely.

On Wednesday evening, we had to perform in the students' concert. Some of the group had joined scratch bands and they did well. Sue laughton and her sister, Maryann Vagg, did a beautiful duet of *Fanny Powers*. They enchanted everyone. The rest of us autoharpers did the *Old Lovers* with Bob Fish on lead vocals and Nadine doing harmony vocals. The rest of us accompanied them. Even though I say so myself, it was very good. Bryan was very proud of us all.

Thursday night was the tutors' concert. (continued on the next page)

AW.....Autoharp Workshop
 AP.....Autoharp Performance
 AC.....Autoharp Contest
 AF.....Autoharp Friendly

MAY

◆**The Lonestar Dulcimer Festival;** May 9 - 11; **Glen Rose, TX; AP, AW** (Charles Whitmer); Info: <http://users2.ev1.net/~dcturner/grfest.htm>

◆**Michigan Autoharp Jam Fest;** May 9 - 11; **Camp Mishiwana, Hastings, MI; AW** (George Orthey, Buck Lumbert, Kathy Wieland, Les Gustafson-Zook, Nancy Penny, Bob Tack, Charlie Gilbert, others) Info: 269 945-9101 or <http://autoharpclub.tripod.com>

◆**Otis Music Gathering;** May 10; **Otis, CO; AW, AP** (Bryan Bowers); Info: 970 246-3256 or 303 986-0769 or strings@kci.net or margaretbakker630@webtv.net

◆**California Autoharp Gathering;** May 16 - 18; **Mendota, CA; AP, AW** (Bryan Bowers, Evo Bluestein, Carey Dubbert, Tina Louise Barr, Laura Lind & Adam Miller, Kenny Hall and the Duct Tape String Band, more) Info: Adam Miller, PO Box 620754, Woodside, CA 94062 or 650 494-1941 or www.CaliforniaAutoharp.com

◆**Mountain Laurel Workshop/Concert Series;** May 16 - 17; **Orthey Farm, Newport, PA; AP, AW** (Well Tempered String Band) Info: 717 567-9469 or 717 567-6406

◆**51st Annual Florida Folk Festival;** May 23 - 25; **White Springs, FL;** Info: <http://www.flheritage.com/folkfest/>

◆**Chestnut Ridge Dulcimer Festival;** May 30 - June 1; **University of Pittsburgh at Greensburg, PA; AP, AW** (Les Gustafson-Zook, John Hollandsworth, Cindy Harris); Info: Don & Betty Brinker, 902 Hillview Ave., Latrobe, PA 15650 or 724 539-7983 or dwbrinker@pacol.net

JUNE

◆**CBA Music Camp;** June 8 - 11; **Nevada County Fairgrounds, Grass Valley, CA; AP, AW** (Evo Bluestein); Info: www.cbamusiccamp.org/ or ingrid@svn.net or 707 878-2415

◆**Autoharp Jamboree;** June 12 - 14; **Ozark Folk Center, Mountain View, AR; AW, AP** (Les Gustafson-Zook, Charles

Events

Whitmer, Karen Mueller, Tom Schroeder); Info: www.ozarkfolkcenter.com or 870 269-3851

◆**Advanced Autoharp Workshop;** June 16 - 19; **Ozark Folk Center, Mountain View, AR; AW** (Charles Whitmer); Info: as above or see ad on page 11.

◆**Ole Tyme Music Festival;** June 21 - 22; **Caesar's Creek Pioneer Village, near Waynesville, OH; AF;** Info: 937 862-5551 or www.geocities.com/caesarscreekvillage/

◆**Beginner Autoharp Week;** June 23 - 26; **Ozark Folk Center, Mountain View, AR; AW** (Charles Whitmer); Info: see **Advanced** listing or ad on page 11.

◆**Mountain Laurel Autoharp Gathering;** June 25 - 29; **Little Buffalo Family Campground, Newport, PA; AW, AP, AC** (Will Smith, Ron Wall, Adam Miller & Laura Lind, Cathy Britell & Bob Zentz, Carole Outwater, Foot In the Air String Band, others). **Mountain Laurel Autoharp Championship, Autoharp Hall of Fame;** Info: www.mlag.org

◆**31st Annual Indiana Fiddlers' Gathering;** June 27 - 29; **Tippecanoe Battlefield Park, Battle Ground, IN; AF;** Info: <http://indianafiddlersgathering.org/fiddler2.htm>

◆**Intermediate Autoharp Week;** June 30 - July 3; **Ozark Folk Center, Mountain View, AR; AW** (Charles Whitmer); Info: 870 269-3861 or www.ozarkfolkcenter.com

JULY

◆**John C. Campbell Folk School;** July 6 - 11; **Brasstown, NC; AW** (Mike Fenton ... possibly Karla Armstrong); **Intermediate/advanced chromatic week;** Info: 1-800-365-5724 or <http://grove.net/jccfs>

◆**31st Annual Non-Electrical Musical Funfest;** July 17 - 20; **Osceola County Fairgrounds, Evart, MI; AW** (Denise Marie Stein); Info: <http://www.dulcimers.com>, click on **ODPC Fun Fest**

◆**Old Time Music & Dance Week;** July 20 - 26; **Swannanoa Gathering, Warren Wilson College, Asheville, NC;** Bryan Bowers, Mike Seeger; Info: 828 298-3434

◆**27th Annual Cranberry Dulcimer**

Gathering; July 25 - 27; **Binghamton, NY; AW, AP** (Mike Fenton); Info: 607 669-4653 or e.ware@ieec.org

AUGUST

◆**10th Annual Willamette Valley Autoharp Gathering;** August 1 - 3; **Albany, OR; AW, AP** (Julie Davis, Tom Schroeder, Les and Gwen Gustafson-Zook, Ron Wall); **Camping & RV space available;** Info: John Arthur, 6596 NW Niagara Dr., Corvallis, OR, or 541 745-7568 or jread@proaxis.com or www.wvag.com

◆**Old Fiddlers' Convention;** August 4 - 10; **Felts Park, Galax, VA; AF, AW, AC;** **Workshop on 9th at 10:30am** (Drew Smith) Info: drewharpsmith@netzero.net

◆**10th Annual Midland Dulcimer Festival;** August 21 - 24; **Midland Fairgrounds, Midland, MI; AF;** **camping available;** **pets on a leash;** Info: skaryds@dulcimers.com or www.dulcimers.com/fmsm

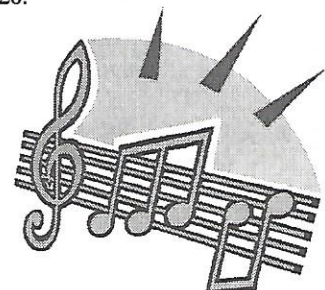
SEPTEMBER

◆**Autoharp Recording Project CD Release Party;** September 7; **Lincoln Theater, Mount Vernon, WA; AP** (many of the artists who participated in the Autoharp Recording Project) **To benefit The Bowers - Arts in the Woods camp;** Info: www.artsinthewoods.org

◆**32nd Annual Walnut Valley Festival;** September 18 - 21; **Cowley County Fairgrounds, Winfield, KS; AP, AW, AC;** (John McCutcheon, Karen Mueller, Julie Davis, Roz Brown); **International Autoharp Championship;** **free workshops sponsored by AQ;** Info: www.wvfest.com or 620 221-3250

OCTOBER

◆**Tennessee Fall Homecoming;** October 9 - 10; **Museum of Appalachia, Norris, TN; AP** (Bill & Laurie Sky with Vicki Young); Info: 423 494-7680 or John Rice Irwin, PO Box 0318, Norris, TN 37828.



Art Camp Dream Leads To Autoharp Recording Project



Since January of this year, over fifty autoharp players from around the nation and the globe have travelled to Nashville, Tennessee to record a series of CDs that celebrate the diversity of styles and music played on this unique instrument. Multi-generational players representing pioneers and modernists, backwoods pickers and session artists gathered to participate in an historic series of recordings documenting the development of the autoharp over its short 125-year-old existence. They came not just to support the instrument, but also the outstanding performer and primary proponent of the autoharp, Bryan Bowers. He and his wife Kate have a dream: to develop an arts camp on their 30-acre forested property in northern Washington State called The Bowers – Arts In The Woods.

Fellow performer and 1994 International autoharp Champion, Ron Wall of Springfield, Tennessee was visiting Bowers in Nashville when he learned of Bryan and Kate's dream of an Arts Camp. Wall was inspired to create and act as executive producer of The Autoharp Recording Project. Proceeds from the CD sales will be used to support the Arts In The Woods camp.

Wall explained, "The project seemed to take on a life of its own and snowball into one of the most complete documents of an instrument ever recorded. What we originally thought would be a double CD set has grown into two separate double CD sets. Everyone involved in the project was so pleased to support Bryan and Kate, and their dream. It is poetic (or maybe artistic) justice for the man who has given so much to promote an instrument to get something back from it."

The project was co-produced and

engineered by Mark Howard, one of Nashville's most respected producers. Howard toured with the late John Hartford and has recorded albums for Riders in the Sky, Jack Clement, Kathy Mattea and Tim O'Brien. Additionally, the Autoharp Recording Project features performances by some of Nashville's best known session players.

For over three decades Bryan Bowers has wandered the nation and world, delighting audiences with his stories, songs and autoharp playing. He has inspired a generation of autoharp enthusiasts and players. No one is better connected to the autoharp community, and it no wonder participants jumped at the chance to donate their talents to create this tribute to the instrument and the dream of an arts camp.

"For six years I've wanted to share our dream of the camp with the autoharp community, and now it's happening!", said Bowers. "This project is the result of generosity on a grand scale: good will, unbelievable talent and wonderful people. It represents the amazing capacity for good in the autoharp community and serves as a reminder to us all of what can be accomplished when folks rally together for a really good cause."

The recording project involved both solo performances and a unique pairing of artists to create duets with a vast assemblage of styles and music. The variety of songs and tunes that came out of the project is staggering: from South American waltzes to Celtic pieces, old time country tunes, Carter Family songs and popular standards. Many listeners will be amazed to hear the many different ways in which the

autoharp is played. It is the nature of the instrument – customized with different string tuning schedules and various chord bars – for people to develop individualized styles. The CD sets are one of the most comprehensive examples of a snapshot-in-time of a given cultural art form and illustrate the evolution of this relatively new instrument.

The autoharp was invented in Germany in the late 1870s, and was patented in the USA in 1882. In 1892 autoharp sales amounted to \$250,000. By 1895, Alfred Dolge's factory in New York produced 500 autoharps per day. Today, the Oscar Schmidt division of Washburn International manufactures 5,000 autoharps per year. Independent luthiers produce a few hundred custom instruments each year and their sales are increasing annually.

The Bowers – Arts In The Woods is scheduled to open in June 2005. The camp will operate as an educational non-profit corporation created to foster and develop artistic expression as a bridge to communication, cooperation and tolerance that transcends language and culture. The camp will bring together world-class instructors and students from all backgrounds and ages from the broadest spectrum of the arts.

The Autoharp Recording Project CD release party will be on Sunday, September 7, 2003 at the Lincoln Theater in Mount Vernon, Washington (near the future site of the Arts In The Woods camp) and will feature a celebratory concert at the Lincoln Theater featuring many of the recording artists. For more information visit: www.artsinthewoods.org.

Rolling Tape on the Autoharp Legacy

by Lindsay Haisley

When I got the first letter it didn't really surprise me, but it got my attention. Music takes one down strange roads, but I learned some time ago that they're roads on which one can walk safely and gracefully with saints, kings and bandits. The letter was from Greg Hayes inviting me to be part of something called the "Autoharp Recording Project," a compilation of songs from dozens of autoharp performers from around the world. I didn't know Greg, and the letter and the project name had a formality about them that wasn't your usual run of puns and word-play of which 'harpists seem to be so fond. The letter stated the goal of the project – to help raise money for Bryan and Kate Bowers' Arts in the Woods camp, an enterprise on their land near Seattle to bring people together in a gently structured fashion to share music and build community. The recording project had the backing of Bryan Bowers and Ron Wall, both of whom are friends of mine. Neither of these gentlemen have a reputation for doing things halfway. Basically, I was being asked if I'd be willing to take an all-expenses-paid trip to Nashville, go into a world-class recording studio and play a tune or two with another (as yet unnamed) world-class 'harpist, with a world-class bassist, under the production direction of a couple of world-class old friends, with a world-class engineer at the studio controls. The offer was an honor, and the decision a no-brainer. I got on the phone to Greg and said, "Yes!!"

The musical format of the sessions, as Greg and Bryan presented it to me, was novel and interesting. We would each be recording two tunes, one solo and one with another 'harpist, with possibly the addition of one or two other Nashville session pickers. A follow-up letter from Bryan told me that my duet partner would be Drew Smith. This was a very savvy choice on Bryan's part. Drew, like me, is a chromatic 'harp player and his style and repertoire mesh nicely with mine. I later observed that other pairings were equally astute. Bryan did a darn good job of pairing us up, although he told me later that he'd agonized long and hard over his

choices. Bryan has made a study, albeit an unconscious one, of what many of us are doing with the instrument and understood quite well how our various musical styles might best be matched.

Drew and I were supposed to submit four tunes for approval to Ron and Bryan – two solo and two duet choices. Sure! No problem! Days went by, and the recording dates approached. Drew and I exchanged several emails, but were apparently both somewhat short on round tuits (the little ones that no one ever has enough of) and finally agreed on a "Let's wing it" approach. We headed for Nashville.

The bulk of the recording work was spread out over a week or so during which Ron had retained the services of recording engineer Mark Howard and his studio, along with bassist Dennis Crouch. I had the option of coming in one day, recording the next, and then leaving; however, to get cheaper airfares for us, Greg and Ron urged us to stay over a weekend. Since my expenses were covered either way, I was happy to oblige and ended up coming in on Thursday and leaving the following Tuesday.

As it turned out, I wished I'd had the time and an excuse to stay for the whole week! Each day different 'harpers arrived and others left, and the living room of our hotel, the Baymont Inn, began to feel like being backstage at a music festival. Lots of us who play the 'harp see each other only infrequently, sometimes only once or twice in as many years, but we're bound together by our love of music and performing, and our camaraderie endures over long periods of separation. There were frequent and joyful reunions and hugfests at all hours of the day and night in the halls of the Baymont. The second night I was there someone asked the hotel desk people if we might use the motel's otherwise unused conference room to play some music. They agreed, but asked us to sign off at 10pm when the motel's quiet time began. The next night we again gathered to pick. The motel folk asked us to stop at 10:30pm. The next night we went until 11 and no one complained. It just got better

and better!

I noticed a couple of centers of real magic happening while I was there, which isn't to say that it didn't happen lots of other places as well. The first, of course, was the studio. After the formality of our invitations, I was bemused to find the atmosphere in the studio to be pretty loose. The main theme of the work was a steady, laid back commitment to excellence in music and recording. It didn't matter that Drew and I hadn't submitted song choices. We'd have time to work it out. When I mentioned possible solo pieces to Bryan and Ron, it was like offering candy to toddlers! They both lit up and said, "the march! the march!" They wanted me to record my Islesboro March, which was the first tune I'd ever played for Bryan back in the late 70s, and Ron Wall had chased me all over the Walnut Valley campground to get me to show it to him. I said I'd be happy to record it, but noted that as far as showing what the chromatic 'harp could do, Willie Nelson's *Crazy* was about as good as it gets. Ron wanted to record both of them, time permitting, so I had a good excuse to hang out at the studio waiting for an opening in the schedule. I love working and playing in recording studios, so this was absolutely A-OK with me! We were all free to come into the control room at any time, with the caveat that having too many people partying in the control room was distracting, and detrimental to the work at hand. Focus on the central purpose of the project was obligatory there, as it was in the recording room itself, and everything that furthered that purpose was welcome energy.

Mark Howard, our recording engineer, is a true saint – without a doubt the Yoda of the Nashville music scene. I've done a bit of studio recording, some of it with very skillful and experienced engineers, and Mark has to be one of the best I've ever worked with. His skill with punching in over-dubs to correct mistakes was impeccable and nearly effortless. On top of that, he had the quiet and gentle grace of a really good producer. Whenever things got difficult, and Ron and Bryan began to get

concerned about the schedule, Mark would say something like, "It's OK, one more take, and it'll be just right." We'd all settle down and sure enough, one more take, and there'd be applause and congratulations from the control room. Yep! We nailed another one to the wall! Mark, in addition to his engineering and production skills, is also a walking encyclopedia of musical knowledge. Whether it's country music, traditional tunes, jazz, or the classical harp of Turlough O'Carolan, he knew it, had good ideas about how it should be recorded, and was on top of the process of getting it on tape.

Mark, Bryan and Ron were a real power trio in the control room, focusing everyone's energy and making production decisions after each take on what was OK and what needed to be fixed. I've been there and done that myself, and found myself putting my ears and my mind in gear along with them, noting problems and making suggestions. Our collective creative process was so organic that I found that my energy and input in the control room were genuinely valued, just as were my musical contributions in the recording room. It really began to hit home to me that we were *all* going into uncharted musical waters here, and we all needed each other in order to go there, and each of us could contribute freely in any way we could, and that everyone's contribution was important.

Our primary bassist was Dennis Crouch, who was there every day unless he was playing at the Grand Old Opry. He's a substitute bassist in the Opry's house band. Dennis loves music, and loves a musical challenge. Although he was initially unfamiliar with many of the tunes that our 'harpists threw at him, it didn't take him but one or two practice runs to figure it out and lay down a delightfully appropriate and tasteful bass part. Dennis is the bassist we all wish would show up at every jam we've ever played in!

Ron finally found a break in the schedule on Sunday morning and got me in to record *Crazy* before the day's scheduled sessions began. Dennis had been working almost exclusively from within an isolation booth to help keep his bass part separate from the 'harp and vocals in the recording process. When I told him what we were going to play he grinned and noted that it

was a really wonderful way to start out the day. He knows and loves the song. After the first few bars of our first run-through, he stepped out of his isolation booth and we played together, face to face. One take and one small fix and we had a really nice rendition of the tune down. Bryan grinned, Ron grinned, and Kate sat on the control room sofa, sparkled and grinned. They did this a lot.

I had told Ron and Bryan that if we were going to record the *Islesboro March*, things might get a bit out of hand, and they might as well just relax and enjoy it. I said that I'd need a time slot to put down an extra track later on, and would need the help of everyone present in the studio. Dennis and I got the basic tracks down on the tune with no problem, including the free-form bang, slap, holler and jive part in the middle of the tune. I went out and rounded up everyone I could find in the control room and studio lobby – producers, musicians, spouses, kids, whoever was there, and herded them all into the recording room. Mark set up a single microphone and brought in a big box full of noisemakers which were passed out with lots of enthusiasm and laughter. At the appropriate spot in the tune I blew a train whistle and you've never heard such hooting and hollering, noise-making, clapping and cheering. I will just about guarantee you that this is the only recording in existence on which you can hear noted auto-harpist Bryan Bowers playing finger cymbals! Bang, slap, holler and jive we surely did!

As more and more of us came through and recorded our contributions to the project, we began to feel a real sense of wonder and joy at what we were making. No one had ever done this before, and we could all see and hear that what we were putting together musically was absolutely first rate and totally unique. Bryan and Kate were visibly moved by the generosity of so many wonderful pickers who had come to help realize their dream. Ron was the absolute definition of the word "class" in the best slang sense of the word. He was footing the bill for everything and making it possible for the project to happen. Probably without even thinking about it, he understood that real prosperity is defined by what you give, not what you have, and that genuine wealth is a flow,

not a possession. The flow is how you make creative dreams and ideas into tangible "things" that we can enjoy and use to make other creative dreams become real. This is pretty powerful magic, but on another level it's really just the way things *always* ought to be!

Another magical center was Bryan and Kate's room at the Baymont. This is where the project's purpose and shape began to really come together. Bryan and Ron had conceived of the project as a way of raising money for Arts in the Woods. Ron would fund the recording and make the CDs. The participating artists would buy them wholesale, with the profits going to the camp, and the artists could mark up the CDs and sell them along with their own. There wasn't a whole lot more to it than this. The camp had yet to be formed as a business and the recording project was just music on tape. A number of us gathered in Bryan and Kate's room on Saturday evening and began to talk about the camp and the recording. It seems that among the 'harpists present we had some pretty astute business minds and plenty of very useful non-musical talent – people with many of the skills necessary to pull together an enterprise such as Arts In The Woods and make it a reality. Some very wonderful things happened. Someone pointed out that if, heavens forbid, one of the artists on the project were to die, and his or her heirs were to object to the use of this person's tunes on the project, the entire body of work might be left in limbo. The usual procedure in a project such as this is to have participating artists sign a release of their work, but at this point no one really owned the project, so there wasn't anyone to whom we could release our work. On top of that, Bryan wasn't comfortable asking the musicians to sign a release after coming all the way to Nashville and generously donating their time to help him and Kate make their camp happen. All the musicians present said, "it has to be done, so *we'll* do it." So several of us came up with a generous and thoughtful release agreement for each of us to sign and took responsibility for getting it around to the rest of us. It was agreed that the logical "owner" of the project had to be Bryan and Kate's nascent Arts In The Woods camp.

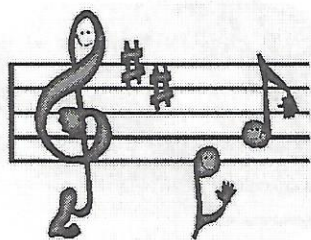
Others among us had experience with

managing arts organizations, with arts promotion, with web site design, with graphic design, legal issues and all manner of other skills required to make a place like Arts In The Woods a self-sustaining operation. So Bryan and Kate came away from the Autoharp Recording Project with not only the most amazing and diverse collection of autoharp music ever put together in one place, but also with the beginnings of a very capable advisory group for their camp, and with a really breathtaking sense that yes, this really *is* going to happen!

I left Nashville knowing that this is the way things always ought to work. I'd renewed old friendships and made some new ones. I'd gained new respect and appreciation for the varied talents of some of my friends – talents that I had no idea they possessed. I've had faith, since the heady creative explosion of the 60s and 70s, in the maxim that "energy creates energy" and we could all really feel this happening. It's kind of the "Tom Sawyer whitewashing the fence" thing, but in a really positive way. You take any job, get yourself to having fun doing it, convince your friends that it's a really fun job, and get them to convince their friends that it's fun, and pretty soon everyone is having great fun getting the job done, and you have people lining up to help. Things like this always take on a life of their own, and if it's truly a joyous, positive endeavor, everyone gets energized by the spirit of it.

The original recording started to be a single CD. Pretty soon Ron realized that it was at least a double CD. The last word I heard was that we could expect two double CDs about a year or so apart. You'll love it! The spirit and enthusiasm of the people involved come through clearly in the music. This has to be about the best thing that's ever happened for the autoharp.

Thanks, Bryan, Kate, Ron, Mark, Dennis and everyone else who made it happen!



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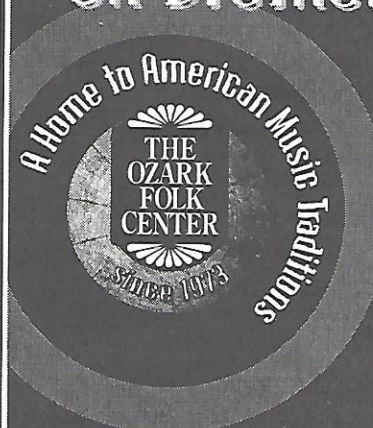
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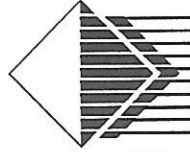
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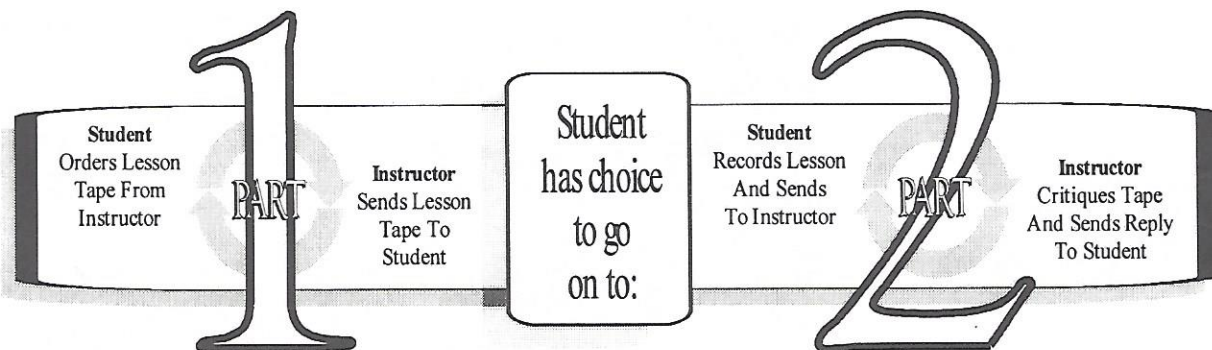


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Dave Kilby has been playing the autoharp since the 1970s. He won the autoharp contest at the Old Fiddlers' Convention in Galax, Virginia in 1996. In 2001 he placed first in the special Performer category at the Fiddlers' Convention at the Carroll County Farm Museum in Westminster, Maryland.

In addition to solo performances, Dave performs in two groups, the Appalachian Players and the Kilby Brothers. He is a member of the Lancaster County Folk Music and Fiddlers Society. During the summer of 1999 he played autoharp on a live television broadcast from WGAL-TV 8 in Lancaster, Pennsylvania. He has made numerous appearances on local radio programs as well. One of the highlights of his autoharp career has been playing autoharp duets on stage with Little Roy Lewis of the Lewis Family over the last few years.

Dave is featured on two recordings: "Autoharp Praise" by the Kilby Brothers and "Back Porch Favorites" by the Appalachian Players. The former recording features "Church In the Wildwood," which reached the #1 spot on mp3.com's Christian Country charts last year.
(continued on page 13)



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“Autoharp Concerto”

Did you ever hear a song for the first time, and before it was finished, you knew you had to learn it? This is exactly what happened to me when I first heard “Autoharp Concerto.”

Several years ago a friend lent me a bluegrass compilation cassette tape on the CMH label. One song on this tape stood out among all the others. The tune, “Autoharp Concerto,” features Marsha Jones on autoharp and Joe Maphis on rhythm guitar. I fell in love with the tune from the start. It was different than any autoharp tune I had ever heard. The tune has a classical feeling to it. Since it modulates from minor chords to seventh chords and major chords, “Autoharp Concerto” is ideally suited for a chromatic autoharp.

As many of you may know, Marsha Jones is the oldest daughter of the late Grandpa Jones and Ramona Jones. Marsha's sister, Alisa Jones Wall, is married to autoharpist/luthier Ron Wall. In 2001, Marsha's version of “Autoharp Concerto” was reissued on an autoharp compilation CD of the same name on the CMH label.

My version of “Autoharp Concerto” is based largely on Marsha Jones' arrangement with a few modifications. By repeatedly listening to the cassette tape, I worked out the chord arrangements to this unique tune. I performed it in the autoharp competition at the Mountain Laurel Autoharp Gathering in the mid-1990s. Last December, autoharpist Jeff Parham from South Carolina sent a request to the Cyberpluckers for the chords to this tune. I dug out my chord arrangement and sent it to Jeff. John and Kathie Hollandsworth thought that other 'harpers might be interested in this tune and asked me to work with them on an Interaction lesson for “Autoharp Concerto.”

The introduction (measures 1 - 12) sets the

tone for this piece. Play each note cleanly and distinctly. I prefer to use a combination of pinches and plucks here. Experiment with different fingering techniques until you find one that you are comfortable with. Accent the minor chords and play the seventh chords softer. You should be able to “feel” as well as hear the tension and resolution as the chords modulate. Strategic pauses between the notes add to the pensive feeling in this section. Use this to your advantage. Try varying the length of the pauses for a more dramatic effect. In measure 8, the first G chord should be emphasized. I prefer to use a sustained “drag note” here. The Am chord in measure 10 should also be sustained. A short Am stroke and four very quick E7 strokes follow this. Finally, in measures 11 and 12, there is a solid Am to E7 and back to Am chord progression. The Am chord in measure 12 should be sustained a bit longer than the other sustained notes, as this ends the introduction.

The B section starts in measure 13. Here is where the fun begins. The tempo and the volume should both increase substantially here. Play each note with authority, accenting the first beat of each measure. (Don't forget to repeat measures 13- 16.)

The transition from measure 20 to 21 can be a real eye-opener for the listener. Note that the last two beats in measure 25 use the A7 chord. The G sharp note in the A7 chord should be emphasized. The chord modulation from A to A7 in measure 25 to the Dm is very satisfying. If you have a friend playing a rhythm instrument with you (guitar, mandolin etc.), they should start playing at measure 25. This adds a nice touch to the song. I have played this tune solo and with guitar accompaniment. If playing with a guitar, it is important that your timing is synchronized.

Measures 30 - 32 and its repeat can be thought of as interludes. Here you should decrease the volume and play softer. You can improvise a little bit here.

Measure 33 takes you back to the familiar Am to E7 accented chord progressions where you crank up the volume again.

The main theme (first heard in measures 13 - 16) is repeated several times throughout the tune. For variety, I try to syncopate the rhythm a little bit. Experiment and see what you can come up with. As you complete the interlude on the repeat of measures 30 - 32, you should attack measure 33 with full force as you conclude the piece.

In conclusion, I suggest that you listen to the song several times in order to memorize the melody. You may want to hum the melody and place your fingers on the various chord bars to get a feeling for the chord progressions before actually playing the tune. This is a challenging piece, but with practice I think you will be able to master it. Please feel free to contact me with any questions you might have about my arrangement of “Autoharp Concerto” or to order the instruction tape.

Dave Kilby
281 Black Barren Road
Peach Bottom, PA 17563-9769
dakilby@epix.net

(continued from page 12)

Primarily a chromatic player, Dave enjoys playing a variety of styles of music. His public performances feature gospel and folk as well as some bluegrass and fiddle tunes. Songs such as “Autoharp Concerto” add additional variety to his repertoire.

AUTOHARP CONCERTO

Very slowly and freely at first

arr. David Kilby

Am E7 Am E7 Am E7 Am A

5 Dm A7 Dm A7 Dm A7 Dm G

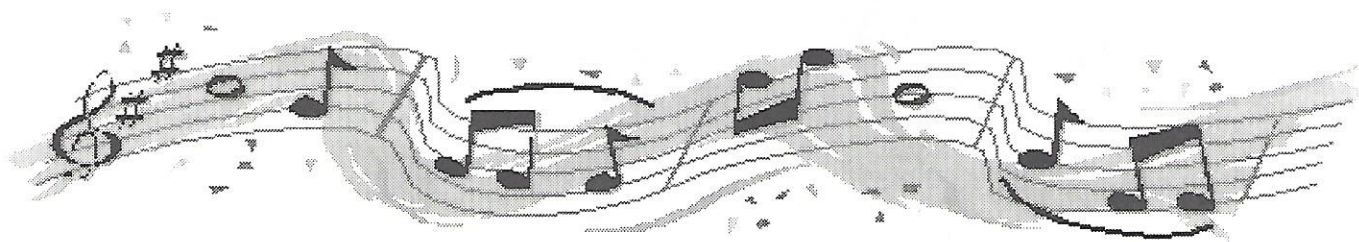
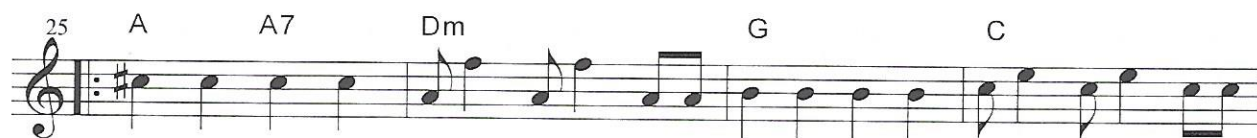
9 C G7 C Am E7 Am E7 Am

Very fast!!

13 Am E7 Am E7 Am E7 AmDm Am

17 Dm Am Dm Am Dm Am D7 E7

21 Am E7 Am E7 Am E7 AmDm Am



Linda Huber's

SIMPLY *Classic* "SOLDIER'S MARCH"

Robert Schumann 1810–1856

Robert Schumann belongs to the early Romantic period of music history. Born in Germany, the son of a bookseller, he developed a passion for poetry, literature and composition at an early age.

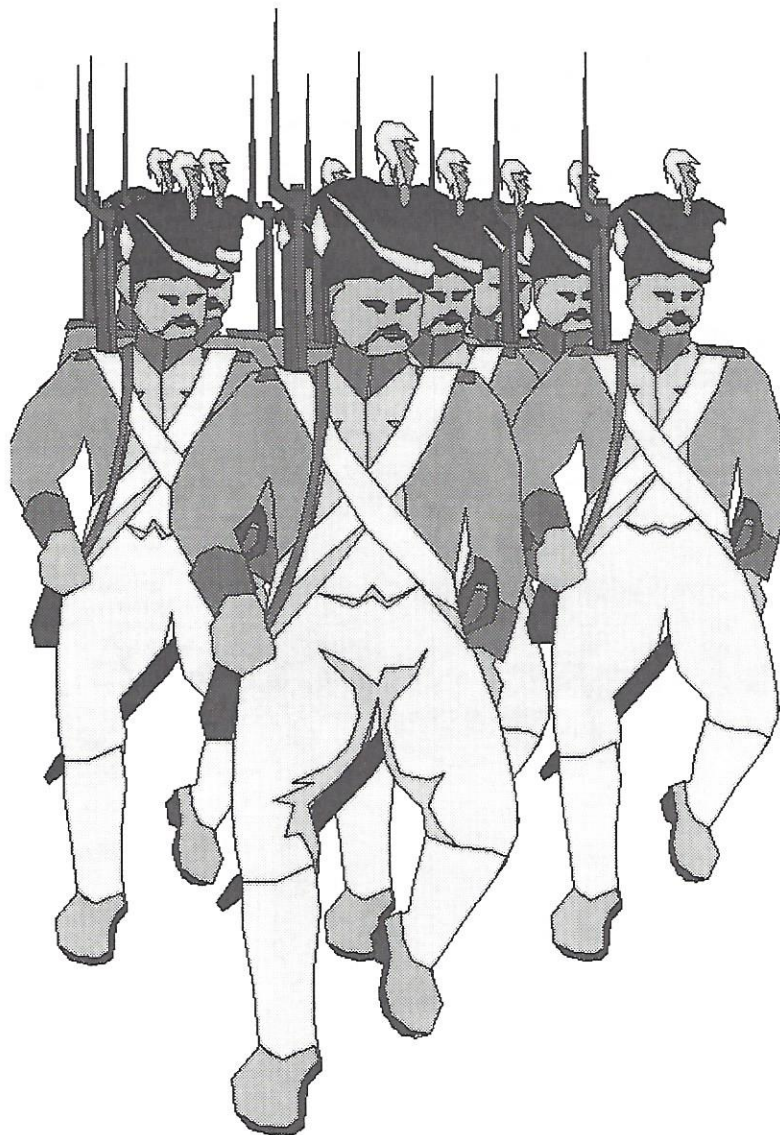
He entered the University of Leipzig at the age of 16 to study law. This didn't last long and he soon left to pursue a career in

music. When he was 20, he was studying piano but a hand injury interfered.

He then began to concentrate on composing as well as music criticism. In 1840 he married the daughter of his former piano teacher. It was a happy year for him. He wrote over 130 songs and worked on symphony projects.

His happiness and creativity did not last, as mental illness afflicted him. He died in an asylum when he was 46.

He is best known for his piano music and songs. Our selection this issue is a piano piece.



"SOLDIER'S MARCH"

First system of musical notation for "Soldier's March". The system consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes. Below the staff are guitar chords and a fretboard diagram. The fretboard diagram shows strings T, A, and B, with fret markers and an open circle on the A string.

Chords: G C G C G F/C G D7 G

Second system of musical notation. The melody continues with eighth notes. The fretboard diagram shows strings T, A, and B, with fret markers and an open circle on the A string.

Chords: G C G C G A7 D A7 D

Third system of musical notation. The melody continues with eighth notes. The fretboard diagram shows strings T, A, and B, with fret markers and an open circle on the A string.

Chords: D A D A D C G D7 G D A D

Fourth system of musical notation. The melody continues with eighth notes. The fretboard diagram shows strings T, A, and B, with fret markers and an open circle on the A string.

Chords: A D D7 G D G G C G C G

Fifth system of musical notation. The melody concludes with eighth notes. The fretboard diagram shows strings T, A, and B, with fret markers and an open circle on the A string.

Chords: C G D7 G C D C D C D D7 G

Portrait of a Picker

A Beginner ... Once Again

We are all beginners when we tackle new challenges.

With this in mind, Bob Fish agreed to write an article about 'being a beginner' on the autoharp. After about a year and a half of autoharping, Bob's playing style is evolving – but he always makes adventurous use of his 21-bar instrument, and you can count on a high energy performance!

Bob Fish has been involved with bands on and off since 1967. He was lead singer in the Doo-Wop/R 'n B band, the "Darts" (in 1978 they sold more records than any other act in the UK). After leaving the group in 1980, Bob had a solo career and then went on to manage a young band called "Roman Holliday." The group had a lot of success in Japan, toured Europe with "Culture Club" and the US with the "Stray Cats." Bob is also a graphic designer. He has been singing with his duo "Electric Fish" for the past 5 years.

Nadine White, Editor of "Autoharp Notes," the newsletter of UK Autoharps.

I was seventeen and attending art school in Southend-on-Sea when I formed my first group, a folk/rock band called "Bronzelina Cottage" (what a name!). I sang lead on half the set, and up until recently, it was the only time that I ever played an instrument on stage (harmonium and glockenspiel – very strange!).

It was around this time that I purchased a 15-bar autoharp from a second hand shop. It was a horrible cheap sunburst brown colour which I couldn't stand, so one day I had the bright idea of taking everything off of it, stripping it right down to the bare wood and spraying it mustard yellow (very trendy at the time). A *big mistake!* It never stayed in tune after that (that's impetuous teenagers for you). Still, prior to my act of lunacy, I had enjoyed accompanying myself, strumming it in my Indian top (you know, the ones with the little mirrors sewn in) and the obligatory loon pants. Anyway I thought to myself, one day I'll get myself a decent



Bob Fish

autoharp.

So after a long time in the music business either as a lead singer or as a band manager, I finally decided to fulfill my teenage prophecy and again buy myself a "Zimmermann Machine."

I went on the internet and researched and e-mailed various custom autoharp makers, such as George Orthey, Mark Fackeldey, Tom Fladmark and Buck Lumbert. I quickly realised that you couldn't just place your order and then a week later this beautiful redwood and maple work of art would appear. It looked like I would have to pay a deposit, go on a list and wait somewhere between 6 months to a year to get one of their beautiful looking creations.

I didn't want to wait that long, and also there was the question of all those dollars (would it be worth parting with them? – would I paint it mustard yellow again?) No – I decided on a factory 'harp. In 1968 it might have been the aforementioned yellow, but this was 2001 and for me, it had to be black!

I can't remember who he was, but I was actually having an e-mail conversation with a guy in a US music store or factory. I was explaining that I had decided on an Oscar Schmidt OS73C (this as you've probably seen, is a 1930s reissue 21 bar

model, and yes ... it's black!). I was about to order it, when he said ... "It's a bit of a coincidence, but I have one of your fellow countrymen standing right here next to me. His name is Mike Fenton and you'd be better off ordering it through him." So I did, and that's how I discovered Mr. Fenton.

It must have only been a couple of weeks before I received the black beast. Mike had given it a once-over and said that it sounded quite sweet, and indeed it does. I couldn't really compare it with anything until I attended my first Autoharp Day, October 6th, 2001. A lot of people thought that it sounded nice, so I guess I was lucky.

Everyone that I met at that first Autoharp Day made me very welcome. I was a complete novice, but I made progress, and had a very good day. The main thing that I got from the event was seeing the potential of the instrument.

As an aside, the one thing that struck me then, and indeed when I attended this past October is ... (and I don't mean to offend anyone, but) I couldn't help notice how out of tune a lot of the 'harps were. Could I suggest that if you haven't got one already, any autoharper should try and get a *chromatic tuner*. I have a Qwick Tune Automatic Chromatic Tuner, it costs less than £20, is only 3"X2 1/4" small and it is a godsend. If you've got a pick-up, you can plug straight into it. If you haven't a pick-up, find a quiet corner and tune your 'harp using the tuner's built in microphone, it even has a pitch pipe to double check your tuning. Whatever make of tuner you get, make sure it's a *chromatic* model and not one for a guitar. If everyone checks their tuning the night before the next Autoharp Day, it will be bliss! There, I've got that off my chest!

I probably play my autoharp the way it was originally intended to be played, that is, simply strumming out the chords to accompany oneself whilst singing. I have to say, however, how much I'm in awe of the likes of Mike (of course) but also; Heather, Nadine, Sue and Maryann (Vagg) and a lot more of you (sorry, I

don't know everyone's names yet), it's all very impressive! I'm sure in time (a very long time) I might be able to get my head (partway) around that particular skill.

However it's early days, I am getting better at not looking down at the chord buttons. When I first started, I was looking down all the time. This didn't matter when I was just practising at home, but when it comes to singing on mike in a live situation it's near impossible to look down. So quite rightly, it's down to practice, practice, practice.

The other thing I had to have was some kind of strap. I'm sure the proper tool for the job would be a Slider Strap, but on me it looks like I'd be struming a baby and not an autoharp. Rightly or wrongly, I've gone for a wide "macho" black leather western guitar strap which does the job. The other important thing for live work is a pick-up which I ordered again through Mike, and he recommended that his friend Neil fit it for me, and I have to say he did a great job.

So, all in all, I'm very happy with the way things are going. I'm one half of a duo called "Electric Fish." We play weddings, parties, pubs etc. Up until the introduction of the autoharp into the duo, I was just singing lead and playing another type of 'harp', a blues harp (harmonica). My musical other half is my mate Dave Bates, a truly amazing guitar player and computer programmer. With me sitting at his shoulder (he won't do it if I'm not there), he programs bass, drums, keyboards, brass, strings, etc. into his computer, using a program called Cakewalk which is basically a recording studio within his computer. It is incredible to think that after 3 - 5 hours, depending on the complexity of the particular song we're working on, he can produce a backing track that sounds exactly like the original record.

On stage we play the backing track through a lap-top into a synth unit which reproduces all the right instruments. To this we both sing and Dave plays 12 string acoustic and 6 string electric guitars and I play blues harp and now, autoharp. I put the 'harp through an effects unit, using a flanger (oscillating resonance effect) which modulates the sound and gives it some movement. It also makes it sound even sweeter and even more in tune.

The autoharp works very well in our

pop/rock repertoire; it really adds to our sound. At the moment I'm only playing it on a quarter of our set, and when I do, I'm basically playing rhythm while Dave plays some amazing guitar solos. I get a lot of interest from punters who've never seen the instrument before, but now and again you get the odd guitarist who thinks it's a bit un-cool! I don't care what they think. I'm sure I'm not the only one playing rock music on an autoharp. But there can't be too many people playing things like Neil Young's "Rockin' In the Free-world" on one. Mind you, playing this kind of stuff means that I have to gaffer-tape my picks to my fingers.

Anyway, it's horses for courses. I appreciate that a lot of you are purists and probably can't stand what I'm playing or the way I play it. But I'm finding that the autoharp is the perfect instrument for someone like me, who can't play the guitar or keyboard, but is using the instrument successfully in a professional set-up, and above all, enjoying myself!

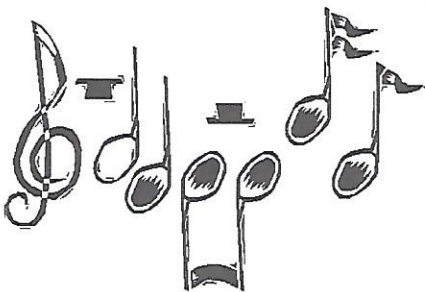
I look forward to seeing any of you who make it across to England for a UK autoharp event - one of the UK Autoharp Days, or the autoharp class at Sore Fingers Week.

Any comments, please feel free to contact me on: bob.electricfish@virgin.net.

(Reprinted from 'Autoharp Notes', Volume 2, Issue 3)

Do you know a picker (or a strummer) whose "portrait" you think should be here? If so, drop us a note by postal mail or email and let us know.

Next issue we plan to feature Denise Marie Stein of the Paint Creek Folklore Society. Stop by and get to know her.



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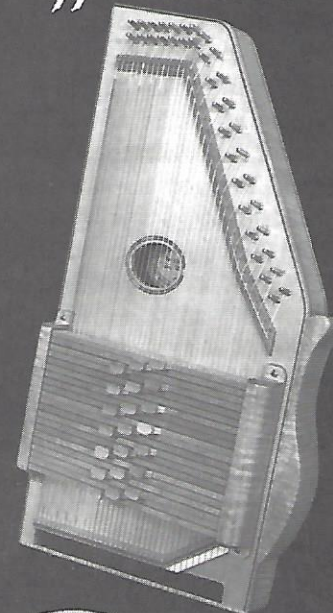
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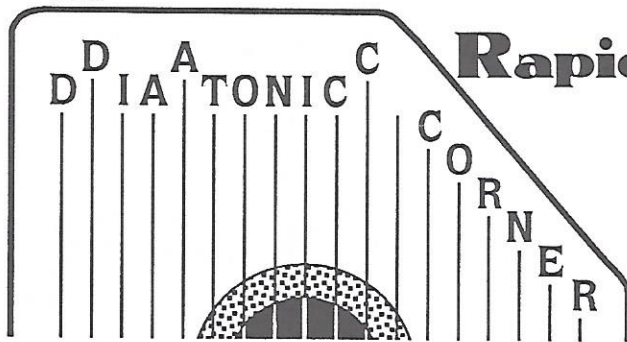
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Rapid - Fire Fingering

by Lucille Reilly

When I play dance tunes, I use my index (i), middle (m), and ring (r) fingers, so get ready for some three-finger playing. (If you need another pick for the ring finger, get it now. Does that mean shopping? Hurry!) For the diehard two-finger players, let me say that adding the ring finger reduces the playing load on the index and middle, extends the right hand's endurance, and offers a smoother (and/or peppier) result. It's worth a try. (For more about devising three-finger fingerings, see my monograph, *The Flowers of Edinburgh*, which, by the way, is now available in a ready-to-Braille format.)

My advice on fingering is this: Let your fingers follow the shape of the melody. It's very much like piano playing, should you have experience there. (I don't mean to dredge up painful memories, but there *is* relevance.) And one point of piano playing is the basis for this issue's column, even though it initially may not seem to follow the melody at all.

One thing I could never understand years ago about piano sonatinos was that the fingering for constant eighth notes on the same note (as in Ex. 1) was 1-2-3-4, rather than 1-1-1-1. I kept plunking 1-1-1-1, or my index finger anyway. I now understand that 1-2-3-4 was for speed; one finger can't possibly move as fast as four! If only someone had explained this to me . . .

Well, how about applying this idea to diatonic autoharp with three fingers? This issue's featured tune offers loads of places to rapid-fire your way through a reel. Let's warm up your fingers in preparation for this issue's tune. Get out your autoharp and we'll begin.

Ex. 1, in D major, involves just one string and the I chord. Play it at an easy tempo to sound that one string clearly.

If your fingers catch other strings, rotate your hand clockwise a little while

playing to align all three fingerpicks over the D string. (By the way, changing your hand position over the strings is often a quick way fix for improving accuracy in general.)

Notice in Ex. 1 that the thumb strikes only the first of every *four* beamed notes (it pinches with *r*). If your fingers need help establishing this new finger pattern, add a thumb stroke to Ex. 1 at each *i* to thumb every other note. But then eliminate the extra thumb stroke as soon as possible so you can . . .

Gradually increase speed. You'll invite your fingers to fly even faster with those extra thumb strokes out of the way. (Note: It may take three days – or more – to achieve speed and accuracy. Always start rapid-fire sessions slowly; your fingers need to warm up before they can play at top speed.)

If your fingers feel like they're stuck in quicksand or rapid-firing sounds uneven, look down at your hand or watch it in a mirror. If your hand is bouncing between notes, transform that bounce into a smooth "roll" as your fingers walk smoothly over that one string, and you should soon find your fingers flying, perhaps beyond control!

Ex. 2 moves the first note of each group of four to a different pitch. Despite this change, the fingering remains the same. Once you can play Ex. 2 easily, vary its sound: Play V when shifting the pattern down a step, or play ii when shifting it up a step.

Last of all, transform the first four notes of m. 1 in "Pachelbel's Frolics" (F sharp -D-D-D) into yet another exercise. Use the same fingering as before, but notice the reach! Negotiating that reach requires a free arm that's *off* the autoharp. If you catch the chord tone in the middle (F sharp-D-A-D) along the way, shuttle your arm a little faster, and check to make sure

your arm isn't anchored against the autoharp.

Now to learn "Pachelbel's Frolics" in earnest (a good tune for the Diatonic Top 40, but see the Note on the last page). First look the tune over for potential rapid-fire fingerings. After m. 1, where else does it fit? There are bits along the way in the A section, and in the entire first phrase of the B section.

Would you rapid-fire in m. 4, at the end of the first line? No. Here, the notes move mostly step by step, so you'll want to adjust your fingering to follow the shape of the melody (one possible fingering appears under this measure). Remember, rapid-fire fingering is for notes of the same pitch, or a four-note group where the first note is different, and the other three are the same, as appears in this tune. Feel free to finger *r-m-i-m* where it seems best in other melodic situations (as in mm. 17-19), but be careful not to force this pattern where it just won't work.

As always, sing the tune first to set it firmly in your ear (or play it on another instrument and then sing it – singing is key to remembering a tune and playing it by ear). As you sing, notice where you'll finger *r-m-i-m* when you finally play the tune. Can you see that the melody also tells you how to finger the entire tune?

When you're ready to play, start slowly. Don't even think about increasing speed the first 2-3 days. Build your speed gradually over about two weeks' time. (That's if you play every day – ahem!) When your fingers begin to sail, warm up with less demanding tunes for your next play session so your fingers have plenty of time to loosen up before they rapid-fire away.

Enjoy!
(Examples 1 and 2 are on page 22)

Pachelbel's Frolics (??)*

Traditional (?) arr. Lucille Reilly

IV I V IV V I V IV ii V V₇

r m i m r i m r r m r i m r m i m i m i m

I V IV V I IV I ii IV I

r

IV I V vi iii #

r m i m r m i m t t

IV I IV ii V V₇ I IV

I V vi iii #

IV I IV ii V V₇ I

Ex. 1

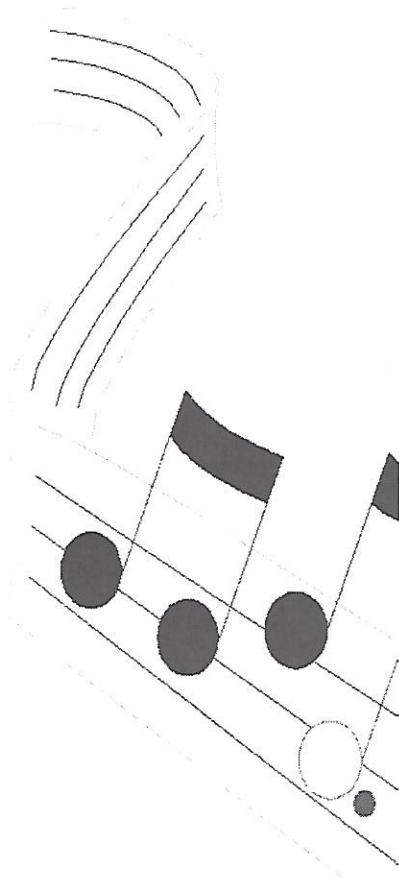
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Ex. 2

*As this column was on the verge of going to press, I learned that this tune is really called "Kohler's," except the above version doesn't resemble a couple of recordings by reputable fiddlers. I've since learned that the A and B sections above sound like those in other tunes, but are not in the same tune. Hence the (??) following the title, given by a fiddler because the chord progression in the B section is much like the famed "Canon in D." It may be that the tune was incorrectly titled by the source. By the next issue, the real "Kohler's" will have appeared, as well as, I hope, the correct title for this one. (Or maybe it's a new tune, which I may hazard calling "Reilly's Folly!") As it was too late to select another tune for this issue, my apologies (but you should have a lot of fun with what's here). I'll let you know in a future what's up. – LR

Next issue: Syncopation (or Will the Real "Kohler's" Please Stand Up?)

Do you have a question you would like to see addressed in The Diatonic Corner? Write or email AQ to submit your queries. All subjects will be addressed only through this column.



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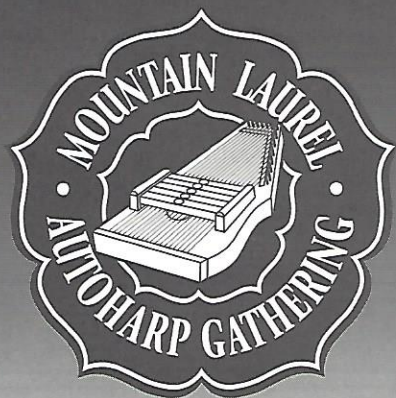
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Colorfully Chromatic

“Let Me Call You Sweetheart”

Words and Music by Beth Slater Whitson & Leo Friedman

Somehow music manages to express the inexpressible. Perhaps that is why it has been and always will be one of the best ways to convey the emotion of love. As weddings and anniversaries abound at this time of year, we have selected one of the most enduring and familiar love songs ever written as the subject of this issue’s column. In fact, when “Let Me Call You Sweetheart” was first published in 1910, it sold over six million copies, which is a prodigious accomplishment for any era!

Beth Slater Whitson, who

was virtually unknown at the time, wrote the lyrics and eventually went on to write another 400+ songs! She and collaborator Leo Friedman have been posthumously awarded the “Towering Song” honor in the Songwriters’ Hall of Fame.

Apart from (or perhaps in addition to) the sentiment it conveys, this is a very satisfying song to play on the autoharp. By now you should be expecting the “strolls down Seventh Avenue,” and this song doesn’t disappoint. They appear most notably in the first and last lines of the chorus

as well as the last line of the verse.

As is true with so many of the old standards, the lesser-known verse provides a nice contrast to the familiar chorus, and the waltz tempo is well-suited to the autoharp – perfect for serenading your sweetheart!

Once you get this one under your fingers, it will become standard fare at nursing home gigs, anniversary celebrations, and all-purpose sing-alongs. With an autoharp, who needs karaoke?

INTRO **C** G7 / C D°7 **C°7*** **C** **G7** F G°7 G7 C G°7 G7 /

9 VERSE **C** G7 / C D°7 **C°7*** **C** / **C°7**

I am dream - ing, Dear, of the you, day by
Long - ing for you all the while, more and

15 **G7** **Dm** **A7** / **Dm** **G7** **Dm** **G7** /

day; _____ Dream - ing that the skies are blue, when
 more; _____ Long - ing for the sun - ny smile I

22 **C°7** **C** **E7** **Dm** **E7** / **Am** **E7**

they're _____ gray; _____ When the sil - v'ry moon - light
 a - dore; _____ Birds are sing - ing far and

28 **Am** **D7** **C** **D7** / **G** **D7** **G** **Am** **G** **D7** /

gleams, still I wan - der on in dreams, In a land of
 near, ros - es bloom - ing ev - 'ry - where. You, a - lone, my

35 **G** **D7** **G** **A7** **D7** **G7** / **C°7** **G7** **C°7** **G7**

love, it seems, just with you. _____
 heart can cheer, you, just you. _____

41 CHORUS **C** / / **G7** **C** / **C°7** **C** **F** **A7**

Let me call you sweet - heart, I'm in love with

47 **D7** **G7** **G°7** **G7** **F** **G7** / **C°7** **G7** **C**

you. _____ Let me hear you whis - per that you love

54 $G^{\circ}7$ $G7$ / $C^{\circ}7$ $G7$ C / / $G7$ C /

me, too. _____ Keep the love - light glow - ing

60 $C^{\circ}7$ C F $A7$ $D7$ Dm F $D^{\circ}7$ F

in your eyes so true. _____ Let me call you

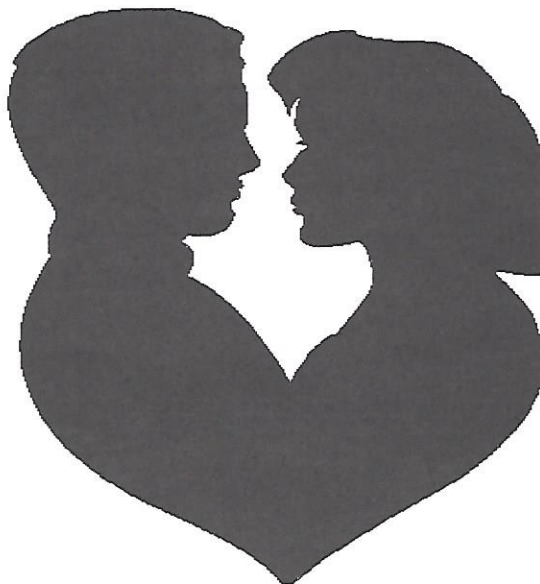
67 C / F $A7^*$ $D7$ $G7$ C

sweet - heart, I'm in love with you. _____

CHORD SUBSTITUTIONS

$C^{\circ}7 - F$ (measures 3, 11, 14 & 52); $F7$ (measure 22); $D7$ (measures 39, 40, 44, 56 & 60)
 $D^{\circ}7 - G7$
 $G^{\circ}7 - C7$ (measures 5 & 49); $A7$ (measure 6); C (measure 54)

- Circled chords are rhythm chords.
- A rhythm chord marked with an asterisk means that in rhythm accompaniment, the chord begins one beat earlier



Lemons to Lemonade

by Tom Schroeder

Autoharp players as a group are a pretty adaptive bunch of people. In modern times, this is evidenced by the use of foot pad products as a replacement for felt, or silicone sealer to make felt resistant to grooving, or toilet paper rolls as platforms to raise the instrument off the lap.

Early players developed two techniques that I think had to be adapted from playing mistakes. I can just see the process. An early player is sitting on the porch plucking out a little melody. At some point in time, they forget to push down a chord bar. At the next moment they hear the picks sliding across a few open strings. Then, at the moment of realization, quickly push down the chord bar. Their brain processes the unusual sound they made and they think, "COOL."

OK, they probably did not think "COOL." They probably thought something like, "Weirder than a whisker on a chicken's chin" or "Slicker than a tadpole's tail." But they kept on doing it and thus was created the Drag-note and Hammer-on techniques.

These two techniques are essential for an old time sounding playing style. They are used to accent certain notes. It could be the first note of a musical phrase or notes that enhance the music's rhythm. Neither technique is difficult to do but timing can be tricky. You have to start them a little earlier than usual because they take more time.

In modern times, drag-notes are mostly done using the thumbpick. To do one, you will be sliding your thumbpick "up" (bass to treble strings) over five or six strings while all the chord bars are open. Then you push down the proper chord to play the melody note as you reach it. Try this using the middle g string and the G chord. Position your thumbpick four or five strings below the middle g string. With no chord bars depressed, slide your thumbpick "up" to the g string. When you reach the g string, push down the G chord ending the slide with the g string ringing. This is all done in one continuous motion that lasts about one or two

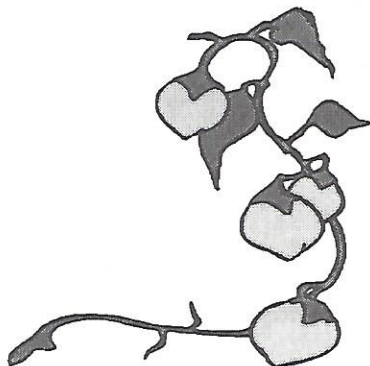
heart beats. The effect that you want to achieve is a sliding up to the melody note.

You can combine drag-notes with a regular pinched melody style by doing the drag-notes with the thumbpick for the accented note and pinches for the rest of the notes. The adventurous can try doing a drag-note by doing a fingerstroke "up." This requires you to use the back edge of the fingerpick. You have to angle it just right so it does not get caught in the strings.

The hammer-on technique is usually used with pinched playing styles. It is done by pinching a melody note with all the chord bars open and then immediately pushing down the appropriate chord. Try this technique using the middle g string and the G chord. Position your right hand over the g string ready to do a pinch. With no chord bars depressed, pinch the g string. Then immediately push down the G chord. At this point, you should only hear the g string along with some bass notes in the G chord. The chord bars are only left open about a half a second before you push down the G chord. The idea is to get a "burr-rum" sound. The "burr" is the pinched strings with all the chords open and is immediately followed by the "rum" which is the chord being closed and the melody note sounding.

Listen to recordings of Kilby Snow doing drag-notes or Maybelle Carter doing a hammer-on and hopefully you will think "COOL."

Tom can be reached at
anartauto@hotmail.com



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Niel Gow's Lament on the Death of his Second Wife

A lovely air and some thoughts on the ii minor seventh chord.

by Cathy Britell



Niel Gow was highly respected in his time primarily as a musician but also as a straightforward, honest man with a good sense of humor. Born in Strathbraan, Scotland, on March 22, 1727, he started fiddling at the age of nine on a half size fiddle. He was largely self taught until the age of thirteen, when he studied with John Cameron. At age eighteen he won first prize in a competition with the hearty congratulations of the nine other players including his tutor John Cameron and Daniel Dow, who later also became famous as a composer of Scottish music. Where most fiddlers emphasized their down bow, Niel put power into his up-bow, providing a continuous stream of driving sound, and setting the stage for much of Scottish fiddling thereafter. Throughout his life, he made his living as a very popular fiddler for dances and other entertainment, walking from one musical engagement to another. His first wife Margaret Wiseman was mother to all his five sons and three daughters, and passed away shortly after the birth of their last child. He was married to his second wife Margaret

Urquhart for 30 years before she died, inspiring this air. He was nearly 70 years old when he wrote it. He died in 1807 at age 80.

When playing this lovely tune, I like to add the Am7 chord when passing to the end of the first part and each half of the second part. The Am 7 chord has the notes:



This chord is also often referred to as the "ii minor seventh" chord in this context...in this case, we're playing in the key of G, so it's the A minor seventh. When I cut the bar for this chord, I omit the low G, and start the chord on A.

I use this chord sparingly in tunes, often in place of the IV or ii minor chord, often when passing toward the tonic or I chord; quite frequently at the end of a phrase. I hope you enjoy this piece. You can hear me playing the tune at: www.autoharpquarterly.com.



Niel Gow's Lament On the Death of His Second Wife

Niel Gow (Scottish trad.)

*Note: You can substitute Am for Am7, and G for Bm

Rhythm chords G Emin D Bmin G

Melody chords G C G C G Emin D Emin D Bmin C

6 G Amin Emin C G Emin

12 D Bmin C G C Amin7 G

18 G B D C G D

24 Emin Emin C G D C

30 C D Emin Amin7 G G

36 D C C G C G

42 D G Emin D Bmin C G C Amin7 G

D G C G C G Emin D Emin D Bmin C G C D Amin7 G

Arrangement: Cathy Briskell

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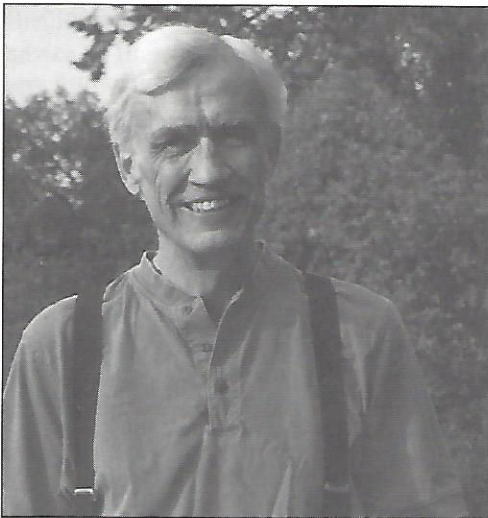
HAVE YOU SEEN
THESE PEOPLE ??



Bruce Hoffman



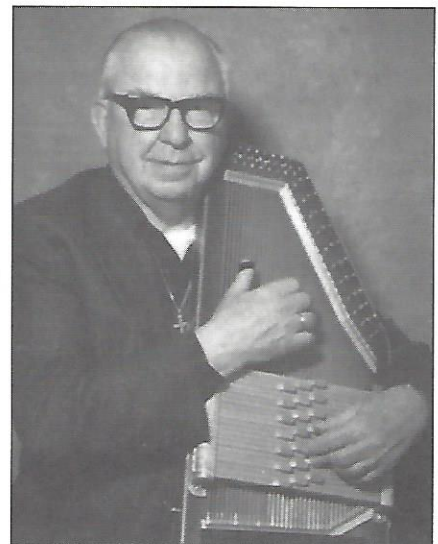
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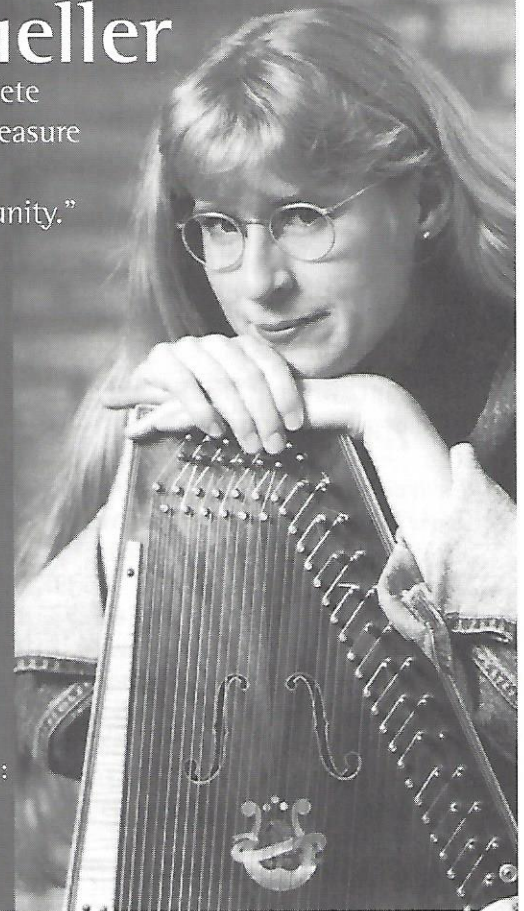
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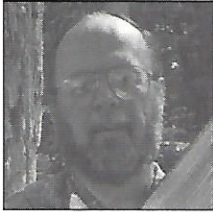
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Love Thee • Overshadowed • Just A Way-
ward Lamb • Only A Boy/Little David •
Just As I Am • His Eye Is On the Sparrow
• Like a River Glorious • Be Still My Soul •
Sweet Hour Of Prayer • Seek Ye First/
Canon in D • Finally Home • Goin' Home
• Would You • The Savior Is Waiting • It Is
Well With My soul*

By Aunt Sukey, with secretarial assistance
by Stew Schneider

When I received Karla's CD, I took it to the stable with some trepidation. First, because preacher's mule or no preacher's mule, the truth is that Aunt Sukey is not all that shot in the head over sacred music. Second, of all the sounds on the planet calculated to put her in a bad mood, bowed psaltery is one of them. To be candid, I approached this whole present-the-music-to-the-mule enterprise with less than enthusiasm.

I needn't have worried my pretty little head about it, because to her great surprise, and my very great relief, it is a thing of loveliness not to be compared. Mirable dictu! If anything, Aunt Sukey prefers Karla's handling of the bowed psaltery to her lap dulcimer playing, which is, by comparison, halting.

Those who heard Karla win the championship at Mountain Laurel won't be surprised to hear the lush and beautiful way she handles her 'harps on this recording. In her hands, the autoharp becomes much more harp-like than Aunt Sukey would have deemed possible. The arrangements, in particular, are tasteful and wonderfully engaging, and the selection of hymns should satisfy every listener.

Those who favor hammered dulcimer are in for a treat as well, as Karla's musicianship really shines on this instrument. The overall effect is one of grace without being cloying, a real celebratory turn through the hymnal.

Aunt Sukey gives it two enthusiastic ears up.

Every Day

Lead vocals – Tim Soule
Backup vocals – Martha Bartel

There's Room For All

Lead vocals – Bill Bryant
Backup vocals – Kristy Wilke

Two Or More

Lead vocals – Bill Bryant
Backup vocals – Martha Bartel, Tim Soule and Kristy Wilke

No More Sinning

Lead vocals – Tim Soule
I Know

Lead vocal – Bill Bryant
Backup vocals – Martha Bartel, Tim Soule

Good Hands

Lead vocals – Rob Dewbre
Backup vocals – Kristy Wilke

No Gods Before Him

Lead vocals – Martha Bartel
Backup vocals – "The Ywam Choir"

This CD really has no "life" to it. The music is well written by Bill, but it's more of a progressive sound than I am used to. There are drums, keyboards, flutes, etc. and then there's the autoharp now and then – more than now.

The vocals and timing are good and the recording itself is well done and I suppose with this in mind, whoever likes contemporary music would appreciate the CD.

The autoharp is in there, but you really have to listen for it, as the other instruments take over. My recommendation is to add some variety and life to your music. It's well written and recorded but needs its own special sound.

Of course Bill plays a beautiful 'harp as usual (when heard), so you "harpists" may find this enjoyable. The lyrics to the songs are very meaningful. So, take a listen, folks and I wish you the best, Bill, with your new CD.



Judie's Choice

Judie Cox
Pagter

Jesus Is Coming Back Down
Autoharp: Bill Bryant

PO Box 968, Marion, MT 59925
bryant@cyberport.net

All music and lyrics by Bill Bryant

Where Is the Man?

Lead vocals – Bill Bryant
Backup vocals – Tim Soule

I'm Ready

Lead vocals – Bill Bryant
Backup vocals – Martha Bartel

Jesus Is Coming Back Down

Lead vocals – Bill Bryant
Backup vocals – Martha Bartel, Tim Soule

Our Heaven Will Be

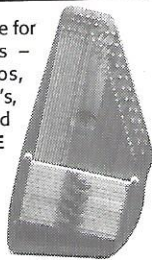
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SCHEDULE OF EVENTS - 2003

WEDNESDAY • JUNE 25

2:00	Beginners' Boot Camp (Two hours)	Beginner	Karen & Chuck Daniels	Recreation Hall
7:30	Contest Judging Workshop	General Interest	Neal Walters	Recreation Hall

THURSDAY • JUNE 26

9:00	Greetings and Meet the Workshop Leaders		Neal Walters	Recreation Hall
10:00	Using Your Autoharp for Song Accompaniment	Beginner	Cathy Britell & Bob Zentz	Recreation Hall
11:00	Dorian Mode – Tunes and Techniques	Intermediate	Will Smith	Recreation Hall
12:00	Lunch & Open Stage		Frick & Frack	Recreation Hall
1:00	If You Can Hold the Autoharp, You Can Play It!	Beginner	Drew Smith	Recreation Hall
2:00	Index Finger & Plectrum Lead	Intermediate	Adam Miller & Laura Lind	Recreation Hall
3:00	A New Way of Pickin'	Intermediate	Ron Wall	Recreation Hall
4:00	Doo-Wop...Back to the Fifties	Beginner	Carole Outwater	Recreation Hall
5:00	Intro to Arranging	Intermediate	Lucille Reilly	Recreation Hall
6:00	Dinner & Open Stage		Frick & Frack	Recreation Hall
7:30	Concert		Carole Outwater, Cathy Britell & Bob Zentz, Foot In the Air String Band, Will Smith	Recreation Hall

FRIDAY • JUNE 27

10:00	Carter Family Tunes	General Interest	Bob Woodcock & John Johnson	Recreation Hall
	Mountain Laurel Autoharp Gathering for Non-Pickers	Special Interest	State Park Ranger & Local Representative	Game Room
11:00	The Left-Hand Connection	Beginner	Mike Herr	Recreation Hall
12:00	Lunch & Open Stage		Frick & Frack	Recreation Hall
1:00	So, You Can Play the Do, Re, Mi Scale...What's Next?	Intermediate	Drew Smith	Recreation Hall
	Kids' Workshop	Special Interest	Linda Huber	Game Room
2:00	Five Great Songs for the Autoharp	Beginner	Ron Wall	Recreation Hall
3:00	O Ye Yaille! It's Cajun Time	Intermediate	Carole Outwater	Recreation Hall
4:00	Concert: Workshop Leaders Round Robin		Tina Louise Barr, Pete Daigle, Mike Herr, Linda Huber, Lucille Reilly, Drew Smith, Well Tempered String Band, Bob Woodcock & John Johnson	Recreation Hall
6:00	Dinner & Open Stage		Frick & Frack	Recreation Hall
	Autoharp Tuning Time		Championship Participants Only	Game Room
7:30	Mountain Laurel Autoharp Championship		Ivan Stiles, Emcee	Recreation Hall

SATURDAY • JUNE 28

10:00	Shift & Floor It! Smooth Acceleration	Beginner	Tina Louise Barr	Recreation Hall
11:00	The Quintessential Melody-Chord Progression	Intermediate	Lucille Reilly	Recreation Hall
	Kids' Workshop	Special Interest	Linda Huber	Game Room
12:00	Lunch & Open Stage		Frick & Frack	Recreation Hall
1:00	Bazaar Autoharp		Gregg Averett, Coordinator	Recreation Hall
	Square & Contra Dance		Foot in the Air String Band featuring Stew Schneider with Cindy Harris calling	Recreation Hall
2:00	Mountain Laurel Championship Autoharp Toss		Gregg Averett	Cabin Area
	Jam Session	General Interest	Well Tempered String Band	Recreation Hall
3:00	Simple Waltzes – Chord and Strum Variations	Beginner	Will Smith	Recreation Hall
	Concert for the Young and Young at Heart		Adam Miller & Laura Lind	Slow Jam Tent
4:00	An Hour with Patsy Stoneman	General Interest	Patsy Stoneman	Recreation Hall
5:00	How to Keep Your 'Harp Up and Running	General Interest	Pete Daigle	Recreation Hall
6:00	Dinner & Open Stage		Frick & Frack	Recreation Hall
7:30	Concert		Adam Miller & Laura Lind, Will Smith, Foot In the Air String Band, Ron Wall	Recreation Hall

SUNDAY • JUNE 29

10:00	Gospel Sing and Play	General Interest	Doofus	Recreation Hall
11:00	Using Your Computer for Simple Digital Recording	General Interest	Cathy Britell & Bob Zentz	Recreation Hall
12:00	Lunch & Open Stage		Frick & Frack	Recreation Hall
1:00	Latin Magic	Intermediate	Tina Louise Barr	Recreation Hall
2:00	The V7 Love/Hate Relationship	Intermediate	Mike Herr	Recreation Hall
3:00	Concert		Cathy Britell & Bob Zentz, Adam Miller & Laura Lind, Ron Wall	Recreation Hall

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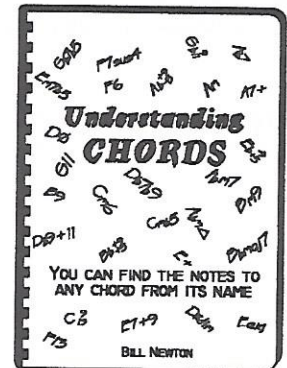
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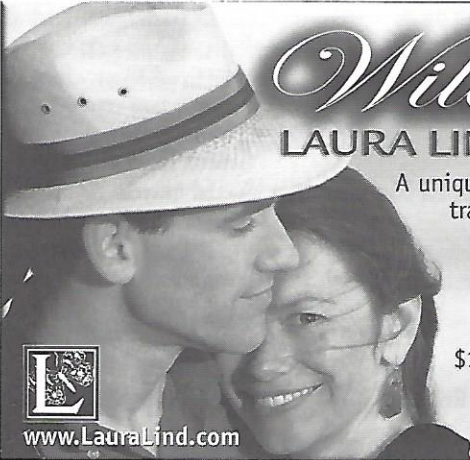
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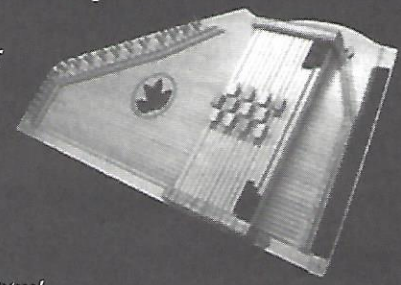
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"Very cool! Great idea!" Cathy Britell, Seattle (2002)

Silent Strings

Our condolences to the family and friends of Ralph "Joe" Meadows who died of a heart attack on February 8.

Joe was from southern West Virginia and had played with the Stanley Brothers and Jim and Jesse. He served many years on the staff of the US Senate, under the patronage of Senator Robert Byrd (WV), whom he tutored in fiddling.

He had played for a number of years with Country Ham and our sympathies to those band members he left behind as we know he will be greatly missed.

Pauline "Mom" Lewis, matriarch of The Lewis Family died Saturday, February 8 at age 92. She and Roy "Pop" Lewis had celebrated their 77th wedding anniversary on October 22, 2002.

In addition to her husband, she is survived by "Little Roy" Lewis and his six siblings. "Mom," although not a performer was the backbone of the family music business.

The *Augusta Chronicle* called her, "one of those individuals who wasn't in the public spotlight yet made a tremendous difference in her community and in the success of her family's entertainment and business organization."

One columnist called her "one of the sweetest people I ever knew." She will be missed.

Our sympathies go out to Ginny Reid-Price on the passing of her mother-in-law Pauline (Price) Poole. She was an old time gospel and bluegrass musician and singer, whose weekends were always spent playing music. Her home was a gathering place for her children, grandchildren, great-grandchildren and cousins who were known to play music till all hours. She leaves a very large hole in the hearts and lives of all who knew and loved her.

Our thoughts go out to Maurice Dill on the loss of his beloved wife, Ava.

Maurice and Ava were pictured in the Rogue's Gallery in the last issue. They are in the second photo in the second row.

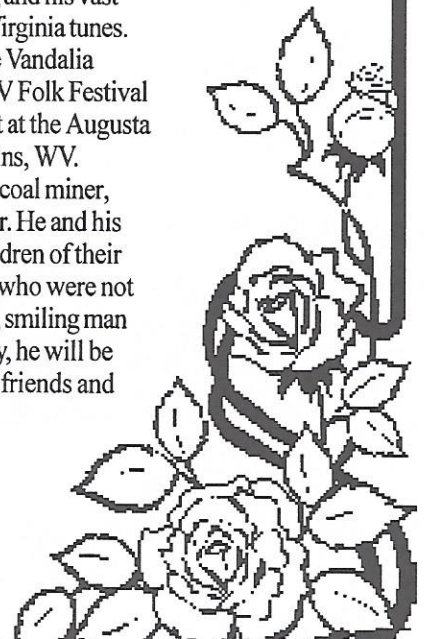
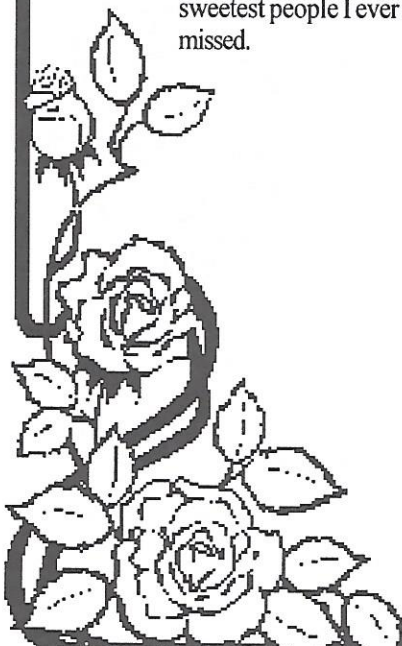
Friends would gather twice a year at their villa in French Lick, IN for a wonderful day of jamming and felloeship. She will be missed by all who knew her.

Melvin Wine, Braxton County, WV traditional fiddler, died March 16, 2003 of complications from a stroke. He was 93.

Wine's music was known across the US and in Europe. He was known for his energetic, old-time fiddling and his vast collection of central West Virginia tunes.

He was a regular at the Vandalia Gathering as well as the WV Folk Festival in Glenville. He also taught at the Augusta Heritage Workshops in Elkins, WV.

Wine had worked as a coal miner, timber man and truck driver. He and his late wife Etta raised 10 children of their own, and, he once said, 10 who were not his own. A gracious, caring, smiling man who shared his music freely, he will be greatly missed by a host of friends and admirers.



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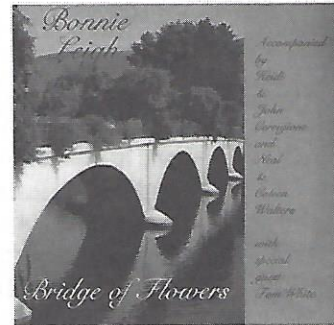
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Ellington, CT 06029

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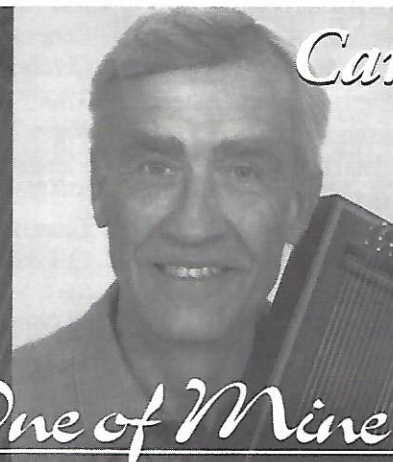
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Profiles

compiled by Karen Daniels

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
autoharpgal@minpin.com

NOTE: These performance and/or workshop listings are limited to those which feature at least 50% autoharp. Contact the performer for additional information.

TINA LOUISE BARR
1801 "H" Street, Suite B-5
PMB #225
Modesto, CA 95354
autoharphighgear@hotmail.com
www.cdbaby.com/tlbarr
Profile: *AQ* February '03

Performance schedule:
May 16 - 18
California Autoharp Gathering
Mendota, CA
June 12 - 15
CBA Bluegrass Festival
Grass Valley, CA
June 26 - 29
Mountain Laurel Autoharp
Gathering
Newport, PA

HELEN BLACKBURN
4770 Mallard Creek Drive
Mason, OH 45040
513 459-1883
helenlb@msm.com
Profile: *AQ* April '91
Performance schedule:
October 18 - 19
Mossy Creek Arts and Crafts
Festival
Perry, GA

EVO BLUESTEIN
10691 N Madsen
Clovis, CA 93612
559 297-8966
FAX 209 297-8966
evo@evobluestein.com
evo@csufresno.edu
<http://evobluestein.com>
Profile: *AQ* October '88
Performance schedule:
April 3
Beginning Folkstyle Autoharp
(course TED 7476) 8am - 6pm

CA State University - Hayward
Hayward, CA
May 3
Intermediate Folkstyle Autoharp
(course TED 7589) 8am - 6pm
CA State University - Hayward
510 885-3605
Hayward, CA
May 4
Autoharp Concert - 4:30pm
Contact John Auers at
jauers@pacbell.net
San Rafael, CA
May 16 - 18
California Autoharp Gathering
Workshops and concerts
Mendota High School
Mendota, CA
June 8 - 11
California Bluegrass Assoc.
Music Camp
Autoharp class
Grass Valley, CA

BRYAN BOWERS
c/o Scott O' Malley & Assoc.
PO Box 9188
Colorado Springs, CO 80932
719 635-7776
somagency@aol.com
Profile: *AQ* January '89
Performance schedule:
May 4
Pavillion, Island Park Expedition
Green River, WY
May 9
Swallow Hill
Denver, CO
May 10
TBA
Otis, CO
May 16 - 17
California Autoharp Gathering
Mendota High School
Mendota, CA
May 24
TBA
Silverton, OR
June 6 - 8
Crystal Meadows Resort
Somerset, CO
June 13 - 17
Songwriting Camp
Palmer, AK
June 27
Kawade Memorial Park

Seward, AK
July 6 - 11
Common Ground
Westminster, MD
July 20 - 25
Swannanoa Festival
Asheville, NC
July 26 - 27
Bluegrass Festival
Stephenson, VA
August 30 - 31
Fox Valley
Geneva, IL
October 11
TBA
Katie, TX
October 15
The Back Room
Great Bend, KS
October 17
TBA
El Dorado, KS

ROZ BROWN
1549 S. Holland Court
Lakewood, CO 80232
303 969-9645
rozzie@rozbrown.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, CO

BILL BRYANT
PO Box 968
Marion, MT 59925
bryant@cyberport.net
[http://communities.msn.com/
autoharpbillbryant](http://communities.msn.com/autoharpbillbryant)
Profile: *AQ* April '93
Performance schedule:
May 30 - 31 and June 1
Pasture Picking
Autoharp Workshop
Libby, MT
June - 3rd week
National Old Time Fiddle
Championships
Autoharp Workshop
Weiser, ID
Date TBA (contact Bill Bryant)
Montana State Fair

Autoharp Concerts
July 20
Miracle of America Museum
1:30 - 4pm
Poulson, MT

JULIE DAVIS
PO Box 1302
Nederland, CO 80466
303 258-3444
jdavis@indra.com
Profile: *AQ* July '91
Performance schedule:
June 7
Introduction to Autoharp
Workshop
Denver, CO
June 26
Children's Concert
Castlewood Library
Littleton, CO
July 31 - August 3
Willamette Valley Autoharp
Gathering
Albany, OR
August 29
Four Corners Festival
Pagosa Springs, CO
September 17
Autoharp Workshop
Walnut Valley Festival
Winfield, KS
September 18 - 21
Walnut Valley Festival
Winfield, KS

DOOFUS
12228 Hollowell Church Road
Greencastle, PA 17225
717 593-9062
neal@doofusmusic.com
<http://doofusmusic.com>
Profile: *AQ* Summer '01
Performance schedule:
May 23 - 26
Cedarville State Forest (Doofus)
Waldorf, MD
June 26 - 29
Mountain Laurel Autoharp
Gathering (Doofus)
Little Buffalo Family CG
Newport, PA
July 10 - 12
Summerfest (Neal)
Carthage, MO
(continued on next page)

July 24 - 26
SAMFEST (Neal)
Houston, TX
July 25 - 27
Cranberry Dulcimer Gathering
(Heidi)
Binghamton, NY
August 29 - 31
Ceddarville State Forest
(Doofus)
Waldorf, MD
September 12 - 14
Cook Forest Folk Gathering
(Doofus)
Clarion, PA
September 19 - 21
Housatonic Dulcimer Celebration
(Doofus)
New Milford, CT
October 18
Guitar & Dulcimer Daze (Heidi)
Leominster, MA
October 24 - 25
Autumn Acoustics (Neal)
Festus, MO

PAUL and WIN GRACE

11990 Barnes Chapel Road
Columbia, MO 65201
573 443-2819
Fax: 573 817-2781
pgrace@coin.org
www.gracefamilymusic.com
Profile: AQ October '88
Performance schedule:
May 25
Amphitheater Concert - 8pm
Lake Wappappello State Park
(near Poplar Bluff, MO)
Wappappello, MO
May 26
Concert: Singing in the Hills
- 10am
Near Patterson - Lodi, MO
September 22
Concert
Grand Theater - 7:30pm
Keokuk, IA

MARC GUNN

PO Box 650128
Austin, TX 78765
512 804-0468
marc@thebards.net
www.thebards.net
www.marcgunn.com
Profile: AQ Fall '00
Performance schedule:
April 5 - 6
Excalibur Fantasy Faire

Rocky Hill Ranch
512 303-3801
Smithville, TX
April 11 - 12
Cassidy's Irish Pub - 8:30pm
Corpus Christi, TX
April 18 - 20
Opus: A Fantasy Arts Festival
John Q. Hammons Conv. Center
Denver, CO
June 14 - 15
Hamlet of Mid-Missouri
Renaissance Fest.
Missouri State Fairgrounds
Sedalia, MO

LES GUSTAFSON-ZOOK

1608 S. 8th Street
Goshen, IN 46526
574 534-1173
les@gustafsonzook.com
www.gustafsonzook.com
Profile: AQ April '94
Performance schedule:
May 9 - 10
Hastings Autoharp Festival
Hastings, MI
May 16 - 17
California Autoharp Festival
Mendota High School
Mendota, CA
May 23 - 24
Southern Ohio Dulcimer Fest.
Ripley, OH
May 30 - 31
Chestnut Ridge Dulcimer Fest.
Latrobe, PA
June 12 - 14
Autoharp Jamboree
Ozark Folk Center
Mountain View, AR
June 15 - 20
Kentucky Music Week
Bardstown, KY
July 31 - August 3
Willamette Valley Autoharp
Gathering
Albany, OR

JOHN HOLLANDSWORTH

700 Tower Road
Christiansburg, VA 24073
540 382-6550
kholland@vt.edu
<http://arts.bev.net/hollandsworth/>
Profile: AQ November '02
Performance schedule:
May 30 - June 1
Chestnut Ridge Dulcimer Fest.
Greensburg, PA

July 21 - 23
FiddleFest
Roanoke, VA
September 27
Giles County Barn Dance
Recreation Center
Newport, VA

LITTLE ROY LEWIS

1635 Washington Highway
Lincolnton, GA 30817
706 359-3767
Profile: AQ January '90
Performance schedule:
May 8
Rocky Mt., VA
May 10
Vanceboro, NC
May 12
Pickens, SC
May 15
Cadiz, KY
May 16
Steelville, MD
May 17
Woodstock, IL
May 22
Coburn, VA
May 23
Stuarts Draft, VA
May 24 - 25
Burlington, NC
May 29 - 30
Syria, VA
May 31
Milton, WV
June 1
Adamstown, PA
June 5
Raleigh, NC
June 6
Bedford, VA
June 7
Mineral, VA
June 8
Tarentum, PA
June 11
McAlester, OK
June 13
Lexington, KY
June 14
Chaffee, NY
June 15
Windgap, PA
June 20
Chambersburg, PA
June 21
Sidney, ME
June 26
Lady Smith, VA

June 27
Charlotte, MI
June 28
Summersville, WV
June 29
Grantville, MD
July 3
Bryson City, NC
July 5
Renfro Valley, KY
July 6
Denton, NC
July 10
Stuart, VA
July 11
Gibsonville, OH
July 12
Walnut Creek, OH
July 18
Mineral, VA
July 19
Westfield, IN
July 25
Dahlonaga, GA
July 29
Shade Gap, PA
July 31
LaGrange, GA
August 1
Fayetteville, AR
August 2
Painters Creek, OH
August 5
Boone, NC
August 7
Stanardsville, VA
August 8
Leonardstown, MD
August 9
Milan, MI
August 10
Terre Haute, IN
August 14
Amelia, VA
August 15
Chillicothe, OH
August 16
Cherokee, NC
August 17
Vinton, VA
August 22
Arab, AL
August 23
Georgetown, OH
August 24
Gettysburg, PA
August 29
Kempton, PA
August 30
Dover, PA

September 6
Clay City, KY
September 11
Cookport, PA
September 12
Clearspring, MD
September 13
Anderson, SC
September 19
Lady Smith, VA
September 20
Westfield, IN
September 23
Comer, GA
September 26
Pontiac, IL
September 27 - 28
Branson, MO
October 2
Jacksonville, NC
October 4
Glenrose, TX
October 9
Columbia, MO
October 10
Norris, TN
October 11
Troy, AL
October 16
Guyton, GA
October 17
Clinton, NC
October 18
Andrews, NC
October 25
Blountstown, FL
November 1 - 2
Dunnellon, FL

ADAM MILLER/**Laura Lind**

PO Box 620754
Woodside, CA 94062
650 494-1941
autoharper@earthlink.net
<http://lauralind.com>
Profile: AQ Fall '01

Performance schedule:

May 4
Peninsula School
Benefit Concert for Peninsula
School
Menlo Park, CA
May 16 - 18
California Autoharp Gathering
Mendota High School
Mendota, CA
June 17
Livermore Civic Center Library
Livermore, CA

June 19
Santa Maria Library
Santa Maria, CA
June 21
San Francisco Free Folk Festival
Roosevelt Middle School
San Francisco, CA
June 26 - 29
Mountain Laurel Autoharp
Gathering
Little Buffalo Family CG
Newport, PA
July 3
San Jose Public Library
Santa Teresa Branch Library
San Jose, CA
July 14
San Bruno Public Library
San Bruno, CA
July 15 - 16
San Carlos Library
San Carlos, CA
July 17
Mountain View Library
Mountain View, CA
July 24
Los Altos Library
Los Altos, CA
October 28
San Carlos Library
San Carlos, CA

KAREN MUELLER

PO Box 80565
Minneapolis, MN 55408
karen@karenmueller.com
www.karenmueller.com
Profile: AQ July '93

Performance schedule:

June 12 - 14
Autoharp Jamboree
Ozark Folk Center
Mountain View, AR
September 17
Walnut Valley Autoharp
Workshop
Winfield, KS
September 18 - 19
Walnut Valley Festival
Winfield, KS

HARVEY REID

Woodpecker Records
PO Box 815
York, ME 03909
207 363-1886
info@woodpecker.com
www.woodpecker.com/
Profile: AQ January '89
Performance schedule:

June 6
Common Folk
Franklin, NH
June 7
The Bull Run
Shirley, MA
June 14
Blackstone River Theater
Cumberland, RI
June 15
The Mansion
Middletown, NY
June 28
Shaker Village Wood Days
Canterbury, NH
July 5
Doles Orchard
Limington, ME
July 6
Hamilton House
South Berwick, ME
July 12
Passim
Cambridge, MA
July 13
Sundown at the Centennial
Concord, NH
July 25
Ossipee Valley Bluegrass Fest.
Cornish, ME
July 27
Georgetown Summer Music
Series
Georgetown, MA
August 1
Old Courthouse Museum
Sioux Falls, SD
August 1
Sioux River Folk Festival
Canton, SD
August 4 - 9
Augusta Heritage Festival
Elkins, WV
August 15 - 16
Big Kahuna Café
Bridgton, ME
November 1
Joyful Noise Coffeehouse
Lexington, MA

JUDIE PAGTER

w/Country Ham
Deutsch Haven Farm
38 Pebble Drive
Stanardsville, VA 22973
804 985-3551
Profile: AQ April '90
Performance schedule:
May 30 - June 1
Graves Mtn. Bluegrass Festival

Syria, VA
June 1
Strawberry Festival
Stanardsville, VA
June 12 - 14
Autoharp Jamboree Ozark Folk
Center
Mountain View, AR
September 4
State Fair
Ft. Wayne, IN

LUCILLE REILLY

thedulcimerlady@juno.com
Profile: AQ April '92
Performance schedule:
May 17
City Stages Music Festival
- 3:30 pm
Birmingham, AL

TOM SCHROEDER

300 W 113th Street
Kansas City, MO 64114
anartauto@hotmail.com
Profile: AQ October '88
Performance schedule:
June 12 - 14
Autoharp Jamboree
Ozark Folk Center
Mountain View, AR
July 11 - 13
Summerfest
Carthage, MO
July 31 - August 3
Willamette Valley Autoharp
Gathering
Albany, OR

MIKE SEEGER

c/o Mitch Greenhill (agent)
1671 Appian Way
Santa Monica, CA 90401
310 451-0767
Fax: 310 458-6005
mitchg@folkloreproductions.com
www.folkloreproductions.com
Profile: AQ January '89
Performance schedule:
May 17
Neighborhood Theater
Charlotte, NC
June 14 - 15
Potomac Celtic Festival
Leesburg, VA
June 27 - 29
Old Songs Festival
Altamont, NY
August 1 - 3
Champlain Valley Festival

Ferrisburg, VT

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PO Box 70060

Nashville, TN 37207

615 859-1419

billandlauriesky@hotmail.comProfile: *AQ* April '90**Performance schedule:***May 4*

Keokuk Assembly of God

Keokuk, IA

May 5

Higher Grounds Coffee House

Mt. Pleasant, IA

May 8

Jimmie Rodgers Memorial

Concert

Meridian, MS

May 9

Fairchild Watermill Pavilion

Ellisville, MS

May 10

Georgiana theater

Georgiana, AL

May 11

Santee Baptist Church

Prentiss, MS

May 17

Saturday Night in the Valley

Cochise, AZ

May 18

Wynne Chapel

Cochise, AZ

May 24

Dessie's Kountry Chef

Mentone, AL

May 25

Lewis Chapel

Dunlap, TN

May 25

New Zion Baptist Church

Pulaski, TN

June 5 - 6

Magnolia Stage Bluegrass Fest.

Wiggins, MS

June 8

First Methodist

Stuttgart, AR

June 8

Redfield U. Methodist Church

Redfield, AR

June 14

Outback Amphitheater

Anderson, MO

June 15 -- 11 am

Zena Baptist Church

Zena, OK

*June 15*Bunker Hill Historic Community
Building -- 6:30pm

Pineville, MO

June 20

Jimmie Driftwood Birthday

Concert, Jimmie Driftwood Barn

Mountain View, AR

June 22

Victory Tabernacle

Ida, LA

June 25

First Baptist Church

Galatia, IL

June 27

Calvary Baptist Church

Three Rivers, MI

June 28

1st Missionary Baptist Church

Coloma, MI

June 29

Trinity Baptist Church

Murphysboro, IL

June 30

Winina, MS

July 4

Rio Chama RV Resort

Chama, NM

July 6

First Assembly of God Church

Aztec, NM

July 13

Fairacres Baptist Church - 6pm

Las Cruces, NM

July 19

Peniel Church of the Nazarene

Greenville, TX

July 20

Mont Alba Christian Church

Mont Alba, TX

July 27

Buckaloo Church

Greenville, AL

August 1

Big Earl's Sunshine Music Park

Chaffee, NY

August 2

Mt. Lebanon Christian Church

Shenandoah, VA

August 3

Ray of Hope Church

Harrisonburg, VA

August 10

First Assembly of God Church

Vivian, LA

August 16

Dessie's Kountry Chef

Mentone, AL

August 17

Meadowview Baptist Church

Starkville, MS

August 23

Morningstar Music & Arts Fest.

Farmington, NM

August 24

Rio Chama RV Resort

Chama, NM

*August 30 - 31 and**September 6 - 7*

Six Flags Over Texas Heritage

Festival

Arlington, TX

September 9

Friendship Church of the

Nazarene - 7pm

Robeline, LA

September 12

Memorial Baptist - 7:30pm

Peeltown, TX

September 13 - 14 and 20 - 21

Six Flags Over Texas Heritage

Festival

Arlington, TX

September 26

Fairchild Watermill Pavilion

Ellisville, MS

September 28

Belcher Baptist - 11 am

Belcher (Shreveport) LA

October 4

Temple Theater - 7pm

Meridian, MS

October 5

Emory Independent Methodist

6pm; Byhalia, MS

October 7

Athens Music Festival - 7pm

Athens, TN

October 9 - 10

Museum of Appalachia,

Tennessee Fall Homecoming

Norris, TN

October 12

Union Grove Christian Church

11 am; Fairplay, GA

October 12

Calvary Baptist - 6pm

Albany, GA

October 13

Byne Memorial Baptist School

2pm; Albany, GA

October 19

Shiloh Baptist - 1:30pm

Sulligent, AL

October 26

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DREW SMITH

529 Ardmore Road

Ho-ho-kus, NJ 07423

201 444-2833

drewharpsmith@netzero.netProfile: *AQ* July '89**Performance schedule:***May 9 - 12*

Indian Neck Festival

Falls Village, CT

May 23 - 25

"Spring Thing" of the Philadel-

phia Folk Song Society

Camp Nock-a-Mixon -

Autoharp Workshop

Nock-a-Mixon, PA

June 1

Helen Hayes Atrium

West Haverstraw, NY

June 13

Englewood Family Services

Englewood, NJ

June 14

Valley Health Care Center

Emerson, NJ

June 26 - 29

Mt. Laurel Autoharp Gathering

Newport, PA

July 15

Fountainview Center

Monsey, NY

July 25 - 27

Cranberry Dulcimer Festival

Binghamton, NY

July 30 - 31

Appalachian String Band Fest.

Clifftop, WV

August 1 - 9

Old Fiddlers Convention

Galax, VA

August 30 - September 1

Lake Genero Festival

Lake Genero, NY

September 13

Ramsey Day Festival

Ramsey, NJ

September 21

Banjo Rally, at the boatyard

Essex, CT

IVAN STILES

1585 State Road

Phoenixville, PA 19460

610 935-9062

pickeringbend@worldlynx.netProfile: *AQ* October '88**Performance schedule:***May 23 - 26*

Stringalong Weekend

Autoharp Workshop

Univ. of Wisconsin - Milwaukee

East Troy, WI

(continued on next page)

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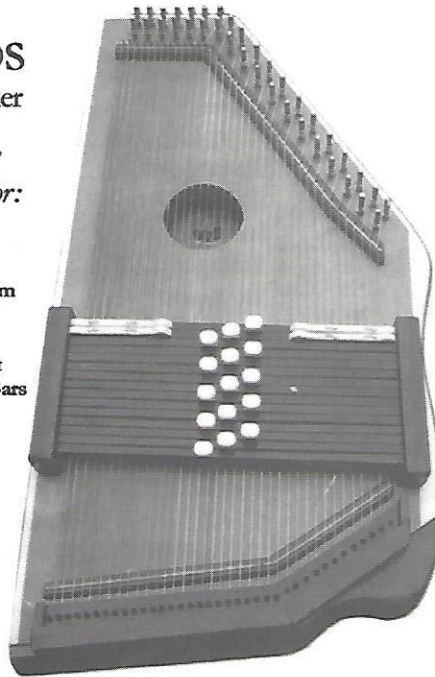
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 Houston, TX 77042

713 782-4082

cw75@earthlink.net

Profile: AQ April '93

Performance schedule:

June 12 - 14

Autoharp Jamboree

Ozark Folk Center

Mountain View, AR

June 16 - 19

Advanced Autoharp Workshop

Ozark Folk Center

Mountain View, AR

June 23 - 26

Beginner Autoharp Workshop

Ozark Folk Center

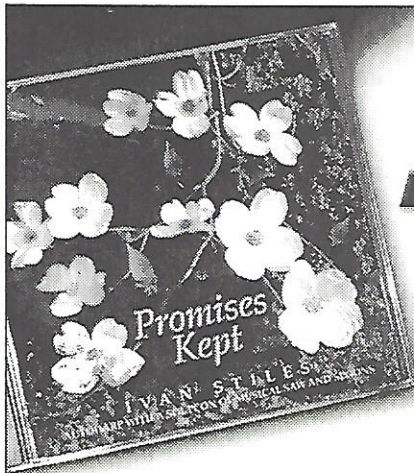
Mountain View, AR

June 30 - July 3

Intermediate Autoharp Workshop

Ozark Folk Center

Mountain View, AR



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AQ, November 2002

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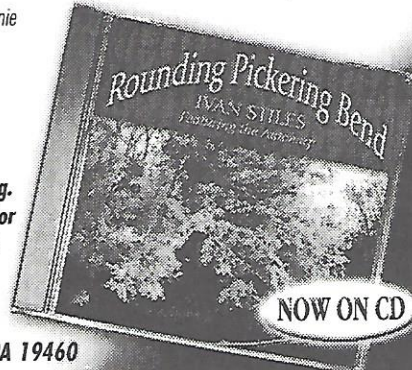
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Do you play the autoharp professionally? You might not think of yourself as a "professional," but if you receive money for your playing, you are a professional. If you would like to be included in our Profiles column and have the chance to let folks know where they can go to hear you, just drop Karen Daniels a note (snail mail or email) and let her know. She will take it from there. Karen's address appears at the top of the page on each Profiles article. I know she would like to hear from you.

PS

Postscripts

FROM HARPLAND

by Mary Umberger

If you have news you would like to share with your 'harper friends, send it to Mary Umberger, 114 Umberger Road, Harmony, North Carolina 28634-9300; or you can email Mary at Maryonharp@YadTel.net.

Hi! I hope this finds each of you gearing up for the spring/summer music fests. Wow! What a life!

Frank Zappa is quoted as saying, "Music in performance is a type of sculpture. The air in the performance is sculpted into something." Just think about that!

You may create:

"Musician In Solitude" – as you enjoy the solitude of practice.

"The Healer" – as you play in nursing homes.

"The Musical Saint" – when you play your autoharp in worship.

And ...

"Venus de Milo Revisited" – after an all night jam with friends!!

p.s. The very latest "Autoharp Sighting" is in a recently released movie, "A Mighty Wind." I am told that in very plain view is a Golden Autoharp by National Autoharp Sales. You just can't keep a great instrument down. Cathy Britell thinks this will maybe raise more interest among those who have been deprived of its beauty all this time!

p.s. Laura Lind and Adam Miller played as part of a fundraiser for KKUP 91.5 FM, in Cupertino, CA. Also on the same program was Tina Louise Barr. I know there are others that go out there and give of their time for good causes. Why don't you let me know about it???

p.s. Carole Outwater took her husband, Fisk, and her Doo-Wop workshop to England for the February UK Autoharp Day and from what I hear, it was a great success. Fisk played back-up guitar and Mike Fenton was on bass, dobro and Jaw harp.

p.s. Bryan Bowers was up front at the Sore Fingers Summer School in Kingham, England and totally awed those in atten-

dance. They love this gentle giant with his sparkling autoharp and wonderful voice. Pete Daigle was there as 'Mr Fixit,' to share his knowledge of the maintenance of the autoharp. I heard that he was sooo much fun and really worked hard!

p.s. The winners in the Florida Old-Time Music Championship were: 1st Place – Eileen Kozloff; 2nd Place – Judy Barrett; 3rd Place – David Rubin; and 4th Place – John Amon. Congratulations, one and all!

p.s. Karen Daniels, who teaches autoharp to an ever increasing group of youngsters in the Mountain View, AR public school, took several of her students to perform at the Jimmy Driftwood Barn one Friday night recently. Karen says they were all very excited and they performed beautifully. The children planned out their own "set" and Karen just played back-up. Congratulations to everyone!!

p.s. (from the editor) Mary Umberger has been learning to play the lever harp for a few years now. Well! She placed 3rd at the National Harp Competition recently! Congratulations, Mary, and well done!

I apologize for the short column this time. I have fought an ugly battle with my computer for a month or two and it won! I'd love to hear from the snail-mail folks. Most of my PS news comes to me on-line. Come on, all you folk – let me know what's happening. I care!

*Harpin' in Harmony,
Mary U.*

Mark Teegardin sent us this 'poetic story' some time ago. And, yes, we know this might not work in actuality, but it is, nonetheless, a beautiful thought.

A Story ...

Oh warm and soulful piece of wood,
Your grain so rich and soothing,
With your shiny chrome pins and pearl-like keys,
You move me, I am inspired.
I rub your finish for hours and find comfort,
I cardle you tight and loving, as I play you
The feel of you against my chest,
My heart smiles ...
Your resonant vibrations quake through my body.

Oh, warm and soulful piece of wood,
Your tones ringing in my ears,
Pressing my ear to your edge, as I strum,
My soul awakens and heightens to transcend me ...

Oh, warm and soulful piece of wood,
I strum and pluck, and am transported to another place,
I find peace within, I am calmed, in my own world,
When I finish this daily ritual of strumming,
I rub your finish, I recall last year ...
You were the tallest, oldest cherry tree in the grove,
When lightning crippled you, brought you to your knees,
The saw mill welcomed you, carefully stripping your bark away,
With loving hands, I made planks and studied your grain,
Selectively picking the best of your heart-wood.

Oh, warm and soulful piece of wood,
Each stroke of the plane was executed with care,
Transforming, lovingly shaping and milling,
Each day bringing new excitement and anticipation,
As each phase unfolds closer to the goal,
Finally, each string placed delicately, and all atune,
When the final string is complete, that first strum ...

Oh, warm and soulful piece of wood,
The first strum is remembered fondly like a ringing in the ears,
The moment of truth, of triumph, excitement builds,
All of the work, the sweat, the wait, all unfolds in one stroke,
As the resonance is experienced, like the sunrise, the moment is here,
The soul of that tree is once again brought to life, to live forever,
Oh, warm and wonderful piece of wood.

REMEMBER...

Let Mary know what's going on in your world so she can share it with the rest of us.

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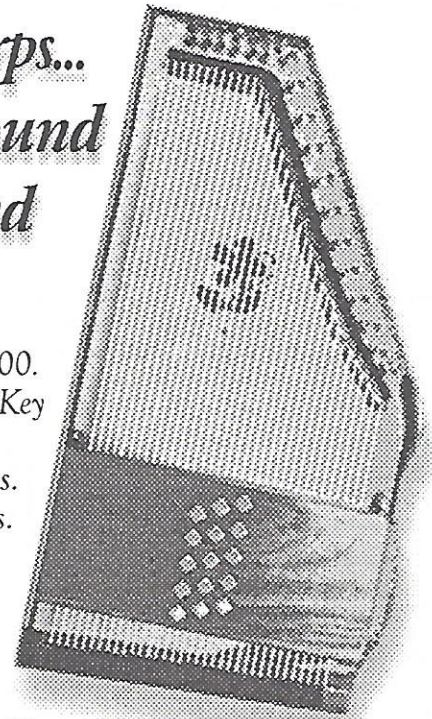
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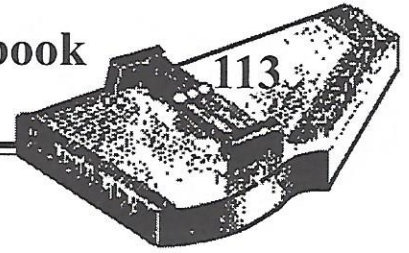
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The Battle Hymn Of the Republic (C) (3)

C / ♣ / / / G7 C / / / G7 C / / / G7 C / /
 Mine eyes have seen the glo-ry of the com-ing of the Lord.

C / G7 F / / / G7 F / G7 F / / C / F C / / /
 He is tramp-ling out the vin-tage where the grapes of wrath are stored

G7 / / C / / C / G7 C / / / G7 Am / / / Dm Am / /
 He has loosed the fate-ful light-ning of his terr-i-ble swift sword,

Am / / Dm / / Dm / / C / / G7 / / C / / / / G7 / / / / /
 His truth is march-ing on.

chorus:

C / / / G7 C / / C / G7 C / / / / / / / / / / / / / / /
 Glo-ry, glo-ry, hal-le-lu-jah,

F / / / G7 F / G7 F / / C / / / / / / / / / / / / / / /
 Glo-ry, glo-ry, hal-le-lu-jah

C / / / G7 C / / / / G7 Am / / / / / / / / / / / / / / /
 Glo-ry, glo-ry, hal-le-lu-jah,

Am / / Dm / / / / C / / G7 / / C / / / / / / / / / / / / / / /
 His truth is march-ing on,

Yankee Doodle (F) (2)

♣ /
 F / C7 F / / C7 /
 Yan-kee Doo-dle went to Lon-don,

F / C7 F // C7 /
 Just to ride a po-ny,

F / C7 F Bb F C7
 Stuck a fea-ther in his hat

F C7 / Bb C7 F / / /
 And called it ma-ca-ro-ni.

Bb [/ C7] Bb F Bb C7 Bb /
 Yan-kee Doo-dle keep it up,

F [/ Bb] F Bb F C7 F /
 Yan-kee Doo-dle, dan-dy,

Bb [/ C7] Bb F Bb C7 Bb
 Mind the mu-sic and the step

Bb F / C7 / F / / /
 And with the girls be han-dy.

A Mighty Fortress Is Our God (C) (2)

♣ /
 C Am C [GF] G [CG] D G
 A might-y for-tress is our God,

C G F C F [Dm C] G7 C
 A bul-wark ne-ver fail-ing.

C Am C [GF] G [CG] D G
 Our hel-per He a-mid the flood,

C G F C F [Dm C] G7 C
 Of mor-tal ills pre-vail-ing.

C / Am G D7 G / /
 For still our an-cient foe

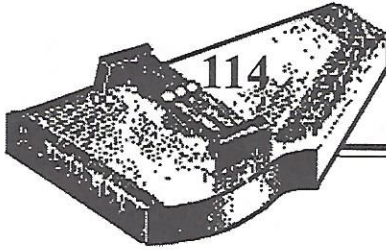
C / / F G7 Am / /
 Doth seek to work us woe,

Em Am Em Am D7 G / /
 His craft and power are great,

Am / Em Am Dm Em / /
 And armed with cru-el hate

C G F C F [Dm C] G7 C
 On earth is not his e-qual.

And tho' this world with devils filled
 Should threaten to undo us,
 We will not fear, for God hath will'd
 His truth to triumph through us.
 Let goods and kindred go,
 This mortal life, also,
 The body they may kill
 God's truth abideth still,
 His kingdom is forever.



Autoharp Songbook

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Down In The Valley (F) (3)

F / C7 F// / / / C7 F C7/////
 Down in the val - ley, the val - ley so low,

C7 / / // / / / F C7 F/////
 Hang your head o - ver, hear the wind blow;

F / C7 F// / / / C7 F C7/////
 Hear the wind blow love, hear the wind blow,

C7 / / // / / / F C7 F/////
 Hang your head o - ver, hear the wind blow.

Roses love sunshine, violets love dew,
 Angels in heaven know I love you.
 etc...

If you don't love me, love whom you please.
 Throw your arms 'round me, give my heart ease.
 etc...

Build me a castle forty feet high,
 So I can see him as he rides by.
 etc...

Write me a letter, send it by mail,
 Send it in care of Birmingham jail.
 etc...

Long, Long Ago (G) (2)

G // D7 G / / D7 G / C G ////
 Tell me the tales that to me were so dear,

G / D7 G D7///
 Long, long a-go

D7 / G D7 G///
 Long, long a-go.

G // D7 G / / D7 G / C G ////
 Sing me the songs I de - light - ed to hear,

G / D7 GD7/ G D7 G///
 Long, long a-go, long a-go.

G / D7 G D7 / / / / G D7 G///
 Now you are come, all my grief is re - moved,

G / D7 G D7 / / / / G D7 G///
 Let me for - get that so long you have rov'd.

G // D7 G / / D7 G / C G ////
 Let me be - lieve that you love as you loved

G / D7 G D7 / G D7 G///
 Long, long a-go, long a-go.

Shady Grove (Em) (2)

Em / / [Em/] D Em D/
 Cheeks as red as the bloom - in' rose

Em [Em/] Em D Em//
 Eyes of the deep - est brown,

Em D / G / D / /
 You are the dar - lin' of my heart

Em [Em/] Em D Em///
 Stay till the sun goes down.
 chorus:

Em / / / D [Em/] D/ Em / / D Em///
 Sha - dy Grove, my lit - tle love, Sha - dy Grove, my dear

D / G / D [D/] D/ Em [Em/] Em D Em///
 Sha - dy Grove, my lit - tle love, I'm gon - na leave you here.

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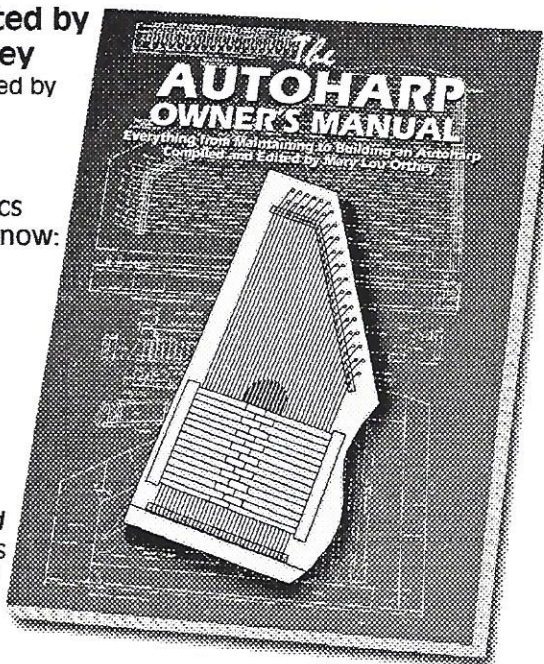
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Barney Gentry • Mendota Ramblers • Ray Frank
Kenny Hall and the Long Haul Stringband**



*Barn Dance with 200 Dancers • Open Stage • Concerts • Hands-on Workshops
Jamming • Singing • Children's Concerts • Extra Autoharps Available for Workshops
Indoor Plumbing • Sunshine • Air Conditioning • Catered Food on Site • Hot Showers*

Admission: \$40 / Weekend (paid in full by April 1, 2003) • \$50 / Weekend, thereafter
FREE Admission for ages 18 and under!

Make checks payable to: **Mendota Unified / CAG**

Fully self-contained RV/Tent camping on site for \$5.00 per night,
Friday and Saturday nights ONLY. Open Friday at 5pm.
No beer, no alcohol, no drugs, no animals.

Autoharp luthiers and other music-related vendors welcome!

Contact: Adam Miller ♦ autoharper@earthlink.net

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www.CaliforniaAutoharp.com