

# AUTOHARP QUARTERLY®

Spring 2006 • Volume 18, Number 3 • Six Dollars

Your Connection to the Autoharp Community Since 1988



Photo from Ivan Stiles

We remember  
**Mary Lou Orthey**  
with love and gratitude

Mike Herr teaches new  
'jammers' *Redwing*

*Beautiful Isle Of  
Somewhere* is Karla &  
Bud's choice for  
Colorfully Chromatic

Eileen Roys uses *We're  
Marching To Zion* as her  
Sacred 'Harp offering

Lucille Reilly gives us  
the Stoneman gem  
*Titanic*

Verla & Kathleen bring  
us Alex Usher's  
*The Doll Song*

*Laura Lind* uses an  
original composition  
in our Interaction lesson

Linda Huber arranges  
Tchaikovsky's ballet,  
*The Sleeping Beauty*

*Plus* Harpers at Large,  
Postscripts from 'Harp-  
land, Critic's Choice  
and more

Mary Lou Orthey — July 25, 1934 — April 9, 2006

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### Spring 2006



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From  
the  
Editor



## Music in this issue

### Dear Readers;

We have more sad news to report to those of you who have not yet heard. On April 9 at about 6 am, Mary Lou Orthey died following a massive stroke suffered the previous day.

I have wonderful memories of the Augusta (Elkins, WV) class of 1985, taught by Ivan Stiles, Charles Whitmer and Becky Blackley. Among others, there was this warm, outgoing lady with beautiful white hair and gorgeous cornflower blue eyes. When she opened her autoharp case, we were all in awe of the instrument she pulled out. Then she said her husband made it and we were even more in awe.

Wow! And she could play it! I mean *really play it!* Not just strum it as most of us did. Without knowing it, she was the hit of the class of '85.

A couple of years later, Eileen Roys brought pictures of the Orthey Gathering to Augusta and I knew I wanted to go 'someday.' Through a set of circumstances I won't take the space to elaborate on, I went home that year with an Orthey 'harp, due to Eileen's generosity. I wasted no time telling Mary Lou that I would see her at the Gathering. Incredible!

Fast forward another year or so to when Mary Lou told me that she and Ivan were starting an *autoharp magazine*. I offered to do *anything*—lick stamps—anything. Right then they didn't need anything, but the desire to be a part of things only grew with the years, as did my friendship with Mary Lou. I wrote an article once (about Lucille Reilly) and later assumed Eileen's spot as Pro-Files editor. All this time Mary Lou (and George) and Jack and I nurtured our friendship.

In April 1997, Mary Lou called to say that she was going to cease publication of AQ. I argued and pleaded for at least an hour, to no avail. Then that fateful statement from her, "If I

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knew someone dumb enough to take it, I would sell it." The next day I called to tell her she had found someone dumb enough. Me. I think our friendship deepened during the next few months as she tried to tell/show me what I needed to know. She was truly happy that AQ would continue. I assured her that I wanted it, not to change it, but to continue the great magazine she and Ivan had worked so hard to give to the autoharp community. I hope I have done that, since it is because of her inspiration

that I have been able to continue. I can't leave Ivan out of the equation. He spent 4 or 5 days here with me, trying to cram everything into my head and spent countless hours on the phone reminding me of things he had already told me at least twice. So if you think I do this alone, you are wrong. Mary Lou has always been and always will be here with me in spirit. And I still have to call Ivan from time to time.

Goodbye, my friend.

Mary Ann

### Chestnut Ridge Dulcimer Festival

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Greensburg, PA

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Chris Cooperrider, Joe Steiner,  
Mary Umbarger, Louise Ziegler  
And More**

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**Latrobe, PA 15650**

**724-539-7983**

**donbrinker@laurelweb.net**

**www.chestnutridgefest.com**

## CODE:

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

## MAY

◆ **Otis Music Gathering**; May 5 - 6; **Otis, CO**; Code: **AP, AW** (Julie Davis); Info: 970-246-3256 or [www.otismusicgathering.org](http://www.otismusicgathering.org) or [37strings@centurytel.net](mailto:37strings@centurytel.net).

◆ **California Autoharp Gathering**; May 19 - 21; St. Nicholas Ranch; **Dunlap, CA**; Code: **AW, AP** (Bryan Bowers, Evo Bluestein, Cathy Britell, JoAnn Smith, Ron Wall, Hal Weeks, Jim Snow, Joe Riggs, Mike Seeger); Info: [www.calautoharp.com](http://www.calautoharp.com).

◆ **Dulci-More Festival 12**; May 26 - 28; BSA Camp McKinley, **Lisbon, OH**; Code: **AW, AP** (Karen Mueller, Bill Schilling); Info: [www.dulcimore.org](http://www.dulcimore.org) or [bill@dulcimore.org](mailto:bill@dulcimore.org) or 330-332-4420.

## JUNE

(Continued in next column)

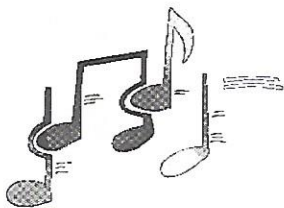


**Autoharp Classes 2006**  
**The Ozark Folk Center**  
Taught by Charles Whitmer

June 12 - 15 **Advanced Autoharp Week**; For those who can play melodies at an intermediate level and wish to further their melody-playing skills.

June 19 - 22 **Beginner Autoharp Week**; For those who have no experience as well as for those who have played a little and wish to get more out of their playing.

June 26 - 29 **Intermediate Autoharp Week**; This class focuses on teaching those who have already mastered the basics of playing simple melodies, who will be taught the addition of more complex techniques. **More Info:** [cw75@earthlink.net](mailto:cw75@earthlink.net)



# Events

◆ **Chestnut Ridge Dulcimer Festival**; June 2 - 4; U.of Pittsburgh at Greensburg, PA; Code: **AW, AP** (Karen Mueller, Mary Umbarger, Neal & Coleen Walters); Info: 724-539-7983; [www.chestnutridgefestival.com](http://www.chestnutridgefestival.com); [donbrinker@verizon.net](mailto:donbrinker@verizon.net)

◆ **Minnesota Homegrown Kick-off**; June 2 - 4; El Rancho Manana CG & Riding Stable, near **Richmond, MN**; Code: **AF**; Info: 800-635-3037 or [www.minnesotabluegrass.org](http://www.minnesotabluegrass.org).

◆ **Autoharp Jamboree**; June 8 - 10; Ozark Folk Center, **Mt. View, AR**; Code: **AW, AP** (Charles Whitmer, Tom Schroeder, Neal Walters, Julie Davis, Mike Herr, Karen Mueller, Carole Outwater, Karen Daniels, Bryan Bowers, Ron Wall); Info: [www.ozarkfolkcenter.com](http://www.ozarkfolkcenter.com).

◆ **Gebhard Woods Dulcimer Festival**; June 10 - 11; Code: **AF**; **Morris, IL**; Info: 708-479-8111.

◆ **Mt. Laurel Autoharp Gathering**; June 21 - 25; Little Buffalo Family CG, **Newport, PA**; Code: **AW, AP, AC**; Home of the Mt. Laurel Autoharp Championship and the Autoharp Hall of Fame; Workshops & Performances by Laura Boosinger, Drew Smith w/Triple Play, JoAnn Smith, George Haig, Karen Daniels, more; Info: [www.mlag.org](http://www.mlag.org)

◆ **Ole Tyme Music Fest**; June 23 - 25; Caesar's Creek Pioneer Village, **Waynesville, OH**; Code: **AP**; Info: 937-862-5551 or [www.strothers.com/ccpv.htm](http://www.strothers.com/ccpv.htm).

## JULY

◆ **ODPC Funfest**; July 13 - 16; Osceola County Fairgrounds, **Ewart, MI**; Code: **AW, AP** (Les Gustafson-Zook, Wanda Degen, Denise Marie Stein, Willow Robinson); Info: [www.dulcimers.com](http://www.dulcimers.com),

◆ **Bayou City Old-Time Music and Dulcimer Festival**; July 20 - 22; 1st Baptist Church, **N. Houston, TX**; Code: **AW, AP** (JoAnn Smith, Neal and Coleen Walters); Info: [gwhite@hal-pic.org](mailto:gwhite@hal-pic.org) or 281-449-1632 or [www.geocities.com/bayou-cityfestival](http://www.geocities.com/bayou-cityfestival).

◆ **Willamette Valley Autoharp Gathering**; July 27 - 30; Thousand Trails South Jetty Resort, **Florence,**

**OR**; Code: **AP, AW** (Mike Herr, Lucille Reilly, Ivan Stiles, Bob Zentz, Les Gustafson-Zook, Cathy Britell, more; Info: [cathy@larkpoint.com](mailto:cathy@larkpoint.com)).

◆ **Lark Camp - Celebration of World Music, Song and Dance**; July 28 - August 5; **Mendocino Woodlands State Park, CA**; Info: [www.larkcamp.com](http://www.larkcamp.com)

## AUGUST

◆ **Minnesota Bluegrass and Old-Time Music Festival**; August 10 - 13; El Rancho Manana CG & Riding Stables, near **Richmond, MN**; Code: **AF**; Info: 800-635-3037 or [www.minnesotabluegrass.org](http://www.minnesotabluegrass.org).

## SEPTEMBER

◆ **Minnesota Flatpicking Guitar Championship & Duet Competition**; September 1 - 2; Heritage Stage of the MN State Fair; **Saint Paul, MN**; Info: 800-635-3037 or [www.minnesotabluegrass.org](http://www.minnesotabluegrass.org).

◆ **35th Walnut Valley Festival**; September 13 - 17; Cowley County Fairgrounds, **Winfield, KS**; Code: **AC, AP, AW** (10 free workshops sponsored by AQ); home of the International Autoharp Championship; performances by John McCutcheon, Roz Brown, Julie Davis; Info: 620-221-3250 or [www.wvfest.com](http://www.wvfest.com) or [hq@wvfest.com](mailto:hq@wvfest.com).

## OCTOBER

◆ **Weatherbury Farm**; Beginning autoharp workshop; October 20 - 22; **Avella, PA**; Bill Schilling; Tuition \$110 includes Saturday lunch; lodging available; Info: 724-587-3763 or [info@weatherburyfarm.com](mailto:info@weatherburyfarm.com) or [www.folk.usic.weatherburyfarm/billschilling.htm](http://www.folk.usic.weatherburyfarm/billschilling.htm),

◆ **Weatherbury Farm**; Advanced beginning autoharp workshop; October 22 - 27; **Avella, PA**; Bill Schilling; Tuition \$290 includes Monday-Thursday lunches; lodging available. Info: as above

## NOVEMBER

◆ **Weatherbury Farm**; Intermediate Songs of the Season; November 10 - 12; **Avella, PA**; Cindy Harris; Tuition \$110 includes Saturday lunch; lodging available; Info: as above

# Harpers - at - Large

## Reports from across the country and around the world

### Lindsay Haisley Workshop and Concert

Newport, PA

Reporting: Frank Baker

Lemoyne, PA

The latest 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 18<sup>th</sup>. This month's featured performer was Lindsay Haisley. The afternoon workshop was presented in George Orthey's barn at 1:00 PM. Participants included Jean Closson, Linda Murphy, Dave Murphy, Ann and Warren Fisher, Vicki J. Lehman, Tom Ulsh, Don and Betty Brinker, Linda Huber, Liz Suffrin, Jim Weed, Marion Wood, and Frank Baker. We missed having Lindsay's wife Cheryl with us this time. Hope you can come next time, Cheryl! (I'll bring my sheet of plywood for you to dance on.)

Lindsay's topic, and the title of his handout, was "Playing Modern Music on the Autoharp." Sub-topics covered in the handout were: Rock and Roll; Modern Ballads; Jazz; and Popular Standards.

Lindsay began by pointing out that although the autoharp is most often thought of as a "folk" instrument, it can be used in other "more modern" types of music. These other "genres" share some differences from "folk" tunes, such as rhythmic differences, chordal differences with temporary key changes within a song, and the use of "special" chords such as diminished, augmented, major 7<sup>th</sup>, major 6<sup>th</sup>, etc. Lindsay spoke about the importance of using a 21-chord chromatic 'harp which has the bars set up in such a way as to allow easy transposition from one key to another while using the same left hand finger pattern. He recommended including diminished chords on a chromatic 'harp, even

though there is never enough room for all of the "special" chords which are required by some modern tunes. It requires only three additional chord bars to include twelve chord names, as each bar allows four names to be applied to it.

We began by using a chord chart to play through John Fogerty's "Proud Mary," exploring the rhythmic variations and syncopation used in that song. The Lennon / McCartney song "I Will" was tackled next, including one chord which is just not on an autoharp (G#). We learned that we could just play a harmonious C note (by pressing both C and F at the same time) and just "let the piano play it" at that point in a band situation. Of course, George Orthey did not have a piano in his workshop, so we did not actually experience that! Another feature of this tune is the rapid left hand movements required, with two chord changes per measure.

Our next chord chart was for the jazz tune "Caravan." Those of us who had diminished chords on our 'harps were able to accompany Lindsay's melody picking by alternating between A#dim and A7<sup>th</sup> chords. This effectively demonstrated some of the quick chord changes required when playing the more modern genres of music on the 'harp.

We next played "Autumn Leaves," a pop standard by Joseph Kosma, which Lindsay said has been referred to as "a French song about dead plants." This song includes a Cmaj7 chord which most of us did not have on our 'harps, but were able to play in ensemble - half of the class played a C while the other half played an Em. Those two chords, when sounded together on two or more 'harps, produce the equivalent of a Cmaj7.

After a 20-or-so minute break, we reconvened and participated in a rather helpful exercise in figuring out the chords to a song which was familiar to most of us, but did not

have the chords provided for us. We used the Steve Goodman song "City of New Orleans," with Lindsay starting out on a C major chord, singing through the song, and having the class interrupt whenever we "heard" a required chord change. By listening, suggesting chord changes, and "voting" on which ones sounded best, we were able to work through the entire song and fill in all of the required chords.

After the workshop, many of the group had dinner together at a restaurant just outside of Newport, sharing in a la carte dining and fellowship. Between dinner and the start of the concert, we had the opportunity to jam at the church.

The evening concert at the Highland Presbyterian Church in Newport began at 7:30 PM. As always, Lindsay presented an enjoyable and varied program of tunes, songs and sing-alongs to an enthusiastic audience. Throughout the concert, a number of the chording techniques that we learned in the workshop were demonstrated. Once again, Lindsay's interpretation of songs, both instrumentally and vocally, presented an enjoyable evening. Lindsay was joined by Kathie Hollandsworth on upright bass for several of the songs. The addition of a bass line always seems to elevate music to a higher plane, in this writer's opinion, and Kathie's contribution was met with the crowd's appreciation.

George Orthey invited everyone back to his house to jam after the concert. There are more workshops/concerts to come in this continuing series. Workshops are \$15.00 (reservations required) and concerts are open to the public without charge, with a free will offering accepted at the door. Contact George Orthey at his home at 717-567-9469, or his workshop at 717-567-6406 for information and reservations. Hope to see you at one of them.

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[www.doofusmusic.com/JH/IWI:B.html](http://www.doofusmusic.com/JH/IWI:B.html)

## Capital 'Harpers Meeting

Reporting: Gerry Stewart  
Manassas, VA

Capital 'Harpers lost another treasured member when Michael King died on February 4 after a long illness which prevented him from coming to our meetings for several years. Michael was a very gifted musician on the autoharp and guitar, and very artistic. He made many beautiful penned arrangements for our meetings and for his students whom he taught at Keith Young's school and privately.

The Capital 'Harpers was asked by Michael's church to do the special music for his memorial service. Aply coordinated by Carol Moran, we played and sang *In the Garden* (from an arrangement sent to us by Neal Walters) and *Amazing Grace*, featuring a lovely solo by Jim Weed. We met before the service to practice and sat in the front. What a joy to turn around and see the church filled with Michael's friends, many

of whom spoke lovingly of him and his struggles with health problems.

The church was so generous as to invite us to hold our monthly meetings in their community room after wonderful refreshments were consumed there. Many of us remembered when Michael had hosted a 'Harpers meeting in the very same hall several years ago.

Naturally, the theme for our February meeting was Michael's arrangements. We had pooled our individual pieces from Michael, including those that Eileen Roys had from the *Autoharp Clearinghouse*, and found that we had about 200 titles amongst us. At the meeting, the following songs were presented: *All I Have To Do Is Dream*; *All My Trials*; *Angel Band*; *Autumn To May*; *Beautiful Dreamer*; *Bottle Of Wine*; *Can't Help Falling In Love*; *Cumberland Mountain Deer Chase*; *Drink To Me Only With Thine Eyes*; *Dona Dona*; *Farther Along*; *Four Strong Winds*; *He Leadeth Me*; *I Heard the Bells On Christmas Day*; *I'll Fly Away*; *I'm Thinking Tonight Of My Blue Eyes* (copied with Michael's original decoration of blue-colored eyes stamped on the page); *Keep On the Sunny Side*; *Off She Goes*; *Over the Waterfall*; *A Place In the Choir*; *Que Sera, Sera*; *Sail Away Ladies*; *Southwind*; *Flandang*; *This Land Is Your Land*; *Whispering Hope*; *Wild Rose Of the Mountain* and *The Wreck Of the Edmund Fitzgerald* (sent electronically from California by Sally Schneider, who was with us in spirit).

It was great to see some faces that have been missing from our meetings lately and to hear some other instruments to relieve the sameness of the autoharp. Those attending were: Joe Beene, John and Mary Dettra, Fran Field, Connie and Nate Grace, Sandy Hoar, Ellie Holsopple, Chuck and Carol Moran, Dick Mosehauer, Dick Needham, Eileen Roys, Dave and Vivian Smith, Jerry and Gerry Stewart and Jim Weed. And from the "Guitar Guys" Elisabeth Lloyd, Walt Vient and Keith Young.

We all were moved by memories of past meetings and felt Michael's presence looking down on us as we played through the songs he had so beautifully written out for us.

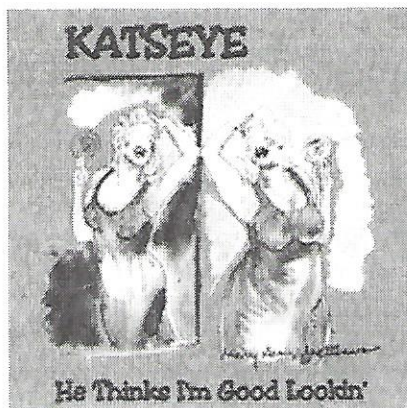
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# Interaction

YOU ARE INVITED TO PARTICIPATE  
IN AN INTERACTIVE LESSON WITH

Laura Lind

I've always had a creative artistic nature and have performed publicly singing, playing music, dancing and written songs since early childhood. I'm a third generation San Franciscan/Sebastopolan born on New Year's Day to Hambo-dancing clowns after the prior eve's masquerade party. Music and the arts have always been a vibrant part of my life. My parents led a Scandinavian dance troupe in the San Francisco Bay area and our family sang in the car. I memorized *My Favorite Things* when I was five and sang it on a televised holiday show with jazz singer "the velvet voice" Mel Torme. I wrote the first song I can recall at about the age of nine, while sitting up in an apple tree. In high school, I sang with a big-band swing trio, Julator, and sang lead in a rock and roll garage band. I've sung a cappella, with choirs and in musical theater. I studied graphic design and illustration and received a B.A. in Industrial Arts. Before hugging an autoharp, I had a few years of piano lessons where I learned to read and play "by ear."

About the age of seven, I received a metal zither as a birthday gift and was introduced to the autoharp as a simple strummed table instrument in the California school system. I recall (continued on page 7 )



Laura Lind

Student  
Orders Lesson  
Tape From  
Instructor



Instructor  
Sends Lesson  
Tape To  
Student

**Student  
has  
choice  
to go  
on to:**

Student  
Records Lesson  
And Sends  
To Instructor



Instructor  
Critiques Tape  
And Sends Reply  
To Student

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## An Interaction Lesson with

Laura Lind

PO Box 758

Sebastopol, CA 95472

707-823-5884: [LauraLindMusic@comcast.net](mailto:LauraLindMusic@comcast.net)

### *"Home Again"*

Welcome to a different sort of Interactive coaching! This time, you are invited either to send for my recording of my original song, *Home Again*, learn it, and exchange recordings of it with me, OR to send a recording of your own original song to me for any suggestions or encouragement I can offer. An original song sent to me should be recorded on a scratch CD or cassette tape and be accompanied by a legibly written or (preferably) typed lyric sheet. I look forward to sharing music with you!

Found within the wooden box of strings of the autoharp are promises of musical experimentation and song. Its portability, ease of chording, rhythm playing, melodic capabilities, octave range and the variety of sound you can create makes it a valuable composition tool. My first melodies were created with a piano, firmly planted in the music room, but the autoharp has the advantage, like a lap-top computer, to be taken along wherever one might be inspired with creativity to ding and play.

Lyrics and songs hold an elemental form of communication. Different than a poem, the words usually ride on a musical melody. Random lists, like the alphabet, are easier to memorize when strung along a melody, even at very early ages. I've heard that occasionally people who have lost their vocal communication abilities have sung the lyrics to songs they learned earlier in their lives. Songs convey our history, biographies and current events. We ex-

press stories, emotions and feelings while sharing our common humanity through music. Something about the extremes of personal angst or elation will get a song written when all other situations fail.

Traditional songs are the self-help books of the past. Just read through any collection of bluegrass, old-time, blues or folk songs and find subjects concerning lost love, unrequited love, adultery, false-hearted love, dating, unplanned pregnancies, anger, deception, warnings, revenge, gambling, alcohol consumption, jealousy, death, murder, poverty, depression, crime, inequity, drug use, pain, sorrow, hard work and war. The songbag holds plenty of lighter subjects: fun pastimes, play, true love and fulfillment, fond memories, spirit, dancing, wilderness, satisfaction, animals, rivers, hope, humor, simplicity, happiness, faith, joy, passion, children, abundance, silliness, gardening, heaven, peace and home-sweet-home.

Old songs are all new songs the first time around for a listener. There are personal rewards when an old song finds you, particularly when it is absorbed easily. When the muse calls you to the tune, you play from your heart. It is a true calling. Mostly songs have found me while actively listening and participating on stage or in the crowd at live music events: concerts, jams, parties, dances, house concerts, open stages, campouts and festival gatherings near or far from home. It is truly worth the trouble to

travel to get to music events. Try listening to field recordings and original sources and study the work of living songwriters you admire and watch how they deliver their own songs. Friends have offered me songs to interpret. I sometimes browse through song collections in books or on the internet looking for lyrics I've heard previously that might reach out to me from the page.

You can also try your hand at homemade music. Just what comes first, the lyrics or the melody? I can tell you this: Random playing with chords on the autoharp can lead to making music if you are not careful! In my experience, the lyrics arrive simultaneously and at the same time as the melody, in rhyming phrases or couplets. I have spoken to others who "hear music:" whole bands of instruments, or orchestral arrangements and from different musical genres. I can often recall the melodies I've created by reading from the lyrics I've connected to them. The songs do need to be recorded in some way to be retained for others. Some need a lot of editing, and some arrive nearly whole. One woke me from sleep. I collect these handwritten songs, scraps of phrase, scribbles and fragments of lyrics I've created in a binder. The bits are written on napkins, sales receipts, check blanks ... these are literary seeds and weeds. I look back at what I've written periodically to see if there are any worthy sprouts. I love to see the thought process and the character in the handwritten liga-



ture. Most of what I've written hasn't blossomed. However, over the years, there have been enough gathered to keep me writing".

Writing lyrics extends a personal experience toward becoming a more universal experience by touching other people emotionally. Shared empathy delivered skillfully through a song can be a spiritually helpful gift. Active songwriting is compelling and impulsive, in addition to being a conscious careful endeavor. It is a way to appreciate the richness of language. Try not to repeat words, to use cliches or expected rhymes thoughtlessly. Regard phrasing as one of the most important aspects in delivering a song and think about how the lyrics fit on the framed structure of the melody. Refer to books, like a thesaurus or a dictionary, for detailed word assistance. Listen for phrases in other people's speech and writing to inspire you. Analyze the structures of existing songs you are drawn to play. You might want to add new verses to old songs or use traditional melodies for new words. Find a couple of trusted friends or a songwriter's organization to share your songs with for constructive feedback.

To stimulate, increase and encourage the activity of creating lyrics, try writing down whatever comes to mind upon awakening, before coffee or any other morning task. At the other end of the day, just before falling into bed when you are very tired, try writing something. One thought: Don't labor about it; just write and listen in the quiet. Read it the next morning. Often, repeated "white noise" motion, such as a car or horseback ride, a rocking chair, the hum of a computer, a water source (shower, ocean waves, rainfall, creek or river running, dishwashing ...) or walking can help produce new lyrics. The songs can quickly and easily dissipate never to be brought up again if they are not recorded or written down. Attending songwriters' workshops is beneficial for sharing ideas, as this is often a solitary craft. One senior songwriter I've shared my work with, Cy Coben, told me, "If you don't record or score the songs you write so others can hear your musical thinking, they are worthless.

You can't leave songs behind if people don't know how they sound."

With the autoharp, and a sketch of a song, experiment and sing what you are creating. Enter the lyrics into a computer, or write them neatly, and edit. Try different chords than your original melody suggested. Use your minor chords, 7ths and progressions. The song will settle in after playing it for a while from memory, and an arrangement with dynamics will evolve with an introduction, verses, chorus, breaks and an ending ready to be scored or otherwise recorded. Listen to your song as simply recorded. How can it be better? Do the words flow? Slower? Wilder? A different key signature? Try it again. It isn't a race to the finish; it is all worth the wait. Listen to yourself sing, play your tune up to speed and be fearless ... The songs you write are real songs.

*Home Again* was written in a binge of songwriting shortly after my children and I moved to my family's old home place in 2003. It was my grandparent's country home from the late 1940's, located in rural, agricultural Sonoma County, and it had been years since I'd visited. I sat quietly in the middle of the pasture listening to the water-like rye grass, thinking about the land and myself, and found this song. I walked back to the house to write down the words that were coming to me, using the autoharp to find the tune. I sat and sang on the back porch and played. In local performance, I get a laugh at the third verse. I hope you enjoy it. In this Interaction Lesson score, the chords are not for playing the melody, but for song accompaniment. For a tag ending, I go to a IV chord (D in this case) and repeat the last phrase, "I'm home again, and thankin' my friends."

The main house on the property had not been lived in for tens of years; there was deferred maintenance in every direction of the home, requiring the kids and me to grease our elbows. I've had a house concert and just cleared out the barn for a summer jam. It's a place to visit near the coast, in the redwoods and wine country if you're coming out west (three cats, sorry BBB).

There is music inside of you, in your autoharp and surrounding you. It is somewhere. I encourage you to try to capture it, at least for yourself, if not to release to share with others. Take a positive risk.



(continued from page 5 )

the teacher gathering us around the instrument and using it and using it as a pitch pipe rather than as an accompanying instrument. I heard the lush ringing of a diatonic Orthey autoharp at the San Francisco Folk Club in the mid-90's. I strummed that autoharp upright and felt the music in my body and wanted to have one of my own to play. It took me quite a while to be able to naturally find the melody notes left, after pressing a chord bar. At my first Pennsylvania Mt. Laurel Autoharp Gathering in 1997, I met George and Mary Lou Orthey and the amazing and friendly autoharp masses. Mary Lou was there when I figured out how to pick a melody. I was quietly picking "alone" late after a concert in the old MLAG tent, and she let out this loud "Eureka" that took me by such surprise that I nearly fell off the bench. The autoharp has introduced me to a world of musical experiences, adventures and a unique assortment of personalities and encouraging friends.



*Editor's note: You can read more about Laura Lind in the Pro-Files column beginning in our next issue. Laura is one of our new Pro-Files and you can keep track of where she will be performing by reading the Pro-Files in each issue and by logging on to the AQ web site at [www.autoharpquarterly.com](http://www.autoharpquarterly.com) and clicking on the Pro-Files listing.*

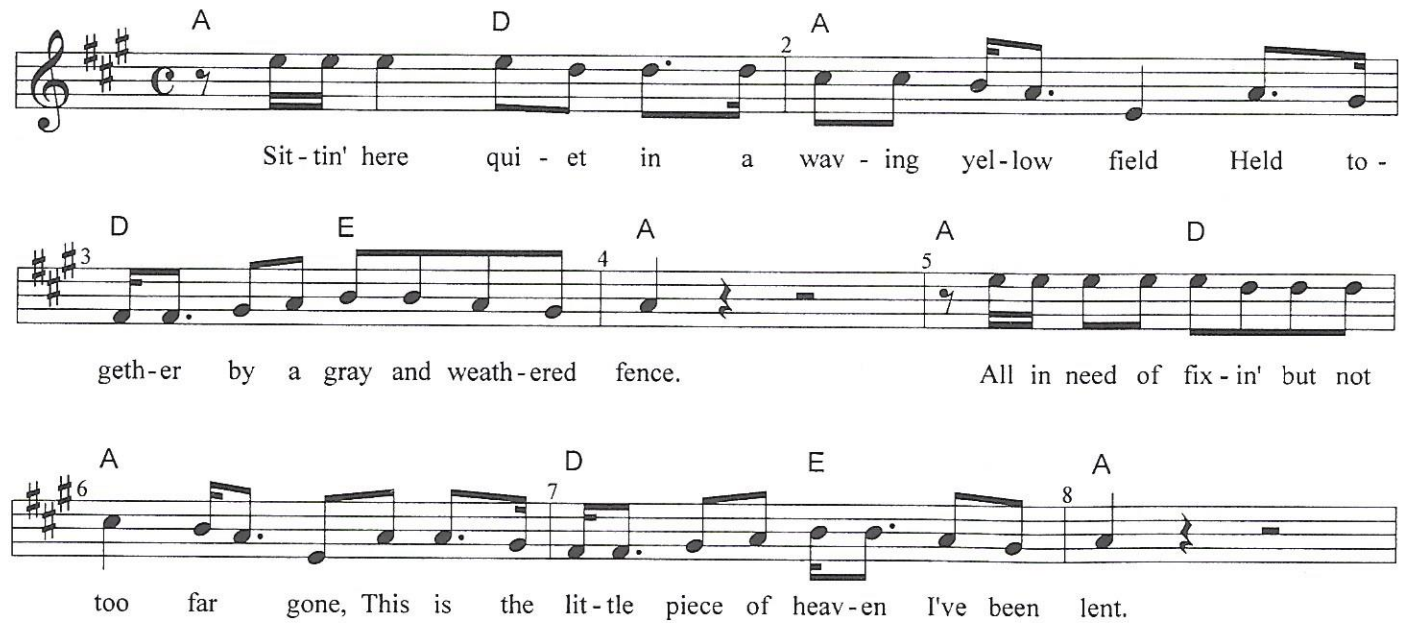
*You will also find other fine autoharp players at these two sources. Support live music and our talented musicians and don't forget to tell them how much you enjoyed the concert/workshop. They will appreciate hearing from you.*

# Home Again

Laura Lind

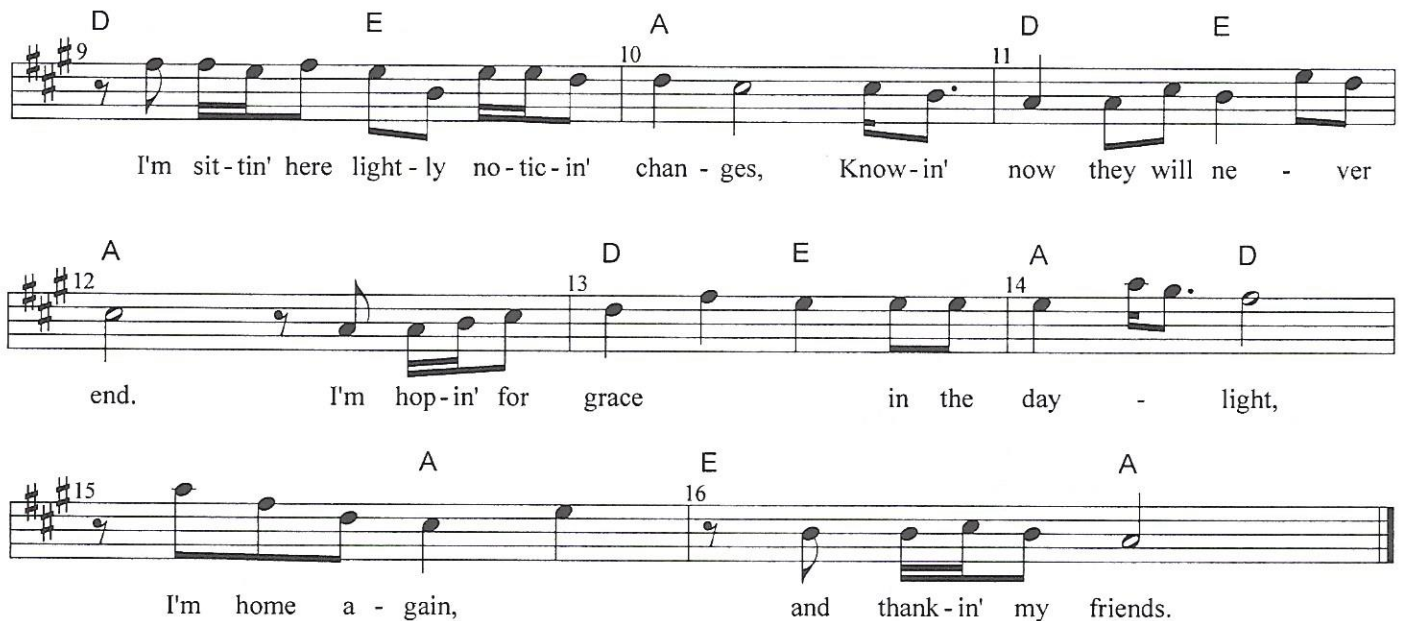
Key of A

(Sing an octave lower or transpose  
to a comfortable key for your voice)



Sit-tin' here qui-et in a wav-ing yel-low field Held to-  
geth-er by a gray and weath-ered fence. All in need of fix-in' but not  
too far gone, This is the lit-tle piece of heav-en I've been lent.

## CHORUS:



I'm sit-tin' here light-ly no-tic-in' chan-ges, Know-in' now they will ne-ver  
end. I'm hop-in' for grace in the day-light,  
I'm home a-gain, and thank-in' my friends.

2. The field has been overgrown with berries,  
Runnin' wild through young cherry plum trees.  
No one has walked here in so many years.  
I crush the mint beneath my feet and scent the breeze.  
CHORUS

3. Golden apples hang on mossy old branches,  
They were planted in another time.  
Now they cling to the earth they were once given,  
Hoping not to be replaced by vines for wine.  
CHORUS

## Understanding CHORDS

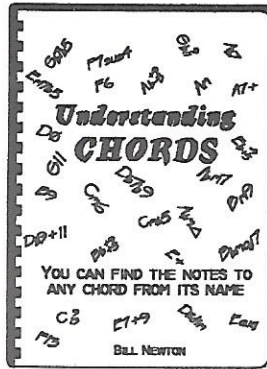
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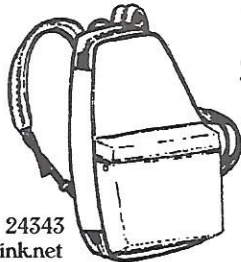
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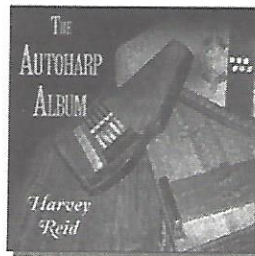
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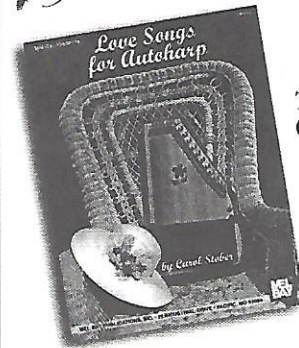


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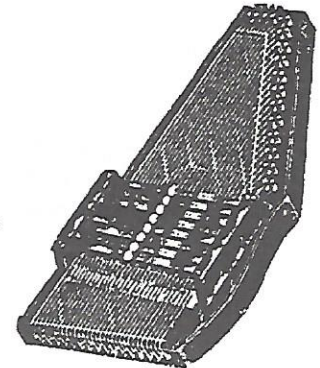
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# FAQs about Restringing the Autoharp

**Q** *Why should I restring my autoharp?*

**A** The sound of every autoharp can benefit substantially when its strings are changed on a regular basis with high-quality autoharp strings — and this applies even to new autoharps fresh from the factory.

Over time, and depending on how much an autoharp is played, strings become unresponsive and “dead” sounding. There is no long-term solution to this problem short of restringing.

**Q** *When should I restring my autoharp?*

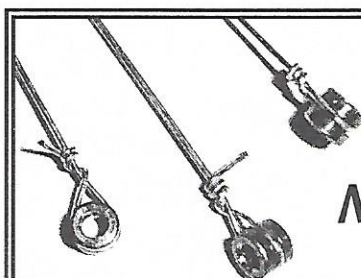
**A** When to restring depends on how much you play. However, if you’ve just picked up an old black box Oscar Schmidt at a yard sale, you’ll want to restring that bargain right away. In general, the bass wound strings deteriorate much more rapidly than non-wound strings. Average players should replace bass wound strings every two years and replace all string strings every four years. Changing bass strings every two years is less work and less money than a total restringing and makes a total restringing less frequent. An exception is for those autoharps which are played heavily, even on a daily basis. These autoharps should have their strings changed on an annual basis.

Remember that every autoharp — from a yard sale find to the finest custom model — can benefit substantially from regularly-scheduled restringing.

**Q** *How do I restring my autoharp?*

**A** Instructions on how to restring your autoharp appear in *The Autoharp Owner’s Manual*, edited by

Mary Lou Orthey and available from *Autoharp Quarterly*® magazine. Instructions also appear in *Autoharp Quarterly*®, Volume V, Number 3 in an article by George Orthey entitled, *String Along With Me*.



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Linda Huber's

# Simply Classic

## *The Sleeping Beauty - Ballet Music*

Peter Ilyitch Tchaikovsky

The ballet, composed in 1889, is based on the famous fairytale. It has five sections and I have chosen the last one, *Valse*, to arrange for this issue. Listen to the whole thing if you can. We will be playing just the main, slower theme. If you don't have C#7, you can use A7..

The Fairy Tale: At her christen-

ing, Princess Aurora receives many wonderful gifts given to her by the "good" fairies. Suddenly in the midst of the ceremonies, the wicked fairy Carabosse appears. She has not been invited and decides to take revenge. She declares that one day Aurora will prick her finger and die. The other fairies tell Aurora's frightened par-

ents that she will not die, but fall into a deep sleep. A Prince will come and awaken her with a kiss. The ballet relates how this comes to pass. It ends with the magnificent fete celebrating the betrothal of Princess Aurora and Prince Charming.



# Sleeping Beauty Waltz

C Em C Am Em Am G7 Em C#7 G7

5



G D7 Dm Dm Em Dm Am C Dm C G7 C#7

10

15



G7 Dm G7 C Em C Am Em Am G C#7 G

20



E7 Dm D7 G C Em D7 G

25

30





# The Children's Corner

by Verla Boyd and Kathleen Bassett

A few years back Alex Usher was at MLAG with her newly-released children's song/autoharp book, *Children's Song Favorites*. I had just agreed to submit songs to *The Children's Corner* with the help of my daughter Kathleen.

I purchased the book and saw there was a song that she personally wrote. I asked her if I could submit it someday to *The Children's Corner* and she graciously agreed. As many

of you know, Alex is in the hospital with a terrible skin/tissue Staph infection and will be having plastic surgery and much rehabilitation. She has been on many of our minds and hearts, and in our prayers.

I know that both children and adults will be thinking of her as this song is played and sung. Alex, I hope seeing your song here in the *Autoharp Quarterly* will bring some healing pleasure to you and know

we are looking forward to seeing you well again.

When I first met Alex years ago, she became my role model for the autoharp. I admire her so much for what she had and is accomplishing in her music endeavors. I sat next to Rich several years ago at Winfield and watched her compete. She inspired me then to strive to be the best that I could be. You GO, girl!





# The Doll Song

Alex Usher



1. I have a doll and her name is Sue. She has a dress with a



sash that's blue. She's lost one eye and her leg is lame, But



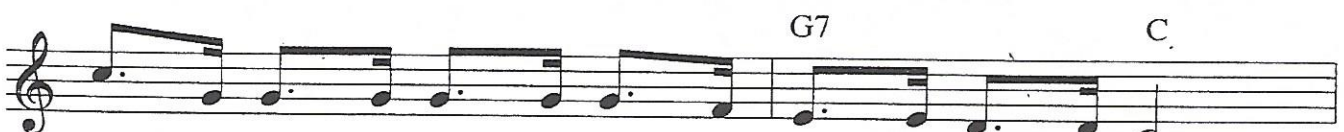
she's so good I love her just the same. I took her out in the



gard - en one day. Out 'neath the bushes — we sat and played. A



great big dog came and stole her a - way, — but I



looked a - round and found her in the mea - dow in the hay.



Lul - la, lul - la, lul - la - by — lul - la, lul - la, lul - la - by —



Lul - la, lul - la, lul - la - by — Hush - a - by, now don't you cry.

# jam 'n bare bones

with Mike Herr

As I'd been trying to figure out which tune I would pick for this installment, the tragic news of Mary Lou Orthey's death came like a thunderbolt via email. What a loss to the autoharp community! Mary Lou was one of the Augusta Heritage Arts Workshops autoharp class members in 1986 when I met her, and she was instrumental (literally) in helping me get my first really good autoharp. The association continued from there and lasted until not long ago, with a promise from me to visit her in Willow Street, PA, as soon as I could. Sigh...

As she had been playing music for a lot longer than I had, in 1986, I was very impressed by her playing and I remembered hearing some peppy,

catchy, finger-tapping tunes when she would play. A strong memory of her playing *Redwing* popped to the surface the other night, and I knew that was the one to do.

A few words are given about a couple of quirky spots in both versions. In the easy version, measure 15 shifts from a D chord to a C chord and then to a G chord in the next measure. Take care here, and practice it till it's smooth. Also, in a reverse fashion, measures 18 and 26 go from a C to a D and then to a G in the next measure.

In the harder version, an important shift in key happens in one measure only - number 7 - where the A7 chord is put to good use and is an essential ingredient in the overall sound here.

Figure out how to shift your fingers, (or hand), so that the I chord is temporarily the D chord, making the A7 the V7 chord. After you get to the next measure (#8) and play the first note with the D chord you can shift your fingers back to the normal position to play in the key of G.

Now, I must say, in conclusion, that there's no subtle message in the words, the story or any other aspect of the song. It's simply a dedication to the memory of Mary Lou, her wonderful blue eyes, infectious sense of humor, drive to promote the autoharp and the personal interest she had in pushing me to develop my talents. For all these things and much much more, I am dedicating this article to her.

## Redwing

Easy Jam Version

traditional

Arrangement Copyright © 2006 by Mike Herr

1

G G G - G C C G G D7 D7 G G D D D D G G G G

11

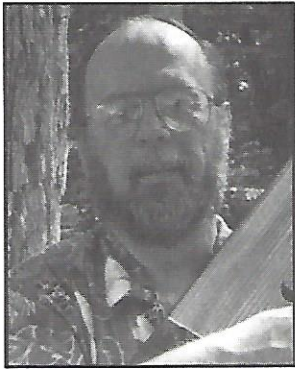
C C G G D7 D7 G G D C G G C C C D G G G G D D D D

23

G G G G C C C D G G G G D D D G G G G



# Critic's Choice



## Stew's Choice

Stew Schneider

### Solitary Rider

Autoharp: Eileen Kozloff  
Review by Aunt Sukey

*Park This Heart Of Mine* ♦ *Ah, She Sighs* ♦ *Fool For You* ♦ *Marching Through Georgia/Road to Newberlytown* ♦ *Solitary Rider* ♦ *Heart's Back Door* ♦ *Apothecary Waltz* ♦ *Ocean Wide* ♦ *All Because Of You* ♦ *Martha Stewart* ♦ *It's Never Too Late* ♦ *Riding Blood Of Love* ♦ *Captain, Oh Captain Asunder* ♦ *Strip Down* ♦ *Will You Still Be Mine* ♦ *Wind and Snow* ♦ *Forever Lullaby*

Oh, my stars and garters! Aunt Sukey just stood there and shivered on first playing. I honestly have never seen Her Mulishness so gob-smacked by mere music. This is a Great Beast from the North, a harbinger of things to come, a field of clover. This is A Very Good Thing, in the estimation of Aunt Sukey, and who am I to disagree? What this isn't is an autoharp CD. If you're looking for campfire songs, or something to learn tunes from, look somewhere else. Eileen does, of course, play autoharp, and very well indeed, but this CD is all about her voice, and her poetry, and her life.

Ordinarily, Aunt Sukey tries to book us right after singer/songwriters on the very good assurance that after an audience has suffered through twenty minutes of blank verse about whatever went wrong in the dear's life, set to tunes of uncertain rhythm, anything we do will sound good.

Let it be known: there is no way in this blue-eyed world that Foot In the Air would follow this woman on

stage. The weakest thing on the CD is *Marching Through Georgia*, if that gives you an idea where she's coming from. Jazz flavored, richly orchestrated, wonderfully sung, Eileen shares her very life force with us.

Aunt Sukey is old enough to recall the rebirth of "home made" music, when it was enough if the singer could manage to remember four verses of *Pretty Polly*. The availability of affordable recording production, though, has given artists who might not attract a national following an opportunity to share music with the rest of us. In this case, Neal Walters is the hand behind the board, and he has done his usual excellent job. The recording is as good as anything you'd pay twenty bucks for at Joseph Beth, and better than many.

Eileen's strength is clearly her voice. It is expressive, powerful, affecting, perfectly on pitch and simply jaw-dropping evocative. That being said, she's no slouch on autoharp, piano, hog fiddle and mandolin. It is impossible to hear it without being penetrated by it, drawn into the song by the sheer power of it. This gal's got pipes, in other words.

Aunt Sukey gives it two ears up, a whinny, and darn near kicked the stable down.

### Winter's Turning

John and Heidi Cerrigione  
Review by Aunt Sukey

*Winter's Turning* ♦ *Old Log Cabin For Sale* ♦ *Bunessan* ♦ *The Unclouded Day* ♦ *Luegid vo Berg und Tal* ♦ *Angry Words* ♦ *The Crow In the Sun* ♦ *Eastbound Train* ♦ *Italian Waltz* ♦ *Featherbed* ♦ *Beautiful Isle* ♦ *Where No One Stands Alone* ♦ *Bim chlinne Fochsli* ♦ *Breton Fisherman's Prayer* ♦ *Isle de Madeleine* ♦ *I See the Moon In the Bleak Midwinter* ♦ *A Prayer* ♦ *The Home Of the Soul* ♦ *Sleep Baby Sleep*

Aunt Sukey has long admired the way John and Heidi find tunes outside the expected repertoire and adapt them so skillfully to traditional

Appalachian instrumentation. This is a dog-gone good example. *Bunessan* is the melody to *Morning Has Broken*, and it's gorgeous. Likewise, *Luegid vo Berg und Tal* does a very good job of evoking the valleys of Switzerland, which Aunt Sukey imagines to be delicious.

John and Heidi are consummate professionals on every instrument they touch, and "their hearts beat as one." There is much excellent listening going on between them as they blend their instruments effortlessly. Don't miss *Bim chlinne Fochsli* which maybe the best waltz Aunt Sukey ever heard on hammered dulcimer, not counting Kathy Hollandsworth's *Shepherd's Wife*, which always makes her cry. Heidi is equally adept on the autoharp, of course, and wherever it appears, the melody is clear, the harmonization spot on, and the arrangements just right.

Thematically (Aunt Sukey loves words like that), the recording has a pensive feel about it — exactly as one would feel viewing a snow storm from the warmth of a stall. Aunt Sukey got all dewy eyed about it. This is music to reflect by, music to plan books to write, or songs to sing. It's a hot cup of chocolate and your favorite afghan on the couch music. Aunt Sukey can well imagine this recording healing much that might have gone wrong with the day.

Vocally they aren't as strong, overall, as they are instrumentally. *Featherbed* pops along like a mountain Shay locomotive, backed by flawless banjo by John. *Angry Words* is ethereal, and *Where No One Stands Alone* is just lovely. *Eastbound Train*, though, sounds lifeless and *Old Log Cabin For Sale* is too saccharine for Aunt Sukey's taste. It may just be that they suffer from comparison with their own expressive handling of their instruments. This is a real tough point, because they are such good musicians, but vocalists like "Well-Tempered String Band" and, particularly, Ann and Phil Case, have raised the bar on vocals.

Aunt Sukey thinks she will play

this recording in the evenings, and she thinks it will be a long time before she tires of it. She gives it two strong ears up.



June's  
Choice

June  
Maugery

## Songs From the Blue Ridge Mountains

### Country Ham

Autoharp: Judie Pagter

*Kennedy's Park* ♦ *Come Home Father* ♦ *Sarah Armstrong's Tune* ♦ *My Little Home In Tennessee* ♦ *The Great Assembly* ♦ *Me And My Old Banjo* ♦ *Texas Gals* ♦ *Blush Of Spring* ♦ *When the Bees Are In the Hive* ♦ *Buck Mountain/Seneca Square Dance* ♦ *Going Across the Sea* ♦ *Going Back to the Blue Ridge Mountains* ♦ *Step By Step* ♦ *Whistling Rufus* ♦ *Soft Echoes* ♦ *I'd Rather Be An Old Time Christian*

During an endless stretch of nasty winter weather, *Songs From the Blue Ridge Mountains* made it to the French Alps and into my storm-battered mailbox. Prospects of the spirited country singing and spunky autoharp we've come to expect from Judie Pagter cheered me. When I recognized Pete and Ellen Vigour on the cover photo of the band, my anticipation mounted. After many a year of pitching my tent right next to these folks at Clifftop, I've come to associate their faces with some of the finest in Old-Time String Band music. How would these elements mesh, I wondered?

The program kicks off with a lively autoharp intro and then Judie's lead vocal on her own original song — validating for us fellow 'harpers, but I felt a brief pang of fear that the other band members might be relegated to back-up status. I needn't have worried. We hear auto-

harp on all tracks, but roles are ever changing and by the end of the recording just about every instrumental configuration has been explored.

Ellen may be a bit on the shy side as a singer but definitely not as a mandolin player. With equal spunk and dead-on rhythm, she and Judie are a great match for each other and lock into some tight and exciting mandolin-autoharp moments. Pete's fiddle and Carl Pagter's clawhammer banjo always seem to sound just right, whatever they're doing ... lead, back-up, a fancy flourish here, a little counter-melody there. Wanda Shelton on string bass and M.D. Mallory on guitar certainly do their jobs as well. Nothing drags, nothing sounds frantic, plenty of groove, and I'll admit to being more than a little envious. Why isn't there a Country Ham in MY neck of the woods?!

So everyone is very talented on his or her instrument, but that's not always enough. What about band dynamics? The free-flowing way these folks enhance each other's playing, the gracious and natural manner in which they make room for each other's instruments, is perhaps the most outstanding aspect of this CD.

Every song includes well-worked-out instrumental breaks, plus there are four tracks that are purely instrumental, including a medley. Judie's autoharp not only holds its own, but enriches the sound in a way that made me proud and touched my heart. If there are any doubters out there about the virtues of an autoharp in a first-rate Old Time String band, I can't think of a better recording to settle the issue.

The vocal work didn't provoke goosebumps or hair standing on end thrills for me. There's quite a bit of vibrato in Judie's voice, more than I remembered. This isn't necessarily bad, but it does make those tight mountain-style harmonies harder to nail, and the exciting "harmony lock" just about impossible. That being said, there's at least 2-part, often 3-part, and sometimes 4-part harmony on every song.

Carl's rich and strong lead is

always a welcome element, not least because it means his banjo will also come forward. Pete and Ellen's voices are pleasing together in a duet, and I found something to enjoy in most songs, many of which were new to me.

Here were some of the highlights in no particular order: *The Great Assembly* and *Step By Step* are upbeat gospels with lead sung by Carl and Judie respectively. I'd never heard either of them and have already started to learn *Step By Step*.

Pete (on lead) and Ellen sing a classic called *Come Home Father*. The sentimentality will be over the top for some folks, but in its genre it's brilliant and "did for the temperance movement what 'Uncle Tom's Cabin' did for abolition." (This is a good time to mention that all sources are extremely well documented in the notes.)

Another favorite of mine, where everyone seems to hit their stride, is an old Kentucky banjo song, *Going Across the Sea*. Judie sings lead and at times between phrases does a rolling ripple, or a rippling roll on her 'harp, which I enjoyed. The whole feel to this one is vintage Old Time, therefore charming beyond anything I could say.

*Soft Echoes* is an exceptionally lyrical song, like a poem, written by R. Scott Jones. I admired the intro and ending on this one, and the banjo in particular is quite creative. The slightly ragged hoarseness we hear in Pete's voice is more appealing than distracting.

*Texas Gals* is a 3-part fiddle tune in the sassy key of C. That and *Whistling Rufus* were my favorite instrumental tracks. It was fun and interesting to hear the bluesy Delmore Brothers classic *Going Back to the Blue Ridge Mountains* given the full band treatment, including 4-part harmony.

So I guess it's clear that I found a good bit to delight in on this CD. The loss of fiddler Joe Meadows, the passage of time, joining with the Vigours, all make for a different Country Ham today than it was in

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1985 when I first heard them. I feel Judie's autoharp playing is more refined, prettier. Probably even the Orthey 'harps themselves have mellowed out with age. I at times hear something fragile, slightly breathless, in Judie's voice now. I don't hear her yelling out "soo-ey," nor can I as easily imagine her flatfooting and singing all at the same time on stage now. What Judie may sometimes miss these days in strength and sustain, she makes up for with love.

Her *Blush Of Spring* is one of the fragile songs. She sings with a heartfelt reverence for nature. Indeed the melody could be that of an old hymn. I find myself somewhat awed by Judie's journey, and as the snow still swirls outside, very heartened by the promise of spring.



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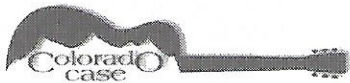
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# Pro-Files

compiled by Karen Daniels

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

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9002 Grandview Avenue  
Overland Park, KS 66212  
autoharpgal@minpin.com

**TINA LOUISE BARR**  
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Modesto, CA 95354  
209 480-4477  
autoharphighgear@hotmail.com  
http://www.autoharps.org  
Pro-File: AQ, May '03  
Performance schedule:  
*June 15 - 18*  
C.B.A. Father's Day Weekend Bluegrass Festival  
Autoharp Workshops  
Nevada County Fairgrounds  
Grass Valley, CA

**BRYAN BOWERS**  
c/o Scott O'Malley & Assoc.  
PO Box 9188  
Colorado Springs, CO 80932  
719-635-7776  
somagency@aol.com  
Pro-File: AQ January '89  
Performance schedule:  
*May 12 - 13*  
Lone Star State Dulcimer Festival  
Oakdale Park Campground  
Glen Rose, TX  
*May 16*  
MG Studio  
Portland, OR  
*May 19 - 21*  
CA Autoharp Gathering  
Dunlap, CA  
559 655-2503  
www.CalAutoharp.com  
*May 27*  
Community Center  
Davies, CA  
*June 8 - 10*  
Autoharp Jamboree  
Ozark Folk Center  
Mt. View, AR  
*July 2 - 7*  
Common Ground On the Hill  
Westminster, MD  
*July 13*  
Baldwin's Station

Sykesville, MD  
*August 19*  
Downtown Community Ctr  
Anaheim, CA  
*August 26*  
Fiddle Fest  
Winthrop, WA  
*September 1 - 3*  
Fox Valley Festival  
Geneva, IL  
*September 29 - October 1*  
TBA  
Kingsport, TN  
*October 1 - 7*  
Workshop  
Seattle, WA  
*October 10*  
TBA  
Garden City, KS  
*October 11*  
Back Room of the Barton Arts Center  
Great Bend, KS  
*October 12*  
Mountain Music Store  
Shawnee, KS  
*October 14*  
Iron Horse  
El Dorado, KS  
*October 15*  
The Book Store  
Blytheville, AR  
*October 19*  
Children's Show  
Rome, GA  
*October 21*  
Carter Fold  
Hiltons, VA  
*October 22*  
TBA  
Blacksburg, VA  
*October 23*  
IAMA  
Tacoma Park, WA

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Lakewood, CO 80232  
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rozzie@rozbrown.com  
http://www.rozbrown.com  
Pro-File: AQ October '89  
Performance schedule:  
Every Wednesday, Thursday, Friday and Saturday night  
Buckhorn Exchange Restaurant  
1000 Osage Street  
Denver, CO

**KAREN DANIELS**

9002 Grandview Drive  
Overland Park, KS 66212  
913-642-6442 or  
19257 Highway 14  
Mountain View, AR 72560  
870-269-2391  
autoharpgal@minpin.com  
Pro-File: AQ Spring '04  
Performance schedule:  
*June 8 - 10*  
Autoharp Jamboree  
Ozark Folk Center  
Mountain View, AR  
*June 21*  
Boot Camp  
Mt. Laurel A'harp Gathering  
Little Buffalo Family CG  
Newport, PA  
*August 11 - 12*  
Gateway Dulcimer Music Festival  
Belleville, IL

**WANDA DEGEN**  
PO Box 6187  
East Lansing, MI 48826  
517-337-2264  
wandadegen@att.net  
www.wandadegen.com  
Pro-File: AQ July '90  
Performance schedule:  
*June 24 7:30 - 10:30 pm*  
The Cappuccino Cafe  
w/Taia Degen-Repas  
East Lansing, MI  
*July 14 1 - 5 pm*  
Autoharp Sampler Workshop  
Original Dulcimer Players Club Funfest  
Osceola County Fairgrounds  
US 10, Ewart, MI  
*July 20 1:00 - 1:45 pm*  
Family Concert  
Ironwood Public Library  
Ironwood, MI  
*July 22 (tentative)*  
Family Concert  
Hiawatha Music Festival  
Marquette Tourist Park  
Marquette, MI  
*July 25 10:00 - 10:45 am*  
Family Concert  
Petoskey Public Library  
Petoskey, MI  
*July 28 7:30 - 9:00 pm*  
The Wanda Degen Celtic Ensemble  
Fountain Square Concert Series  
East Lansing, MI  
*August 18 7:00 - 9:00 pm*

with Pete Wittig  
Peter White Public Library  
Marquette, MI  
*August 19 1:00 - 2:00 pm*  
with Pete Wittig  
Wild Blueberry Festival  
Whitefish Township Community Center  
Paradise, MI

**DOOFUS**  
12228 Hollowell Church Rd  
Greencastle, PA 17225  
717-593-0962  
Fax: 301-588-5466  
neal@doofusmusic.com  
http://doofusmusic.com  
Pro-File: AQ Summer 2001  
Performance schedule:  
*May 7 - 14*  
3rd Annual MLAG Autoharp Cruise departing from Seattle, WA  
*May 20*  
Warrenton Spring Festival  
Warrenton, VA  
*June 8 - 10*  
Autoharp Jamboree  
Ozark Folk Center  
Mt. View, AR  
*June 21 - 25*  
Mt. Laurel A'harp Gathering  
Little Buffalo Family CG  
Newport, PA  
*July 21 - 23*  
Cranberry Dulcimer Festival  
Binghamton, NY

**MARC GUNN**  
PO Box 4067  
Austin, TX 78765  
512 470-4866  
marc@thebards.net  
www.thebards.net  
Pro-File: AQ Fall 2000  
Performance schedule:  
*May 6*  
Cassidy's Irish Pub  
Corpus Christi, TX  
*May 13 - 14*  
Georgia Renaissance Festival  
Fairburn, GA  
*May 19 - 21*  
OPUS Fantasy Arts Festival  
Denver, CO  
*September 1- 4*  
DragonCon  
Atlanta, GA

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574-534-1173  
les@gustafsonzook.com  
www.gustafsonzook.com  
Pro-File: AQ April '94  
Performance schedule:

*May 20*

Blue River Folk Festival  
Shelbyville, IN

*June 22 - 25*

Mt. Laurel A'harp Gathering  
Little Buffalo Family CG  
Newport, PA

*June 25 - July 1*

Kentucky Music Week  
Bardstown, KY

*July 13 - 15*

Evert Funfest

Evert, MI

*July 27 - 30*

Willamette Valley Autoharp  
Gathering  
Florence, OR

## JOHN

### HOLLANDSWORTH

700 Tower Road  
Christiansburg, VA 24073  
540-382-6550

kholland@vt.edu

John, Kathy and Mt. Fling  
www.firebox.vt.edu/users/  
kholland/jandk/index.html

Blue Ridge Autoharps

www.filebox.vt.edu/users/  
kholland/brinst.html

Pro-File: AQ November '02  
Performance schedule:

*May 7 - 13*

2 autoharp workshops and a  
concert

Autoharp Cruise to Alaska

*June 21 - 25*

Informal workshops and  
vending

Mt. Laurel A'harp Gathering  
Little Buffalo Family CG  
Newport, PA

*July 11 7 - 8 pm*

Concert in Bisset Park  
w/Mountain Fling

Radford, VA

*July 23 - 28*

Autoharp class during Old-  
Time Week

Swannanoa Gathering  
Warren Wilson College  
near Asheville, NC

www.swangathering.org

*July 29*

Blue Ridge Music Center at  
Milepost 213 / Blue Ridge  
Parkway

Evening Concert - featuring  
several "All-Around Best  
Performers" of the Galax Old

Fiddlers Convention (John has  
won this honor more than any  
other individual performer.)

near Galax, VA

*August 27 7 - 8 pm*

Mountain Music Series  
Concert w/Mountain Fling  
Roanoke Mountain CG  
Blue Ridge Parkway  
near Roanoke, VA



## LINDA HUBER

85 Packing House Road  
Hanover, PA 17331  
717 637-6857

lhuber3@hotmail.com

http://www.yourpage.blaze-  
net.net/huber

Pro-File: Spring 2006

Linda is a well-known  
local performer. She plays the  
autoharp at many venues in-  
cluding churches, retirement  
communities, festivals, resta-  
urants, etc. Her repertoire is  
varied as well, ranging from  
old-time fiddle tunes to songs  
by contemporary composers.

Linda teaches private les-  
sons, leads workshops at fes-  
tivals, and has taught classes  
through adult education pro-  
grams. She can also do main-  
tenance and simple repair  
work. She founded the Angel  
Strings Autoharp Club, which  
meets on the first Monday  
evening of each month. She  
also arranges classical tunes  
for the autoharp which are  
published in *Autoharp Quar-*  
*terly*.

Her instruments are all  
hand-made, most of which  
come from the shop of the  
world-famous luthier, George  
Orthey of Newport, PA.

Linda is a graduate of  
Lebanon Valley College, Ann-  
ville, PA and a former music  
teacher. She has been a school  
bus driver for 14 years and  
presently works in that capac-  
ity as a substitute.

Linda lives with her hus-  
band in the Pigeon Hills out-  
side of Hanover, PA along

with his dog and their seven  
cats. She has two grown chil-  
dren who are both profession-  
al musicians.

Performance schedule:

*May 5 - 7 Noon - 6 pm*

Fairie Festival

Glen Rock, PA

*June 1 11:30 - 1:30 pm*

York Box Lunch

Cherry Lane Park

York, PA

*June 21 - 25*

Mt. Laurel A'harp Gathering

Workshop

Little Buffalo Family CG

Newport, PA

*June 14, 28; July 5, 12 and*

*August 2, 9, 16, 30*

'Harp in the Park - free les-  
sons: 1 - 2 pm

Codorus State Park

Hanover, PA

*July 21 - 23*

Cranberry Dulcimer Festival

Workshops

Binghamton, NY

*August 11 - 13*

Heart of the Alleghenies Fes-  
tival

Workshops

Bradford, PA

*August 20 - 26*

Chautauqua Institution

Chautauqua, NY

## ADAM MILLER

PO Box 951

Drain, OR 97435

650-804-2049

autoharper@earthlink.com

www.folksinging.org

Pro-File: AQ Fall 2001

Performance schedule:

*May 8 2:30 pm*

CA Teachers Association

Burlingame, CA

*May 18 11 am*

St. Paul's Episcopal Church

Modesto, CA

*May 18 3:30 pm*

Valley Hi Library

Sacramento, CA

*May 19 3:30 pm*

Rancho Cordova Library

Sacramento, CA

*May 19 8 pm*

The Brick Coffeehouse Cafe

Marysville, CA

*June 20 3:30 pm*

Lodi Public Library

Lodi, CA

*June 20 6 pm*

Chavez Main Library

Stockton, CA

*June 21 2:30 pm*

Escalon Public Library  
Escalon, CA

*June 22 2 pm*

Dixon Public Library  
Dixon, CA

*July 5 3pm & 7:30 pm*

San Carlos Public Library  
San Carlos, CA

*July 6 2:30 pm*

Mountain View Public  
Library

Mountain View, CA

*July 12 2 pm*

Onondaga County Public  
Library

Syracuse, NY

*July 13 10:30 am*

East Syracuse Public Library  
East Syracuse, NY

*July 14 7 pm*

Collins Free Library  
Collins, NY

*July 18 3:30 pm*

Rockport Public Library

Rockport, ME

*July 20 11 am*

Camden Public Library  
Camden, ME

*July 20 6:30 pm*

Liberty Public Library  
Liberty, ME

*July 21 2 pm*

Rockland Public Library

Rockland, ME

*July 21 7 pm*

Thomaston Public Library  
Thomaston, ME

*July 22 11 am*

Kingfield Days  
Kingfield, ME

*July 22 9 pm*

Acoustic Coffee  
Portland, ME

*July 24 10:30 am*

Ropkins Branch Library  
Hartford, CT

*July 24 7 pm*

Lucy Robbin Welles Branch  
Library

Newington, CT

*July 25 10:30 am*

Central Public Library  
Hartford, CT

*July 25 1:30 pm*

Camp Field Branch Library  
Hartford, CT

*July 25 7 pm*

Songs of Woody Guthrie  
Burlington Public Library

Burlington, CT

*August 9 10 am*

Waldport Public Library  
Waldport, OR

*August 9 1 pm*

Newport Public Library



Newport, OR  
*August 9* 6:30 pm  
 Driftwood Public Library  
 Lincoln City, OR  
*August 10* 3 pm  
 Toledo Public Library  
 Toledo, OR  
*September 24*  
 Anchorage Public Library  
 Anchorage, AK  
*September 26* 7 pm  
 Delta Community Library  
 Delta Junction, AK  
*September 27*  
 Delta High School  
 Delta Junction, AK  
*September 29* 10:40 am  
 Seward Community Library  
 Seward, AK  
*September 29* 6:45 pm  
 Teen Coffee House  
 Seward Community Library  
 Seward, AK  
*September 30*  
 TBA  
 Homer, AK  
*October 1*  
 TBA  
 Seldovia, AK  
*October 3* 3:30 pm  
 Homer Public Library  
 Homer, AK  
*November 16* 6:30 pm  
 Safety Harbor Public Library  
 Safety Harbor, FL

**KAREN MUELLER**  
 PO Box 80565  
 Minneapolis, MN 55408  
 651-649-4493 (voice mail)  
 karen@karenmueller.com  
 www.karenmueller.com  
 Pro-File: AQ July '93  
 Performance schedule:  
*May 6*  
 Dulcimer Day in Duluth  
 Duluth, MN  
*May 12* 7:30 pm  
 Fondy Acoustic Music Alliance Concert  
 Solo Show  
 Fond du Lac, WI  
*May 13* 7:30 pm  
 Karen Mueller in Concert w/  
 Katie McMahon and the Minnesota Boy Choir  
 Bethel University  
 St. Paul, MN  
*May 20*  
 Family Festival  
 Karen Mueller w/Piper's Crow  
 St. John's University  
 Collegeville, MN  
*May 26 - 28*  
 Dulci-More Festival

BSA Camp McKinley  
 Lisbon, OH  
*June 2 - 4*  
 Chestnut Ridge Dulcimer Festival  
 Greensburg, PA  
*June 8 - 10*  
 Autoharp Jamboree  
 Ozark Folk Center  
 Mt. View, AR  
*June 18 - 23*  
 Western Carolina University  
 Mountain Dulcimer Week  
 Cullowhee, NC  
*June 24*  
 Chattanooga Dulcimer Fest.  
 Chattanooga, TN  
*July 20*  
 Outdoor Concert  
 Augsburg Park  
 Richfield, MN  
*July 21 - 23*  
 Cranberry Dulcimer Gathering  
 Binghamton, NY  
 Featured Autoharp Performer  
*September 16*  
 Stoney End Music Festival  
 Hobgoblin Music  
 Red Wing, MN  
*September 29 - 30*  
 Memphis Dulcimer Gathering  
 Memphis, TN  
*October 1 - 7*  
 Seattle Autoharp Week  
 Camp Sambica  
 Seattle, WA  
*November 3 - 4*  
 Heartland Dulcimer Festival  
 State Theater  
 Elizabethtown, KY

**ANN NORRIS**  
 PO Box 1781  
 Quitman, TX 75783  
 817-821-4166  
 travelersn2@hotmail.com  
 Pro-File: AQ Spring 2005  
 Performance schedule:  
*May 4 - 6*  
 Pickin' in the Park - lessons  
 Village Creek State Park  
 villagecreek@arkansas.com  
 Wynne, AR  
*May 13*  
 Beginner's Jam & lesson  
 10 am to 3 pm  
 Quitman, TX  
*June 3*  
 Beginner Jam & lesson  
 10 am to 3 pm  
 Quitman, TX  
*July 12 to August 23*  
 Lessons; 10 am / Wednesdays  
 United Church of Christ

Buena Vista, CO  
*July 13 to August 31*  
 Lessons: 10 am/Thursdays  
 Snowy Peaks RV Park  
 Recreation Hall  
 Buena Vista, CO  
*August 11 - 13*  
 Gold Rush Days Festival  
 Buena Vista, CO  
*August 19*  
 Hartsell Pioneer Days Fest.  
 Hartsell, CO

**LUCILLE REILLY**  
 Shadrach Productions  
 PO Box 7338  
 Denver, CO 80207  
 thedulcimerlady@juno.com  
 www.thedulcimerlady.com  
 Pro-File: April '92  
 Performance schedule:  
*July 27 - 30*  
 Willamette Valley Autoharp Festival  
 Albany, OR  
*July 31 - August 4*  
 John C. Campbell Folk School  
 www.folkschool.org  
 Brasstown, NC  
*September 10 - 12*  
 During Walnut Valley Fest.  
 Private class for experienced chromatic/diatonic players; contact Lucille directly for more info.

**TOM SCHROEDER**  
 300 W. 113th Street  
 Kansas City, MO 64114  
 anartauto@hotmail.com  
 Pro-File: AQ October '88  
 Performance schedule:  
*June 8 - 10*  
 Autoharp Jamboree  
 Ozark Folk Center  
 Mt. View, AR

**MIKE SEEGER**  
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 1671 Appian Way  
 Santa Monica, CA 90401  
 310-451-0767  
 Fax: 310-458-6005  
 mitchg@folkloreproductions.com  
 www.folkloreproductions.com  
 Pro-File: AQ January '89  
 Performance schedule:  
*May 19 - 21*  
 CA Autoharp Gathering  
 559-655-2503  
 www.calautoharp.com  
 Dunlap, CA  
*June 9 - 10*

Seed Time on the Cumberland  
 www.appleshop.org/  
 Whitesburg, KY  
*July 2*  
 Garth News Music  
 www.garthnewel.org  
 Hot Springs, VA  
*July 8 - 9*  
 Winnipeg Folk Festival  
 204-231-0096  
 www.winnipegfolkfestival.ca  
 Winnipeg, Manitoba, Canada  
*July 15 - 16*  
 Vancouver Folk Festival  
 www.thefestival.bc.ca  
 Vancouver, BC Canada  
*August 19*  
 Ola Belle Festival  
 Lansing, NC  
*September 9*  
 Grace Episcopal Chapel  
 540 955-4169  
 Berryville, VA



**DEBBIE SIMPKINS**  
 PO Box 591  
 Middletown, OH 45042  
 937 855-7336  
 sassyfras@gtownonline.com  
 Pro-File: AQ Spring 2006  
 Debbie Simpkins of the "Old Time Music Group" has performed extensively in the last 26 years throughout the Tri-State Region and Appalachia. She plays the autoharp, Appalachian dulcimer and bass fiddle.

Ed Simpkins and Wally Pergram, noted dulcimer builder from Germantown, OH frequented the Whistle Stop in Carlisle where Debbie met them in 1978. Through their encouragement and influence she developed her own style of dulcimer playing and has won several first-place awards in dulcimer competitions. On her very first album she recorded a song learned from her grandmother, *The Old Arm Chair*. She is the eighth generation of her family to have learned this song.

Years later, she learned the upright bass to add some versatility. In 1999 she and her husband, Ed, purchased two George Orthey custom-made 'harps. Debbie has developed her own 'old-timey' style and now plays the 'harp almost exclusively.

She is also a puppeteer, performing the song *Ya Gotta Quit Kickin' My Dog Around* with precision in their "Jim Dawg" act.

The Old Time Music Group routinely play for county fairs, theme festivals, state fairs, regional events private parties and reunions. One of the highlights was in April 1995 when they performed for The Traditional Music Awards at the Grand Old Oprey-Ryman Auditorium in Nashville, TN. An annual event Debbie enjoys is the Tennessee Fall Homecoming, near Norris, TN.

Debbie & Ed have a total of 7 recordings published as The Old Time Music Group. The latest is a CD titled *Times Past: 25th Anniversary*, a collection of their 25 favorites over the last 25 years.

Wherever they go, they appeal to young and old alike. Some of Debbie's favorite music is early ballads and favorite musicians/songwriters are the Carter Family, the Pop Stoneman Family and Stephen Foster. Her favorite autoharpists are Judie Pagter of Country Ham from VA and Patsy Stoneman, from TN.

Their music can be heard on many public radio stations including WOBO, WYSO (OH), KROS (IA), WFPK (KY), and a radio 'down under' in New Zealand.

Performance schedule:

*May 21*  
Salute to the Pioneers  
Indian Creek Church  
Reilly, OH  
*June 10*  
Midwest Country  
Midwest Country Theatre  
Sandstone, MN  
*June 24*  
Old Time Music Festival  
Caesar's Creek Pioneer  
Village

Waynesville, OH  
*October 6 - 7* (tentative)  
Jerusalem Ridge Bluegrass  
Festival  
Rosine, KY  
*October 12 - 14*  
Tennessee Fall Homecoming  
Norris, TN  
*October 20*  
Apple Butter Stirrin'  
Roscoe Village  
Coshocton, OH

**BILL & LAURIE SKY W/  
VICKI YOUNG**

PO Box 70060  
Nashville, TN 37207  
615 859-1419  
billandlauriesky@hotmail.com  
Pro-File: AQ April '90  
Performance schedule:  
*May 7* 10:30 am  
1st United Methodist Church  
Camden, AR  
*May 7* 7 pm  
St. Mark United Methodist  
Church  
Camden, AR  
*May 9* 3:30 pm  
West Shores Retirement  
Village  
Hot Springs, AR  
*May 14* 1:30 pm  
First Assembly of God  
Vivian, LA  
*May 19* 6:30 pm  
Center Grove Baptist Church  
Linden, TX  
*May 20* 7 pm  
The Outback Amphitheater  
Anderson, MO  
*May 21* 2 pm  
Dogwood Music Park  
Eucha, OK  
*May 25* 7 pm  
Jimmie Rodgers Memorial  
Celebration  
Meridian, MS  
*May 26* 7 pm  
The Sabine Theater  
Many, LA  
*May 31*  
Dalhart Church of the Nazarene  
Dalhart, TX  
*June 2* 6:30 pm  
Dragoon Baptist Church  
Dragoon, AZ  
*June 4* 10:45 am  
First Assembly of God  
Aztec, NM  
*June 5 - 7*  
Word of Life Christian Ctr  
Farmington, NM  
*June 6* 6 pm

Rio Chama RV Campground  
Chama, NM  
*June 7* 7 pm  
Liberty Christian Fellowship  
Flora Vista, NM  
*June 8* 7 pm  
Pentecostal Holiness Church  
Elk City, OK  
*June 9* 7 pm  
Patterson Heights Baptist  
Church  
Anderson, MO  
*June 10* 7 pm  
Wm. Carl Garner Visitor Ctr  
Greers Ferry Lake Damsite  
Heber Springs, AR  
*June 11* 10 am  
Worden Baptist Church  
Bald Knob, AR  
*June 11* 5 pm  
Jack's Isle Baptist Church  
Ashdown, AR  
*June 19*  
First Baptist Church  
Georgiana, AL  
*June 25* 6 pm  
Campti Baptist Church  
Campti, LA  
*July 8* 7 pm  
House Concert at home of  
Ken and Bernice Herman  
Cambridge, IA  
*July 9* 10:45 am  
Memphis 1st Baptist Church  
Memphis, MO  
*July 9* 6 pm  
Keokuk Assembly of God  
Keokuk, IA  
*July 14* 7:30 pm  
Kingston Baptist Church  
Frierson, LA  
*July 15* 6 pm  
Church On the Rock  
Shreveport, LA  
*July 29* 7 pm  
Green Lakes Baptist Church  
Portsmouth, VA  
*July 30* 11 am  
New Life Baptist Church  
Chesapeake, VA  
*August 5* 7 pm  
Mt. Lebanon Congregational  
Christian Church  
Shenandoah, VA  
*August 6* 10:30 am  
Franconia Pentecostal Free-  
will Baptist Church  
Alexandria, VA  
*August 6* 3 pm  
Abundant Life Church of  
God  
Hamilton, VA  
*August 10* 1 pm  
Burke Lake Gardens  
Burke, VA  
*August 11* 7 pm

Abundant Life Christian  
Church  
Orange, VA  
*August 12*  
Television taping  
Arlington Assembly of God  
Arlington, VA  
*August 13* 10:30 am  
Arlington Assembly of God  
Arlington, VA  
*August 13* 6 pm  
Harmony Freewill Baptist  
Church  
Unionville, VA  
*August 18* 7 pm  
Sadler's Chapel  
Dexter, MO  
*August 19* 7 pm  
Bell City United Methodist  
Church  
Bell City, MO  
*August 20* 1 pm  
Lewis Chapel Church of God  
Dunlap, TN  
*September 2-4, 9-10, 16-17*  
Texas Heritage Festival  
Six Flags Over Texas  
Arlington, TX  
*September 8* 7:30 pm  
Memorial Baptist Church  
Peeltown, TX  
*September 24* 2:30 pm  
First Baptist Church  
Wyandotte, OK  
*September 30* 6 pm  
Pilgrim's Barn  
Edinburg, MS  
*October 12 - 13*  
Tennessee Fall Homecoming  
Museum of Appalachia  
Norris, TN  
*October 14* 7 pm  
Victory Chapel  
Charleston, MO  
*October 29* 1:30 pm  
Elliott Baptist Church  
Elliott, MS  
*October 29* 6 pm  
Herbert Baptist Church  
House, MS

**DREW SMITH**

529 Ardmore Road  
Ho-Ho-Kus, NJ 07423  
201-444-2833  
drew-smith-autoharp-  
emporium@verizon.net  
Pro-File: AQ July '89  
Performance schedule:  
*May 12 - 15*  
Indian Neck Folk Festival  
Falls Village, CT  
*June 1*  
Mill Gardens  
"Double Play" Concert  
Midland Park, NJ

June 9 - 11  
 "Birds Of a Feather" Gathering  
 Westbrook, ME  
 June 21 - 25  
 Mt. Laurel A'Harp Gathering  
 w/"Triple Play All-Stars"  
 Little Buffalo Family CG  
 Newport, PA  
 July 21 - 23  
 Cranberry Dulcimer and Autoharp  
 Gathering  
 Autoharp workshops  
 Binghamton, NY  
 August 2 - 6  
 Appalachian String Band  
 Festival  
 w/"Ben Borscht & the Beats"  
 Clifftop, WV  
 August 6 - 12  
 Old Fiddlers Convention  
 Must pre-register for Thursday  
 AH Contest  
 Friday - AH workshop  
 Galax, VA  
 September 1 - 4  
 "Fiddlin' Bear" Old-Time  
 Music Festival  
 Hamlin, PA  
 September 23  
 Helen Hayes Rehab  
 "Double Play" Concert  
 West Haverstraw, NY

**JO ANN SMITH**  
 6408 Baylor Drive  
 Bartlesville, OK 74006  
 918 333-7586  
 jsmith@autoharpist.com  
 www.autoharpist.com  
 Pro-File: AQ Spring 2004  
 Performance schedule:  
 May 19 - 20  
 Jubilee of Acoustic Music  
 (JAM) Festival  
 Workshops and concerts  
 Longview Community Col-

lege  
 Lee's Summit, MO  
 June 15 5 pm  
 OK Mozart International Fest  
 Solo Concert in Gallery  
 Bartlesville Community Ctr.  
 Bartlesville, OK  
 June 22 - 25  
 Mt. Laurel A'harp Gathering  
 Workshops & concerts  
 Little Buffalo Family CG  
 Newport, PA  
 July 20 - 22  
 Bayou City Old Time Music  
 and Dulcimer Festival  
 Workshops & concerts  
 4422 Lauder Road  
 Houston, TX  
 September 13 - 17  
 Walnut Valley Festival  
 Jo Ann Smith & Pocket  
 Change  
 Cowley County Fairgrounds  
 Winfield, KS  
 November 3 - 5  
 Stringalong Weekend  
 Workshops and concerts  
 Olympia Resort  
 Oconomowoc, WI

**FRAN STALLINGS**  
 1406 Macklin Lane  
 Bartlesville, OK 74006

918 333-7393  
 fran@franstallings.com  
 http://www.franstallings.com  
 Pro-File: AQ April '92  
 Performance schedule:  
 June 7 1 pm & 2 pm  
 Fayetteville Public Library  
 Fayetteville, AR  
 June 27 2 pm  
 Zarrow Public Library  
 Tulsa, OK  
 June 28 1 pm & 2:15 pm  
 Jenks Public Library  
 Jenks, OK

**IVAN STILES**  
 1585 State Road  
 Phoenixville, PA 19460  
 610-935-9062  
 pickeringbend@worldlynx.net  
 www.ivanstiles.com  
 Pro-File: AQ October '88  
 Performance schedule:  
 July 27 - 30  
 Willamette Valley Autoharp  
 Gathering  
 Thousand Trails South Jetty  
 Preserve  
 Florence, OR

**CHARLES WHITMER**  
 291 Scarborough Dr. #1109

Conroe, TX 77384  
 936-441-0133  
 cw75@earthlink.net  
 Pro-File: AQ April '93  
 Performance schedule:  
 May 13  
 Lone Star State Dulcimer  
 Festival  
 Workshop and concert  
 Glen Rose, TX  
 June 8 - 10  
 Autoharp Jamboree  
 Ozark Folk Center  
 Mountain View, AR  
 June 12-15  
 Advanced Autoharp Work-  
 shop  
 Ozark Folk Center  
 Mountain View, AR  
 June 19-22  
 Beginner Autoharp Workshop  
 Ozark Folk Center  
 Mountain View, AR  
 June 26-29  
 Intermediate Autoharp Work-  
 shop  
 Ozark Folk Center  
 Mountain View, AR  
 August 11 - 12  
 Dulcimer Getaway Festival  
 Autoharp workshops and  
 concerts  
 Little Rock, AR



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 Your Deal Go Down, Come Dance and Sing/Red Haired Boy, Wreck of  
 the 1256, Otto Wood the Bandit, Copper Kettle, Country Waltz,  
 Whiskey Mountain, Take Me Out to the Ball Game

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 Hollandsworth, 700 Tower Road, Christiansburg, VA 24073.

THANKS!

## Mary Lou remembered...

On April 9, 2006, Mary Lou Orthey succumbed to a massive stroke suffered the previous day. What follows are some of the messages received from around the world mourning her loss.

April 8: Mary Lou suffered a massive stroke earlier this afternoon and is on life support ... Mary Lou has a living will and George expects that life support will be disconnected later this evening as there is no hope at this point... *Neal Walters*

April 9: George just called to say that Mary Lou passed away about 6 am this morning...per her wishes she will be cremated...Scott (her son) was with her when she died...

*Neal Walters*

*And in the days since...*

"I hope you'll all understand that I just can't express my thoughts at this time. It's all too new and all too shocking. But, I'd like to share the chorus from what I know was the song Mary Lou would want to hear now"... *Ivan Stiles*

*There is sunshine in the shadows*

*There is sunshine in the rain*

*There is sunshine in our sorrows*

*When our hearts are filled with pain*

*There is sunshine when we're burdened*

*There is sunshine when we pray*

*There is sunshine, heavenly sunshine*

*Blessed sunshine all the way.*

Goodbye, Mary Lou.

*Ivan*

"George shared with us how without Mary Lou's urging, he would never have started making autoharps, the MLAG festival would never have been instigated, and the Autoharp Quarterly would never have happened. And of course, although there was a lot of autoharp activity going on with Autoharpoholic, Autoharp Clearinghouse, Winfield and other events as well as some other fine luthiers making autoharps ... the things that Mary Lou did brought the world

of autoharp together in some very unique and wonderful ways. The other thing that he shared with me was his happiness that the two of them had enjoyed a warm and supportive friendship since her move to Lancaster"... *Cathy Britell*

"Lord help me, I'm beginning to hate this valley of shadows that is becoming my age." *Gregg Averett*

"This is the great sadness of growing older. The more we, ourselves, age the more friends and loved ones pass from our mortal view. Fortunately we still have them in our hearts." *Mary Ann Johnston*

"Beautifully said, Mary Ann. My condolences to all of Mary Lou Orthey's friends and family.

When the modern history of the autoharp gets written, Mary Lou Orthey will be a prominent figure. If she hadn't grown tired of demonstrating mountain dulcimers at countless craft fairs and asked George to build her an autoharp, I'm not sure we'd have quite the resurgence of luthier grade autoharps we have today." *Todd Crowley*

"I have just got back from SFSS. We heard the news of Mary Lou when Karen Mueller and I went to pick up George Haig from the station. We decided the only thing we could do after telling Nadine and Pete Daigle was to drink a toast to Mary Lou and each say what was the thing we would remember about her. We remembered her blue eyes, her kindness and her sense of humour.

You will be missed Mary Lou, not just on your side of the pond."

*Heather Farrell-Roberts*

"Mary Lou was always kind to me. I remember her voice when I talked on the telephone. Thank you, Mary Lou." *Taeko Ikegaya*

"Cecil White always said that Mary Lou had the prettiest blue eyes he had ever seen. Cecil passed away a few years ago and I'm sure there is some good autoharp music being played in heaven right now. Rest in peace my faithful friends and save a

tune for those of us who will be joining you soon." *Glenn Flesher*

"I guess I first met ML in the late eighties – she came down to the Charlotte Folk Music Festival several times, thanks to Ivan, and we here in Charlotte kinda adopted her as one of our own...she'll live on in MY memory as being a really dear person, and having one of the most WICKED streaks of humor I've ever run across...we'll play a tune for her at Galax this year. Sleep peacefully, my love ...you earned it, for all the things you accomplished, and for just being your wonderful, sweet, funny self. *Joe Cline*

"Today I heard about Mary Lou had stroke and fell in bed. It is very sad news for everyone. Do you know anything news about it? Please tell me the things is changed. I heard Janett's death a few months ago. No more sad news."

*Yasuo Mita (and then)*

"Thank you for rapid reply. It was very sad to hear that Mary Lou was dead. She always welcomes us when we visit MLAG. She is one of the sweetest lady of my life. I will visit MLAG and her grave this year."

*Yasuo*

"I met Mary Lou for the first and last time just last summer at my first MLAG. What a dynamic personality and those blue eyes! She was most gracious to me and we talked about my signing the Gospel music. I liked her, I really, really liked her!"

*Annie Pal*

"The first time I met Mary Lou was at Winfield in 1990. I fell in love with the harp she was playing and spent a lot of the festival playing it myself... I know it was Bryan that got me interested in the harp, but it was Mary Lou Orthey that gave me the passion for the harp. For this I will always be grateful and ML will always be in my music and my heart. My prayers are with the Orthey family. That would be most of us. Mary Lou made all she met Family."

*Tiarr Watkins*

"This is Pete's wife, Polly. Pete is at the Sore Fingers event in England. He asked me to convey the thoughts and prayers of the autoharp community in Europe regarding the passing of Mary Lou Orthey. They are shocked and saddened. I'm sure they will be writing as soon as they can. I'm very sorry for your loss."

*Polly Daigle*

"Devastating news!. Please let the Ortheys know that our thoughts and prayers are with them."

*Bud & Marian Taylor*

"We all of autoharpers in Japan pray to God to help Mary. Please, help Mary!" *Kosaka Kazuhiko*

"I didn't know Mary Lou personally, but I know much of her. My prayers are with her family. May God bless and keep you all in this time of sorrow." *Kit Nicholson*

"I am new to the autoharp world, playing for about two years and on the gulf coast of Florida. I had read on this list about Mary Lou, and today I pick up my local paper and there is her obituary. She used to live in Punta Gorda, the next town to me. I wish we could have crossed paths at some time."

*Kathie Walsh*

"I was shocked last night when I read of Mary Lou's condition that I could not respond with an email. I have known Mary Lou for so many years....Mary Lou was such a strong, sensitive person and a beautiful woman... she always played down her autoharp skills, but she was very talented and musically skilled on the instrument. She will be so missed in our autoharp community, and my sympathy goes out to her family." *Carol Stober*

"I met Mary Lou on my first year to Mountain Laurel - 1989 or so. She is a strong and wonderful woman. I looked up to her in many, many ways....So long Mary Lou! You gave us a world of new ideas, a beautiful smile to go along with those bright beautiful blue eyes."

*Love, Judy Austin*

"How can that warm, vibrant woman be gone from us? My first

meeting with Mary Lou was by mail sometime in the mid-1990s. I'd received an issue of AQ that somehow had 8 blank pages where there should have been text, so I wrote the magazine and asked if they could send me photocopies of the missing articles. I got a whole new issue plus a very funny note from Mary Lou ...the first year she and George came to WVAG we discovered we'd known each other all our lives. Mary Lou was primarily responsible for getting me to Mountain Laurel as a performer and workshop leader in 2001, as well as making it possible to get my Orthey 'harp, a 'Mary Lou Signature Star.' ...I'd always hoped to get back there, or she'd get to WVAG. Now it's too late." *Meryle Korn*

"It's got to be a sad time, mourning Mary Lou's passing...Although I didn't spend a lot of time with her in the grand scheme of things, we did have some great high-quality time together...At the WVAG gatherings and on the first autoharp cruise where we were 'roomies' ... My sympathy goes out to all who were closer to her than I was." *Fuey Herring*

"The autoharp has been a tremendous comfort to me during some of life's most grief-stricken moments. Sometimes, most times, the music can say it better for me than words can. If you go to the following link, you'll find a small page with an mp3 file you can download. <http://homepage.mac.com/autoharp-ist/FileSharing1.html>." *Jo Ann Smith*

"Wonderfully exuberant, joyous and uplifting music, Jo Ann. I did not know Mary Lou Orthey, but if this music reflects her personality, I sure wish I had." *Bob Ebdon*

"Cathysue (Britell) sent me some of Mary Lou's music, and I'll play a bit of it on the show tomorrow, at our 12:30 pm to 3:00, along with the great Jo Ann Smith's tribute."

*Stew Schneider*

"My thoughts and prayers go to all of the Orthey family. This makes me so sad on this beautiful Sunday morning." *Beryl Martin*

"This is a real shocker. Please extend our love and prayers to the

Orthey family." *Dave & Evie Scott*

"In the mid-90s I was just getting acquainted with the autoharp. I was at Winfield and someone pointed me to Chuck Daniels to have my ancient old 'harp worked on...he in turn pointed me to the corner where the Ortheys and the Johnstons had the big motorhome awnings pulled together and the best jam area I've ever seen to this day. Mary Lou just took me in and made me feel at home. About 2 or 3 years ago, Mary Lou came to Winfield. Jo Ann Smith picked her up at the Wichita airport and ML stayed with Jo Ann. Come time to go home, I got the privilege of taking ML back to the airport ... We laughed and talked the whole way to Wichita....Well, Mary Lou, we will all miss you but keep the campfire burning in the jam tent and we'll all be along when it's our time to go. Blessings to the Orthey family." *Barb Barr*

"Mary Lou was such a dynamic, spunky, outgoing lady. And, yes, her pretty blue eyes were a lovely feature. I loved her sense of humor and delightfully colorful manner of writing. One of my favorite images of Mary Lou is from MLAG. She had an armful of peacock tail feathers and was handing them out to festivalgoers. As I recall, Lucille Reilly poked one in her fannypack and it towered and bounced above her head as she walked.... We laughed. My condolences to their sons, Scotty and George, Jr, to their families, and to George." *Judy Ganser*

"...Mary Lou asked that Linda Weaver sing *Sunshine In the Shadows* for her. I wasn't at the service in Willow Street so I don't really know if that happened but I do know that it's really great song with a wonderful message. So in memory of Mary Lou and thanks to Heidi's Finale skills, we've put the AH and dulcimer TAB up on the Doofus <http://www.doofusmusic.com> site along with a midi file...enjoy."

*Neal Walters*

"Along with Karen Mueller and Pete Daigle, many of the UK autoharpers are at Sore Fingers Week,

"I shall always remember Mary Lou's kindness in putting Nadine and myself in contact with a wider autoharp community – a kindness she repeated with so many different people. But even more than that, I remember long, quiet conversations over morning coffee between the RVs, in recent years at MLAG.

The world somehow seems a smaller place now, and we will be noticing it for many years to come."

*Ian White*

"I always appreciated ML's supportive candor. In '98 I toted my lap 'harp prototype to the Ewart, MI festival and cornered ML and George. They were very generous with their time, opinions and support. I recall that ML, in particular played my 'harp a good bit and offered useful, positive, constructive feedback. Gonna miss her, for sure."

*Gordon Baker*

"There are many heavy hearts in the autoharp world today. Back in the early 80s I first heard an autoharp played in an upright position. It was at a craft show in Lewisburg, PA and a melody was being plucked out by a pretty lady on an autoharp that her husband had built....I was enchanted and soon I had an Orthey autoharp, too. Thus began my friendship with Mary Lou which grew through many years together at Augusta, the Orthey farm and MLAG. While I am saddened by Mary Lou's absence, I take some comfort in the happy memories I have of Mary Lou." *Helen Miller*

"I first met Mary Lou when we were classmates in a 1985 autoharp class at Augusta, taught by Becky Blackley, Ivan Stiles and Charles Whitmer....Helen Miller, who posted earlier, was in those classes, as were Kathy Ferguson and Paul Peter (both now deceased), Tom Fladmark, Alan Mager, Bob Taylor, Mike Herr, John Hollandsworth, Mike Fenton, Carole Outwater, Mary Umbarger and many more ... the list reads like a Who's Who of the autoharp. In November of 1986, the Ortheys hosted an autoharp get-together that evolved into the annual Dulci-

Harp Gathering, which eventually became what we now know as MLAG.

In the last five months, the autoharp community has lost Kathy Ferguson, Janette Carter, Michael King...and now Mary Lou. May they live on in our memories forever." *Eileen Roys*

"Mary Lou was one of those wonderful, smiling people that made MLAG great. I am sure that I can speak for many first-time attendees, when I say that she made you feel welcome as soon as she started to talk to you. Alice and I will miss her." *David S. Rubin*

"I just wanted to express my sadness over Mary Lou's death. In 1992, at Winfield, she invited me into their autoharp booth where I hung out for the rest of the festival. It was out of her grace that I started playing the autoharp.

She is loved and she is greatly missed." *Carey Dubbert*

"I have just read about Mary Lou and can hardly believe that this fine lady is gone. We met at the first MLAG that was opened to the growing autoharp community. I was amazed that George and Mary Lou would invite a couple of hundred enthusiastic campers into their backyard. My deep sympathy to all the Orthey family. My dear Mary Lou, may you play on into eternity."

*Sally Schneider*

"We just got back in town and were stunned at the news about Mary Lou. The Forneses will keep Dr. George and his family and all of you in our thoughts and prayers."

*Bruce Fornes*

"I first met Mary Lou at the Galax Fiddlers Convention. She and George were parked on 'vendor's row,' and there was always something great going on at their camp site....Mary Lou has left memories of many a fun jam at...Galax. May God bless you, Mary Lou, and I am sure you will join in with the angels playing your 'harp in your new home." *Clarence & Bobbi Roberts*

"I did not know Mary Lou or George, but have tears to my eyes

knowing what others are going through in accepting their loss. ing). I can see she will be dearly missed and well remembered." *Bob Loomis*

"It's small consolation that I only recently re-established a dialogue with Mary Lou....She was literally the one who welcomed (read, dragged) me into the autoharp community when I was merely wandering around the fringe. I fully expect she will be foremost among those welcoming me into the next great community." *Gregg Averett*

"I had the privilege of attending Mary Lou's Memorial Service yesterday (April 12). It was very well attended and held in an absolutely beautiful venue. Ivan played and sang some of her favorite songs (and held up admirably), some of her favorite scriptures were shared, as well as fond remembrances from those present. Her memorial card had a beautiful poem that I'd like to share with you.." *Karla Armstrong*

Don't grieve for me, for now I'm free:

I'm following the path God laid for me.

I took his hand when I heard him call,

I turned my back and left it all

I could not stay another day,

To laugh, to love, to work or play.

Tasks left undone must stay that way.

I found that place at the close of day.

If my parting has left a void,

Then fill it with remembered joy.

A friendship shared, a laugh, a kiss,

Ah yes, these things I too will miss.

Be not burdened with times of sorrow,

I wish you the sunshine of tomorrow

My life's been full, I savored much,

Good friends, good times, a loved

one's touch.

Perhaps my time seemed all too brief;

Don't lengthen it now with undue grief.

Lift up your heart and share with me

God wanted me now, He set me free!

*Author unknown*



On stage at MLAG.



At MLAG with banner made by Mary Umberger.  
1996



## *The Mary Lou Orthey Memorial Scholarship Fund*

The Mountain Laurel Autoharp Gathering is establishing the Mary Lou Orthey Memorial Scholarship Fund. The fund has the support of the Orthey family and, we fervently hope, the entire autoharp community. The fund will be a charitable "arm" of the Gathering which is already a not-for-profit organization. Contributions to the fund will be tax deductible and maintained in a separate account. Eileen Kozloff and Carole Outwater have graciously agreed to co-administer the fund.

The purpose of the fund is to promote the development and growth of the autoharp by providing financial assistance to people who would otherwise not be able to afford to come to the Gathering. This will be focused on, but not limited to, first time attendees, young people who do not have independent means, and other deserving candidates.

Contributions to the fund are very welcome and we hope that the community will enthusiastically embrace and support our efforts. Checks should be made out to the Mountain Laurel Autoharp Gathering and sent to Eileen Kozloff, 875 Garriston Road, Lewisberry, PA 17339. *Please note in the memo field that the money is intended for the Mary Lou Orthey Memorial Scholarship Fund.*



# SCHEDULE OF EVENTS - 2006

## WEDNESDAY • JUNE 21

2:00	Beginners' Boot Camp (until 5:00 p.m.)	Beginner	Karen & Chuck Daniels	Pavilion
6:00	Dinner			Recreation Hall
7:30	Board Member Concert	General Interest	Board Members	Recreation Hall

## THURSDAY • JUNE 22

9:00	Greetings and Meet the Workshop Leaders	General Interest	Neal Walters	Recreation Hall
10:00	Singing with the Autoharp for the Complete Beginner	Beginner	Laura Boosinger	Recreation Hall
11:00	Songs Mixing Minors with Majors	Intermediate	Drew Smith	Recreation Hall
12:00	Lunch & Open Stage			Recreation Hall
1:00	Playing for Seniors and Making a Living At It	All Levels	Roz Brown	Recreation Hall
2:00	Autoharp Blues	Beg./Inter.	Les Gustafson-Zook	Recreation Hall
3:00	We Come with the Dust: Songs of Migrant Workers	All Levels	Todd Crowley	Recreation Hall
4:00	Dare to Compare - Part I	Inter./Adv.	Jo Ann Smith	Recreation Hall
5:00	Open Stage	General Interest		Recreation Hall
6:00	Dinner			Recreation Hall
7:30	Concert	General Interest	George Haig, Les Gustafson-Zook, Laura Boosinger, Drew Smith & Triple Play	Recreation Hall

## FRIDAY • JUNE 23

9:30	Tuning Help	All Levels	Warren Fisher	Recreation Hall
10:00	Dare to Compare - Part II	Inter./Adv.	Jo Ann Smith	Recreation Hall
	Kids' Workshop	Special Interest	Ann Fisher	Game Room
11:00	Songs of the Carter Family	All Levels	Laura Boosinger	Recreation Hall
12:00	Lunch & Open Stage			Recreation Hall
1:00	Mountain Laurel Championship Autoharp Toss	General Interest	Gregg Averett	Cabin Area
	Jam Session	General Interest		Recreation Hall
2:00	Diatonic Tips and Secrets	All Levels	Will Smith	Recreation Hall
3:00	Workshop Leaders' Round Robin Concert	General Interest	Karla Armstrong, Todd Crowley, Karen & Chuck Daniels, Ann Fisher, Linda Huber, Will Smith	Recreation Hall
4:00	An Hour with Patsy Stoneman	General Interest	Patsy Stoneman	Recreation Hall
5:00	Open Stage	General Interest		Recreation Hall
6:00	Dinner			Recreation Hall
	Autoharp Tuning Time	Championship Contestants Only		Game Room
7:30	Mountain Laurel Autoharp Championship	General Interest	Kathie Hollandsworth, Emcee	Recreation Hall

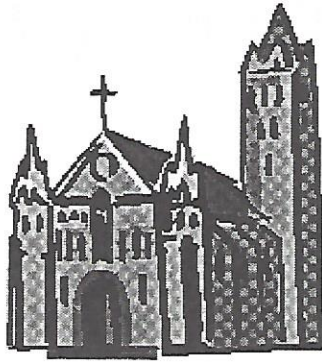
## SATURDAY • JUNE 24

9:00	A Celebration of the Life of Mary Lou Orthey	General Interest	George Orthey	Recreation Hall
9:30	Tuning Help	All Levels	Warren Fisher	Recreation Hall
10:00	Pennsylvania Fiddle Tunes	Intermediate	Linda Huber	Recreation Hall
11:00	Calypso Fun	Intermediate	Les Gustafson-Zook	Recreation Hall
	Kids' Workshop	Special Interest	Ann Fisher	Game Room
12:00	Lunch & Open Stage			Recreation Hall
1:00	The Bazaar Autoharp	General Interest	Gregg Averett	Recreation Hall
2:00	Cowboy Songs on the Autoharp	All Levels	Roz Brown	Recreation Hall
3:00	Open to Question - Style (or Lack of It) and Music	All Levels	George Haig	Recreation Hall
4:00	Thumb Lead for Old-Time Tunes...or, You Ain't Just A-Whistlin' Dixie	Beg./Inter.	Drew Smith	Recreation Hall
5:00	Open Stage	General Interest		Recreation Hall
6:00	Dinner			Recreation Hall
7:30	Concert	General Interest	Laura Boosinger, Les Gustafson-Zook, Roz Brown, Jo Ann Smith	Recreation Hall

## SUNDAY • JUNE 25

9:00	Dare to Compare - Part III	Inter./Adv.	Jo Ann Smith	Recreation Hall
10:00	Sunday Morning Gospel Hour	General Interest	Karla Armstrong	Recreation Hall
11:00	Lunch			Recreation Hall
12:00	Concert	General Interest	George Haig, Roz Brown, Jo Ann Smith, Drew Smith & Triple Play	Recreation Hall
2:00	Farewells	General Interest		Recreation Hall



*Sacred**'Harp*

by Eileen Roys

*“We’re Marching To Zion”*

This month’s *Sacred ‘Harp* hymn comes to us courtesy of renown autoharp performer, instructor and recording artist Charles Whitmer of Conroe, Texas. It would be no exaggeration to state that Charles has most likely successfully taught as many people to play our instrument as anyone else on earth. His annual in-depth summer classes at the Ozark Folk Center in Mountain View, Arkansas have been a huge success over the years. Charles’ day job is that of junior high school Band Director in Coldspring, Texas.

Our reader-requested hymn for this issue first appeared in Isaac Watts’ *Hymns and Spiritual Songs of 1707* and initially bore the title *Heavenly Joy on Earth*. Its lively 6//8 time signature makes this piece of music extremely enjoyable to play on the autoharp, whether it be to accompany a vocal rendition or when

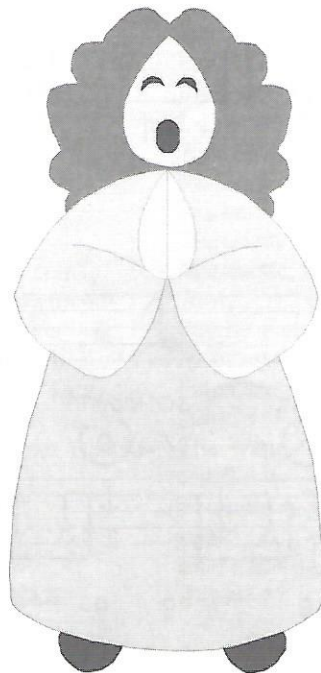
executed instrumentally.

Autoharp tablature, this version of which was developed by Becky Blackley and the late Michael King for *The Autoharpoholic* magazine, is included for those with a desire to diversify and expand their picking patterns. Tablature is also helpful in establishing an accurate sense of timing. Contrary to what those of you who have taken piano lessons were taught, our thumbs are not assigned the number **one** when applied to the autoharp. The index finger is **one**, with the middle finger being **two** and the ring finger **three**. For the purposes of this arrangement, thumb strokes are those that are unmarked. Pinches are to be executed with the thumb and middle finger. There is good reason for this--that being that the index and ring fingers are left free to implement their respective plucks and strokes in the

direction indicated by the arrows. The small round circles are finger plucks aimed at a single string/note.

Readers who don’t wish to be bothered learning this skill may certainly ignore the tablature and play this revered hymn via the musical notation alone or by referring to it along with the indicated chord changes. Rhythm chords are circled, with the others being added for a melodic version.

I appreciate the warm reception that has been extended to the return of the *Sacred ‘Harp* feature to the pages of *AQ*. Comments and submissions of music may be sent to me at: <esroys@friend.ly.net> Snail mail contributions should be mailed to: P.O. Box 398, Chester, MD 21619-0398.



# We're Marching to Zion

Music by Robert Lowry

Text by Isaac Watts

Arr. by Charles Whitmer

Key: G Major

Come, we that love—the Lord, And let our joys—be

G (G) / / C D G D G / / C G

TAB

g b g d e f# g a b g d c b

known, Join in a song with sweet ac-cord, Join

(D) / (G) / (C) G (Am) C (C) /

TAB

a a b b c b a g e g

in a song with sweet ac-cord, And thus sur -

(D) / (G) D (A7) / (D) D (G) D

TAB

a a b a g e d d g a

round the throne, And thus sur-round the throne.

(G) / (Am) / (G) / (D) / (G) /

TAB

b d c a g g a f# g

Chorus

We're march - ing to Zi - on,

TAB

b d b b b g

beau - ti-ful, beau - ti-ful Zi - on; We're march - ing up-ward to

TAB

b a g d c b a d c b b b c d

Zi - on, - the beau - ti-ful ci - ty of God.

TAB

e e d c b b b a a a g

Let those refuse to sing who never knew our God,  
 But children of the heavenly King, But children of the heavenly King  
 May speak their joys abroad, May speak their joys abroad (chorus)

The hill of Zion yields a thousand sacred sweets  
 Before we reach the heavenly fields, Before we reach the heavenly fields,  
 Or walk the golden streets, Or walk the golden streets (chorus)

Then let our songs abound and every tear be dry;  
 We're marching through Immanuel's ground,  
 We're marching through Immanuel's ground  
 To fairer worlds on high, To fairer worlds on high (chorus)

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- Chris Jones & The Night Drivers
- The Waybacks
- Misty River



- David Munnely Band
- Tim O'Brien Trio
- The Greencards
- Byron Berline Band
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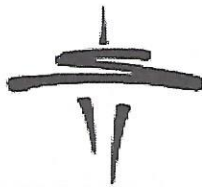
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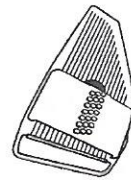
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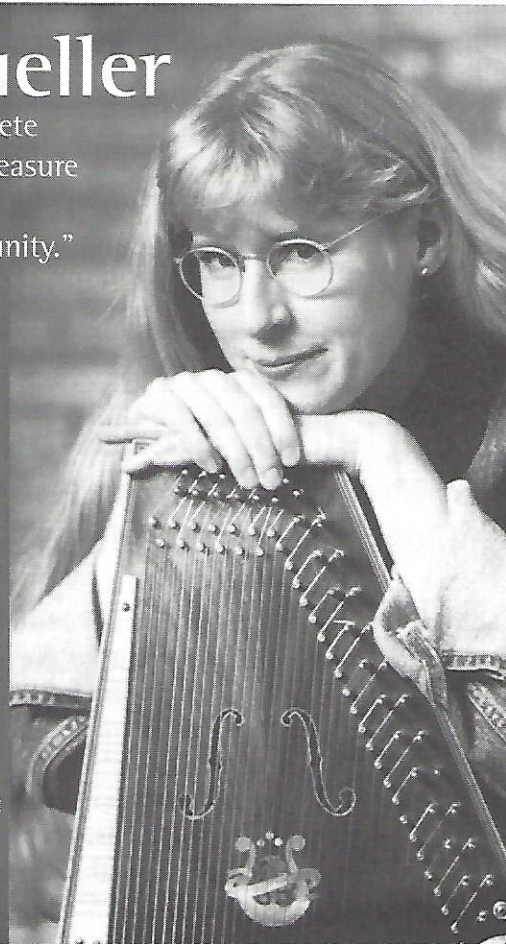
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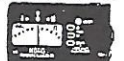
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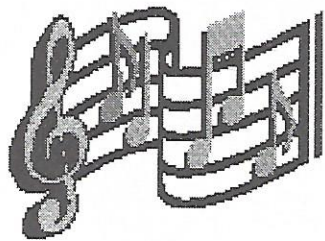
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# Colorfully Chromatic

## “Beautiful Isle of Somewhere”

Words by Mrs. Jessie Brown Pounds

Music by J. S. Fearis

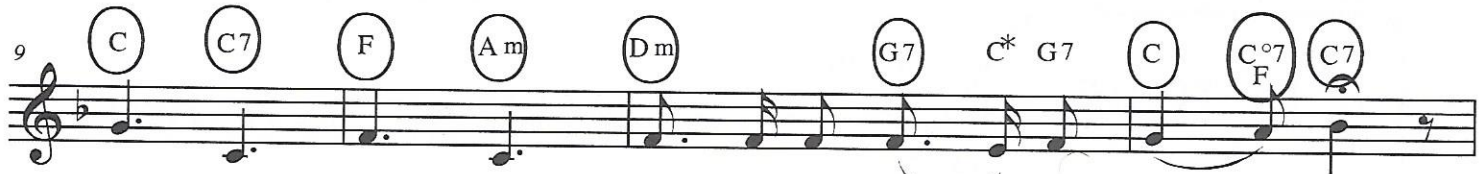
Feeling under the weather one Sunday morning, newlywed Jessie Pounds stayed home from church while her husband went on without her. By the time he returned, she had produced the words to this song. "Beautiful Isle of Somewhere" is a classic example of how interchangeable sacred and secular music was at the turn of the century. At that time, it wasn't unusual for "chart toppers" to also appear in hymnals! It was sung at the funeral of assassinated President William McKinley, reportedly one of his favorite songs.

Of note for chromatic aficionados is the interesting chordal harmonizations for this otherwise straight-forward song. The "right" melody note can be found in several different chords, each of which offers a different "shading" to the song. By incorporating minors, sevenths, and diminished sevenths, this song provides an expanded usage of the chordal "palette" available to the chromatic player.

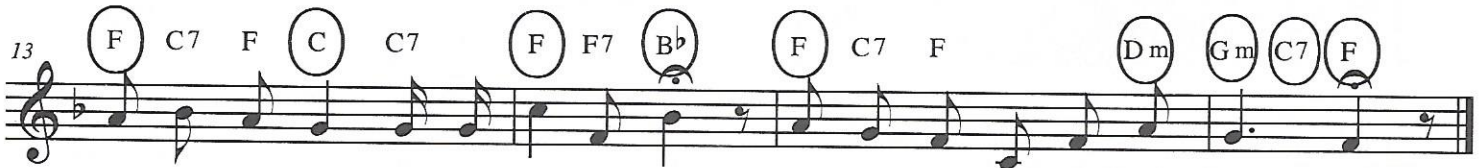
It also offers the opportunity to expand your vocabulary! May the guerdon (verse two--"reward") be yours as you explore this popular song of a bygone era!

1. Some- where the sun is shin - ing,      Some - where the song - birds dwell; \_\_\_  
2. Some - where the day is long - er,      Some - where the task is done; \_\_\_  
3. Some - where the load is lift - ed,      Close by an o - pen gate; \_\_\_

Hush, then, thy sad re - pin - ing;      God lives, and all \_\_\_ is well. \_\_\_  
Some - where the heart is strong - er,      Some - where the guer - don won. \_\_\_  
Some - where the clouds are rift - ed,      Some - where the an - gels wait. \_\_\_



Some - where, Some - where, Beau - ti - ful Isle<sup>+</sup> of Some - where!



Land of the true, where we live a - new Beau - ti - ful Isle of Some - where!

## FOOTNOTES

Circled chords are rhythm chords.

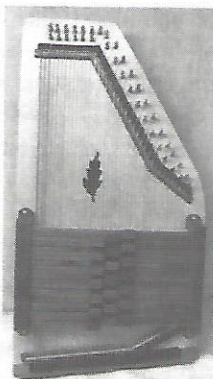
Diminished Seventh chord bars are strongly recommended to do justice to this piece.

Possible Chord Substitutions have been noted below some chord symbols.

\*On chords marked with an asterisk, it is recommended that only the melody note be played.

+ Original score has two eighth notes on "Isle."

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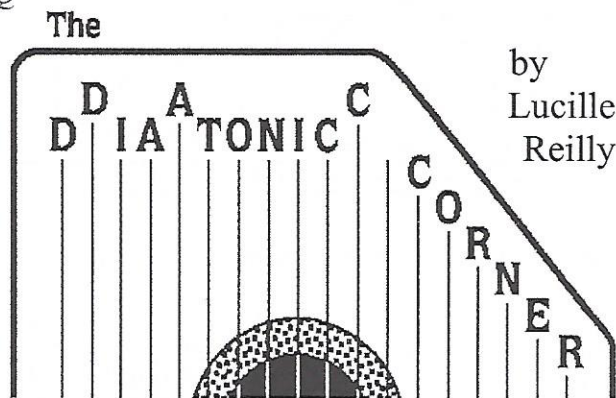
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This issue's feature:

## Festival Season: Perfect *Gliss!*

I learned “Far from Home” while playing hammered dulcimer as part of the Princeton, New Jersey mega-contra-dance band, “Rum & Onions” several years ago. I revisited it last March, playing it on Saint Patrick’s Day to thrill the masses feasting on corned beef and cabbage at a local Mexican restaurant (no kidding; no jalapeños). With festival season now in focus, “Far from Home” honors our upcoming travels around the country.

Before you put your picks on, sing this tune to place it firmly in your ear. If you need aural assistance, you may listen to it and sing along at [www.thedulcimerlady.com/thoughts.htm](http://www.thedulcimerlady.com/thoughts.htm).

Let’s take a look at the notation. In the first full measure, the first two notes, G-E, appear four times. Each E is circled, even though it skips away from the G. While an upbeat that skips away from the preceding downbeat often means depressing one chord to play both notes, depressing IV to start this tune, as G-E suggest, conflicts with the ear’s (and tune’s) need for the I chord. So, depress I to sound G, then release it to sound E.

Alternate chords appear in parentheses throughout this tune. I save alternate chords for later play-throughs when I want to add cool harmonic twists to an overall arrangement.

The iii chord is handy when a melody note requires the sound of V but isn’t in the V chord, such as the first note of the tune, B. This alternate iii chord also lifts the pickup nicely into the first downbeat.

M. 2 ends with V, where mm. 6 and 14 (identical to m. 2) do not. Why not play I all the way through m. 2? Because V (or iii, for a twist) damps my long-ringing low G momentarily (more about this later), calming the

autoharp’s vibration so the tune can sing out over the harmony.

In mm. 7 and 15, V is the obvious choice, but iii runs a close second. You decide which chord you like best in these spots.

Brush strokes (slanted, wavy lines with arrows at the top) break up the constant thumbing sound, especially in m. 9 on the third line: Lean into both brushes here to add volume for some dramatic *oomph* to the tune. At m. 11, return to the pleasant feeling first established in the A section. And remember: a brush always *ends* on the beat it’s aligned with. Start the brush a little bit ahead of the beat (as indicated by the slanting arrow), while creating a lush, background sound.

“Far from Home” suggests interesting ways to shape a bass line. (I’ve charted only the first two measures to get you started.) Of course, you can thumb a steady beat, pinching with your fingers and thumb the same distance apart all the way through, but for yet more drama (open the curtains, please!), open your hand a little wider to catch the low G string on a G/GD/GDA autoharp at each *T*, observing the thumb strokes shown (you can close your hand again to thumb each *t*). You can assist each *T* by “brushing” only the low G string at every brush symbol, instead of several strings. (To sound just low G and no more, draw a check mark—✓—with your thumb over that string.)

Last of all is a special effect worthy of experimentation. Irish reels often include triplets for a little “swish.” The “\*” over mm. 7 and 15 mark their locations, but you can see that I edited them into pairs of eighth notes. (That’s to make the tune easier to play, not my preference but here’s

the reason for the edit: Our fingers have to pluck a little faster to play triplets. It may be a challenge to hold the tempo if they’re already clipping along through pairs of eighth notes. I’d go for steady tempo hands down over a lick that will throw it off.) However, one way around faster picking is to “fake it” by playing a short *glissando* (slide) in place of three individual notes, as shown in the footnote under the tune.

Which finger you use to *gliss* has everything to do with your ability to resume playing at tempo afterwards without faltering. My index finger serves me well, given the fingering I use following the *gliss*. In the footnote, the *glissando* covers the triplet *plus* the next note (four in all) before resuming pinch-pluck. (Hint: Depressing IV briefly on the triplet’s first note gives the *glissando* a clean start.) Expect this technique and its timing to feel a little strange at first; it will take some practice, as my own fingers attest. If you don’t like the feel or sound of the result, feel free to devise a new fingering, or stick with the edit already in the tune.

Have a *glissful*, joyous summer, wherever your travels may take you!

*Lucille*

**Next issue: Name that tune!  
A botanical celebration of  
high-tech communication?**

*Got a tune or technique you’d like Lucille to demystify in The Diatonic Corner? Write AQ, or visit [www.autoharpquarterly.com](http://www.autoharpquarterly.com), to submit your request. All queries will be addressed only through this column.*



# Far from Home

Release the chord bar of the moment to sound each circled note.

Irish reel, chorded by Lucille Reilly

1 (iii) I (V) (iii) V I (V) ii IV

5 I (V) IV (iii) V I V I

t T (t) T t t t t...

9 IV vi V IV vi I ii IV

13 I (V) I IV (iii) V I V I

\* IV IV (iii) V I V I

i m i m i m i m i m i m i

## Fingering symbols:

T=low thumb tone; t=higher thumb tone; i=index; m=middle; r=ring.

## Lucille Reilly's 2006 Summer Festival Trail:

I regret that I won't be able to attend the Mountain Laurel Autoharp Gathering this year. I will be in Aspen, Colorado that weekend presenting a paper addressing performance-related injuries of hammered dulcimer players during the Performing Arts Medicine Association's Annual Symposium. However, I will be at the Willamette Autoharp Gathering in Florence, Oregon at the end of July, then teaching a class in arranging tunes for experienced felt pumpers at the John C. Campbell Folk School in Brasstown, North Carolina ([www.folkschool.org](http://www.folkschool.org) & [www.thedulcimerlady.com](http://www.thedulcimerlady.com)). Summer's end will bring a return to the Walnut Valley Festival in Winfield, Kansas to teach workshops and classes, and of course enjoy some jamming. See you somewhere soon!

# The Sinking of the Titanic...

## Recovering Its True Melody

by Lucille Reilly

On October 8, 2005, I joined forces with Dr. William Kearns, retired Professor Emeritus of Musicology at the University of Colorado (Boulder), to present a concert/lecture in Boulder featuring the music of Appalachia. Bill's expertise and scholarly research of representative music of the region were essential to shaping the program, which revolved mostly around songs he or I or we would sing, plus a few fiddle tunes that I would perform on both autoharp and hammered dulcimer.

One of Bill's choices was "The Sinking of the Titanic," by Ernest "Pop" Stoneman, as a representative "disaster song" typical of the early 1900s. Bill brought a photocopy of the song from Alan Lomax's book, *The Penguin Book of American Folk Songs* (Penguin Books, Baltimore, MD, 1964) to our program-planning session two months before the concert. After we sang through "The Titanic," I commented to Bill about how "generic" the tune sounded, as if any number of lyrics could have easily been dropped in and sung to it. I also thought the melody sounded entirely too happy in depicting such a tragic event (the melody begs to be sung fast). Peculiar, I thought, but this was the published version; "in print" suggests some authority. I proceeded to practice the song as notated.

"The Titanic's" chorus, according to Lomax, provides two clear "answer voice" opportunities due to two periods of rest within: "It was sad \_\_\_ It was sad, It was sad \_\_\_ It was sad..." Bill and I noted this, and agreed we would encourage the audience to "fill in the blanks" at the concert. Then, one week before the concert, Dr. George Orthey sang to me yet a third answer voice. This

last one's exact rendering grated on my mind all week long, and on the day of the concert, I finally decided to track down the song's ultimate source and telephoned Patsy Stoneman to definitively nail down all the answer voices.

Patsy was surprised to hear from me, but grateful for the call. After some catching-up chitchat, I sang the Lomax chorus to her. She listened quietly, and then forthrightly announced, "Well, my daddy wrote that song, and that's not how it goes." (Uh oh: Bill and I had a disaster within a disaster song, but I was laughing at the same time!) Patsy sang the correct chorus, and later shared that she'd encountered the Lomax version years ago while performing "The Titanic" for a college audience, when, much to her surprise, the audience returned the ill-fitting answer-voice responses to her. I explained to Patsy that Bill and I would have to sing her father's song "fashionably wrong" (a late-breaking piece of news we relayed to the audience that evening) because it was too late to change the tune as we'd learned it, to which she gave her understanding and blessings (whew!). I also asked her for permission to transcribe "The Titanic" to staff paper to document how it really goes. She agreed, and two weeks later, her CD, "Patsy Sings Pop...Stoneman, That Is!" reached my mailbox. With Patsy's further and kind permission, I present two transcriptions of "The Sinking of the Titanic" on the next two pages, first as sung by Pop and then as sung by Patsy. (Note: On December 14, 2005, I took a side trip from a performance venue in Chattanooga, Tennessee to visit Patsy and meet her mandolin-picking sister, Donna. Aside from getting a fascinating,

jaw-dropping, crash course in "Stoneman Family 501"—another story in itself—and jamming with Patsy and Donna and their friends a spell, I sang these transcriptions to them, which I hadn't looked at or checked against Patsy's CD since putting pencil to manuscript paper two months before. Singing Patsy's version like Patsy gave her pause for amazement, but after I sang Pop's version, Donna said, "Yep, that's Daddy." So both transcriptions have received aural approval twice over.)

Compare both transcriptions and notice substantial differences in interpretation by father and daughter, initially with the tempo markings. Pop's singing in F major, as shown on the next page, clearly articulates all words/syllables on downbeats. This transcription reflects a direct match to his high-pitched, classic, "holler-tone" singing, which centers wonderfully around the sweetest spot of his voice. The only liberty Pop takes rhythmically is at the end of each phrase in the verse, where the time signatures shift between 3/2 and 2/2 (perhaps this occurred out of his need to catch a breath, as he sang the song so quickly). Another rhythmic discrepancy occurs when Pop sings "Husbands," accenting the second syllable instead of the first. Last of all, I updated two chord errors heard on the recording at the end of the second phrase; the corrected chords appear in parentheses over the original chords.

Patsy also sings "The Titanic" in F major, but in the same range as her father; I transposed her transcription to C major to land most of the notes on, rather than below, the music staff. A brief glance at this transcription is enough to make anyone's head spin (my head spun

just attempting to write it down accurately!), but believe it or not, all the busyness displayed here represents Patsy's relaxed rendering with an easy, syncopated rhythm, in a constant 2/2 meter consistent with her fondness for the blues. She sings, "It was sad when that great ship went down" twice in the chorus (Pop sings it once), and she restores the accent in "Husbands" to the first syllable. (I must also note getting a good laugh from seeing "icebug" instead of "iceberg" published in the Lomax version!) Some of the lyrics have changed slightly, most notably Pop's, "Lord, am I going to die?", which Patsy sings: "Lord, I'm gonna die." I like the way Patsy adjusts the rhythm in each verse to match natural speech patterns, making the lyrics easy to sing. Still, her rhythmic styling is complex enough that I cannot vouch for a completely accurate transcription (she also slides her voice a little, too, as indicated by diagonal lines between selected pairs of notes). This is as close as I can come, given the inexactness of music notation. To match how Patsy sings "The Titanic," listen to it on her CD or hear her sing it in person. (Note: To avoid chord-transposition woes for AQ readers who would like to add "The Titanic" to their song lists, I wrote all chords as Roman numerals, which are universal to every key, so that it can be sung and chorded in whatever key feels most comfortable to each singer. Also note that the V/V—called "five of five"—chord is G major in the key of F major, and D major in the key of C major.)

So, there is the melodic truth about "The Sinking of the Titanic," despite the authority of "in print." Now: "Yep, that's Pop"—and Patsy.

*Aside from being an AQ columnist and championship autoharpist, Lucille Reilly's musicianship skills also sometimes take her into the world of representing sound on paper.*

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## Pop's rendition of "The Sinking of the Titanic" (recorded in 1924)

$\text{♩} = 120$

It was on a Mon-day morn-ing, just a - bout\_\_ one o' - clock, that the

great Ti - tan - ic be - gan to reel and rock. Then the

peo - ple be-gan to cry, say - in', "Lord, am I go-ing to die?" It was

sad when that great ship went down. It was sad when that

great ship went down. Hus - bands and wives, lit - tle child-ren lost their\_

lives, It was sad when that great ship went down.

\*sic.

2. When they were building The Titanic, they said what they would do:  
They were going to build a ship that the water could not go through.  
But God with his mighty hand showed the world it would not stand,  
It was sad when that great ship went down. *Chorus*
3. When they\_ left England, they were making for the shore.  
The rich,\_ they declared they would not ride with the poor.  
So they sent the poor below, they were the first that had to go.  
It was sad when that great ship went down. *Chorus*
4. The people on the ship were a long way from home,  
With friends all about them, they didn't know their time had come.  
But death came riding by, sixteen hundred had to die.  
It was sad when that great ship went down. *Chorus*

## Patsy's rendition of "The Sinking of the Titanic" (recorded in 2004)

$\text{♩} = 104$

I IV I

It was on a Mon-day morn-ing, just a - bout one o'clock, When the

I V/V V

great Ti - tan - ic be - gan to reel and rock. The

I IV I

peo - ple be - gan to cry, say - in', "Lord, I'm gon - na die!" It was

I V I IV

sad when that great ship went down. It was sad when that

I V

great ship went down. It was sad when that great ship went down.

I

There were hus - bands and wives, and lit - tle child - ren lost their

I I V I

lives, It was sad when that great ship went down.

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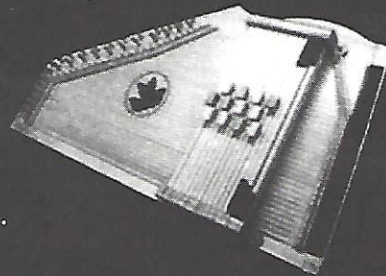
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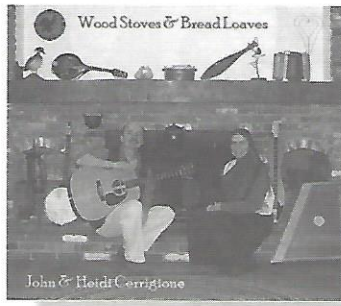
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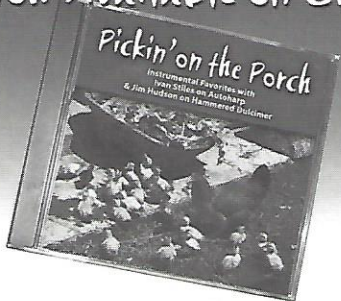


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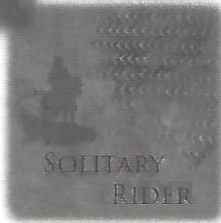
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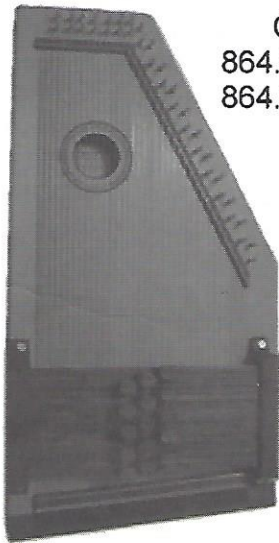
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# Buying a Luthier 'Harp

edited by Bob Lewis

In reviewing my best-of-Cyberpluckers file for topic ideas, I came across this potentially useful exchange. I think we have well established that these summer autoharp gatherings are as much luthier fairs as they are anything else. It is simply the best opportunity to see what many of the choices are and even several variations of each make. If the luthier is not there in person, one or more of his customers will have their instruments there.

Nathan Sarvis  
Denton, Texas  
11/8/1999

So, supposing a person finally reached the point where he was ready to buy a luthier-made harp, and supposing it was November, so Winfield was nigh a year away, and supposing he lived in Texas where the only known luthier is Cecil White who makes wonderful harps but made a vow to his SWMBO never to sell any, and which, further, is at least a thousand miles away from the nearest commercial luthier, how would such a person decide which of the luthiers to honor with his order for a new harp?

Bob Lewis  
11/9/1999

I think seeing and playing examples first is the only way to get

it right without just being lucky. Whatever it takes, go see them. Take your time. Going to Mountain Laurel or Willamette Valley will get you an incredible array of instruments to evaluate. There are other festivals too. There are also owners of various makes and models within reasonable distance. Fly if you have to. There are many people who did not do this and bought and sold more than one before they were happy. They are almost all very nice. If there weren't choices it would be easier. Nowadays delivery dates can have a lot to do with it. If you make a real choice of instrument over delivery date, you may have to be PATIENT. For the more expensive harps the closest delivery dates right now are probably early to late summer 2000. Once an order is in line it can be withdrawn before confirmed and started, so as soon as you have a commitment to the expense get your name in. I'll warn you that it is difficult for many to stop with just one:>)

Katie Stein Sather  
11/9/1999

Nathan, distance was less a barrier than the waiting list for me, and believe me it is a long ways from Newfoundland to autoharp country. And fortunately money, too. the more expensive, the shorter the waiting list, it seems.

As a relative newcomer, my concern was that even if I listened to the various harps, I wouldn't be able to discern differences. I would have a better chance now, since I've been able to lay hands on one.

My first autoharp lesson was in Texas, now that I think of it! not quite a year ago.

Gregg Averett  
11/11/1999

I have two pieces of advice for anyone burning with "custom harp fever." First, when you are contemplating your first expensive harp, there is a period of bittersweet angst and indecision after you have made the mental commitment to the purchase but are afraid of making the wrong choices as to make and setup. I can assure you, from first hand experience and casual observation, that so long as your harp is made by one of the better known luthiers and is relatively conventional in design, you will have no difficulty in finding a ready buyer at a satisfactory price should you change your mind about the harp and want something different. You can use some of the sale funds to throw a "back to the bottom of the list" party.

Second, so long as your plebeian instrument in the pasteboard case has been properly set up and fine-tuned for optimum playability, it will not prevent you from practicing and improving your abilities. A custom harp primarily enhances your ability to project those abilities to the ears of other listeners. If you weren't any good to start with, a custom harp will still sound bad, louder. As with any high-powered machine, it takes some knowledge and practice to extract its full performance potential. The point here is, there is still plenty you can do while your name inches painfully up the list.



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





# Postscripts

## from 'Harpland

with Mary Umbarger

Mary Umbarger

114 Umbarger Road

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Maryonharp@YadTel.net

Life is not always rainbows. As I write this, my heart is hurting from the loss of my friend, Mary Lou Orthey. However, I can look on the 'sunnyside' of spring, play a lament on the autoharp for her and chase some of the grief away.

Just read on and rejoice at the excitement of 'Harpland!:

*p.&*In a segment of RFD-TV featuring early country acts of some Nashville performers, a young **Ron Wall** was seen playing autoharp.

*p.&*The comic strip "Crankshaft" has one of the characters remembering his youthful passion for "The Lovin' Spoonful." There is a shot of **John Sebastian** singing and playing his autoharp.

*p.&***John Paul Jones** (ex Led Zep) plays autoharp on his CD, *Thunderchief*.

*p.&*I received this very welcome post from **Sue Laughton**, Sherborne, England: "I opened my Sunday Times magazine, January 21st and there it was: Folk/Rock/Trad band called "The Eighteenth Day Of May," in full colour line up over the two pages. And the first young musician is boldly playing an autoharp whilst he sings!!! They are playing in London, at the Barbican, and will be featured on Folk Britannia, BBC4, which begins on Feb. 3rd. They look young, enthusiastic and great fun!"

*p.&***Evo Bluestein**, on a DVD, "The Howling Wolf Story," was excited to report: "There is a segment where Alan Lomax had set up a kind of backstage juke joint situation where some of the legendary blues musicians could jam and he could film. In between jamming Bukka White and Chester Burnett (Howling Wolf) is **Kilby Snow**, strumming wildly on the back of his 'harp and shouting things out with a big smile on his face. It is clear that many white musicians were very interested in and influenced by black blues music."

*p.&*Here is a bit of information I garnered from Cyberpluckers: The autoharp instructor for Catherine O'Hara ('Mighty Wind') and Reece Witherpoon ('Walk the Line') was Kit Alderson. I'd like to hear more about him, wouldn't you?

*Movers & shakers – out & about!*

*p.&*Bellingham, WA 'harper **Rob Lopresti** has published a 'folk noir' mystery. Rob is a writer/songwriter/reference librarian/autoharpist who is active with the Homemade Music Society in Bellingham. "Such a Killing Crime" got a mention in the latest issue of Sing Out! Congratulations, Rob!

*p.&***Bryan Bowers** was in an issue of USA Today in the Lifestyle section. It was about people following their dreams. Bryan said it really was "about people who keep doing what they should have given up on long ago." (My dear Bryan, all of us are grateful that you stayed the course through the tough times. If not, where would we autoharpers be today?)

*p.&*The report on **Todd Crowley's** "The Road Show," is filled with accolade after accolade! Phoenix was the first city to host Todd. "Todd's show is the best thing to hit this planet since before or since sliced bread! It is sure to create autoharpaholics wherever he goes ... his music, his wonderful baritone voice, his sensitive touch on the 'harp and his selection of meaningful songs are sure to create folk music converts."

*p.&***Eileen Kozloff** gives us a chance to hear her original music on her recently produced "Solitary Rider." Those who have been fortunate enough to get one already are recommending it highly as good music, well done. Eileen is a talent not to be missed!

*p.&***Karla Armstrong's** new CD, "Let Me Tell You About Jesus" is sure to be a blessing to all who hear it. Karla is doubly blessed because she has done this project with her two talented sons. Thank you, Karla.

Please allow me to close with reflections on a friend. I met Mary Lou 20+ years ago. I knew at once I had found a friend. I saw her at festivals, played by the hour under her awning at Galax, enjoyed her humor, encouragement, talents and patience. As the

years went on we enjoyed that comfortable closeness that only friends can know. We loved each other – even if on occasion we disagreed!

Over the past few years, when so many changes were taking place in her life I have had opportunity to spend quality time with her as we traveled to MLAG in my motorhome. Through heartache and acts of nature when her home received much damage in a hurricane, I have discovered she was a woman of solid faith in God and a woman of definite courage.

Mary Lou laughed at my accent and called me 'Mayree,' saying this is the way I pronounced it, and I in turn razzed her about her abrupt 'northern' brogue. I shall always treasure my time with her.

Thus, may I share the song that has given me consolation.

### *Hymn Of Promise*

In the bulb there is a flower;  
In the seed, an apple tree;  
In cocoons, a hidden promise;  
Butterflies will soon be free!  
In the cold and snow of winter  
There's a spring that waits to be,  
Unrevealed until its season,  
Something God alone can see.

There's a song in every silence,  
Seeking word and melody;  
There's a dawn in every darkness,  
Bringing hope to you and me.  
From the past will come the future;  
What it holds, a mystery,  
Unrevealed until its season,  
Something God alone can see.

In our end is our beginning;  
In our time, infinity;  
In our doubt there is believing;  
In our life, eternity.  
In our death, a resurrection;  
At the last, a victory,  
Unrevealed until its season,  
Something God alone can see.

*Natalie Sleeth*

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To Mary Lou has come the victory –  
We will miss you. *Mayree*

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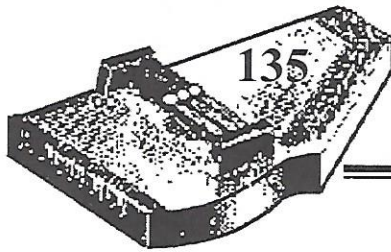
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# Autoharp Songbook

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## Michael Finnigan (2) (Tune: Ten Little Indians)

↓  
 F (F F) F F F F (F F) F  
 I know a man named Mi - chael Fin - ni - gan  
 C7 C7 C7 C7 C7 C7 (C7 C7) C7  
 Who had whis - kers on his chin - ni - gan.  
 F (F F) F F F F (F F) F  
 Wind came a - long and blew them in - ni - gan.  
 C7 C7 C7 C7 (F F) (F F) (F F) F  
 Poor ole Mi - chael Fin - ni - gan. Be - gin - ni - gan.  
 (Repeat)



## Loch Lomond (2)

↓  
 G C G / G D7 G / D7 G Am / Am C C /  
 By - yon bon - nie banks and by yon bon - nie braes  
 G C G / C / G / G G C /// D //  
 Where the sun shines bright on Loch Lo - mond  
 D Em / Em D7 G / G G D7 G D7 G C /  
 Where me and my true love will ne - ver wont to be  
 G C G G G G C / G G D7 /// G //  
 On the bon - nie, bon - nie banks of Loch Lo - mond.  
 Chorus:  
 G G / G D7 G / G D7 C / C C D / D  
 Oh, you take the high road and I'll take the low road  
 C G / G G G / G G C /// D //  
 And I'll be in Scot - land be - fore you  
 D C / C G G / G G D7 G D7 G C /  
 But me and my true love will ne - ver meet a - gain  
 D C G G G G C / G G D7 /// G //  
 On the bon - nie, bon - nie banks of Loch Lo - mond.

## Home, Sweet Home (2)

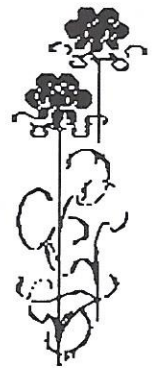
↓  
 G D7 G /// C / C / G // G G / G / D7 // G D7 / D7 / G // // //  
 Mid - pleas - ures and pal - a - ces, where ev - er we may roam,  
 G D7 G /// C / C / G // G / G / D7 // G D7 / D7 / G // // //  
 Be it ev - er so hum - ble, there's no - place like home.  
 G / C // // D7 / C / G // // G / G / D7 // C D7 / D7 / G // // // G / C // // D7 / C / G // // G / G / D7 // G D7 / D7 / G // // // //  
 A charm from the skies seems to hal - low us there, Which, seek thru the world is ne'er met - with else where.  
 G // // D7 / D7 / G // // D7 // // G / G G C // // D7 / C / G // // G / G / D7 // G D7 / D7 / G // // //  
 Home, home - , sweet, sweet home! Be it ev - er so hum - ble, there's no - place like home.



## Darling Nellie Gray (2)

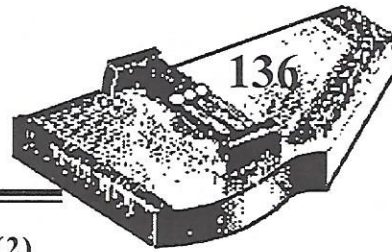
↓  
 D A7 D / D G D D  
 There's a low green - val - ley  
 A7 D G D G A7 G /  
 on the old Ken - tuck - y shore  
 A7 G D / D D G D D D A7 // // //  
 Where I whiled man - y hap - py hours a - way  
 D A7 D D D G D D A7 D G D G A7 G /  
 A - sit - tin' and a - sing - in' by the lit - tle cot - tage door,  
 A7 G D / D / A7 A7 A7 A7 D // // //  
 Where - lived my dar - ling Nel - lie Gray.  
 Chorus:  
 A7 D A7 / A7 A7 A7 /  
 Oh my poor Nel - lie Gray,  
 D A7 A7 D D D D /  
 They have tak - en you a - way,  
 D A7 D D D D G D D D A7 // // //  
 And I'll ne - ver see my dar - ling a - ny - more.  
 D A7 D D D G D D A7 D G D G A7 G /  
 I'm a - sit - tin' by the riv - er and I'm weep - in' all the day  
 A7 G D / D D D A7 A7 A7 D // // //  
 For you've gone from the old Ken - tuck - y shore.

One night I went to see her,  
 but "She's gone," the neighbors said.  
 The white man bound her with his chain  
 They have taken her to Georgia  
 for to wear her life away,  
 As she toils in the cotton and the cane. Chorus:  
 My eyes are getting blinded  
 and I cannot see the way.  
 Hush, there's somebody knocking at the door  
 I hear the angels calling  
 and I see my Nelly Gray  
 Fare well to the old Kentucky shore. Chorus:



# Autoharp Songbook

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## The Water Is Wide (2)

↓  
 C (C C) G7 C /// G7 (F F) F C ///  
 The wa-ter is wide, I can-not get o'er  
 C C G7 Am /// Dm Am Dm G7 ///  
 Nor do I have white wings to fly  
 G7 C G7 Em /// (Em Em) Dm Am Am ///  
 Give me a ship that can car-ry two  
 G7 F F C /// G7 F G7 C ///  
 And both shall row, my love and I.

There is a ship and she sails the sea  
 She's laden deep as deep can be  
 But not so deep as the love I'm in  
 And I know not if I sink or swim.

I leaned my back against an oak  
 Thinking he were a trusty tree  
 But first he bended and then he broke  
 Thus did my love prove false to me.

O love is handsome and love is kind  
 Fine as a jewel when first it's new,  
 But love grows old and waxes cold  
 And fades away like the morning dew.

## You Tell Me Your Dream (I'll Tell You Mine) (2)

↓  
 C / D7 D7 C / A7 / D7 / A7 D7 D7 ///  
 You had a dream, dear, I had one too.  
 G7 / Gm G7 C / G7 G7 F / Bb7 / C ///  
 I know mine's best cause it was of you  
 C / D7 D7 C / A7 / D7 / A7 D7 D7 ///  
 Come, sweet heart, tell me, Now is the time  
 D7 / Bm D7 F / A7 / D7 / D7 G7 C ///  
 You tell me your dream, I'll tell you mine.

## Sweet Rosie O'Grady (3)

↓  
 G // D7 G D7 G // G // C / D7 C C G ///  
 Sweet Ro-sie O'Gra-dy, My dear lit-tle rose.  
 C // C D7 C G // G // A7 // A7 G A7 D7 ///  
 She's my stea-dy la - dy, Most ev - ery - one knows.  
 G // D7 G D7 G // G // C // Am C Am B7 ///  
 And when we are mar-ried, How hap-py we'll be  
 B7 CC C D7 C C G // E7 /  
 For I love sweet Ro-sie O'Gra-dy,  
 E7 A7 A7 A7 D7 A7 D7 G ///  
 And Ro-sie O'Gra-dy loves me.



## In The Gloaming (2)

↓  
 G C G / G / D7 Am Am / Em /  
 In The Gloa-ming, Oh my dar - ling,  
 Am Am G / G / D7 D7 G ///  
 When the lights are dim and low,  
 G C G / G / D7 Am Am / Em /  
 And the qui - et sha - dows fall - ing,  
 Am Am G / D7 / G D7 G ///  
 Soft - ly come and soft - ly go.  
 G7 F F / G7 / G7 (F G7) F / C /  
 When the winds are sob - b - ing faint - ly,  
 A7 A7 G / G / C G D7 ///  
 With a gen - tle, un - known woe,  
 G C G / G / D7 Am Am / Em /  
 Will you think of me and love me,  
 Am Am G / D7 / G D7 G ///  
 As you did once long a - go?  
 In The Gloaming, oh my darling,  
 Think not bitterly of me.  
 Though I pass'd away in silence,  
 Left you lonely, set you free;  
 For my heart was crushed with longing,  
 What had been could never be;  
 It was best to leave you thus, dear,  
 Best for you, and best for me.

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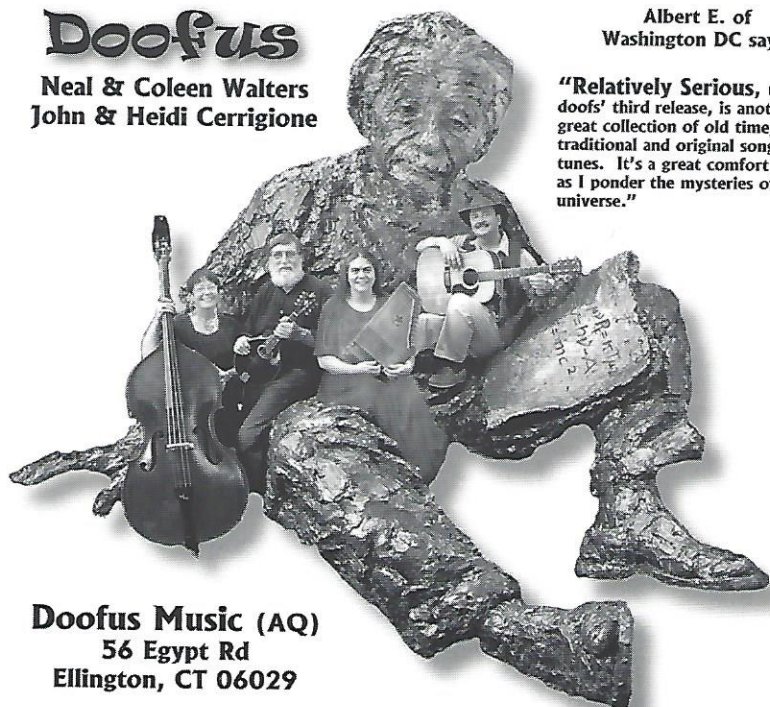
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