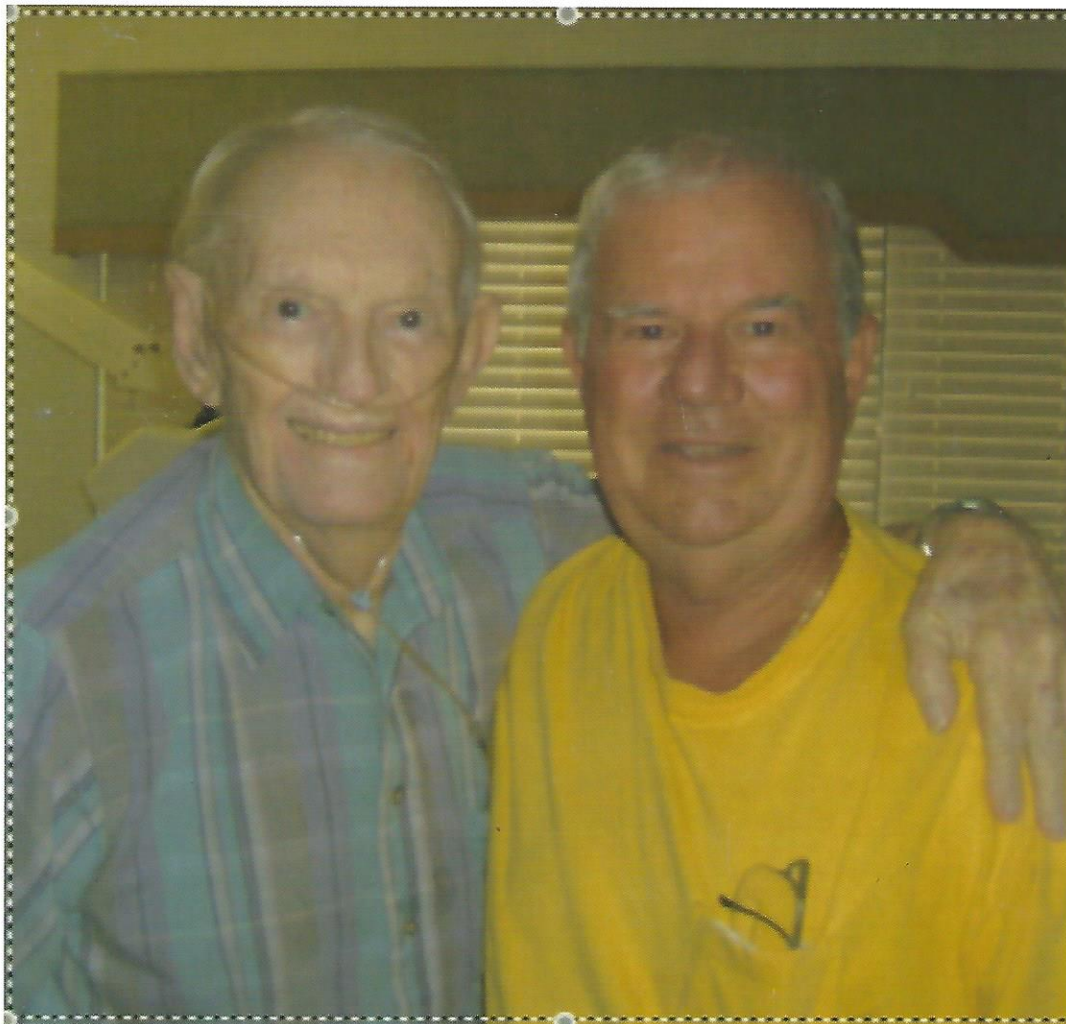


AUTOHARP QUARTERLY.

Fall 2008 • Volume 21 Number 1 • Seven Dollars

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Left to right:

Bill Dillon,

John Amon

...

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See the
Picker's Portrait

IN THIS ISSUE:

The Children's Corner has a *Lullaby for Sadie*

Lucille Reilly's Diatonic piece is *Absolutely Lovely*

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Bill Clifton receives a prestigious award

Aura Lee or *Love Me Tender* ... do I hear Elvis?

Linda Huber brings us the second of three French
Bourees

Mike Herr helps us *Nail That Catfish to the Tree*

Siegfried Knopfler's arrangement of *Silent Night*

Tony Wentersdorf's award-winning song *Pluto*

Karla and Pete take us *Over The Rainbow*

Our Picker's Portrait is *Bill Dillon*

June Maugery has the *Critic's Choice*

Eileen presents *Good King Wenceslas* in two time
signatures

We have Club Listings and Club News

There are *Harpers* reports from festivals

... and Mary Umbarger's *Postscripts from 'Harpland*

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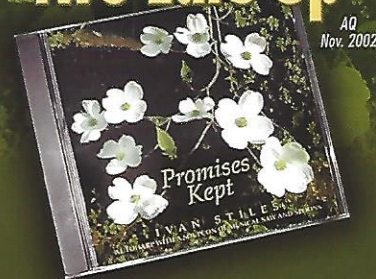


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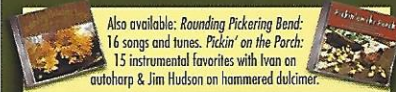
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AUTOHARP QUARTERLY

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Interaction Editor: Staff

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Critic's Choice: Stew Schneider,

Judy Pagter, June Maugery

In the Beginning: Mary Park

Colorfully Chromatic: Karla

Armstrong & Pete Daigle

Diatonic Corner: Lucille Reilly

The Children's Corner: Verla Boyd

& Kathleen Bassett

Jam 'n Bare Bones: Mike Herr

Postscripts from 'Harpland: Mary

Umbarger

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From the Editor



Dear Readers,

You will notice there is no Interaction lesson in this issue. The reason is simple, no one volunteered to present one. We expect that to change with the next issue.

With this issue, we begin our 21st year of publication. A few of you have been with AQ from the beginning and I thank you for your loyalty and support. Not to say we don't appreciate our more recent arrivals. After all, we count on each of you to keep sending us the interesting things we print in each issue.

We usually see quite a few of you at the Walnut Valley Festival in Winfield, KS. This year, which would have been our 20th was different, to say the least. Health problems, which have now been resolved, kept me from attending and I freely admit I was in a real funk about it. As it happened, it was *probably* a good thing I was not there. The Walnut River, which can be beautiful or ugly depending on the rainfall, was not beautiful this year. It crested, according to reports, 32 feet above flood stage. *But did that dampen (pun intended) the spirits of the brave autoharpers who were there? NO!* They just moved a few miles away and jammed anyway. Fortunately the water receded enough that the always much-anticipated International Autoharp Championship was able to be held. The free workshops that a number of generous players were prepared to give could not be conducted.

However, I would like to thank Lucille Reilly, Les Gustafson-Zook, JoAnn Smith, Craig Harrel, Karen Daniels and Chuck Daniels for all the work it took to get ready to present their respective workshops. You are appreciated. Also, we want to thank Barb Barr-Madorin and I am sure Karen Nickel who helped Karen and Chuck put on an Autoharp Bash in spite of the lousy weather. You guys are the best! If I have forgotten anyone, I apologize, but you know I admire the work done under less than optimal conditions.

It just shows it doesn't have to work out perfectly for it to be fun!

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Karla Armstrong has a new partner for the Colorfully Chromatic column. Pete Daigle will be joining Karla to bring a new challenge in each issue. Pete is eminently qualified and we know you will enjoy this new partnership. We welcome Pete to the staff.

Another happy sign is that you are sending Mary Umbarger more to write about and so her Postscripts column keeps growing. Keep those cards and letters (both snail and email) coming!

We seem to have a lot of "extra" music in this issue, including some nice holiday songs and two lullabys for our

newest "staff" member, Sadie Bassett, daughter of Kathleen Bassett and granddaughter of Verla Boyd. These two gals bring us the Children's Corner in each issue.

The part of the year most often thought of as the festival season might be over, but that is no reason to not keep getting together and sharing our music. Clubs, which we list in each issue, are one good way and another is to open your home to your friends (and relatives) and have a house concert. Take a look at our Pro-Files listings and if you see one of your favorites has a few days between regular gigs, see if perhaps they would like to fill in that time by presenting a workshop or concert or both at your house. They will thank you for the opportunity and your guests will thank you for a wonderful day/evening of music and fellowship.

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Mini Mountain Laurel Concert Series

Each weekend features a 7:30 pm concert at the Evangelical Lutheran Church in Reedsville, PA on Friday, a 1 - 4pm workshop on Saturday at Orthey Instruments near Newport, PA, supper at a local restaurant and a 7:30pm concert on Saturday evening at the Highland Presbyterian Church in Newport.

There is a \$15 fee for the workshop and registration is required. Both concerts are open to the public with a suggested donation at the door of \$10. For more information or to register for a workshop, call George Orthey at 717-567-9469 or 717-567-6406.

Scheduled Appearances:

January 2 - 3, 2009

Ivan Stiles

February 13 - 14

Walt Michaels & Company

March 13 - 14

Mike Seeger (Time change for Mike's workshop. Call for details.)

April 3 - 4, 2009

DOOFUS

Dr. Orthey has received a small grant from the Pennsylvania Council For the Arts which is a part of the Pennsylvania Partners For the Arts which will enable him to continue this series and offer a more reasonable stipend to the performers.

2009

California Autoharp Gathering; May 15, 16, 17 at the St. Nicholas Ranch, Dunlap. CA. The theme for 2009 is Gospel Trails. There is a great line-up including: Bob Fish, Bodie Wagner, Bryan Bowers, Carey Dubbert, Evo Bluestein, Karen Mueller, Pete Daigle, Ron Wall, Roz Brown, Tina Louise Barr and Todd Crowley. The scenery is unmatched, the food delicious and the music non-stop. For information email: www.calautoharp.com.

Mountain Laurel Autoharp Gathering; June 24-28 at the Little Buffalo State Park, Newport, PA. This year's list of performers includes Karen Mueller, Mike Fenton, Charles Whitmer, Bob Lewis, the Red Mountain White Trash with Bill Martin, and the 2008 Mt. Laurel Autoharp Champion, Craig Harrel. The 2009 Autoharp Hall of Fame persons will be inducted and the Mt. Laurel Autoharp Championship will be held. For more information: www.mlag.org.

The Willamette Valley Autoharp Gathering; July 23-26 at the Western Mennonite School in Salem, OR. This year's headliners include Mike Fenton, Les Gustafson-Zook, JoAnn Smith and Charles Whitmer. This is a really nice venue and the food is excellent. A variety of accommodations is available. For more information, email www.wvag.com.

Recordings

Living Up to a Dream
Autoharp: Rick Fitzgerald

'Harp On It
Autoharp: Robert D. Grappel
Also featured: Lynda Cohen

Irish Drinking Songs: The Cat Lover's Companion
Autoharp: Marc Gunn
with The Dubliner's Tabby Cats

Brobdingnagian Fairy Tales
Autoharp: Marc Gunn and
The Brobdingnagian Bards

Real Men Wear Kilts
Autoharp: Marc Gunn and
The Brobdingnagian Bards

Going for Broque
Autoharp: Marc Gunn
Irish Pub Songs & Sea
Shanties with an accent

The Holy Grail of Irish Drinking Songs
Autoharp: Marc Gunn and
The Brobdingnagian Bards

Whiskers In the Jar
Autoharp: Marc Gunn with
the Dubliner's Tabby Cats

A Tribute to Love
Autoharp: Marc Gunn

Books

Mel Bay has re-issued Carol Stober's songbook *Appalachian Autoharp* as an Archive Edition. It has standard music notation, autoharp tablature and lyrics. It can be purchased from Carol at Box 1275, Talladega, AL 35161 for \$14.95 + \$5 s/h.



'Harpers at Large ...

Reports from across the country and around the world

Seattle Autoharp Week

Seattle, WA

Reporting: Herb Holeman
Bellevue, WA

Well, another Seattle Autoharp Week has come to a close. I could go on and on about the magic that permeated the entire event, but to understand it, you would have had to be there.

One of the numerous things that made it special for me was jamming with Ron Bean, Kim, the other Cathy and many more. Equally fun was helping some other folks to learn *Planxty Irwin*, then later hearing them playing it around the camp. The pleasure was all mine.

Another magic moment yesterday ... Bryan Bowers with his mando-cello killing time before supper jamming with Mike and Barry. But you really had to be there to understand. One more moment of magic; Richard Scholtz in the instructor's concert singing *Turning Of the World* by Betsy Rose, and all of us singing along.

A huge pat on the back for the SAW staff: Laura Gregg, Cathy Britell, Bryan Bowers, Richard Scholtz and Karen Mueller. Each contributed mightily to nurture the magic that all of us felt.

Bayou City Old Time Music Festival

Houston, TX

Reporting: Craig Harrel
Houston, TX

The Fourth Annual Bayou

City Old Time Music Festival was held in Houston, TX on July 24-26, 2008. Craig Harrel and Glenn Flesher were the autoharp headliners once again.

Attendance this year was up over 70%, compared to last year. This was in spite of the threat of Hurricane Dolly, which decided to take a more southerly route and spare the Houston area. (Hurricane Ike, which came later, was not nearly as kind.)

With all of the talk about Dolly, some people mistakenly thought that Dolly Parton might pay us a visit — after all, she is an autoharp player. But alas, Ms. Parton was nowhere around — although she would have been welcomed (fingernails and all).

This year's festival was another special occasion for autoharpers in this part of the country. As in the past, workshops and jamming took place during the daytime and concerts were held in the evenings.

On Thursday night we even had a special tribute to Charles Whitmer, who was recently inducted into the Autoharp Hall of Fame. Charles lives in the Houston area, so this event gave all of his local friends a great opportunity to congratulate him on his big achievement. Charles played a few tunes for us on stage and everyone had a wonderful time celebrating.

Overall, everybody seemed to thoroughly enjoy themselves.

I know I sure did.

Walnut Valley Festival

Winfield, KS

Reporting: Barbara Barr-Madorin
Wichita, KS

I guess the thoughts of most folks was "well, that was different," but what the heck ... we had a good time anyway. Some of us had to be pulled out of the mud and water when the Winfield police said we had to evacuate. Most of us were already set up and camping so we had to wait our turn to be able to hook on to our rigs. We had sense enough to leave but we just couldn't back the Suburban down in Gregg Averett's Lake (*Ed.: An historic spot in the campground. Grin.*) without sinking up to the hubs. So we had to wait to be pulled to higher ground so we could get under the nose of the Airstream. Lots of cooperation and everyone helping anyone who needed help.

We went out to Winfield Lake and camped with Lindsay and Cheryl Haisley, Kay and Gary Stivers, Lucille Reilly and Chuck and Karen Daniels. I don't think we missed a beat at all. We didn't have much electricity but we had enough... as long as you didn't want to make toast. The weather was cool so the lack of AC wasn't even an issue. All in all, it was a Good Thing.

Continued on next page.

Neal & Coleen Walters dulcimer workshop/house concert
Urbana, IL

Reporting: James O. Phillips
Urbana, IL

On Wednesday, the 22nd of October, Neal Walters presented a dulcimer workshop at the home of Phyllis Hughes in Urbana, IL. There was a variety of skill levels represented, from the novice to the more experienced dulcimer players. For his workshop, Neal presented and demonstrated (and had us work after the demonstration) various right-hand strumming and picking techniques, using the tune *Boil Them Cabbage Down*. Even though, with the group, I mostly play either autoharp or guitar, I found the workshop beneficial on more dulcimer technique for my own private playing. Towards the end of the workshop, after Neal explained a finger-picking technique we used the minor-key tuned *All the Pretty Horses* to play the last technique we were shown.

After a potluck, Neal and Coleen did the concert portion. Neal switched between several dulcimers and several autoharps throughout the concert, and sang, while Coleen sang as well as using her expert touch on the upright bass. At one point Neal made reference to his key of A autoharp having suspended 4th chords on them, and a recent discussion on Cyberpluckers regarding the use of those chords. After a short break Neal and Coleen did a wonderful second set, ending on the Bryan Bowers tune, *Friend For Life*, which they encouraged members of the audience to participate in singing along with. All in all, Neal and Coleen did a great house concert.

All in all, I highly recommend taking in a workshop and house concert from Neal and Coleen when they appear in your area. You will not be disappointed.

Carey Dubbert Concert

Palo Alto, CA

Reporting: Ron Bean
San Francisco, CA

Carey Dubbert was the featured performer at the quarterly gathering of the Redwood Dulcimer Group, held at the Unitarian Church in Palo Alto, CA on Saturday, November 1st. He "spell-bounded" the audience (mainly lap dulcimer players, plus a smattering of autoharpists and others) with his hour-long concert on both the autoharp and the hammered dulcimer.

The head honcho of the event, who had not met nor heard Carey before, commented afterwards: "If he plays that amazingly NOW, what was he like when he won the national championship(s) in the 90s?"

It is reliably reported that Carey was seen participating in the mountain dulcimer workshops as just a regular student and he purportedly expressed interest in rekindling his inter-

est in that instrument. He had tinkered with it a few years back, but no to the extent of the hammered dulcimer or the autoharp.


Carey also cornered a player of the musical SAW during one of the intermissions. The result was the wailing of a wounded cat while others were trying to eat their snacks. =(8>



Did you attend a festival or a workshop or a concert and have a great time?

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Mike's Further Adventures In Autoharp Land

Part #3 of Mike Fenton's search for "Out of the Community" Harpers

The Conclusion

by Mike Fenton

In this, the third and final chapter of Mike's autoharp odyssey, he adds bits and pieces of memorabilia, that, while they did not make the "top ten," nevertheless merit a mention.

Mike continues:

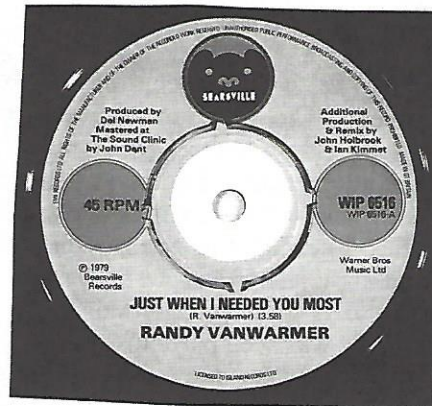


I had to include this item, as autoharp singles are so rare. For me, Mother Maybelle's Briar International 45 of one of her party pieces, *Liberty Dance*, is a happy memory of seeing her play her version of *Liberty* on stage in England when I met her first, November 3rd, 1968. This is a straight-ahead rendition with a Nashville rhythm section including percussion. The flip is *Wildwood Flower*, Maybelle harmonising with her daughters, but no autoharp. Oh, by way of explanation, that's an English 45 adapter in the centre of the disc— we had to put these into USA 45s before we could play them on our turntables!



Bill Clifton has been instrumental in introducing hundreds of people worldwide to the older forms of country music and bluegrass, and he lived in England for several years. He's been an integral part of my story, always encouraging, always

includes autoharp in his stage presentation, and has a large catalogue of recordings on LP and CD, most of which I have. He was associated with the important country music label Starday for many years and is often seen on stage at the Carter Fold, living as he does only six miles away from Maces Springs. He had a fruitful musical partnership with the late Red Rector for some years and is probably more experienced than most at working with the autoharp in a bluegrass context.



One of the great moments in autoharp. Randy Vanwarmer's Bearsville 45 of 1979. No autoharp credits, but John Sebastian is there, just the same.



This stylised drawing of a hill-billy string band was found on the backliner of the Malcolm Price trio LP which contained the fine version of *Muleskinner Blues*. (See Volume 20, #4, page 17.) It sort of puts me in mind of the Beverly Hillbillies with the Granny figure sat down with the autoharp!



I never had the opportunity to visit with Cecil Null, but he's clearly been very involved in the history of our instrument, through his association with Mother Maybelle, whose 'harp he used to service. This album, *New Sounds in Folk Music*, includes a tribute song to her, but unfortunately, when I got access to this cover, there was no disc with it! I couldn't resist including it with this piece, though on account of the eccentric autoharp he's seen playing here. As far as I am aware, he built it himself, and this design was known as a *Musaharp*. Cecil hailed from the concisely-named town of War, West Virginia, and was well-known as the composer of the country classic *I Forgot More Than You'll Ever Know*. He and his wife, Annette harmonised on this LP. I'd love to hear it — does

anyone have a copy of it, disc as well as sleeve?!



are in country so her choice of autoharp is not surprising. But there's not much tradition about her playing. "I wanted to do something different

sions of *Willie & The Hand Jive* and *The Wheels On the Bus* for primary school audiences in the '90s.



A couple of three years ago I bought a magazine called *Classic Rock*. I cannot recall what article was contained therein which prompted its purchase, but with this issue there was a free CD featuring performers paying tribute to the British rock band, Queen. Now, I don't know much about them, as most of the UK rock'n'roll that I understood and enjoyed was made nearly half-a-century earlier! I was, however, familiar with a gigantic hit they had in the 70s, a lengthy opus titled *Bohemian Rhapsody*, and the complimentary CD opened with Grey de Lisle, who is best known as one of the most successful voiceover actors in Hollywood, in the words of the accompanying notes, "taking on *Bohemian Rhapsody*, armed only with an autoharp!" The performance on Sugar Hill Records is very unstartling, clearly a very abridged version of the song, with the autoharp pedestrian at best — you see, I'd been led to expect something spectacular. In a short interview in a country music magazine, I quote: 'DeLisle's roots

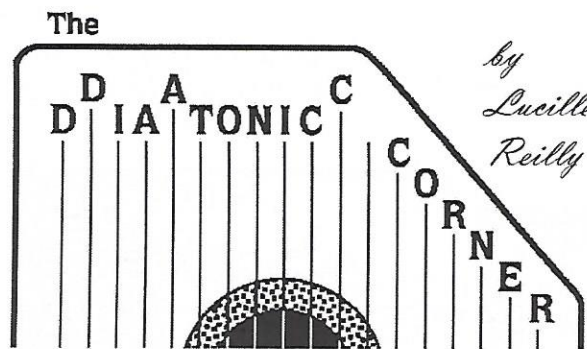
with it. So I put a strap on it and played it upside down, so it's more of a rock'n'roll autoharp.' "

Reading that, you'd have to be interested. I've always been impressed by mavericks in the music world — Sam Phillips, Gary Paxton, Alan Freed, Jerry Douglas, Marty Schuman, Gillian Welch — so anybody doing anything creative in a committed way with the autoharp will always get my attention and probably my support, but I'm sorry, there's just nothing unusual happening here except the choice of song. I haven't seen deLisle play, so I don't know if she does indeed play autoharp 'upside down' (I knew a feller named Kilby who *did!*), but I found the notion of a "rock'n'roll autoharp" very silly in this context — there's just nothing going on with the 'harp to get anyone excited (maybe Karen Mueller should do it!) and although there is a sense of drama and suspense in her fragile voice, to be honest, I used to play far more rockin' stuff on autoharp twenty years ago when I was doing wild, heavy ver-



In the February issue, Mike will introduce us to Judy Dyble, who was with the Fairport Convention and who we met briefly in the last issue. Anyone who knows Mike knows his affinity for old record shops and you never know what he might find when he goes exploring.





by
Lucille
Reilly

This issue's feature:

Absolutely Lovely

I was deeply saddened when my British friend, Sue Laughton, passed from our midst last February. In her memory, I am publishing a tune I composed as tutor of the first ever Diatonic Autoharp class at the 2001 Sore Fingers Summer School in Kingham, England, of which she was part. Everyone's mutual love for learning, as well as for diatonic autoharp, proved so overwhelming that I was compelled to honor both the class with a tune.

The title was a no-brainer. During my

time in England, Sue and her sister, Maryann Vagg, vital forces of UK Autoharps, made sure I achieved superb British pronunciation (surely to complement my recent passion for Tesco supermarkets; where else can you find squash from Kenya and 20 different cooking oils?). Among their many affirming comments was, "Absolutely *luvleigh*," spoken with a quiet lilt.

There is enough information on the notation below that I can say no more. Well, except for this: You can hear this tune on the

Internet at www.thedulcimerlady.com/thoughts.htm. As always, I recommend singing the tune first to help your fingers get a feel for where they will be going.

When I returned in 2002 to teach at Sore Fingers once more, Sue and Maryann gave me an absolutely lovely, private performance of this tune at Sue's home. What a thrill to hear it break forth from other autoharpists' hands! Do enjoy it.

Lucille

Next issue:

Back to basics: an old favorite!

Absolutely Lovely

composed by Lucille Reilly on April 16, 2001

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(c) 2001 Lucille Reilly.

T, t=thumb stroke; i=index;
m=middle; r=ring, ↑=thumb
brush

Do you have a tune, question or technique you'd like to see addressed in The Diatonic Corner? Write to Lucille at www.thedulcimerlady.com with your request. This is your column, after all.

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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?*

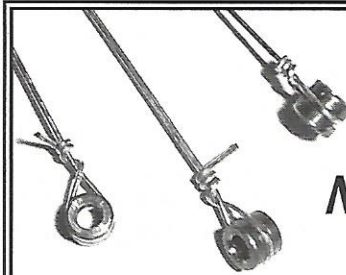
A When to restring depends on how much you play. However, if you’ve just picked up an old black box Oscar Schmidt at a yard sale, you’ll want to restring that bargain right away. In general, the bass wound strings deteriorate much more rapidly than non-wound strings. Average players should replace bass wound strings every two years and replace all string 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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A Bridge to Bluegrass

Bill Clifton Honored

For his many contributions to bluegrass music, more

BY TOM NETHERLAND

Special to the Herald Courier

History credits Bill Monroe for fathering bluegrass. Flatt and Scruggs helped popularize it.

Then, Bill Clifton bridged bluegrass to Europe.

Monroe, along with Flatt and Scruggs, are members of the International Bluegrass Music Association's Hall of Fame. Last week, Clifton joined them.

"The first thing I thought of was all the people who aren't in who should be in, like Wiley and Zeke Morris," Clifton said. "Wiley and Zeke gave Earl Scruggs his first professional job. Yet, they've not been recognized."

BLUEGRASS OVERSEAS

Clifton and the late Charles K. Wolfe were inducted into the IBMA's Hall of Fame on Oct. 2 as part of the organization's annual awards show in Nashville. Wolfe, who died in 2006, authored numerous books on old-time country and bluegrass music and was widely recognized as a leading scholar of the music.

Clifton's career includes nearly 60 years performing acoustic music. But he said that taking bluegrass abroad stands as his stoutest contribution, a point emphasized by Grand Ole Opry announcer Eddie Stubbs during induction ceremonies.

"He mentioned that I was the first person to introduce bluegrass to not only England but many European countries," Clifton said from his home in Mendota, VA on Monday. "I booked Bill Monroe and his Blue Grass Boys all across Europe from Scotland and England to Berlin."

A LOVE OF MUSIC

Born William Marburg in Maryland on April 5, 1931, he grew to love country music early in life. He attended performances by and met such pioneers as Roy Acuff and Uncle Dave Macon, which imprinted impressions upon him such that he wanted to play music, too.

Bold and Clifton matched like shine on stars. Take the time he traveled to New York City to meet famed folk musician Woody Guthrie. Unannounced, mind you.

"I went to New York, figured out where he lived and he just invited me in," Clifton said.

A friendship was born.

"Woody wrote the forward to my first songbook," he said. "He wrote, 'Bill puts himself into his songs.'"

A MUSICIAN OR A BUSINESSMAN

A year after forming The Dixie Mountain Boys, Clifton graduated from the University of Virginia in 1954. After a stint in the U.S. Marine Corps, five years later he added a master's degree in business administration.

"The dean told me on stage as he was handing out degrees, 'Mr. Marburg, you will either be a musician, or you will be a businessman, but you will never be both.'" Clifton said, "And he was right."

But first Clifton worked during the week as a stockbroker. On weekends, he practiced music under his stage name, Bill Clifton, and along the way made history when he organized "Bluegrass Day," a one-day out-doors bluegrass show in Luray, VA on July 4, 1961.

"(Legendary promoter) Carlton Haney came to that," Clifton said, "and four years later he put together his multi-day event."

Bluegrass festivals were born from Clifton's one-day event.

Two years later, he helped to organize the renowned Newport Folk Festival.

FOLLOWING HIS HEART

Soon thereafter, Clifton shelved his sights on Wall Street and followed his heart into music full-time. He recorded for Starday Records at the time, and his records found large audiences in England. So, he decided to move to England.

"That was in 1963," Clifton said. "I thought we'd stay a year, and we stayed for 15. I had a live program on the BBC that went out all over the world and work came in from Africa, New Zealand and Australia."

Since returning to the United States in 1978, Clifton toured and recorded with such talents as Red Rector and Don Stover. He settled in Mendota during the 1980s while still practicing his beloved music.

But most ears probably would not recognize Clifton's music nowadays as bluegrass. For good reason, he said.

"I don't consider myself bluegrass," Clifton said. "There were so many country songs I wanted to sing. There were so many folk songs I wanted to sing. I don't want to limit myself."

However, he stressed gratitude for induction into the IBMA's Hall of Fame — the highest honor in bluegrass.

"I appreciate it very much," Clifton said. "The honor means a lot, but I keep regretting all the people

who came before me that haven't been honored."

TOM NETHERLAND is a freelance writer. He can be reached at WSM650@aol.com

The foregoing article is reprinted from the Bristol Herald Courier.



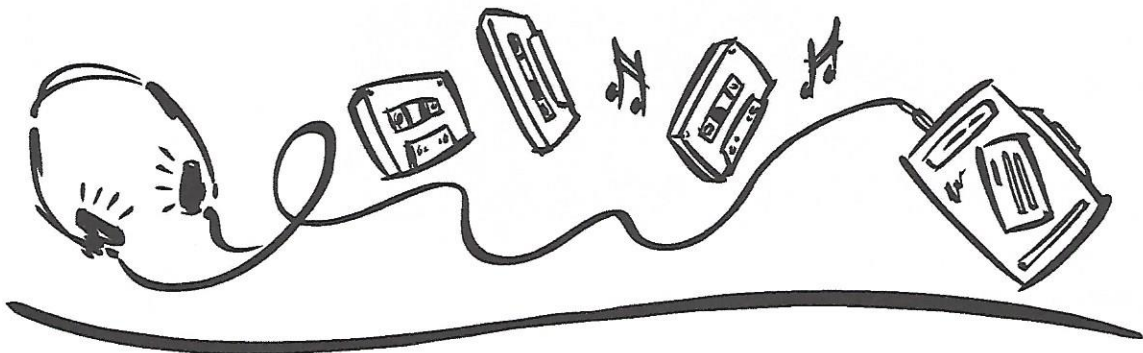
Autoharp Clearinghouse – February 1991 – Bill Clifton

This issue of the *Autoharp Clearinghouse* is presented in honor of veteran performer Bill Clifton of Mendota, VA. Here is Bill's account of his association with the autoharp.

"Bought my first autoharp... one of the old black Oscar Schmidt's... when I was 17, and I used it on my early morning radio programs at WINA, Charlottesville, VA when I started working there in 1949. Quite frankly, I wasn't very good at it. I laid it flat on the table like the book said I should. Some of the places where I performed didn't have tables, so I rarely bothered to tote the autoharp anywhere besides the radio station. However, by the late 50s, I was aware that Maybelle Carter was crossing over her hands and playing the 'harp up against her breast. With the Carter Family as my primary source of musical influence, I was quick to try Maybelle's new method. I liked it because the music was aimed at the audience instead of the ceiling... and I didn't need a table. Although I rarely used the 'harp on festivals or concerts in America before I moved to England in 1963, I decided to carry guitar and autoharp to England. As a solo performer for most of my 15 years there, I found the autoharp lent diversity to my program that I could not otherwise get; so, I began to include more and more tunes and songs featuring the 'harp. The more you play, the better you get... and the audiences responded with great enthusiasm. When Tom Morgan made me an autoharp in 1970, I found that I was yet more strongly attracted to the instrument, and it has been an integral part of my music for more than 25 years."

The autoharp found its way onto Bill's commercial recordings beginning around 1960. His 1980 album (released in 1981) as an all-instrumental recording has become a classic and belongs in the collection of any serious autoharper. Over the years, Bill has also used the instrument on a number of albums with Don Stover and Red Rector.

Editor's note: Thank you to Eileen Roys for providing the above article from the files of Autoharp Clearinghouse, which she edited and produced for a number of years.



In the Beginning...

by Mary J. Park

"Aura Lee" or "Love Me Tender"

When I was a teenager, I was so surprised when my mother told me that *Love Me Tender*, sung by Elvis Presley was not a new tune. But then I also thought Cat Stevens wrote *Morning Has Broken*. As I grew older and hopefully wiser, I realized that many tunes take on new lives over time. Some take on new lyrics and some take on minor changes in melody. For instance, I've been convinced that Woody Guthrie's *This Land Is Your Land* was derived from *Darlin' Pal Of Mine*. It's not quite the same tune, but awfully close! But my research also says it comes from the Baptist hymn entitled *When the*

World's On Fire. Look that one up on the internet like I did in preparation for this article, and you will find that they are virtually the same tune.

Well, back to *Love Me Tender*. This has new lyrics to the tune of *Aura Lee*, a Civil War era song with music by W.W. Fosdick and lyrics by George R. Poulton. The words to either version are a bit sappy, but the melody is lovely. (Although I have to confess that I don't mind sappy.) I have made an arrangement for *Aura Lee*, but if you would prefer to sing *Love Me Tender*, you can easily find the words on the internet.

This arrangement for *Aura Lee*

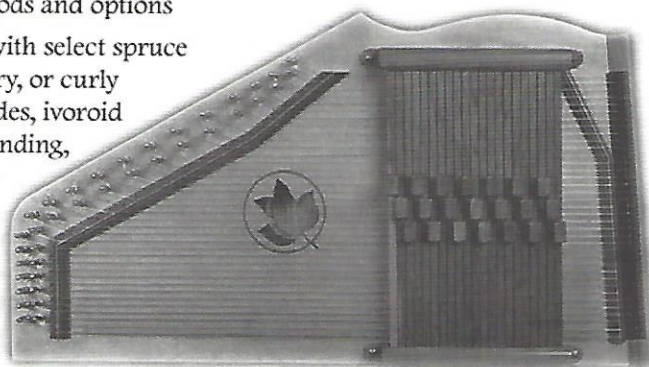
is an example of how the addition of minor and major seventh chords can make for a really appealing sound. You will find it rather easy on the right hand, but it will be a workout for the left or chording hand. In a couple of places I have indicated a choice of chords by putting an alternate chord choice in parentheses, My preference is the first chord indicated, but the other will work. Most of the arrangements I write have three or four chords; this one has five. And these chords will be all over your layout. You will want to practice the chord pattern and decide which fingers should play each one so that you can move quickly to each chord change and you don't lose your place. It will help that this is a slow tune.

I hope you have fun playing and singing this lovely old tune.



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Aura Lee

Words by George R. Poulton
Music by W. W. Fosdick

C Dm G7 C

As the black-bird in the spring, 'neath the wil-low tree Sat and piped I

C / G7 C Dm / / C G7 Dm G7 C / / G7 C

6 Dm G7 C

heard him sing; sing - of Au - ra Lee. Au - ra Lee, -

Dm / / C G7 Dm G7 C / / /

10 E7(Am) Am E7(C) C

Au - ra Lee, maid with gol - den hair, Sun - shine came a -

E7(Am) / / Am G Am G E7(C) C / Dm C

14 Dm G7 C

long with thee, and swal - lows in the air.

Dm / / C / G7 C G7 C

Aura Lee

C Dm G7 C

1. As the blackbird in the spring, 'neath the willow tree,

Dm G7 C

Sat and piped, I heard him sing; sing of Aura Lee.

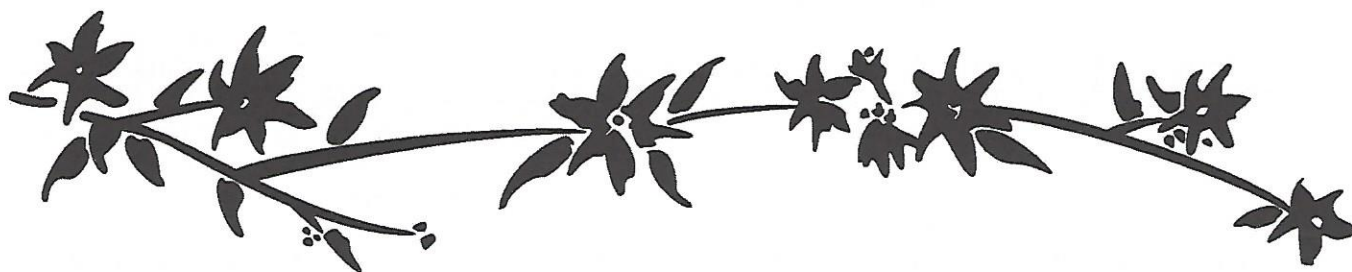
E7(Am) Am E7(C)

Aura Lee, Aura Lee, maid with golden hair,


C Dm G7 C


Sunshine came along with thee, and swallows in the air.


2. In thy blush the rose was born, music when you spake.
 Through thine azure eye, the morn, sparkling seemed to break.
 Aura Lee, Aura Lee, birds of crimson wing
 Never song have sung to me as in that night, sweet spring.




Tablature Explanations:


 Thumb stroke toward the high strings:


 Pinch made with thumb and second finger:


 Finger stroke toward low strings
 Number indicates finger to use.


 Bracket – items in the bracket go
 together to make one beat.

Picker's Portrait

Bill Dillon ... 88 and still pickin'

Our Picker's Portrait for this issue was brought to my attention by John Amon of Pompano Beach, FL, for which I thank him.

John wrote:

Bill Dillon was born 5/2/20 in Williamson, WV in Mingo County. He was in the Navy in WWII, and later worked as an electronics engineer at IBM and ultimately moved to West Palm Beach, FL with IBM until he retired. He played and sang for many popular country music stars and even on the Grand Ole Opry.

I first heard his recording on a country music program when I was living in Southampton, PA in 1990. I liked it so much that I learned *Home Sweet Home* from his recording, my first autoharp learning by ear tune. I even used the tune once when I won the Florida Old Time Music Championship for autoharp. Bill was so proud to hear that, too.

He loves to entertain people with his singing and playing. He also plays mandolin, dobro, guitar and some fiddle.

Bill says:

John is right, I was born in Mingo County, WV near the Hatfields and McCoys (*Ed: He teased me about being a "damned Yankee." I pled guilty.*) Bill's grandmother on his mother's side was a Cherokee Indian and his grandfather on his mother's side was a 4th generation King George III.

Bill has led a very interesting life. He didn't speak much of his life in the Navy. However, his life after the Navy has been filled with music. In the "early days" he and his band played on the Boston Hayloft Jamboree and he often found himself in Boston Sym-

phony Hall. And why, not? By his count he plays seven different instruments. A versatile guy, indeed.

At the urging of Mike Seeger, some of Bill's recordings are in the Smithsonian archives.

For those of you who remember Elton Britt, Bill played back-up for him for a time. He still remembers Britt's famous yodeling style.

He says some of his friends call him The Dabblers, because of his lifetime habit of "dabbling" in so many things.

That dabbling stood him in good stead during his years as a trouble shooter for IBM. He was often sent to help solve problems in the field for the company and holds 19 patents for some things we use every day. When you pull into a gas station and stick a credit card into the pump, you are using a card reading mechanism that Bill invented in 1975.

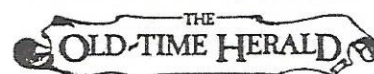
Although Bill now needs oxygen to help with his breathing so he can continue to play the autoharp, that does not slow him down all that much. He recently moved into an assisted living facility and promptly began entertaining the other residents with his music. And now he is teaching another resident of the facility to play the mandolin.

I had a delightful telephone conversation with Bill two or three weeks ago and found him to be interesting, entertaining, and definitely enjoying his life and helping others to do the same. What more is there?!



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Linda Huber's Simply Classic

Three French Boureés ... Second Piece ... L' inconnu de Michel

These pieces came to me from Bob Ebdon. I have presented his version which is closed chorded as well as my version which uses some open noting. I have been unable to obtain a transla-

tion of the name of this piece. I did find out that there is a restaurant called L' inconnu! Don't go away, the third piece will appear in the next issue.

(Editor's note: Linda said I should share my daughter, the French teacher's translation, for inconnu, which is "unknown or unrecognizable.")

L'inconnu de Michel

Traditional

Arr. by Bob Ebdon

Autoharp

G D7 GD7 G D7 GD7 GD7 G D7 GD7 GD7

G G DGC G CG C D GD G G DGC G CG C D GD G

L'inconnu de Michel

Traditional

Arr. by Linda Huber

Autoharp

G D7 o D7 o D7 G o G o G D7 o D7 o D7

G G o G* G o G D7 GD G D7 G o G* G o G D7 GD G

* Open note here or play a C chord.

Jam 'n Bare Bones

with Mike Herr

Nail That Catfish to the Tree

Here's one of those tunes that is not a "top ten" tune but one that evokes excitement anytime somebody remembers to trot it out in a jam. Oh, YEAH, let's play THAT one! It's exciting, there's a drive to it that is infectious and it will always be a fave in my book. Steve Rosen of the Volo Bogtrotters wrote this a while back and you can visit his website at www.nailthatcatfish.com to hear the tune played at various speeds and read more about it, plus order a T-shirt, if you wish!

I've included two versions this time as there are definitely a lot of notes that can be simplified to a more accessible form for many players. You can let the fiddler or mandolinist or more accomplished autoharper deal with the "filler notes" and just enjoy playing the skeleton of the tune. And in this tune, the skeleton is well within reach of most 'harpers.

Another nice thing about this one is that there is a simple repeating musical figure (see measures three and four in the Easy Jam Version) that is all within the same chord – D – and which occurs numerous times during the piece.

Now, there are a couple places that I want to highlight. The main melody line of measure one returns again at measure five, measure nine and measure thirteen. It's the start of each musical phrase and can be played the same way each time. BUT – look at measure thirteen; for the first note you can avoid dropping down to the D note and stay up at the tonic base – the G note – to start the phrase. This is not a "Mike invention," but rather a commonly-heard variation.

Another place deserving a heads up involves the phrase that defines the B part and is one of the signature sounds of this tune. When you go to the IV chord – the C chord – and progress up the line from E to G to C, you arrive at the second measure which can be played several ways. Basically, you can just play a whole note and let it ring. Or, you can let it ring for three counts and

then hit the fourth count on the same note. Or you can hold it for two counts and then play two quarter notes. Or hold for three and then two eighth notes. Or ... you get the idea — there's no way to illustrate all the possibilities on these pages, but just stay on the C note and do what you want. If the fiddlers can do it, so can you! I also demonstrate several ways in the "full jam version" that you will hear in the first measure being played, as the folk process is alive and well. The "easy version" simply stays in the C chord.

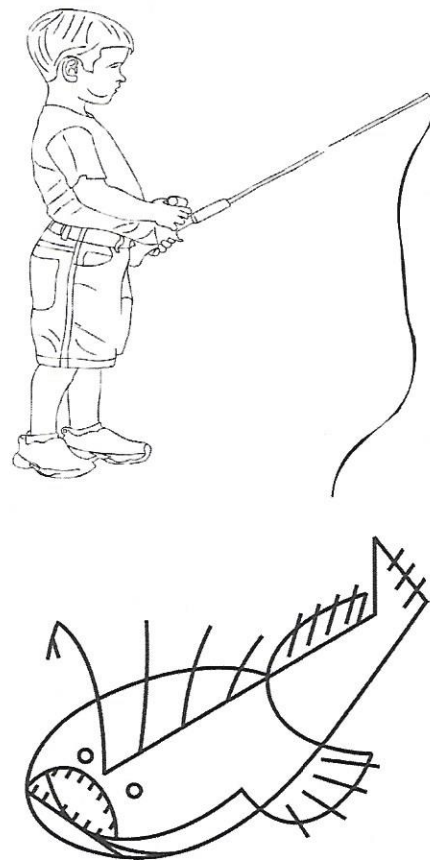
I want to make a point about this tune which bothers me every time I hear it. At the end of the first B part, measure 23, the phrase drops down to the D note and sets up the return to the melody. What you will hear sometimes out there is that some people will use the very LAST phrase from measure 31 here and it just destroys the whole feel. It's the exciting, high-register last phrase for a reason and I hate it when folks use it in the middle of the B parts! Just use it at the end ... 'nuff said.

I'm going to end with a story from my contra-dance experience of life involving this tune. Of course it's one of those stories in which you woulda hadowa been there to get the full effect, but here goes anyway. Large festival contra-dances involve 150 or more gleeful dancers doing a coordinated style of dance, similar to square dances, but in long lines of couples facing couples (contra) as opposed to starting in squares. My wife and I were in Knoxville, TN in the middle of one of these pulsating, exciting dances which happened to be using this tune. When the B part came around, somebody started singing OO-OO-OOOOOO for the three notes which start the phrase and which returns several times. It was picked up quickly by folks nearby and pretty soon the entire room was crooning the phrase each time it happened! Funny and cute for awhile and then it died a merciful death.

Oh yeah, I almost forgot — what in

the world does the title mean?

The action of nailing the catfish to a tree (by the tail) is very real – for the purpose of holding it very firmly so you can grasp the skin of the fish and pull it down hard enough to strip it off the meat. Nice visual, huh? Think on that while you enjoy the tune.



Nail That Catfish to the Tree

Easy Jam Version

Steve Rosen
Used by permission
Copyright Arrangement © 2008 by Mike Herr

1

G / D G C D G D / / / / / / / / G / D G C D G D / / / G G / / D G

10

C D G D / / / / / / / / G / D G C D G D / / / G C / / / /

19

D / / / / / / / / C / / / / / D / / / G / C / / / D / / /

28

/ / / / / C / / / / / D C G D G

Mike's jamming tunes in each issue of AQ are meant to help you learn some of the tunes/songs you are likely to encounter in a jam. I feel quite sure they are of help to you, and I remind you that they can be heard on the AQ website on the Songs page.

This reminds me, as if any of us needs a reminder, that economic times are difficult right now. This is also true for our autoharp family members who strive to make at least part of their living teaching and entertaining us. We need to make an extra effort to show our appreciation to them by attending house concerts, regular concerts and workshops, and buying their CDs, books, etc. whenever and wherever we can.

This little "speech" comes to you in a space that had been reserved for an ad for a festival that has had to be cancelled. The cancellation was not necessarily because of the lack of money, but it did remind me how much we often take these things for granted.

Mary Ann

Nail That Catfish to the Tree

Full jam version

Steve Rosen

Used by permission

Copyright arrangement © 2008 by Mike Herr

see Portland

1

G / D G C G D G D G D G D / D G D G D / G / D G

6

C G D G D G D G D / C D G / / G / D G C G D G

11

D G D G D / D G D G D / G / D G C G D G D G D G D / C D

16

G / / C G C D G D G D C D D G D G D / C /

22

/ / D G D G D / C D G / / C D C / D G D G D /

28

D G D G D C D C / / / D C G D G



Critic's Choice

by June Maugery

Down My Garden Row with
Butternut Creek and Friends
**Autoharp: Laurie Simpson &
Jennifer Cordier**

Prayer
Garden Song
Seneca Square Dance
Flies In August
Cruel War
Wait Till the Clouds Roll By
Freight Train/Railroad Bill
Friend For Life
Rusty Old American Dream
It's Starting to Clear Up
Lazy Bones
Jim Crack Corn
This Is My Home
Sister Kate
Back Bay
Cock O' The North
Down My Garden Row

“Down My Garden Row with Butternut Creek and Friends” is a gem, and could easily become one of the most cherished, most played albums in your collection. All tangible aspects of the project are handled well, but what gives me the confidence to write my opening statement is about something more elusive... a quality hard to define and impossible to fake. Call it heart, call it soul, the musical offering here seems to just shimmer with it.

The cast of characters is as follows: John Simpson – guitar, vocals, pennywhistle; Laurie Simpson – autoharp, vocals, clarinet, concertina, bass, percussion; Steve Harvey – guitar, banjo, vocals, ukelele; Jennifer Cordier – guitar, autoharp, vocals, chimes; Don Cordier – flute, rainstick, percussion; Rachel Caviness – bass.

In case your eye just skimmed over that info, let me emphasize that there are two autoharps, and fine ones at that, on this recording. Jennifer's playing on the two purely instrumental tracks, *Seneca Square Dance* and *Cock O' the North*, really pulses with rhythm and melodic clarity. She does our instrument proud! Eleven of the seventeen tracks

include autoharp, and three of those actually have two autoharps— *Wait Till the Clouds Roll By*, *Friend For Life* and *Down My Garden Row*. In other words, yes this music fits solidly into the vague and sometimes misleading category of being an autoharp album. However it's

All the instrumental work is tight and graceful. Many of us are already familiar with John Simpson's lovely guitar playing. Steve Harvey's banjo is light and pretty too. Mentioning the banjo leads me to remark that this is not a southern Old Time flavored disc. The song list is eclectic with deep roots in folk music.

These folks seem to harmonize as naturally as they breathe, so much talent shines in their playing as well as their singing.

The subtle flute in the beautiful opening song, *Prayer*, the concertina in *Cruel War*, the clarinet in the *Freight Train/Railroad Bill* medley are just a few examples of how they might bring a song to a rich and creative completeness. Choices of this kind always remind me of cooking— wick ingredients to enhance the dish? And what to leave out becomes as crucial as what to put in. A wonderful job was done varying the many instruments and overall mood from song to song. A special treat is hearing how nicely the autoharps add their unique flavor to the bill of fare.

I suspect a good deal of thought and sensitivity went into positioning these pieces. Not one track feels out of order. *This Is My Home* is a lovely and poignant song from Newfoundland. It's one of my favorites. Sometimes I listen to it twice and might be tempted to sink into a little sadness on the subject, but luckily that sassy *Sister Kate* comes right up next to the rescue. This is indeed a garden row with blossoms of many colors. Sometimes reviewers like to throw in a dash of criticism, even in a rave review. Maybe to lend credibility to the praise? So I'll mention that *Wait Till the Clouds Roll By* is so perky and peppy that I need to revise my image of Jenny into a child bouncing on someone's knee be-

fore it works for me. It also took many listenings of *Rusty Old American Dream* before I was amused rather than nervously startled by some of the special effects.

Now I want to talk about what to my mind is the most awesome aspect of this recording: the vocal arrangements. I don't know if any one person in the group was in charge of this department, but I do know that some of the harmony arrangements are creative enough and stunning enough to deserve at least a mention in the liner notes, if not official copyrights. For example, many of us know and love the Bryan Bowers song, *Friend For Life*. Here's an adaptation using four voices that I could imagine any choral group being delighted to get their hands on. Another wonderful four-part song is an original by John Simpson called *It's Starting To Clear Up*. The harmony arrangement on this one sounds so timeless and right that I assumed at first it was an old chestnut that had been around for years. (Like from before John was even born, let alone writing songs.)

The two women have surprisingly similar voices with a just right vibrato for their material. Jennifer, who most often sings lead, is very strong in the smooth and sensual territory such as *Back Bay*; while Laurie can get a downhome earthiness into her singing, a welcome nuance to the mix. John's lead on his original *Flies In August* is so totally genuine and unaffected that it packs more of a wallop than any slick show-offy vocals could accomplish. (It's also an unusual and catchy song.) Not to leave out laidback Steve Harvey. I found something charming in the texture of his voice that made me wish for more.

The real phenomenon however, is what happens when these voices come together. In ever changing ways, sometimes simple, sometimes quite sophisticated, the outcome is an outstandingly beautiful and honest sound. My brain is struggling to call up that expression about the whole mysteriously equaling

more than the sum of the parts. My sense is that there's a bit of that going on here. Does this magic occur because these people are very close friends? Or rather, have they become bonded in friendship because of the magic? It doesn't really matter and I'm getting off into elusive territory again.

I'll just end by saying along with a lot of work and practice, weeding and pruning, there's a tenderness and reverence throughout this disc. It's apparent in the visuals, eloquently evoked in John's liner notes, and of course present most of all in the music itself. These are lucky folks to share such talent and kinship together. We as listeners are lucky too, that they've been able to put it all into such an uplifting package.

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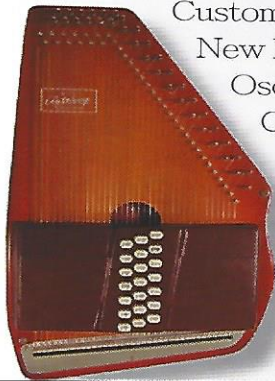
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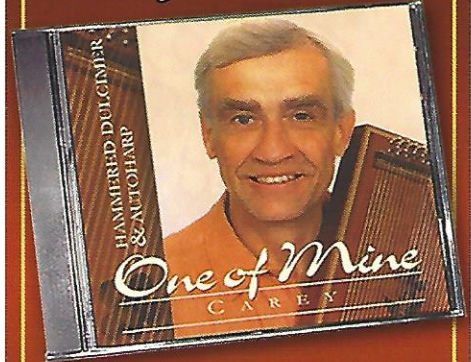
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The Children's Corner

by Verla Boyd and Kathleen Bassett

A Lullaby For Sadie

On August 22 at 7:30am, Sadie Lenore Bassett was born to Kathleen and husband Matthew. Weighing in at 7lb 2oz, Sadie is the grandchild of Verla and Jim Boyd. I mentioned in the last AQ that there would be a lullaby in the November issue of the Children's Corner.

While staying with Kathleen for 2 weeks after Sadie was born, we went through a lullaby book Kathleen used in her elementary classroom. I surprisingly found songs that I didn't know were lullabies. For example, *Shady Grove*, *My Little Love* and *I Gave My Love a Cherry* (*The Riddle*

Song). I selected the song *Lady, Lady* because that was the song I heard Kathleen singing most often. Also, I found in another Christmas song book a Christmas lullaby I'll include called *Hush, My Babe*.

LADY, LADY

taken from a book of lullabies

author unknown

arranged by Verla, Kathleen

D A7
 La dy La dy buy a broom for my
 D A7 D
 Sa die Sweep it low sweep it high
 A7 D D
 Sweep the cob webs out of the sky La dy
 D A7 D
 La dy buy a broom for my Sa die

Actual verse:

Lady, Lady,
Buy a broom for my baby
Sweep it low, sweep it high,
Sweep the cobwebs
Out of the sky,
Lady, Lady,
Buy a broom for my baby.



Hush, My Babe

Written by Isaac Watts 1715

Arranged by Verla, Kathleen

Em G D G

Hush my babe lie still and slumber, Ho ly an gels
Soft and ea sy is Thy cra dle coarse and hard the

Em G Em D Em

guard Thy bed. Heav'n ly bless ings with out num ber
Sav ior lay. When His birth place was a sta ble

Em D Em

gent ly steal ing on Thy head.
and His soft est bed was hay



Karla Armstrong
& Pete Daigle
Present...



How can it be that the Best Song of the 20th Century hasn't been covered yet in the *Autoharp Quarterly*? Our purpose in this issue's column is to redress that situation!

It appears we're in good company, though; *Over the Rainbow*, first heard in the movie "The Wizard Of Oz", earned an Academy Award for Best Original Song in 1939, but it, too, was initially overlooked. It nearly failed to make the final cut for the film because its producers feared

that it "dragged the action" too early in the film. We're glad it finally made it, on both counts.

The haunting melody perfectly expresses the plaintiff longing for something better, a prime example of a diatonic melody enhanced by chromatic harmonization. For our purposes, it provides a good excursion into that "No Man's Land" of the minor chords, as well as utilizing dominant seventh and diminished seventh harmonies.

There have been many fresh, new interpretations of this standard since its debut by Judy Garland almost 70 years ago; may your autoharp version of this beloved song make its mark, too!



Over the Rainbow

Harold Arlen and E.Y. Harburg

The musical score is written in G major and 4/4 time. It consists of seven staves of music. The lyrics are written below the notes. Chords are indicated above the staff, with accompaniment chords highlighted in yellow. The score includes a first and second ending at measure 11.

Some - where o - ver the rain - bow way up are high, there's a
 Some - where o - ver the rain - bow skys are blue, and the

land that I heard of once in a lull - a - by,
 dreams that you dare to dream rea - lly do come true. some

day I'll wish u - pon a star and wake up where the clouds are far be - hind me, where

trou - bles melt like lemon drops, a - way a - bove the chim - ney tops that's where you'll find me.

Some - where o - ver the rain - bow blue birds fly, birds fly o - ver the rain - bow

why then oh why can't I. If hap - py lit - tle blue - birds fly be - yond the rain - bow why

oh why can't I?

Note: The chords highlighted in yellow are the accompaniment chords. Those not highlighted are the melody chords.

Over the Rainbow by Harold Arlen and E.Y. Harburg
 Copyright Alfred Publishing Co.
 Permission requested.

Sacred



'Harp

by Eileen Roys

"Good King Wenceslas"

As it has been three years since a hymn has been presented here in two different time signatures, the occasion seems fitting to go that route once again. Some pieces of music lend themselves very nicely to that approach and this issue's offering falls into that category. Modulating from one to the other and then back again makes for an effective arrangement of this beloved holiday carol.

Many people are not aware that the subject of this song was not a fictitious character, but rather an actual historical figure. Wenceslas was born in 907 AD in what is now the Czech Republic. He was brought up with a strong Christian faith by his grandmother, St. Ludmila. At the age of thirteen, Wenceslas' father died and he succeeded him as the Duke of Bohemia. However, because he was too young to rule, his mother, Drahomira, became regent. Drahomira joined forces with an anti-Christian group that strangled Ludmila and seized power in Bohemia. Two years later, in 922 AD, the evil Drahomira was

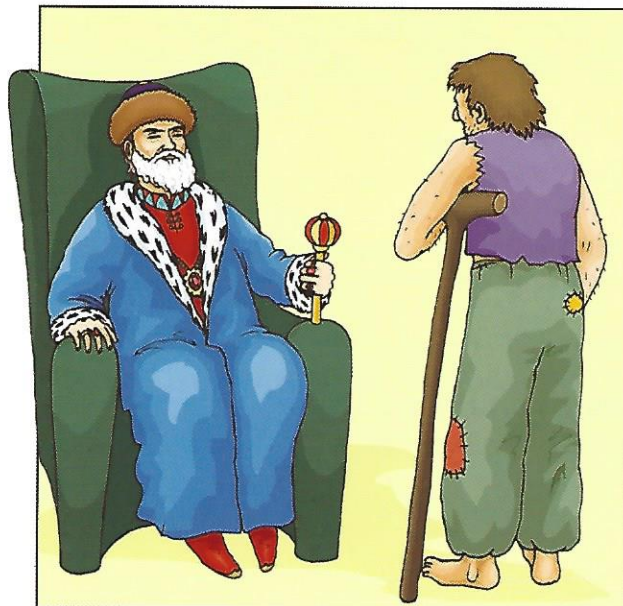
deposed and Good King Wenceslas became the ruler.

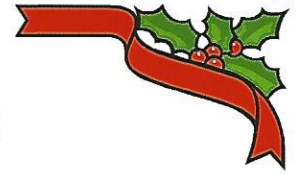
As the song indicates, he was a good, honest and strongly-principled man. The carol further expresses his high moral character in describing King Wenceslas braving a fierce storm in order to help feed a poor neighbor. Wenceslas believed that his faith needed to be put into action in practical ways. He was especially charitable to children, helping young orphans and slaves.

Many of the Bohemian nobles resented his attempts to spread Christianity. The Duke's most deadly enemy, however, proved to be his own brother, Boleslav. He invited Wenceslas to a religious festival, having arranged for him to be ambushed on the way to Mass. This took place on 20 September in the year 929 AD. Wenceslas was in his early twenties and had only ruled Bohemia for five years at the time of his death. He is entombed at St. Vitus Cathedral in Prague (which I was privileged to visit in July of 2001). Today, he is re-

membered as the Patron Saint of the Czech Republic. His picture appeared on Bohemian coins, and the Crown of Wenceslas became the symbol of Czech independence. There is also an area in Prague known as Wenceslas Square, the centerpiece of which is a huge bronze statue of the "Good King" mounted on his horse.

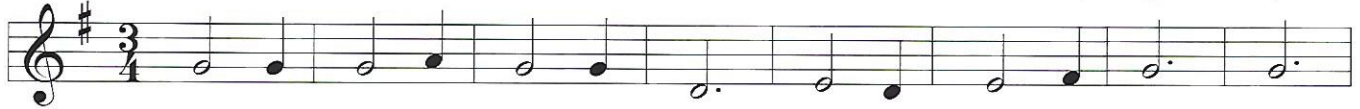
In 1853, John Mason Neale chose Wenceslas as the subject of a children's song to exemplify generosity. It quickly became a Christmas favorite, even though its lyrics indicate that Wenceslas "looked out" on St. Stephen's Day, the day **after** Christmas. For those in the United Kingdom and Canada, *Good King Wenceslas* is actually a Boxing Day carol! The melody was taken from a song about spring originally sung with Latin text. *Tempus Adest Floridum* (Spring Has Unwrapped Her Flowers) was first published in a collection of Swedish church and school songs.





Good King Wenceslas

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



Good King Wen - ces - las looked out on the feast of Ste - phen,
 "Hith - er, page, and stand by me, if thou know'st it, tell - ing,
 "Bring me flesh, and bring me wine; bring me pine logs hith - er.

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



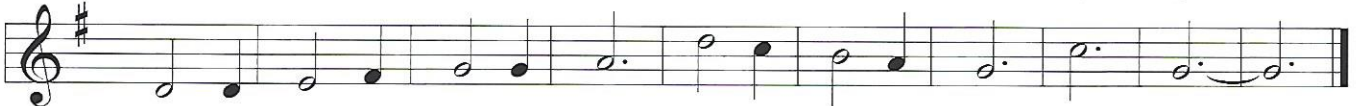
When the snow lay 'round a - bout, deep, and crisp, and e - ven.
 Yon - der peas - ant, who is he? Where and what his dwell - ing?"
 Thou and I will see him dine, when we bear them thith - er."

/ C G D7 G D7 Em C G C D7 G /



Bright - ly shone the moon that night, though the frost was cru - el,
 "Sire, he lives a good league hence, un - der - neath the moun - tain,
 Page and mon - arch forth they went, forth they went to - geth - er;

/ / C D7 Em / D7 G C G D7 Em C G



When a poor man came in sight, gath-'ring win - ter fu - el.
 Right a - gainst the for - est fence, by Saint Ag - nes' fount - ain.
 Through the rude wind's wild la - ment and the bit - ter weath - er.

"Sire, the night is darker now, and the wind blows stronger.

Fails my heart, I know not how; I can go no longer."

"Mark my footsteps good, my page; tread thou in them boldly.

Thou shalt find the winter's range freeze thy blood less coldly."

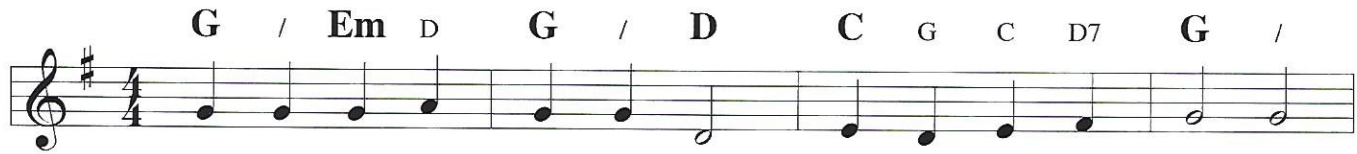
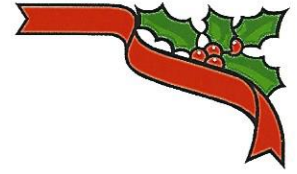
In his master's steps he trod, where the snow lay dinted.

Heat was in the very sod which the saint had printed.

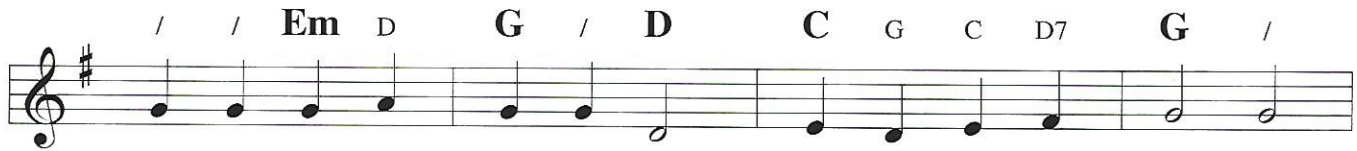
Therefore Christian men, be sure, wealth or rank possessing.

Ye who now will bless the poor shall yourselves find blessing.

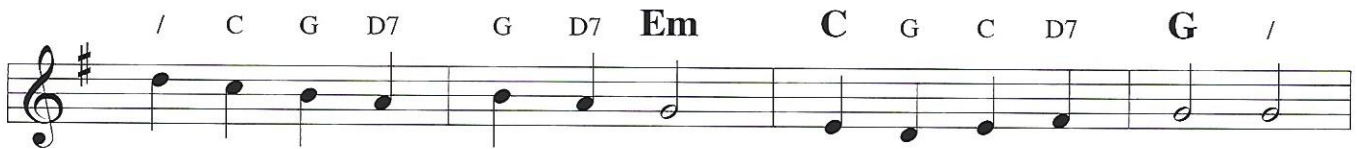
Good King Wenceslas



Good King Wen - ces - las looked out on the feast of Ste - phen,
 "Hith - er, page, and stand by me, if thou know'st it, tell - ing,
 "Bring me flesh, and bring me wine; bring me pine logs hith - er.



When the snow lay 'round a - bout, deep, and crisp, and e - ven.
 Yon - der peas - ant, who is he? Where and what his dwell - ing?"
 Thou and I will see him dine, when we bear them thith - er."



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 "Sire, he lives a good league hence, un - der - neath the moun - tain,
 Page and mon - arch forth they went, forth they went to - geth - er;



When a poor man came in sight, gath - 'ring win - ter fu - el.
 Right a - gainst the for - est fence, by Saint Ag - nes' fount - ain.
 Through the rude wind's wild la - ment and the bit - ter weath - er.

"Sire, the night is darker now, and the wind blows stronger.
 Fails my heart, I know not how; I can go no longer."
 "Mark my footsteps good, my page; tread thou in them boldly.
 Thou shalt find the winter's range freeze thy blood less coldly."

In his master's steps he trod, where the snow lay dinted.
 Heat was in the very sod which the saint had printed.
 Therefore Christian men, be sure, wealth or rank possessing.
 Ye who now will bless the poor shall yourselves find blessing.

Silent Night

Arr. S.Knöpfler 11/04

The musical score is written on a single treble clef staff in 6/8 time. It consists of 16 measures, with measure numbers 1 through 16 indicated at the beginning of each line. Chords are written above the staff, and the melody is written below. The key signature has one sharp (F#), and the time signature is 6/8. The score ends with a double bar line at the end of measure 16.

Chord progression for measures 1-16:

- 1: C, F, C
- 2: F, C
- 3: C#dim7, G7
- 4: C#dim7, G7
- 5: C, G7, C
- 6: F, C
- 7: F, G7, F
- 8: C, F, C
- 9: F, C
- 10: C#dim7, G7
- 11: C, G7, C
- 12: Dm, Am, Dm
- 13: Bm
- 14: C, G7, C
- 15: G7
- 16: F, G7, C



In Search Of a Tune

Do you walk around every day with a tune constantly swirling in your head? Do you know the name of the tune? Or, is it something you have never heard before? Do you from time to time "compose" a song in your head, or maybe even commit it to paper, but never find the words to go with your tune?

Then we have news for you!

The following four poems, written by Naomi Patterson are in search of a tune. Naomi is a retired clinical psychologist and prize-winning poet who has published three books of poetry and who writes a monthly newspaper column for the Topeka Capital-Journal.

People often ask if the autoharp is ever used to write a tune. Here is a chance to answer with a resounding *Yes!*

This is a contest for setting lyrics using the autoharp as a primary instrument (either voice and autoharp or voice and an ensemble that features the autoharp prominently).

It is permissible to repeat phrases or lines in the text. It is not permissible to delete phrases or lines in the text. Minor changes to the text are allowed. It is at the discretion of the judges to determine if these changes interfere with the integrity and/or meaning of the poem.

Entries may be submitted on CD or mp3 and must be accompanied by your name, address and telephone number. They are to be sent to Stonehill Productions, PO Box 336, New Manchester, WV 26056-0336 or in the case of mp3s, to ahquarterly@comcast.net. You may enter as many times as you wish for one, two, three or all of the poems.

We will have 3 knowledgeable judges (including the author of the words) pick a winner, and that "completed" song will appear in the next issue of *AQ*. There will also be an mp3 of it added to the Songs from *AQ* page of our website.

The rules are simple: send, by whatever means you have chosen, a

tune for one, two, three or all of the poems printed here.

Entries must arrive at our office by December 31, 2008. In addition to having the song printed in the February issue of *AQ*, the winner will receive a one-year subscription (or renewal) to *AQ*, plus a \$25 *AQ* gift certificate. The decision of the judges is final.

Remember, this is a contest in which we ask you to compose a song using the autoharp and one that fits well on the autoharp. So chromatic or diatonic, use your autoharp to compose music that fits these poems.

AQ reserves the right to reject any material it deems unsuitable.

You may enter as many times as you wish.

In case of multiple winners, (one for each song) duplicate prizes will be awarded.



Depending on the response for this first contest, I hope this can be a continuing feature in *AQ*.

If you have words in search of a tune, send them to us and we will use as many as we have space for in upcoming issues.



SUNDAY MORNING PRAYER

Send us peace.

Don't sprinkle it like dulcet rains
or let it seep through random cracks
Or waft it in on some slight breeze.

Our hearts are full and worn
and may not hear if
peace arrives in whispers.

Deliver it in howling winds
that wrap us in their cooling power.
Rush it in on ocean waves

battering the shore.
Let it flood the grassy dunes
refreshing us with strength.

Send us peace.

—Naomi B. Patterson

IMMORTALITY
(Shakespearian sonnet)

When colors fade, reducing life to gray
and muted sounds no longer rouse my ears,
I'll conjure up that sparkling rainbow day
And hear your voice and laughter through my tears.
When taste is bland and gourmet buds are gone,
When fingers ache and aging skin grows rough,
the sweetness of your kiss will linger on.
The comfort of your hand will be enough.
When life has lost its fragrant putpourri
and legs refuse to alternate on cue,
the scent of Autumn's fire will comfort me
and I will stroll in memory with you.
When death becomes the final circumstance
your spirit and my shadow self will dance.

—Naomi B. Patterson

CURIOUS DRESSER

A sad, sad, tale of Olivia Brown
who put her clothes on upside down.
She tied her socks in a double-knot
and wore her coat when it got hot.
She wrapped her slacks around her head,
her scarf around her feet in bed.
She wore a bathing suit to school
and P.J.s in the swimming pool.
For earmuffs she wore tennis shoes.
If it got cold, then she'd refuse
to put on clothes at all, they say.
The story has to end this way
because she froze her skin and all,
and that's the last that we recall
of the strangest lady in our town,
who didn't know dress up from down,
Olivia gee-you're-curious Brown.

—Naomi B. Patterson

DOMESTICATED ANIMAL

Just let me stay at Home.
Don't lure me off to Someplace Else
where strangers look like strangers,
where drawers don't hold the clothes I pack,
and throw rugs plot to trip me
in the middle of the night.
Don't make me tote a camera
or change my bills to marks or yen.
No matter how I change the stride,
my feet don't fit the footprints
in other people's sand.
Leave me where the roads wind home
and all of the world's in my back yard.
Content to watch the moon from Here,
I will the sea to my front door
and deem it world enough, and fine.

Naomi B. Patterson

FLASH!!

Autoharper a winner in the Walnut Valley songwriting contest!!

Much is said and written about the International Autoharp Championship held each September at the Walnut Valley Festival in Winfield, KS and rightfully so. It is, indeed, a premier event.

Another contest held each year at Walnut Valley is the Songwriter's Contest. There are 20 winners in ten different categories.

This year, Tony Wentersdorf who is the founder of the Twin City Autoharpers in the Minneapolis/St. Paul area, won in the Children's category.

The categories include Love Songs, Humorous Songs, Songs of Religion & Spirit and Songs about feeling good.

Winning songwriters got the opportunity to play their songs on Stage 2. Tony performed his song, *Pluto*, accompanying himself on his diatonic autoharp which is in the keys of G and C.

Songwriters came from all over the country. Tony says he was especially impressed by the winners in the instrumental category where two men played an innovative original tune on duelling electric dulcimers.

Tony's song is about the poor little planet Pluto and the brave front it puts up after being "kicked out of the solar system." The lyrics certainly deliver a timely message to children of all ages.



Above is a picture of the medal presented to Tony for his prize-winning song, *Pluto*.

The photo is used with the permission of the WVA.

PLUTO

Tony Wentersdorf © 9/06

G D
 Got kicked out of the solar system 'cause they said I was too small,
 D7 G
 I'm no longer called a planet, but just a mini ball,
 G7 C
 Found out I got demoted by those stupid folks on earth
 D D7 G
 Who tried to cut me down to size and ruin my self worth.
 C G
 CHORUS: I lost my place in the universe, but I'll outlive their jeers,
 A7 D
 I'll keep on spinning 'round the sun each 250 years.

Walt Disney named a dog for me, and that was pretty cool,
 He was in my favorite movies though some thought him a fool.
 But I'm not gonna fall for it, or buy into their schemes.
 For all the kids who love me, I'm still planet of their dreams.

CHORUS:

Nothing lasts forever, and planets will all end,
 Stars collapse into themselves and black holes make time bend.
 Change is the only constant, yet we need not despair,
 For if we keep our hopes alive, they'll take us everywhere.

CHORUS:

Got kicked out of the solar system 'cause they said I was too small,
 I'm no longer called a planet, but I don't care at all.

PLUTO

Written by Tony Wentersdorf © 9/2006

G C

Instrumental

G	C	G	D	G	/	/	C	G	/	C
---	---	---	---	---	---	---	---	---	---	---

D7 G

D7	G	D7	G	D7	/	G	D7	G	D7	C	G
----	---	----	---	----	---	---	----	---	----	---	---

G7 C

G	C	G	D	G	/	/	C	G	/	C
---	---	---	---	---	---	---	---	---	---	---

D7 G

D7	C	D7	G	D7	G	D7	/	/	G	D7	G
----	---	----	---	----	---	----	---	---	---	----	---

Verse G

Got kicked out of the so-lar sys-tem 'cause they said I was too

D D7

small I'm no long-er called a plan-et, but just a mi-ni

G

ball Found out I got de-mot-ed by those stu-pid folks on

C D D7 G C

earth Who tried to cut me down to size and ru-in my self worth.

G Chorus C G

I lost my place in the un - i - verse, but I'll out - live their

A7 D rit.

jeers I'll keep on spin-ning 'round the sun each two-hun-dred and fif-ty years

D7 Last time G C G

I don't care at all

Pro-Files

Compiled by Barbara Barr-Madorin

If you are a professional autoharper and wish to be featured, please send your photo, biography and schedule to Barbara Barr-Madorin, 13950 SW 212th Street, Douglass, KS 67039 or email Barb@BarbaraBarr.com.

TINA LOUISE BARR

1801 H Street
Suite B-1 PMB #225
Modesto, CA 95354
209-480-4477
autoharphighgear@hotmail.com
www.highgearmusic.com

Performance schedule:

December 6

Dickens Faire

McHenry Mansion

Modesto, CA

February 27

Bluegrass On Broadway
7 to 9pm

Little India Restaurant

Redwood City, CA

May 15 - 17, 2009

California Autoharp Gathering

Main Performance & Workshops

Saint Nicholas Ranch

Dunlap, CA

www.CalAutoharp.com

EVO BLUESTEIN

10691 N. Madsen
Clovis, CA 93612
559-297-8966
Fax: 209-297-8966
evo@evobluestein.com

evob@csufresno.edu

<http://evobluestein.com>

<http://myspace.com/evobluestein>

<http://cdbaby.com/cd/evobluestein>

Performance schedule:

December 27

Winter Solstice Concert w/

Lyquid Amber, Hans York and Cerro
Negro

Unitarian Universalist Church

2672 E. Alluvial, Fresno, CA

May 15-17, 2009

California Autoharp Gathering

Workshops, Concerts

Saint Nicholas Ranch

Fresno, CA

ROZ BROWN

1549 S. Holland Court
Lakewood, CO 80232
303-969-9645
rozzie@rozbrown.com
<http://www.rozbrown.com>

Performance schedule:

*Every Wednesday, Thursday-
and Saturday night*

Buckhorn Exchange Restaurant

JULIE DAVIS

PO Box 1302
Nederland, CO 80446
jdavis@indra.com

Performance schedule:

November 14

Concert

Swallow Hill Music Assoc.

Denver, CO

December 6

Autoharp workshop

Swallow Hill Music Assoc.

Denver, CO

December 6

Concert

Blue Owl

Nederland, CO

December 9

Concert

Fort Collins, CO

December 14

Concert

Swallow Hill Music Assoc.

Denver, CO

January 14, 2009

Autoharp workshop

Denver, CO

January 21, 2009

Concert

Denver, CO

MARC GUNN

PO Box 4396
Austin, TX 78765
512-470-4866
<http://www.marcgunn.com/>
marc@thebards.net

Performance schedule:

November 8 & 9

Louisiana Renaissance Festival
Hammond, LA

<http://www.la-renfest.com/>

November 15 & 16

as above

November 22 & 23

as above

November 28 & 30

as above

December 6 & 7

as above

LES GUSTAFSON-ZOOK

1608 S. 8th Street
Goshen, IN 46526
574-534-1173

les@gustafsonzook.com

www.gustafsonzook.com

Performance schedule:

November 16

Downtown Strolling 1 - 4pm

JOHN HOLLANDSWORTH

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

John, Kathie & Mt. Fling

john@blueridgeautoharps.com

Blue Ridge Autoharps

www.blueridgeautoharpa.com

Performance schedule:

January 13, 2009

MLAG Cruise on board the M.S.

Westerdam; 3pm concert

(John & Kathie are one of four acts.)

January 17, 2009

During the MLAG Cruise on board
the M.S. Westerdam; 10am autoharp
workshop. (John)

More on the next page

LINDA HUBER

85 Packing House Road
Hanover, PA 17331-7989
lhuber3@hotmail.com
lhuber3@embarqmail.com

Performance schedule:

December 3 & 4

Background music

Hanover Hall

Hanover, PA

Nursing Home Family Dinners

December 16 & 22

Christmas Magic

Lights in the Park

Rocky Ridge Park

York, PA

December 21

Lady Bug Tea Room 5pm

East Berlin, PA

December 24

Grace UCC

Hanover, PA

January 16 & 30, 2009

Home School Group Classes

Grace United Methodist Church

ADAM MILLER

PO Box 951

Drain, OR 97435

650-804-2049

autoharper@earthlink.net

<http://folksinging.org>

Performance schedule:

(Editor's note: When Adam is performing at a venue such as a school, it is open to the public. All you need do is sign in at the office when you arrive.)

Performance schedule:

November 7

Dream Lake Elementary School

Apopka, FL

November 7, 3pm

Flager County Library

Palm Coast, FL

November 8, 10am

Yalaha Bakery

Yalaha, FL

November 8, 7pm

Melbourne Beach Community Center

Melbourne Beach, FL

November 10, 6:30pm

Granville County Library

Oxford, NC

November 12, 4pm

Cleveland County Library

Shelby, NC

November 13, 6:30pm

Alleghany County Library

Sparta, NC

November 14

Mountain View Elementary School

Taylors, SC

November 15, 7:30pm

House Concert

404-842-0648

Atlanta, GA

November 17

Pearson Elementary School

Alexander, AL

December 1

Powers School

Powers, OR

December 3, 4pm

Rio Linda Library

Rio Linda, CA

December 4

Los Ranchos Elementary School

San Luis Obispo, CA

December 5

Lemoinwood School

Oxnard, CA

December 8

University Elementary School

Thousand Oaks, CA

December 9, 7pm

Fowler Brance Library

Fowler, CA

December 10, 7pm

Auberry Branch Library

Aubery, CA

December 11

Peninsula Jewish Community Center

San Mateo, CA

December 12

Cloverland Elementary School Oak-

dale, CA

December 12

California Montessori School

Sacramento, CA

January 12, 2009

Long Creek School

Long Creek, OR

January 31, 7:30pm

Program of East Texas Folk Songs

Kennard Auto

Kennard, TX

February 2, 2009

Glenpool Elementary School

Glenpool, OK

February 6, 2009

Baywood Elementary School

Los Osos, CA

February 9, 2009

Blue Oak Elementary School

Cameron Park, CA

February 10, 2009

Sequoia Elementary School

Pleasant Hill, CA

February 11, 2009

Mt. Shasta Elementary School

Mt. Shasta, CA

ANN NORRIS

324 County Road 1354

Quitman, TX 75783

903-850-8820

travelersn2@hotmail.com

Performance schedule:

January 15 - 18, 2009

Harps, Hammers & Friends

Perrin, TX

Workshops & jams daily

LUCILLE REILLY

PO Box 7338

Denver, CO 80207

www.thedulcimerlady.com/Events.htm

Performance schedule:

December 4

United Church of Christ

Naples, FL

2 morning church services and late afternoon concert

MIKE SEEGER

c/o Mitch Greenhill (Agent)

1671 Appian Way

Santa Monica, CA 90401

310-451-0767

Fax: 310-458-6005

mitchg@folkloreproductions.com

www.folkloreproductions.com

Performance schedule:

January 3, 2009

Art Museum of Western VA

Roanoke, VA

540-342-5760

www.artmuseumroanoke.org

Performance schedule:

January 3, 2009

Art Museum of Western VA

Roanoke, VA

540-342-5760

40 AQ

www.artmuseumroanoke.org

March 13, 2009

Concert, 7:30pm

Evangelical Lutheran Church

Reedsville, PA

(part of the Mt. Laurel Mini-Series)

March 14, 2009

Afternoon workshop at Orthey

Instruments, Newport, PA

Evening concert (7:30pm) Highland

Presbyterian Church, Newport, PA.

(second half of Mt. Laurel Mini-Series)

Info: 717-567-6406 or 717-567-9469

DEBBIE SIMPKINS

8085 Hinkle Road

PO Box 591

Middletown, OH 45042

937-855-7336

sassyfras@gtownonline.com

Performance schedule:

November 20

Tipp City Senior Citizens

Tipp City, OH

DREW SMITH

529 Ardmore Road

Ho-Ho-Kus, NJ 07423

201-444-2833

drew-smith-autoharp-

emporium@verizon.net

Performance schedule:

November 4

County Manor

Tenafly, NJ

December 19

Teaneck Library

Teaneck, NJ

February 13, 14, 15, 2009

Arizona Autoharp Festival

FRAN STALLINGS

1406 Macklyn Lane

Bartlesville, OK 74006

918-333-7390

http://www.franstallings.com

fran@franstallings.com

Performance schedule:

Monthly

4th Tuesday of each month for

Family Community Dances at the

Unitarian Church in Bartlesville, OK from 7:30 to 10pm with a band called "String Theory."

ALEX USHER

The Rookwood

330 W Lockwood Ave Apt 204

Webster Groves, MO 63119

ooharp@aol.com

Performance schedule:

February 13 - 15

The Arizona Autoharp Festival

Phoenix, AZ

CHARLES WHITMER

291 Scarborough Drive #106

Conroe, TX 77304

936-441-0133

cw75@earthlink.net

Performance schedule:

December 13

Christmas On the Square

Coldspring, TX

(Concert only)



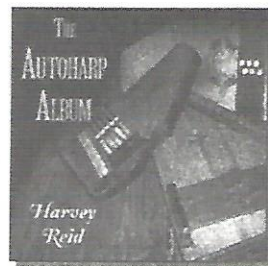
Announcing the release of the long-awaited autoharp recording

THE AUTOHARP ALBUM

by

Harvey Reid

The Autoharp Album showcases Harvey's remarkable playing technique, and brings a significant body of new music to the repertoire of the instrument. Reid's original compositions and brilliant arrangements of traditional melodies cover a wide spectrum of music on both chromatic and diatonic instruments. This uncluttered CD, his 17th recording, is a purist's delight, focusing on his rich, unaccompanied sound. The generous 74 minutes of music include 21 beautifully-recorded tracks, ranging from Appalachian to polka, old-time, blues, semiclassical, plus Irish, Scottish, and Norwegian folk songs. The 17 instrumentals and 4 songs contain 9 Reid originals (including 4 brand new pieces) plus stellar re-recordings of three of his best-known autoharp songs. Included are reverent renderings from the Carter Family and Jimmie Rodgers repertoire, and a tribute to Kilby Snow. A variety of autoharps are employed; 3 songs feature Bryan Bowers' personal instruments, and one was recorded on an 1885 Zimmermann autoharp.



Check the list of names on pages 38, 39, 40. Is anyone there going to be close to your house?

If so, why not go out and listen to them??

Order on our web site, by phone, or send \$16.95 + \$2 shipping to Woodpecker Records, Maine residents include 5% sales tax.



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207-363-1886

www.woodpecker.com

Club Listings ... Alphabetically by state

ARIZONA

The Arizona Autoharp Club meets monthly in Phoenix, AZ. They have activities throughout the year, including the AZ Autoharp Festival each February. Info: June Fessenden at 602-740-8113.

CALIFORNIA

Bay Autoharps (San Francisco area) meets in Castro Valley on Fridays in winter and summer months and occasionally at other locations and times. All acoustic instruments are welcome. Contact Ron Bean at Autoharperon@gmail.com or 415-425-2150 or Sally Schneider at Bubbas44@comcast.net or 510-690-1775. A list-serve is maintained to announce autoharp-friendly events in our area. You can sign up at Bay-autoharps-request@listbase.net.

FLORIDA

The **Pelican Pickers** (dulcimers and other acoustic instruments) meet on Monday nights from 6 to 8:30pm at the Shalimar Baptist Church in Shalimar, FL. The contact person is Dale Palmer; email pelicanpickers@embarqmaul.com; website is at <http://www.pelicanpickers.com>.

Florida and Georgia autoharps are planning to merge into one autoharp e-mail group. They get together whenever there are events in the area. For more information, contact Bruce Fornes at dostaboy@bellsouth.net or Kevin Flynn at klflynn@bellsouth.net.

ILLINOIS

The newly-formed **Upper Midwest Autoharp Society** is currently a Yahoo Group: UpperMidwestAutoharps@yahoo.com. But there are plans to try to get together a couple of times a year. Place and dates not

yet set. Information: Peter Lee_at lee@uwm.edu.

IOWA

A new autoharp club has started in Iowa; **The Harpers Bazaar**. They began by sponsoring a concert/workshop with Karen and Chuck Daniels the weekend of October 17-18. The concert was on Friday night and there were workshops by both Karen and Chuck on Saturday. The club will meet the third Saturday of each month at Round the Bend Music Store in Muscatine. For more information, contact Mary McAndrew at maryamc2000@yahoo.com.

KANSAS

The **KS-MO Autoharp Club** usually meets the fourth Saturday of each month. Potluck and jam session starting at 5pm. The meeting place is at the Trailside Center at 99th and Holmes, Kansas City, MO. Other acoustic instruments are welcome. Info & RSVP to: Mary Harris at 248-760-9694 or MaryH@everestkc.net.

KENTUCKY

Hills Of Kentucky Dulcimer Club (Autoharps welcomed and encouraged.) Meets 1st and 3rd Thursdays from 6 to 8pm at Community Of Faith Church, Fort Wright, KY. (Northern KY/Cincinnati, OH) Contact: Gail Michalack at michalacks@fuse.net. Website: www.hokdulcimer.com.

LOUISIANA

The Shreveport Autoharp Group meets the third Saturday of the month in the conference room of the Cedar Grove Library, 8303 Line Avenue, Shreveport, LA. The time is 1pm to 4pm and all acoustic instruments are welcome. The contact person is Gene Gardner, 903-687-2840 or

email autoharper@comcast.net.

It is advisable to contact Gene ahead of time, as the time or location is sometimes changed out of necessity.

MINNESOTA

The Twin City Autoharps: Meets the 4th Sunday of each month from 3 to 5pm at Walker United Methodist Church in South Minneapolis. Contact afwentersdorf@hotmail.com.

MISSOURI

The **Folks Like Us Music Society** in Springfield, MO is changing their meeting time to the 1st Sunday of the month. The location is the Library Center on S. Campbell and the time 1:30 to 4pm will remain the same according to Alice Penovich.

NORTH CAROLINA

The Triangle Autoharp Circle (Raleigh/Durham/Chapel Hill/Cary area of NC) meets on the first Saturday of each month. (Sometimes we have a special program or holiday and have to change it.) Players of all levels, both chromatic and diatonic are welcome. Contact person Christine Olson at OlsonChr@aol.com or 919-662-0764.

OHIO

Mad River Dulcimer Society: Meets the first Monday and the third Saturday of each month at the Lutheran Church in Bellefontaine, OH with 6 - 7pm for beginners; a short business meeting around 7pm, then until about 8:30pm (or later) practice for upcoming gigs, rehearse new tunes and jam. Contact Larry Walker at lwcw70@loganrec.com.

OKLAHOMA

The Oklahoma City Traditional Music Association (OCTMA) meets

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every first Saturday of the month at 6pm at the Victory Christian Church (at the intersection of Ridgeway Drive and N. Britton Road). We offer workshops covering guitar, hammered dulcimer, mountain dulcimer, mandolin, fiddle, penny whistle and **autoharp**. Workshops feed into an open mike from 8 to 9pm with impromptu jam sessions after that. Info at: www.octma.org and william.hawatha.brown@us.army.mil. Contact person: William H. Brown Jr. CSM RET.

OREGON

The Portland Autoharp Group meets the second Friday evening of most months in member's homes. We welcome new members of all ability levels. Contact Maryle Korn at Meryle.Korn@gmail.com

PENNSYLVANIA

Chestnut Ridge Dulcimer Players meet at Christ United Church of Christ in Latrobe, PA most Tuesdays (except summer) at 7pm. Contact Don and Betty Brinker at 724-539-7983 or donbrinker@verizon.net.

TEXAS

'Harps Over Texas Club meets the 4th Tuesday of the month (except December) at the Cumberland Presbyterian Church, 1424 Stuart Road, Denton, TX at 7pm. Contact Nathan Sarvis at nsarvis@integrity.net or 940-482-6403 or Helen Beck at ichb2@verizon.net or 940-382-3248

VIRGINIA, MARYLAND & DISTRICT OF COLUMBIA

Capital 'Harpers Autoharp Club: Usually meets the 3rd weekend of the month, Saturday or Sunday at the homes of members. Contact: Jim Weed, 301-596-3155 or Whidbey@comcast.net.

THE UNITED KINGDOM

UK Autoharps has three annual meetings on Saturdays with the dates spread throughout the year: Spring, Autumn and Winter. Dates and venues are published in advance on the UK Autoharps website. Venues are organised in various parts of the UK. Currently, all regular venues take place in southern England, but additional events are sometimes organised and supported elsewhere in the UK. All are published on the UK Autoharps website. Info is available at www.ukautoharps.org.uk. Contact person is Sue Edwards at sue.edwards5@tesco.net

Club News

On October 11, Mary and John Dettra welcomed the Capital 'Harpers Autoharp Club to their home for a special afternoon and evening of autoharp instruction and good listening presented by John and Kathie Hollandsworth. This was the occasion of our second autoharp workshop and concert combo fully sponsored by a legacy from Michael King, through the trustee of his estate, Linda Harrington. The first such joint workshop/concert was presented by Neal and Coleen Walters on April 27, 2008, as reported by Sally Schneider in the AQ Club News, Spring 2008 issue.

Each of these events follows the same agenda – a 3 hour afternoon workshop followed by jamming, open stage, potluck dinner and evening concert. With the Michael King legacy, we are most fortunate to be able to make these events free to all club members and friends. We hope that the workshops and concerts will inspire and instruct all members, but especially the numerous autoharp beginners who have joined our club in the past few years. One club goal is to guide new autoharpers toward

becoming proficient melody players. Seventeen club members attended John's workshop and more than thirty folks enjoyed the evening concert by John and Kathie. We hope to keep this momentum going by enlisting other expert autoharp instructors to give workshops and concerts at future meetings. Contact person for the Capital Harpers Autoharp is Jim Weed at Whidbey@comcast.net

*Is there an
autoharp or
autoharp -
friendly club
near you ??
If not,
why not
start one ??
Don't wait
for someone
else to do it !!
And, let us
know, so we
can share
the news !!*

Following the Footsteps of C.F. Zimmermann,

– or what the bandoneon and autoharp have in common.

‘The Double-O-Seven Game’ by Yoshiya Watanabe

(The following is a translation from LATINA magazine articles Sept. '98, Oct. '98, & Feb. '99.

Part one:

There is an instrument called the bandoneon which is indispensable in playing tango music. Among the bandoneons, it is a well known fact that instruments made by the Alfred Arnold company, better known as the ‘AA’ (Dobre A; Double A) are very popular among the bandoneon players of the world. A countless number of bandoneon players, including Astor Piazzolla, Leopoldo Federico and Juan Jose Mosalini are at their best with the ‘AA’ instruments, and now that the brand is no longer available, many players and collectors are literally hunting for this brand.

As was introduced in an earlier issue of the LATINA magazine (January '96, September '97), the company which later became the famous Alfred Arnold company was established by C.F. Zimmermann (Carl Friedrich Zimmermann; 1817-1898). Of course, it was for a great part due to his successors that the Arnold company could become successful, but it is also a fact that masterpieces by ELA and AA would not be existing on this planet, had there not been Zimmermann. At this point some readers may say to themselves ‘Hey!!??’ Yes, that’s right, Zimmermann’s years of birth and death were just mentioned. Among bandoneon and tango researchers, after Zimmermann sold his concertina workshop to Ernst Luis Arnold, the father of Alfred Arnold in 1864, and having left Carlsfeld for Philadelphia, USA, his activities in the United States were completely unknown.

“Please continue enjoying your ‘007 Game’!”, Ms. Yumi Sato, the editor of LATINA magazine once said to the author. Encouraged by her words, the ‘007 Gokko’ – ‘Null-Null-Sieben-

Spiel’ – ‘Double-O-Seven Game’ became the key word among the author, his German friend and accordion manufacturer Kurt Schmiedel, and his American friend and Chemnitzer concertina manufacturer John Bernhardt. They set forth on a ‘Zimmermann Quest’ journey, with the hopes of getting to know something about Zimmermann’s life in the United States.

In Spring 1997, the author was rather absent-mindedly gazing through the pages of ‘The New Grove Dictionary of American Music’, where he hit upon the word ‘Zimmermann’ quite accidentally. It went on like this: “Charles (Carl) Zimmermann; born Morgenroethe, Saxony, Germany on 4. Sept. 1817, music instrument manufacturer. Immigrated to Philadelphia in 1864, and after having made some improvements on the accordion, devoted himself to developing and popularizing the autoharp.” Morgenroethe is, by coincidence Kurt Schmiedel’s hometown, and 1864 is the very year in which, according to the literature and reference documents in the hands of bandoneon researchers, Zimmermann is said to have immigrated to the United States. The author was thrilled by this unexpected discovery.

Maybe quite a number of the LATINA readers are not so familiar with the term ‘Autoharp’. A brief explanation is given here. The instrument itself looks like a zither but has several chord buttons. These chord buttons are operated with the left hand, and when some 30 or more strings are strummed with a plectrum using the right hand, a chord will sound according to the appropriate chord button pushed. The instrument can be played on a table or on the lap (which was the state-of-the-art playing mode before World War II), but nowadays it is more standard to place it against the chest as with a lyre. It is often used in American country and folk music, and thanks to the boom for acoustic instru-

ments these days, a starter kit with tutor and video instructor included can be purchased at less than 30,000 yen (US \$250 or so) these days in Japan.

(Editor’s note: \$250 ???)

Upon searching for the word ‘Autoharp’ on the internet web, the author came across a site dealing with Zimmermann’s autoharp (<http://www.dulcimers.com/autohist.html>). the author said to himself “No, I wouldn’t be able to find Zimmermann’s portrait there”, but he was shattered when an old photo of Zimmermann playing his invention suddenly popped up on the monitor screen. This was the site of the American autoharp researcher and player Ivan Stiles. The author immediately e-mailed Ivan whether he had some information related to Zimmermann’s activities around concertina and accordion manufacturing in the United States. He replied immediately, saying that ‘The Autoharp Book’ mentions a bit about his accordion activities, and that it would be better to get hold of a copy of Zimmermann’s unpublished autobiography in German which was in the hands of a certain autoharp manufacturer. The author immediately asked the manufacturer, but owing to their occupation or other circumstances, he could not have his request fulfilled.

In the meantime, while looking through the ‘Autoharp Book’ obtained through John Bernhardt, the author found out among the book footnotes that a copy of the said autobiography was also existing in the Southern Folklife Collection of the University of North Carolina at Chapel Hill. The existence of such an autobiography, was, of course, not at all known in Germany, and the author at once got the feeling to send back a copy to Zimmermann’s hometown.

In the latter half of May 1998, John could obtain a copy from the university library and kindly sent it to the au-

thor.

The set of documents consisted of Zimmermann's autobiography written in old-fashioned German writing, a typewritten copy by Gisela Swanson based on the requests of autoharp-researcher A. Doyle Moore in the 1960s and an English translation of the same. The original manuscript was written out on 4 pages of paper of around A4 format, and ends somewhat abruptly.

It is thought that this autobiography was intended to be a part of an unpublished autoharp instruction manual or tutor. The author wishes to use this occasion to introduce to the readers Zimmermann's full autobiography, together with some explanatory notes added. This will be a first time exposure to bandoneon and tango researchers, not only in Japan, but also throughout the world.

C.F. Zimmermann's autobiography

Born on 4. Sept. 1817 in the steel mill (village) of Morgenroethe in Sachsen (Saxony) of very poor parents; learned there a few things from the schoolmaster Kessner on his 4 octave clavier (piano?) up to his 12th year; then moved with his parents to Karlsfeld am Auersberge; went to Bohemia with some friends for violin lessons with Kantor (precentor) Wenes; played with his friends on Sundays dance music, where they exchanged their music knowledge relating to the clarinet, flute, bass and trumpet.

My father had given up the iron-casting works and travelled as a lace dealer around Sachsen through-out the year and, after my mother died in my 15th year, I became the housekeeper for my five brothers and sisters. In my 16th year, my father married a simple, sulky person; this moved me to go to my uncle Heinrich Rockstroh in Chemnitz as an iron-casting apprentice; there I became once again engaged in music, in order to earn for my clothes during the apprenticeship which lasted three years.

The town of Morgenroethe (currently Morgenroethe-Rautenkranz)

where Zimmermann was born is situated near to the Czech border. The town of Karlsfeld, where Zimmermann later lived, is situated about 10km north-east of Morgenroethe, and the town of Klingenthal, which became the center of accordion and harmonica soon after their respective inventions, is also only situated 10km south-east of the place. According to the autobiography, Zimmermann went to the city of Chemnitz in 1833 or so and lived there until around 1839. It was in 1834 that C.F. Uhlig (Carl Friedrich Uhlig; 1789-1874) of Chemnitz, the inventor of the Chemnitzer concertina, made the prototype (a diatonic instrument with 5 buttons each at the two ends, producing 20 tones, and later a two row instrument with 5 extra buttons at the two ends, producing 40 tones), and the period corresponds to that at which Zimmermann lived.

The following three years were the happiest of my life; however, destiny wanted me give up this job. After having returned home to wander to Bohemia, my younger brother talked me into travelling with him as a lace dealer, and I tried this job with him for a whole year; however was neglected by our step-mother in that she did not send us any goods for selling, and who instead gave them to a brother-in-law whom she thought prospectful. We made it to Danzig and as I knew how to make myself popular with my three-row harmonica (accordion; note he is referring to the Chemnitzer Concertina !!) by Uhlig from Chemnitz, other tradespeople helped us out with sales goods so that we could take part in the 4 week Dominik market.

The younger brother referred to here is probably Wilhelm. Danzig is a Baltic Sea city currently called Gdansk (in Poland), and it is assumed from the above that Zimmermann reached this city around 1840. It is clearly stated here that Zimmermann actually played Uhlig's three row concertina, and this very instrument was said to have been introduced by Uhlig in 1840 (14 buttons in 3 rows at each end; total 28 buttons producing 56 tones), and it seems that

Zimmermann purchased this instrument quite soon after its introduction. Accordions and concertinas produce tones in the same way as a harmonica (mouth-organ), and these instruments have been and still are all traditionally termed 'Harmonica' in the Sachsen region. During his life in Germany, Zimmermann also sometimes called his instrument 'Accordion'. It is seen from the above autobiography that Zimmermann was quite a good player on this instrument, and this becomes further evident from the following lines.

A good reputation about my lovely harmonica playing on the Danzig steamer changed my mind. I decided to make even bigger an instrument as such on my own, since I could not induce Uhlig to do so; however he sent to me a different set of tone-plates (reed-plates) for my 3-row harmonica and I then made myself busy, to build such an instrument.

Among researchers, it has been postulated that Zimmermann and Uhlig had direct contact with each other, and the above lines clearly prove this as a fact. It seems that at this point, Zimmermann goes back to his hometown, Karlsfeld.

With 5 thaler I started off in buying materials and a few tools; however I could not have too much success for some time, and as I had only one room for myself in my rent-free father's house, I was obliged at first to make simple one-row harmonicas, with which I scantily made money to live on and to buy the most necessary materials for building further. In the third or fourth year afterwards, I had three instruments ready for an intended artistic tour with my brother and a friend, but our three-leaf clover fell apart after a short trip.

Zimmermann's younger brother, Wilhelm, was also a concertina master. The three instruments mentioned above are instruments modified from Uhlig's system. In contrast to Uhlig's 56 tone (28 button) instrument, Zimmermann added one button more, changed the configurations slightly, and turned it

into a 58 tone model. Judging from the autobiography, this took place around 1843 or 1844, and shifts up the period about 4 or 5 years back from 1848, which had been till now alleged to be the year around which Zimmermann made his own version of the concertina first. His very first product in the line of bellows instruments (most probably a concertina with 5 buttons at each end, and close to Uhlig's prototype) was probably produced around 1840. the inventor of the baddoneon, Band (Heinrich Band; 1821-1869) also bought Uhlig's 40 tone concertina in Chemnitz around 1840 and modified it into a 56 tone concertina around 1844, later to be designated as the 'Bandonion'. It is quite interesting that the two periods correspond. Although there is no documentary evidence to this date, it is thought that Band was also in direct correspondence with Uhlig, as was the case with Zimmermann.

After that, I decided to continue building small harmonicas; hired fellows from the wall-clock factory there and my establishment finally expanded itself that during the best period I had up to 76 people working with me, mostly forest-workers and nail-smiths. I made good business for a long time through the Leipzig fair with such bigger instruments, physharmonicas with a hammer-mechanism for quicker response (note: this was probably a mechanism somewhat similar to that of a musical box, plucking the reeds), that I received twice an advance from the state (of Sachsen) which caused a search of my house by the Royal Court of Justice for political reasons. I, as the eldest person of the village, let them do it ...

This part seems to refer to the period between 1843 to the 1860s. According to the bandoneon researcher Mauel Roman (notes found in 'The bandonion – A Tango History' by co-authors Javier Garcia Mendez/Arturo Penon), Zimmermann introduced an 'accordion' in 1849 at an industrial fair in Paris, and it is moreover known that he published a tutor in Carlsfeld in the same year. In

1851, he received a Gold Medal at the World Exposition in London, and there are several records of his participating in various expositions. It is also said that he allegedly exported his concertinas to Philadelphia already in 1851.

... for they found, instead of evidences for political intrigue, only ultra-huge orders from London and for my competitors in other articles. Meanwhile, the competition in my neighborhood out-staged me with their greater capital and inferior products; that is why I established with a brother-in-law a glass-blowing factory which had been abandoned before. However, I had to give up again.

It is very interesting to note that Zimmermann supplied to his 'competitors in other articles' besides fulfilling his orders from London. It is supposed that he supplied various accordion and concertina parts such as reeds, valves and bellows to other concertina and accordion manufacturers. On the other hand, although Heinrich Band was registered as a music instrument dealer in his hometown of Crefeld, there have been no records to this date that prove that he himself manufactured bandoneons. Some researchers even point out that Band might have had his instruments made by someone else. It may seem a bit ambitious but, it would be very amusing to suppose that Zimmermann produced bandoneons for Band. There are actually records that besides concertinas, Zimmermann also made bandoneons.

Now, I followed my brother's call to America with my wife and six children – two other children had been left with my parents-in-law – and a maid in my 48th year; I took over my brother's music-store – in a very lamentable situation at that time because he left me after 4 months of my arrival and went back to Germany.

These lines pertain to the year 1864 when Zimmermann immigrated to the United States. It is quite evident from the previous passages that Zimmermann often changed the course of his career upon being talked into it by his younger

brother. He might have been very fond of his younger brother. Although it is not mentioned in Zimmermann's autobiography, it was in 1864 that he sold his concertina workshop at Carlsfeld to Ernst Luis Arnold, when the latter started to produce bellows instruments with 8 workers.

I used to work hard in Germany, and here I had to work even harder; with the repairing of French accordeons – it was still war-time (note: he is referring to the Civil War; 1861-1865) – I once again founded a new existence ...

French accordions, as referred to above were also known as 'Flutinas' at that time. There are records showing that these instruments were exported to England on a large scale, but it is not too well-known that they were also exported to the United States. It is thus quite interesting that Zimmermann mentions about these instruments coming to the United States. The fact that he could "find a new existence with the repairing of French accordeons", indicates that these instruments were quite abundant here, and it is also interesting to note that he spells out the instrument as 'accordeons' in the French mode. The concertina tutor which Zimmermann published in Germany in 1849 has the title 'Tabelle für Accordion mit 58 Tonen' (Table for Accordion with 58 tones), and clearly illustrates that he changed his spelling to the French mode after immigrating to the United States.

...and only after two – or three – years, I applied for the Union Accordeon patent here; not only here but also in France, England, Belgium, Sachsen.

This instrument was linked to a new tone-numbering system, and it was for this reason that I wanted to sell my patents abroad; for that purpose, I went on a journey through England, France and Germany, but I had no luck.

According to Zimmermann's autobiography, the 'Union Accordeon' was

patented either in 1866 or 1867, and it seems to this date there are no evidences that point to his invention. In 1871, Zimmermann received a patent for 'Improvements in Musical Notations for Accordeons' (referred to in the 'Autoharp Book'), but there is no mention of the 'Union Accordeon' in this patent and it rather deals with abbreviated musical notation which can be applied to German and French accordions. The German 'accordeons' referred to in this patent are not concertinas, but normal diatonic accordions or melodeons very much similar to harmonicas without the accidentals. It can be supposed that the term 'Union Accordeon' was coined as a cross between German and French systems. French accordions had accidental notes and could play the full chromatic scale, but the direction of bellows was reversed in contrast to the German models; however, the accompanying 'basses' were rather limited, when compared to the German system. The word 'Union' might indeed point to the compromise between these two systems, but on the other hand, since Philadelphia was a

union member during the Civil War, this term might have been used in commemoration of the Union side's victory in that war. In any case it seems that Zimmermann did not go into concertina production in Philadelphia, but rather stuck to production of diatonic accordions. It also seems that he went back to Europe only during this period.

(In the next issue, Zimmermann becomes a US citizen and changes his name and begins his experimentation with the autoharp.)

(I have tried for about nine years to locate the author, to no avail. Latina magazine could not put me in touch with him and calls to the university went unanswered. So if anyone knows this person, please let me know. Thank you.) I hope you enjoy this story as much as I do. I promise Part 2 is just as interesting, or maybe more so because then we find Zimmermann starting his adventures with the autoharp..



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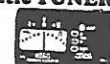
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Postscripts

from 'Harpland

with Mary Umbarger

Mary Umbarger
114 Umbarger Road
Harmony, NC 28634
Maryonharp@YadTel.net

Is it Fall already? Christmas is around the corner ... Where did the Summer go?? There seems never to be enough days in the month to accomplish all I want. To quote the title of my CD – Too Many Tunes, So Little Time. I am planning an exciting season. I will be the autoharp instructor at the North Georgia Foot-hills Dulcimer Festival in November and I am looking forward to meeting the fine musicians there.

Here are some happenings from 'Harpland!

ps Drew Smith has decided not to attend the Galax Festival again. Drew says his body just can't take the trip up the hill for a cold shower anymore! He has been in attendance there for 31 years in succession! He has won and placed there in the competition again and again and could always be found in one jam or another until the wee hours of the morning. In 1980, he organized the Friday morning Autoharp Workshop in the big yellow tent. (I try to go for the workshop even if I cannot attend the festival perse. I love to sit and play and talk with ones that I only see once a year. Thankfully, Gregg Averett has taken over leadership there, so it will go on.)

Drew is certainly planning to stay active with his music! He will keep performing, leading workshops all around and riding his motorcycle from time to time. His message to all is "... go out and live your life. Do things that intrigue you and that you enjoy. *Make friends* that are meaningful. *Learn* from others. *Enrich* your life. You won't regret it. Galax did it for me. Festivals *you* attend can do it for you.

Drew's new CD *The Art Of the Autoharp* may be ordered from him or from AQ's MarketPlace.

(Drew, I know I speak for all who know you and those who have heard your music: we honor your decision to 'slow down' and admire your wisdom in knowing when it is time to do that. We realize that this is just what it is – slowing down. After all, there is life after Galax!! I quit attending several years ago – it is an exhausting festival!)

We thank you for your expertise on the autoharp, your willingness to share at any time with any level of player, the wonderful music you have offered over the years and the fact you are without a doubt one of the nicest people to grace this earth. Keep on playing!)

ps Much heart-felt sympathy goes to **Heather Farrell-Roberts**. Both her father and mother have died this summer. Her dad passed away shortly before MLAG. Heather came on to the gathering and played beautifully, amidst tears, in the contest. Shortly after that, her mom died. Heather played her autoharp at both services. *(Heather, although your family is bruised at this time, may our prayers and condolences, along with the music you enjoy, help you recover.)*

Out and About

ps A picture of Mimi Geibel and her Orthey 'harp, along with other musicians, was included in a photo collage "centerfold" of a current issue of Victory Music Review. Published out of Tacoma, WA, VMR covers all kinds of folk, blues and jazz music in Washington State and a bit into Oregon and British Columbia. *(WOW, Mimi – I never figured you for a centerfold gal!)*

ps **Fuey Herring** aka *Grandma Fuey*, chooses to lead an interesting and fulfilling life! Fuey says her latest claim to fame in the autoharp world is the co-founding of the Arizona Autoharp Club and the Arizona Autoharp Festival. The Fourth Annual Festival is coming up in February.

(See their ad in this issue.)

Because of a recommendation by her daughter, Fuey presented a couple of autoharp workshops at the California Bluegrass Association's Fathers' Day Festival in June. She reports that her workshops related to the "Autoharp-Bluegrass Connection" and were well received.

Her campsite was next door to George Martin, a long-time mover and shaker in the CBA. Fuey thought you might get a kick out of what George wrote in an on-line report on the festival She says she never thought that one chord bar could make such an impression!

George wrote: "Friday night I started looking for someone to pick with and right next door was Janet Dove, treasurer of the Sonoma County Folk Society, and her mother, Fuey, who had brought her autoharp down from Oregon. Fuey's instrument is a pretty amazing instrument; it has an F#m bar on it, for one thing and at least one dim7th chord. The thing has 21 bars and Fuey never said, "I can't play in that key." *(Thanks, Fuey, for sending me this report. Poor George, he just doesn't know the possibilities of the autoharp. I'm glad you enlightened him on some of them.)*

"Grandma" could also be found at a Farmers Market playing with a guitar player. She says she is very thankful for being able to read guitar chords on the fly!

ps The Redwood Mountain Dulcimer Group of the San Francisco Bay area invited **Sally Schneider** to play her autoharp for a program at the San Jose Children's Museum. They included several other folk instruments for a 'show and tell' and a sing-a-long in the outdoor theater. To Sally's surprise she discovered her picture (in performance) on the front of their newsletter!

On a Sunday, she got together with the Irish Slow Play Gang. Sally says they definitely *were NOT playing slow*. Later she enjoyed the Picker's Pot-Luck.

(continued on the next page)

ps **Paul Roberts** attended the UK Autoharp Day and was amazed that just when he thought it could not get any better – it was! “It was held in a lovely place, the event was well run and the teaching was wonderful. Their concert was so good that I would have paid to watch!” It was Mike Fenton’s birthday and they all shred his birthday cake.

ps It can be said of **Dan Vawser** that he is, indeed, a busy body (*not to be confused with busy-body, please!*) Here is what he did one recent week:

Monday – He teaches a bible study at a residential youth drug rehab. He always takes an autoharp along for a bit of singing. Dan says he sees the music as a hook to draw students in, since the gathering is optional. Dan took his son with him recently and they sang *Amazing Grace* to the tune of *House Of the Rising Sun*, *Amazing Love* and *You Are My All In All*. The group requested *Dust In the Wind* by Kansas.

Tuesday – Dan was invited to play at a prayer meeting, where he accompanied the leader, who failed to give him the key so Dan had to figure it out on the fly. He says this was good ear training for him and that he knew most of the songs.

Wednesday – A woman Dan knows only slightly was leading worship at his church, she had heard him play autoharp and asked him to accompany her. Dan didn’t realize HE would be the only musician! This lady is an accomplished singer and was included on the most recent Gaither Homecoming recording. Songs from traditional to contemporary to in-between were sung and Dan thought it fun transitioning from one style to another, over multiple keys.

(My question is, Dan – what did you do the rest of the week!??)

ps **Bob Loomis**, along with his friend Jim Brunelle, who plays bass, played at the Martinex, CA Historical Society’s Homes Tour in October. After a 45-minute concert set they played outside for another. *(Bob has*

a set list of songs including music from 1900-1985 and 1776-1900.)

ps **Linda Huber** continues her “good works” for the autoharp. She meets with homeschoolers at their group meetings. Linda takes her fleet of loner ’harps and has hands-on workshops.

ps **Gordon Brown** and his sweetheart/wife, **Alison**, had planned their 16th wedding anniversary. They hired a child minder (*British, you know*), and planned to go to a folk music evening at Bury St. Edmunds. Just before the child minder arrived they found that the concert had been cancelled! Not to be cheated out of their night out they grabbed the paper to see what else might be going on locally. “The most intriguing was an open mike night at a venue about 20 miles away. We arrived at the New Cut Arts Centre and although they had a pretty packed list, they squeezed us in between the flautist and the button accordion player.

Not like our usual setup at all, which is akin to playing in a small room half full of drunks (some aren’t even the performers). All told it could have been very daunting but I think we were both so hyped up after the rushing about and the race to get there that we didn’t give it a second thought. It was clear from the puzzled looks and the introduction we were given that no one there had heard an autoharp. I have to say we gave just about the best rendition of *Cotton Mill Girls* that we have ever done, with Alison belting out the song like a professional and me, for once, not missing a chord! It felt absolutely ruddy marvelous, not the least when we realized that the audience (about 60 or so) were belting out the chorus like there was no tomorrow. When we finished we were both stunned that we got not the usual polite, reasonably appreciative applause, but a darn great roar of approval! *(Wonderful way to celebrate. BTW, congratulations on your performance and especially on your 16 years together!!)*

Media Moments

ps **Karla Armstrong** was on with herself playing autoharp and bowed psaltery.

ps **James Phillips** was part of a showing for Urbana, IL public access TV. He was with his dulcimer group and played autoharp and guitar.

ps **John Horner** made the news; not for playing autoharp, although he can do that quite well, but for parachuting out of planes at age 80. John jumped for the British many years ago and just *had* to go again as a present to himself for making 80! *(I am ashamed of my cowardness!! Twelve feet off the ground, holding tight to the ladder is my limit! Whew — what a man!)*

Sightings

ps Autoharp is heard more than seen in the newly-released film, “Nights In Rodanthe.” Unfortunately, those who have seen the film do not recommend your going. *(That’s what they get for not showing more autoharp. At least then they would have all of us there to boost the ratings!)*

ps Autoharp being played by the character Angel Clare on an episode of the BBC adaptation of “Tess of the d’Urbervilles.”

ps Actor playing autoharp on the video “An Uncommon Kindness – The Father Damien Story.” *(This may be rented from your local video store according to Mary and Len in Louisiana.)*

ps “All Things Considered” (PBS) interviewed Canadian autoharpist/rock band leader **Bash Boola**. You can see her on YouTube. **Stew Schneider** says she is “... Cute as six puppies!”

ps **Tina Louise Barr** has not one, but two, pictures in the current issue of the California Bluegrass Breakdown. One is of her playing with Frank Solivan’s band, Country Grass and as part of a Saturday night jam. Also seen in the same issue are **Bill Cliff-**

ton and Carl Pagter.

Breaking news!!!

Pete Daigle has moved into his new shop. Pete says it will give him and those who work with him a lot more room and there is even space for a retail area! Wow! His new address for the shop is: 19106 Des Moines Memorial Drive S, Seatac, WA 98148. The shop phone will be installed by the time you read this. Congratulations, Pete!!

Each time I write this column I finish sooooo tired! When I experience vicariously with you 'overachievers,' I am exhausted!! Keep it up!! Keep it up!!

*Harpin' in Harmony,
Mary U.*



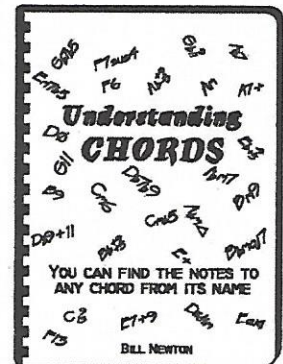
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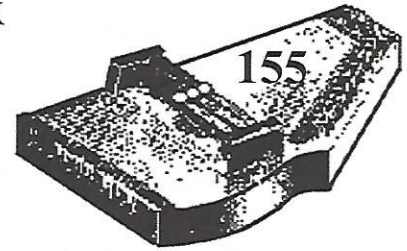
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Welcome to the Songbook pages! If there are any requests, feel free to email them to me at jamesphillips75@comcast.net and I will see what I can do.

The following is a request. Thank you, Ellen, for requesting it. In researching it, I found it was first published in a Mother Goose nursery songbook under the title *Hush-a-bye Baby*.

ROCK-A-BYE BABY

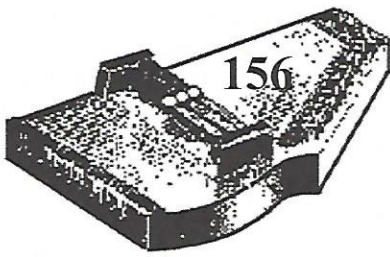
(C) Rock-a-bye baby, in the tree (G7) top,
 When the wind blows, the (C) cradle will rock.
 When the bough breaks, the cradle will (G7) fall,
 And down will come (C) baby, (G7) cradle and (C) all.

Every year on Cyberpluckers (an autoharp list serve), there is a tradition of everyone playing a group of songs at the same time, in the key of D. Since I know that *Away In a Manger* is used, I am offering it for people to be able to sing and play it at that time. There are several tunes which can be played to *Away In a Manger*. The group Front Porch Strings did a version which used the three common tunes for it in a medley form.

AWAY IN A MANGER

(D) Away in a manger,
 (G) No crib for His (D) bed,
 (A7) The little Lord Jesus
 (G) Lay down His sweet (D) head.
 (D) The stars in the sky
 (G) Looked down where He (D) lay,
 (A7) The little Lord (D) Jesus
 (Em) Asleep (A7) on the (D) hay.





Autoharp Songbook

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The following is a tune I remember from when I took piano lessons. I remember my grandma, who was a church organist and pianist, playing this during many Christmas Eve services.

THE FIRST NOEL

The (G) First (D) Noel, the (C) angels did (G) say,
 Was to (C) certain poor (Bm) shepherds in (C) fields as (D) they (G) lay.
 In (G) fields where (D) they lay (C) keeping their (G) sheep,
 On a (C) cold winter's (Bm) night that (C) was (D) so (G) deep.
 (*)
 (G) Noel, (Bm) Noel, (C) Noel, No(G)el (D),
 (C) Born is the (Bm) King of (C) Is(D)ra(G)el !



They looked up and saw a star
 Shining in the East, beyond them far.
 And to the earth it gave great light,
 And so it continued both day and night.
 (*)
 And by the light of that same star,
 Three Wise Men came from country far,
 To seek for a King was their intent,
 And to follow the star wherever it went.
 (*)
 The star drew nigh to the northwest
 O'er Bethlehem it took its rest,
 And there it did both pause and stay
 Right o'er the place where Jesus lay.
 (*)

Then entered those Wise Men three,
 Fall reverently upon their knee,
 And offered there in His presence
 Their gold and myrrh and frankincense.
 (*)
 Then let us all with one accord
 Sing praises to our heavenly Lotd,
 That hath made heaven and earth of nought
 And with His blood mankind has bought.
 (*)

While looking for *Rock-a-bye Baby*, I came across *Sing a Song of Sixpence*. Part of the lyrics were used in Agatha Christie's book "A Pocket Full Of Rye."

SING A SONG OF SIXPENCE

(G) Sing a song of sixpence a (D7) pocket full of rye,
 Four and twenty black (C) birds baked (G) in a pie.
 When the pie was open (D7) the birds began to sing,
 (C) Wasn't that a (D7) dainty dish to set before (G) the king.

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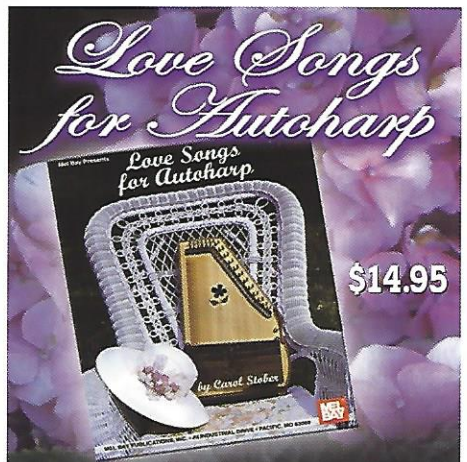
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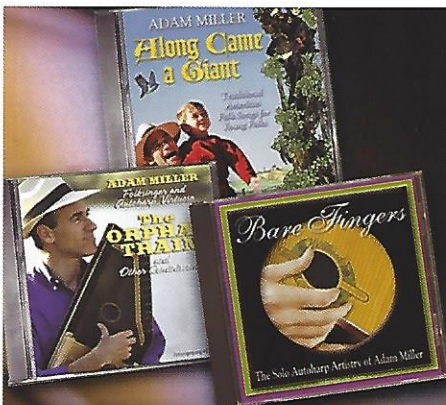
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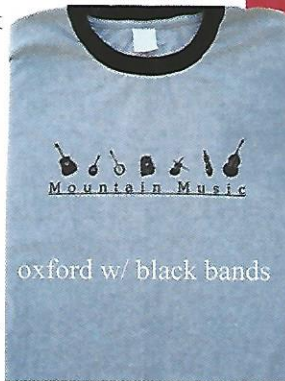
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