

THE BLACK ROSE

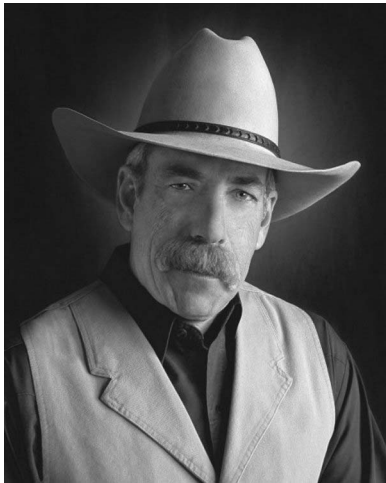
January/February 2011



Ceol Ceili
January 14



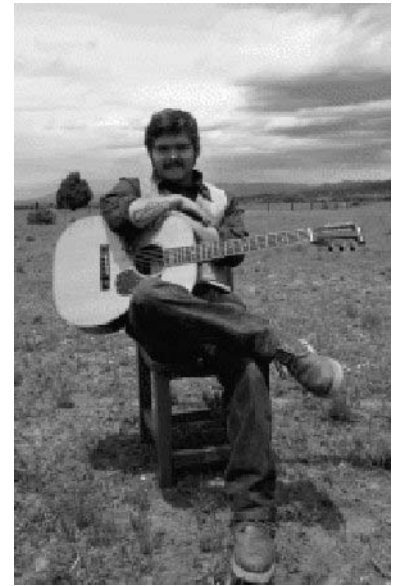
Jams, see page 17



Bill Barwick
February 11



Jim Hurst
February 25



Cahalen Morrison & Eli West
January 28



Group Lessons, see page 10



Special Concert - Marshall/Anger/Väsen
March 13

The Black Rose

is the official publication of

The Black Rose Acoustic Society

The Black Rose Acoustic Society is a not-for-profit organization dedicated to education, performance, enjoyment, and preservation of all types of traditional acoustic music.

The Society holds an open stage event at 7:00 p.m. (Mountain Time) every 2nd and 4th Friday of the month at the Black Forest Community Center, corner of Shoup and Black Forest Roads in Black Forest, Colorado. Admission is \$4 for members and \$7 for non-members. Kids 12 and under are admitted free. From 7:00-9:30 p.m., we feature live performances. Want to perform? Call Charlie Hall at 719-649-1649.

Board of Directors: Betsy Grovenburg, Charlie Hall, Al Klayton, Kerry Lane, Jeff Smith, Joanna Springer and Gordon Vaughan. Officers: Jeff Smith, President; Gordon Vaughn, Vice President; Paul McCann, Treasurer; Charlie Hall, Secretary. All Black Rose Acoustic Society members are welcome to attend board meetings. Financial statements are available for membership review upon request.

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From the President

I'm often asked how we find the performers that we book for concerts and open stage feature acts. In some instances, we seek them out; that was the case with the Ricky Skaggs concert in 2009 and last year's Hot Club of Cowtown concert. But for the most part, the performers or their agents seek us out. We have a good reputation in the acoustic music circles for putting on good shows, providing a great audience and treating the performers with the respect they deserve.



It's a juggling act for sure. Price the ticket too high and people may not buy them; price them too low and we have a higher break-even point. Obviously, expenses are a big piece of the puzzle. We have to factor in the cost of the venue, sound, advertising, lodging, food for the band and volunteers and miscellaneous expenses like the cost of printing tickets and posters. It all adds up and we do our best to pay the performer what they're worth while providing reasonably priced tickets with a decent discount for our members. Sometimes we make money, sometimes we don't but as long as there are great acoustic music acts that want to play for our audience, we'll keep offering concerts and do our best to price them right.

The agent for one such acoustic act contacted us last April about a March 2011 show. This is the Mike Marshall, Darol Anger and Väsen Trio show featured in our newsletter. The agent was trying to put together a short tour based around a show in Wyoming. We usually don't book concerts that far in advance but getting an internationally known group of musicians to come to our town and ask us first is an opportunity that shouldn't be wasted.

Many of you saw Mike Marshall when we had him here in 2003 with Chris Thile. Some of you may have seen him with other bands. Many of you have seen Darol Anger's band Republic of Strings. Some of you have even seen them together or own some of the CDs they've recorded together. It's likely however that most of you have not heard Väsen. These are the best kinds of concerts in my humble opinion; a known act that you're sure to enjoy and a new act that could become one of your favorites.

There is lot more written about them in the article on page 4 so check it out and make plans to join us for the show on Sunday March 13 at Armstrong Hall on the Colorado College campus.

Finally, I want to use the little bit of space I have left to thank Jeff Bieri of KRCC for helping us make this show a reality.

Jeff Smith

BRAS Events and Where to Find Them

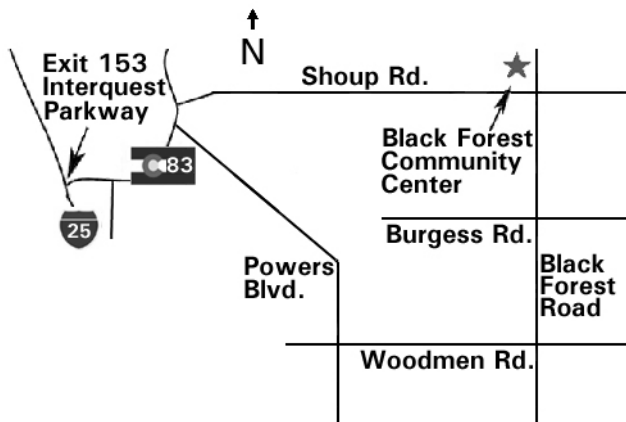
Black Forest Community Center
12530 Black Forest Road in Black Forest

Open Stage 2nd & 4th Fridays at 7:00 p.m.
Members \$4, non-members \$7

From Colorado Springs or Denver:

- Go East (away from the mountains) at exit 153 (Interquest Parkway) approximately 1 mile to the stoplight; this is Colorado Highway 83.
- Continue East from the stoplight approximately 1 mile to Shoup Road.
- Go East (right) on Shoup Road approximately 4 miles to the traffic light at Black Forest Road.
- Turn left and the Black Forest Community Center is a log building immediately on your left.

If you are coming south from central Colorado Springs near Woodmen Rd. you can also take Woodmen east past Powers Blvd and turn left onto Black Forest Road heading north.

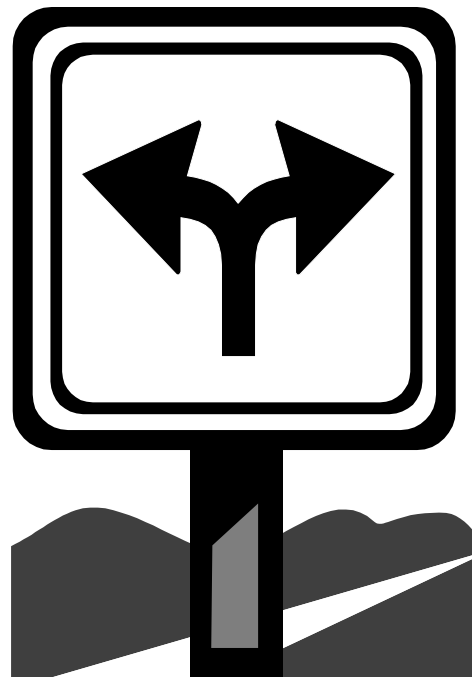


Rockrimmon Church, 4301 Forest Hills Road, Colorado Springs

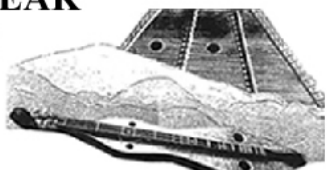
Thursday night Jams • Saturday a.m. Kids Jams

From I-25:

- Go one mile west of I-25 on Garden of the Gods Road. Turn left (south) on Forest Hills Road, (there's a Diamond Shamrock/Valero station on the corner), follow the winding road about a block and you'll come to Rockrimmon church, if you drive right through the "T" in the road. Go in the south entrance.



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Special Concert - Marshall/Anger/Väsen - March 13



On Sunday, March 13, the Black Rose Acoustic Society is teaming up with KRCC to present an evening of great acoustic music featuring the duo, Mike Marshall & Darol Anger and the trio, Väsen. Mike Marshall last appeared at a Black Rose concert in December 2003 and we're excited to have him back with such a fantastic lineup of musicians. Two architects of new acoustic music in America, Mike Marshall and Darol Anger, join forces with Sweden's most influential instrumental ensemble, Väsen. Together, these five musicians create a new landscape of traditional sounds that forge the gap between the fiddle and dance tunes of Appalachia and the nyckelharpa and polskas of Sweden.

Mike Marshall, mandolin

Mike Marshall is one of the most accomplished and versatile acoustic musicians performing today, a master of mandolin, guitar and violin who's playing is as imaginative and adventurous as it is technically thrilling. Able to swing gracefully from jazz to classical to bluegrass to Latin styles, he puts his stamp on everything he plays with an unusually potent blend of intellect, humor and emotion - a combination of musical skill and versatility rare in the world of American instrumentalists.

In 1976, at the age of 19, he was invited to join the original David Grisman Quintet in the SF Bay Area. That association quickly led to his recording and touring with some of the top names in acoustic music today including Tony Rice, Mark O'Connor, Stephane Grappelli, Bela Fleck, Edgar Meyer and Chris Thile.

Through his collaborations with these folks, Mike has consistently pushed the boundaries of acoustic instrumental music. He performs regularly in duet settings with Darol, Edgar Meyer, Chris Thile, Hamilton de Holanda, as well as with his groups Choro Famoso and Psychograss. A new collaboration, The Big Trio, brings Mike together with young string virtuosos Alex Hargreaves (fiddle) and Paul Kowert (bass).

Darol Anger, violins

Violinist, fiddler, composer, producer and educator, Darol Anger is at home in a number of musical genres, some of which he helped to invent. With the jazz-oriented Turtle Island String Quartet, Anger developed and popularized new techniques for playing contemporary music styles on string instruments. The virtuosic "Chambergrass" groups Darol Anger's Republic Of Strings, Psychograss, and the long-lived Anger-Marshall Duo feature his compositions and arrangements. His Grammy-nominated folk-jazz group Montreux was the original musical model for the New Adult Contemporary radio format. In 1976, as an original member of The David Grisman Quintet, he helped forge a new genre of acoustic string band music.

Working with some of the world's great improvising string musicians, among them Stephane Grappelli, Mark O'Connor, David Grisman, Tony Rice, Bela Fleck and Vassar Clements, has contributed to the development of Anger's signature voice, both as a player and a composer. His work includes recordings, videos, and books of jazz originals and arrangements, and traditional-derived music in many styles.

Anger's main project is his Republic Of Strings ensemble, with the classical vocal group the Anonymous 4 and chamber music work and recording with pianist Phillip Aaberg and duo work with multi-string virtuoso Mike Marshall. He appears as a guest with a wide array of modern music ensembles from Traditional to Pop.

Väsen – Biography

Olov Johansson and Mikael Marin started playing together as teenagers around 1980. In 1989, at a music gathering in Røros, Norway, Olov met Roger Tallroth, joining together for an impromptu jam on nyckelharpa and guitar. The following summer Olov became World Champion of both the modern chromatic and older historical nyckelharpas at the first-ever Nyckelharpa World Championships at Österbybruk, Sweden. This added momentum for the first CD recording, which was entitled *Olov Johansson: Väsen*. Väsen is a Swedish word with many meanings: spirit, noise, a living being, essence, among the most prominent. It was originally meant to just be an album title, but soon people were calling to book the band "Väsen" and the name stuck.

In 1996, the band became a quartet with the addition of hand percussionist, André Ferrari. In 1997 the quartet went into the studio and recorded *Varldens Väsen* (*Whirled* in North America). Tours of Norway, Denmark, Finland, Italy, France, the United States and Canada followed, as did a Swedish Grammy and two appearances on the national radio program "A Prairie Home Companion" in the U.S. In 1999 the band released their sixth CD, *Gront*.

A widespread U.S. tour in September 2001 had to be scrapped after 9/11. Although the tour was rescheduled for 2002, André's

The Black Rose

reluctance to tour and economics forced the band to decide to come over as the original trio. The success and pleasure of playing a new set of trio material culminated in a new recording with the simple title, *Trio*. Väsen has released several CDs since then including a recording with Mike and Darol and their most current release, *Väsen Street*.

Olov Johansson – nyckelharpa

In 1990, Olov became the first world champion of the nyckelharpa. He began to play the nyckelharpa in 1980 as a fourteen-year old, and was named a 'riksspelman' (master musician) in 1984. He is regarded as one of Sweden's most prominent nyckelharpa players, and is an inspiration for numerous young performers on the instrument.

Apart from his association with Väsen, Olov has also played with groups such as Kronos Quartet, the Nyckelharpa Orchestra, as well as solo performances. He has also recorded and toured with the chart-topping Swedish rock group Nordman, and has played on the albums *Early Music* (with Kronos Quartet) and his solo project, *Storsvarten* (released on NorthSide).

Mikael Marin – viola

Mikael is a violist who isn't satisfied with merely playing "second fiddle." His influences are literally unlimited in their scope, and oscillate between Schönberg and the Beatles. He became a national fiddler in 1983, and was chosen to play in a world orchestra under the direction of Leonard Bernstein in 1989.

When not performing with Väsen, he composes, produces, and arranges music for artists such as Mikael Samuelsson, Nordman, and Kronos Quartet. He composed (together with Mats Wester) the opening music to the World Police and Fire Games in Stockholm, 1999.

Roger Tallroth – 12-string guitar

With his specially tuned guitar (A-D-A-D-A-D), Roger has developed a distinctive sound of his own. In addition to the guitar, he plays the Swedish bouzoki and octave mandolin. He has about 50 followers throughout the world using his unique guitar tuning, a number still growing. He has given numerous seminars around Europe and the US. Roger has performed together with Nordman, Annbjørg Lien, and the Gunnel Mauritzson Group, among other artists, and has also participated in several stage and theater productions.

Roger's discography includes *Nordman* (with Nordman), *Felefeber*, *Prisme*, *Baba Yaga*, and *Aliens Alive* (with Annbjørg Lien), *Silhouette* and *Raisu Äut* (with the Gunnel Mauritzson Group), *The Horse and the Crane* by Ale Möller (on NorthSide) and *Kat Kombat* (Kombat). He also produced the self-titled debut album of the group Draupner (on Caprice).

This biographical information is excerpted from the Marshall-Anger-Väsen website.

Jeff Smith

Event Cancellation Policy

I Wonder if they're having Black Rose tonight...

Have you ever looked out your window on a Friday evening and wondered if the Black Forest Open Stage or some special concert was still a go? The folks that manage our recurring and special events certainly have.

Here are the basics for cancellations:

- We'll decide to cancel at least 6 hours prior to doors open or the published start time.
- If we cancel, we'll update the web page as soon as we can with a notice.
- If you are on our email list, you'll receive an email notice about the cancellation.

If you don't feel safe driving, Stay Home. We'll see you next time at the Rose.

Jeff Smith

What: Marshall/Anger/Väsen Concert presented by The Black Rose Acoustic Society & KRCC

Where: Armstrong Hall
Colorado College
14 E. Cache La Poudre
Colorado Springs, CO

When: Sunday, March 13
Concert at 7:30 p.m.
Doors open at 7:00 p.m. for the concert.

Cost: \$15 BRAS members/ \$20 general public

Tickets available:

- At all Black Rose events
- By credit card by calling 719-548-1743
- Online at www.blackroseacoustic.org
- On sale Friday, January 14

For info: Call 719-548-1743

How many member tickets can you buy? Individual members may buy one ticket at the reduced price; Family members may buy tickets for all members of their immediate household; Performer members may buy tickets for each member of their group; Donor members may buy 6 tickets and Patron members are entitled to 10 discount tickets.

Directions: www.blackroseacoustic.org/directions

Black Forest Upcoming Events

Ceol Ceili January 14



Ceol Ceili has become the favorite Irish band of the central Colorado area, appearing frequently at Jack Quinn's Pub as well as many Irish and Scottish festivals up and down the Front Range. They've opened for the Tannahill Weavers and Andy Irvine, and regularly pack the house at BRAS.

Steve Hart plays guitar, Irish bouzouki and bodhrán. He grew up playing guitar in Austin, Texas, and joined up with the traditional Irish sessions in Colorado Springs in 1999. He started organizing Celtic concerts for the Mountain Acoustic Music Association, and next thing you know, he's in a band! When Steve's not playing with the band, he can be found somewhere in the western United States on his old BMW motorcycle. It's the one with the parlor guitar strapped to the back.

Heidi McClure plays hammered dulcimer, mandolin and bodhrán. She has studied music for most of her life. Her father taught her snare drumming techniques on their basement stairs when she was in grade school. She carried that foundation to the hammered dulcimer which she has played for the last 10 years. To be more mobile, Heidi learned to play mandolin and bodhrán.

From the time she was a child, Kari Wilson has been singing and performing for family and friends. She played Suzuki violin at five years old, sang as a member of school choir and later switched to flute. Kari returned to the flute as an adult to add more diversity to the band. She started singing Celtic music about five years ago and joined Ceol Ceili in 2003.

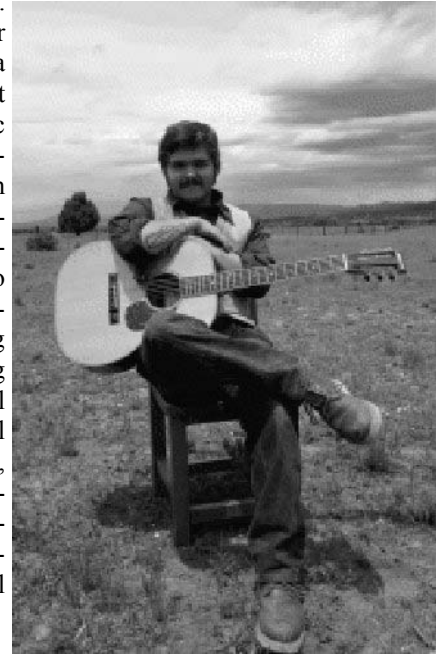
Roy Jackson has been interested in folk music for as long as he can remember. He discovered Irish music in his late thirties, but at first, he was not fond of it. While working at a radio station, Roy became the host of one of the first Irish music shows in the country. It wasn't long before he was totally hooked on Irish dance music, and at the tender age of forty decided to take up the fiddle. The pawn shop owner who sold him his first fiddle told him that he would never learn to play at his age. He was right, however, Roy says it's all good fun anyway. In addition to fiddle he plays tin whistle, bodhrán and sings.

Make sure you come on out for a 'drop of the pure'.

Sam Broyles

Cahalen Morrison & Eli West January 28

Amongst red rocks, dry soil, and clear sky, Cahalen Morrison was reared on Hot Rize, Doc Watson, Norman Blake and Rory Block while running around in a diaper, trying not to fall into patches of prickly pear. Now he has the ears for roots music. He's got a nose for it too, putting it in every kind of music you've ever heard, hopping effortlessly from fingerpicking to flat-picking to lap slide guitar, from mandolin to clawhammer banjo. Cahalen's song writing encompasses everything from punchy political commentaries, to soul warming serenades, branching out into instrumental rags and fiddle tunes, yet still attaining his subtle musical signature.



Though only 24, he is quite well traveled. In June 2008, Cahalen released his first full length record, "Subcontinent". It has been applauded by his peers, and spun regularly by DJ's and fans across the country. After its release, Cahalen hit the road, spending less than two weeks anywhere for a solid 13 months before taking a break. From Santa Fe to Seattle, New Orleans to Minneapolis, Nashville to Boston, he has played most every nook and cranny of this fine country.

In August, Cahalen recorded a live album, *Old-Timey & New-Fangled*, with his dad Dave Morrison, Santa Fe fiddler, Andy Cameron, and Jenny Fisher, at the historic Western Jubilee Warehouse Theater in Colorado Springs. It is now available online for digital download at cahalenandeli.bandcamp.com and at shows.

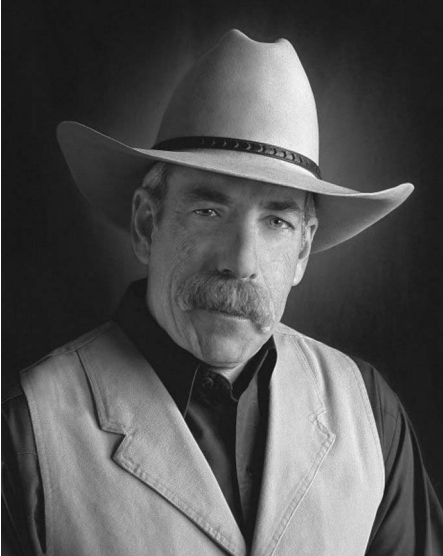
The album was produced by Matt Flinner, who also lends his hand on mandolin, bouzouki and tenor guitar. It also features Ryan Drickey on fiddle, Eric Thorin on upright bass, Aaron Youngberg on banjo, and Eli West on guitar, bouzouki and clawhammer. It features 12 originals, and two traditional tunes.

Cahalen Morrison & Eli West are a new blend of bluegrass/old time music backed by locally known heavy hitters. You don't want to miss this show.

Sam Broyles

Upcoming Events—Con't

Bill Barwick February 11



Bill Barwick is one of America's most respected Western music performers, winning awards for Male Vocalist of the Year from the Western Music Association (WMA) and the Academy of Western Artists. He has also been a finalist for WMA's Entertainer of the Year award three years in a row. Hailed as a cowboy's cowboy-song singer, and accompanied by superb guitar work,

Bill's singing, songwriting and storytelling are a performance not to be missed!

As an industrial narrator, he has a corporate client-list that reads like a "Who's Who" of American business. Then there are all those TV and radio ads he's done. No matter where you're from, you've heard Bill Barwick. Believe it or not, he was once the voice of a life-sized, singing and talking buffalo-head in a store at Denver International Airport.

Not surprisingly, he's one of modern media's most recognized voices. He can be heard, and occasionally even seen worldwide on Encore's "Westerns" television channel.

Bill Barwick's eight album projects feature GREAT western music entertainment and that smooth, deep voice.

As a regular at one of the West's best-known cowboy venues, Denver's historic Buckhorn Exchange, he's earned a unique place in western music entertainment. He's appeared at Silver Dollar City in Branson, Missouri, as well as great cowboy gatherings across the country. He's also a returning guest at distinguished venues like the Walnut Valley Festival in Winfield, Kansas.

It's been a while since Bill has graced the BRAS stage. Make sure you come on out to kick-off the 2011 season.

Sam Broyles

Jim Hurst February 25

Jim Hurst was born in Middleboro, Kentucky into a musical family and was raised with a guitar in his hands. Many weekends growing up were spent picking with family and

friends. Jim was influenced early in his career by flat-pickers such as Tony Rice, George Shuffler, Doc Watson and Clarence White.

He also was influenced by Merle Travis and Chet Atkins, and especially Jerry Reed, calling his discovery of their finger-style playing "a turn in the road" for him. He continues to rely on these varied influences to enhance his own musical compositions and performances. His diverse tastes led him to play in several bands playing country, bluegrass, blues, jazz and other styles.

Searching for more bluegrass playing, Hurst joined Grammy nominated and IBMA Vocalist of the Year Claire Lynch in 1995 and toured with Claire and The Front Porch String Band until the end of 1999. While in this ensemble, he met award-winning bassist Missy Raines. Jim and Missy began the duet "Jim Hurst & Missy Raines" in 1998 while touring with Claire Lynch. They left Claire Lynch's band in 2000 to focus on the duet, a ground-breaking arrangement in bluegrass music circles.

Their duet music delved into several different genres, while staying close to their bluegrass roots. Their two Pinecastle Records releases, *Two* and *Synergy* received critical acclaim, culminating with Jim and Missy receiving the IBMA Guitar Player and Bass Player of the Year Awards as well as nominations for Emerging Artists of the Year in 2001 and 2002. Jim and



Missy rejoined Claire in the newly formed "Claire Lynch Band" in 2004, but continued playing as a duet until November 2006.

Jim has since left the Claire Lynch Band. He is now concentrating solely on his own musical efforts, performing in concert and conducting workshops and clinics. His touring dates take him to a varied selection of venues, including festivals, performance halls, museums, music stores, coffeehouses, house concerts, and music camps around the country and parts of the world.

We are lucky to get a Master Bluegrass Guitar player as a Feature Act. Come early for a good seat.

Sam Broyles

Tour of Ireland & Its Music

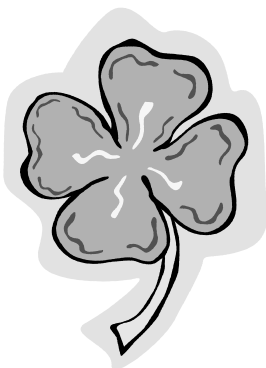
Come join us for a unique tour of Ireland and its music happening next July 6-16th. Our very special tour guide is Batt Burns (battburns.com), an Irish storyteller, author, and former teacher from the village of Sneem on the Ring of Kerry. His latest book, "The King With Horses Ears and Other Irish Folktales", won The Storytelling World Award 2010 for the best collection of folktales for young readers. He has performed at Irish festivals throughout the U.S. and most recently entertained at the Kennedy Center on St. Patrick's Day 2010. He is uniquely able to immerse visitors in the music, song, dance, literature and rich history of the Emerald Isle.

The itinerary will have you visit all the well-known Irish sites such as the Ring of Kerry, Blarney Castle, Cliffs of Moher, and The Book of Kells in Dublin, while hearing traditional folklore and story telling. In the evenings, we will visit local pubs where we will hear traditional Irish music.

We are joining with some members of Mountain Home Music from North Carolina. Their mission, not so unlike our Black Rose Acoustic Society, is to preserve and honor the music of the Appalachian region. There will be several musicians from both groups that will greatly add to the atmosphere of the trip.

Further information on itinerary and pricing is available from Irene Middleton at 719-685-0880 or emailing her at: iemidd@mesanetworks.net. COME JOIN US FOR THIS VERY SPECIAL EXPERIENCE.

Irene Middleton



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Meet the new Duke of URL



You may have seen him buzzing around the kitchen lately at the past few Black Rose Open Stage events. However, he's doing a lot more for BRAS than just being a new kitchen volunteer. Nathaniel Lippincott, (Nate for short) is the newest member of the Black Rose family as our new "Duke of the URL."

If you haven't been on our website lately (www.blackroseacoustic.org) perhaps you should take a look at it. As you'll see, its gotten a complete makeover, bringing our website more into the 21st century. "It was very challenging at times," he says, "but designing any website can bring its fair share of headaches and obstacles."

Nate has known long time members Charlie Hall and Sam Broyles for 10 plus years through the Walnut Valley Festival. After he recently moved to the Springs from Wichita, Kansas, he caught word that Charlie was ready to pass on the responsibilities of updating the Black Rose website. Current president, Jeff Smith, recommended that Nate take the job because of his years of experience in web design. "I was a bit nervous at first when I got voted to take the job because it had been a while since I've built a site," he admitted. "There were times where I honestly thought I bit off more than I could chew, but page by page, graphic by graphic my confidence grew."

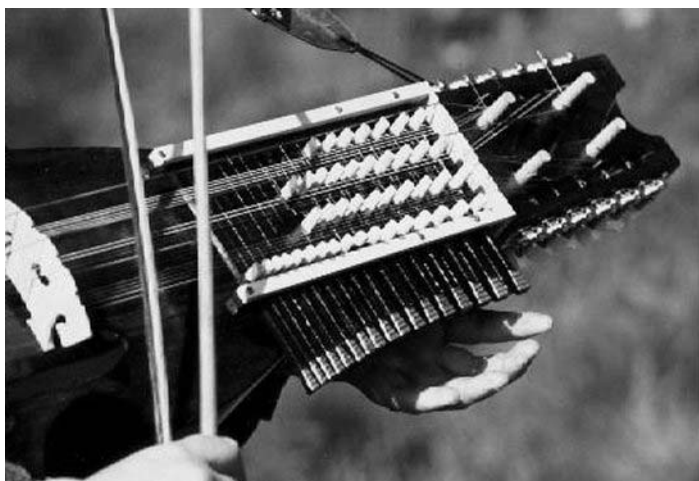
After presenting what was completed of the new site at the last board meeting, Nate received enthusiastic approval. "When I saw everyone's faces and heard what they had to say, I knew I had created something special."

Nate started web designing back in 2001 when he and his father, Henry, decided to build a website for Carp Camp, a music camp at the Walnut Valley Festival. Shortly after launching the site (www.carpazon.com) Nate branched away from it to make his own website. It was in essence, a blog site where he updated friends and family of what he was up to.

(continued on page 11)

"I was blogging before blogging was cool." Way before sites

Instrument Spotlight—Nyckelharpa



The nyckelharpa is a traditional Swedish instrument that has been played, in one form or another as it evolved, for more than 600 years. At least four different versions of the nyckelharpa are still played today, an uncommon situation for most folk instruments.

The modern chromatic nyckelharpa has 16 strings: 3 melody strings, one drone string, and 12 sympathetic vibration (or resonance) strings. It has about 37 wooden keys arranged to slide under the strings. Each key has a tangent that reaches up and stops (frets) a string to make a particular note. The player uses a short bow with the right hand, and pushes on the keys with the left. It has a 3 octave range (from the same low “G” as a fiddle’s 4th string) and sounds something like a fiddle, only with lots more resonance. Earlier forms of the nyckelharpa had fewer keys, fewer (or no) sympathetic strings, and fewer melody strings, but often made more use of drone strings.

In Swedish, “nyckel” means key, and “harpa”, well, it’s a bit harder to translate. It used to be a generic word for “stringed instrument”, which makes sense if you think of the most generic or basic instrument — some open strings on a box, the harp. The nyckelharpa has historically been called “nyckelgiga”, “nyckelspel” and “nyckel-lira” as well. “Giga” and “lira” are both generic words referring to instruments. Ex. “lira” means lyre and “spel” means play. Sometimes people call it the Swedish key-fiddle, but nyckelharpa isn’t that hard to pronounce.

There are about 10,000 nyckelharpa players in Sweden today, due mostly to the tireless efforts of Eric Sahlström. The instrument almost died out during the first part of the 1900’s, but by riding the ‘green wave’ of the 1960’s and 70’s it has made quite a come-back. In the book *Uppländske Spelmän under 400 århundraden*, a history of folk music in the province of Uppland during 1550-1950, there are 249 nyckelharpa players listed. Per-ulf Allmo is currently working on a book about the nyckelharpa, and has found another 700 pre-1960 players, bringing the total of ‘famous’ (enough to be remembered) historical nyckelharpa players to 949.

Eric was also a great player, and composed many tunes. He liked the 16th-note polskas, and played many of Byss-Kalle’s tunes. In that sense, he reached further back in history even as he modernized the instrument. He worked throughout his life to preserve the nyckelharpa, teaching people how to build and play it. He was very insightful at the beginning of the 1970’s folk music revival and started courses on building for other teachers. These teachers then went back home and taught how to build and play this new instrument, resulting in there being about 25,000 nyckelharpas in Sweden today. An estimated 8,000 Swedes play this kind of nyckelharpa. It is by far the dominant form of the nyckelharpa today.

August Bohlin made one of the first 3-row nyckelharpas in 1926, after being frustrated that he couldn’t play along with the fiddle players he was meeting down at Skansen in Stockholm, where he worked during the summer of 1925. Eric Sahlström continually experimented with the design, adding among other things a bass bar and making the top less arched, to make it sound more “pleasant” like a violin. He also made the move from round sound holes (oxögon) to f-holes. It has 16 strings: three melody (keyed) strings (G-C-A), one drone string (C, a leftover, really, as one hardly every plays it) and 12 resonance strings.

In the late 1960’s and early 1970’s, there were a few people (Tord Johanssons, Erik Olsson, Karl Svensk, Lundin) who developed four-row nyckelharpas. These are essentially of two different kinds. Olsson and Svensk simply added a 4th row of keys, stopping the low C string on a modern chromatic nyckelharpa. They also tune the 4 strings the same as a fiddle (G-D-A-E, from lowest to highest). This makes it easier for fiddle players to quickly pick up the nyckelharpa, as the fingerings are the same, leading some to call this variant the ‘fiddleharpa’.

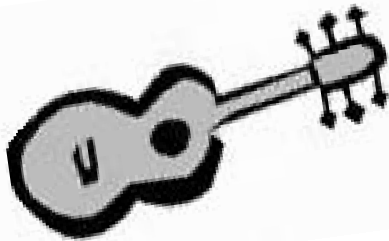
Mechanically, it’s difficult to make a tangent on the 4th row stiff enough to produce good tone because it gets too long and gives too much sound for one string. Johansson solved this problem by placing 2 rows underneath the strings, and 2 rows above the strings. It looks complicated, but is fairly easy to play. Despite these innovations, the 4-row nyckelharpa has failed to gain much popularity in Sweden during its first 30 years of existence. In contrast, the modern chromatic ‘harpa was already the dominant form in use by 1955, 30 years after that innovation. Today, around 5% of the nyckelharpa players in Sweden play the 4-row harpa, and more are expected to follow in not only Sweden but also in the U.S.

*Edited by Ashley Smith
Based on an article by Bart Brashers*

Notes From Music School

As 2011 comes around and I look for all the flying cars that should be hovering in the sky, I wonder if this really is the future. But then I remembered that I can watch TV on my phone and videophone people on the other side of the world from my laptop. As for the future in BRAS Group Lessons, all classes will be on hold till the Spring. Until then, keep on pickin' and playin' everything you've learned from your last lesson. Stay warm!

Luke Tripp



Classifieds

Lost and Found

Did you lose anything at the Black Rose Open Stage and Potluck on December 10? Let us know what your missing and we'll see if we have it!

Help Wanted

Advertising Volunteer

We're in need of a new Advertising Volunteer for the Black Rose Acoustic Society. The basic duties include:

1. Contact our advertisers letting them know of the upcoming Ad deadline for our newsletter. If it's a new advertiser, point them to our website for ad rates and specs.
2. Get the Ad copy from the advertiser and forward to the Newsletter Editor by the 7th day of every even numbered month (Feb, Apr, etc).
3. Send a bill to the advertiser along with a copy of the newsletter their ad appears in.
4. Follow up with any advertisers as needed.
5. Organizational skills are a must!

If you are interested in joining the Black Rose Acoustic Society Volunteer Team, please contact Jeff Smith at jeff@jcasmith.com or 719-548-1743.

Kitchen Volunteers

Do you have an interest in helping out with the kitchen duties during Open Stage events at the Black Forest Community Center? We generally need folks to help out with the following:

1. Working window sales before Open Stage acts and during the intermission.
2. Keeping the window workers stocked with baked goods, drinks, etc.
3. Helping with clean-up after the main show starts.
4. Baking goodies.

Contact Char Smith at char@jcasmith.com or 719-548-1743 for more information.

Set-Up & Clean-Up Volunteers

We're always in need of additional folks to help set up the room for Open Stage events and we're definitely always in need of folks to help tear down and especially clean up afterwards. For more information, contact Joanna Springer at volunteer@blackroseacoustic.org, if you can be available to help with either of these needs.



Stargazers
THEATRE & EVENT CENTER

Laurence Juber
&
Peppino D'Agostino

Thursday, Feb. 17th
Doors 6 PM Concert 7 PM

BRAS member discount
Advance \$10, Day of show \$15

General Public
Advance \$15, Day of show \$20

Duke of URL - Cont.

like Xanga, MySpace, or even Facebook were popular,” Nate said. “ It was great because I learned about web designing... mostly through trial and error.”

Before moving, Nate attended college in Wichita where he was studying digital media; web design being one of the courses. Taking that course allowed him to broaden his skills in XHTML and learn new tricks on designing layouts. He also took a graphic design class, which you’ll see many examples of on the new website. “I’ve definitely put my years of experience to work on this project, I’ve also learned a thing or two in the process.”

“Nathan has truly been a blessing to us,” said Char Smith. “I hope with this great new design he has made for Black Rose, it will give us more of a presence on the web.”

When asked if he had anything for the Black Rose community pertaining to the website, he had this to say:

“I can understand that when a website changes, it can be difficult to find certain information; especially those long-time viewers that know exactly how to find what they’re looking for. I encourage you all to thoroughly tour the site to get used to it and learn where specific information is placed. Its not complicated, just different. If you have a hard time looking for a story about an upcoming act, or event, of if you need information about jams and workshops, be sure to check out the new index page. Every single page on the Black Rose website is linked there. And if you still can’t find what you’re looking for, I’ve added a special search engine that specifically combs through the black rose site only. Of course, I’m always open to receive feedback as well. “ You can email Nate at webmaster@blackroseacoustic.org.

Nate has worked very hard on the website for the past 14 weeks, with a lot of late nights preparing for launch. All of us here in Black Rose are extremely proud of all of his hard work and dedication, as this will definitely help our look on the World Wide Web. “I hope you all enjoy the new website as much as I did making it.”

Patrick Mahoney



Photo by Taylor Ramerth

November 12 Open Stage Performer, Lindsay Weidmann

New Year, New Stuff

Student pricing for open stages: \$5.

Applies to any non-member student in middle school, high school or any level of college. The student must present a valid school ID at the door.

New and improved, redesigned web site.

The site has been redesigned from the ground up. We hope you like it! Send comments to webmaster@blackroseacoustic.org.

New and improved Facebook site.

New and improved MySpace site.

New Reverb Nation site.

<http://www.reverbnation.com/venue/blackroseacoustic>

We tweet!

Join us on Twitter, BLACKROSEAS

We have a You Tube channel.

<http://www.youtube.com/braslive>

We no longer accept American Express.

We apologize for this inconvenience but we consolidated our banking and credit card merchant accounts and in reviewing costs, could not justify the extra expense associated with Amex compared to the small number of transactions we received.

Jeff Smith

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Business Owners!

Have you considered advertising in the Black Rose Newsletter?

Your ad helps support our mission to promote education, performance, enjoyment and preservation of all types of acoustic music in the Pikes Peak region!

The newsletter is published bi-monthly and has a mailing distribution of over 1200 households. The mailing list is derived from our membership list and from people who have attended a Black Rose Acoustic Society event. Another 800+ copies are distributed to individuals & businesses in the Colorado Springs area. .

For more information, contact: Jeff Smith at 719-548-1743 or ad@blackroseacoustic.org

Advertising Rates & Sizes:

(Type: Cost, Ad Size)

- Business Card: \$15.00, 3.5 inches wide x 2.25 inches high
- 1/4 page vertical: \$25.00, 3.5 inches wide x 4.5 inches high
- 1/3 page horizontal: \$30.00, 7.25 inches wide x 3.0 inches high
- 1/2 page horizontal: \$45.00, 7.25 inches wide x 4.5 inches high
- 1/2 page vertical: \$45.00, 3.5 inches wide x 9.5 inches high
- Full page: \$75.00, 7.25 inches wide x 9.5 inches high

Discounts:

Purchasing a block of advertising in advance entitles you to the following discounts. Advertisement copy can be modified per issue.

- Two issues: 10%
- Three issues: 15%
- Four issues: 20%
- Six issues (1 year): 25%

Cut this out and stick it on your fridge

The Official Black Rose Events Calendar

	<p>Thursday, January 6, 7:00 p.m. Oldies Singalong Rockrimmon Church Donations accepted 719-570-7148</p>	<p>Thursday, February 3, 7:00 p.m. Oldies Singalong Rockrimmon Church Donations accepted 719-570-7148</p> 
<p>Saturday, January 8, 10:00 a.m. Kids' Jam Rockrimmon Church Donations accepted 719-287-7784</p> 	<p>Thursday, February 10, 7:00 p.m. Rockabilly Jam Rockrimmon Church donations accepted 719-264-6566</p> 	
 <p>Thursday, January 13, 7:00 p.m. Songwriter's Circle Rockrimmon Church donations accepted 719-264-6566</p>	<p>Friday, February 11, 7:00 p.m. Open Stage w/ Bill Barwick Black Forest Comm. Ctr., \$4/\$7</p> 	
<p>Friday, January 14, 7:00 p.m. Open Stage w/ Ceol Ceili Black Forest Comm. Ctr., \$4/\$7</p> 	<p>Saturday, February 12, 10:00 a.m. Kids' Jam Rockrimmon Church Donations accepted 719-287-7784</p> 	
 <p>Thursday, January 20, 7:00 p.m. Fiddle Jam Rockrimmon Church donations accepted 719-593-1031</p>	<p>Thursday, February 17, 7:00 p.m. Fiddle Jam Rockrimmon Church donations accepted 719-593-1031</p> 	
<p>Saturday, January 22, 10:00 a.m. Kids' Jam Rockrimmon Church Donations accepted 719-287-7784</p> 	<p>Thursday, February 24, 7:00 p.m. Bluegrass Jam Rockrimmon Church Donations accepted 719-471-7166</p> 	
 <p>Thursday, January 27, 7:00 p.m. Swing Jam Rockrimmon Church Donations accepted 719-471-7166</p>	<p>Friday, February 25, 7:00 p.m. Open Stage w/ Jim Hurst Black Forest Comm. Ctr., \$4/\$7</p> 	
<p>Friday, January 28, 7:00 p.m. Open Stage w/ Cahalen Morrison & Eli West Black Forest Comm. Ctr., \$4/\$7</p> 	<p>Saturday, February 26, 10:00 a.m. Kids' Jam Rockrimmon Church Donations accepted 719-287-7784</p> 	

Focus — Patsy Montana



Patsy Montana's recording, "I Wanna Be a Cowboy's Sweetheart" sold a million copies in 1935. It was the first record by a female artist to become a runaway hit. Her groundbreaking entrance into the recording industry as a "girl singer" paved the way for many of those who came after her. Her widespread success opened the minds of traditionally male-oriented record producers, allowing her to be a part of the musical quality of the production, not just an interesting person to look at. Her accomplishments paved the way to a more open posture toward the talents of women musicians in general.

A skilled guitarist and fiddler, Patsy was most likely the first female session musician and was a mainstay on the National Barn Dance for many years on Chicago's WLS radio station. Almost all subsequent female yodelers have recorded or performed "Cowboy's Sweetheart" but that was not her only hit.

Other top songs were "Rodeo Sweetheart," "Montana Plains," and "I Wanna Be a Cowboy's Dream." She appeared in Gene Autry's 1939 movie, "Colorado Sunset." Her cheerful yodeling, lively songs and upbeat image were well received in the otherwise drab depression era.

Patsy wrote over two hundred songs herself. She was awarded the Pioneer Award from the Academy of Country Music. She was also the first entertainer to be inducted into the National Cowgirl Hall of Fame. Patsy was selected for the Country Music Hall of Fame in 1996.

Born Ruby Blevins, Patsy had ten brothers. Her family struggled to survive. At eighteen, she left her Arkansas home for California and entered a talent contest singing Jimmie Rodgers songs. She won the competition. As a result she landed a radio job. Patsy changed her name to Patsy Montana and sang with two other girl singers as the Montana Cowgirls.

She was a sought after performer for over six decades. From 1940 on, she traveled all over the country as a solo act and had her own network radio show in 1946 and 1947. In 1948 she starred in the Louisiana Hayride. Patsy performed and recorded until her death in 1996.

Patsy's legacy lives on in today's performers. She was instrumental in opening to women the musical and the business side of performing.

Phyllis Stark

Focus features musicians and groups from the past and contemporary performers. These musicians are selected because of their contributions to the preservation and enjoyment of acoustic music.



November 26 Open Stage Act, Six Minutes Apart

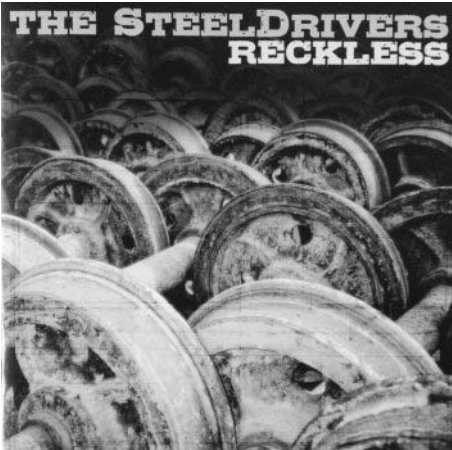
Photo by Taylor Ramerth

Sound Advice

The Steeldrivers

Reckless

Rounder Records 1161-0624-2



It is with a mixture of enthusiasm and sadness that I review the Steeldriver's sophomore release *Reckless* that was released in September 2010. Chris Henderson, whose gritty, growling, voice created the signature sound for this bluesy southern bluegrass band, left the band in April 2010 to pursue song-

writing full-time. So this album serves as his swan song with the band that earned a Grammy nomination and won Bluegrass Album of the Year at the Nashville Music Awards for their self-titled debut. Every one of the twelve songs on this album was co-written by Henderson and his singing style is unlike anyone else in bluegrass. With bandmates Tammy Rogers on fiddle and harmony vocals, Richard Bailey on banjo, Mike Henderson on mandolin, and Mike Fleming on bass, Henderson delivers a solid performance of blue-collar bluegrass with a distinct, bluesy style. My favorites include the poignant, "Where Rainbows Never Die," "The Reckless Side of Me," and "Angel of the Night." The Steeldrivers are carrying on with new vocalist Gary Nichols, but I highly recommend this dynamite album with the original configuration.

Donna Hughes

Hellos Goodbyes & Butterflies

Rounder Records 11661-0639-2

Donna Hughes' album *Gaining Wisdom* was my favorite bluegrass discovery of 2007. That album was produced by Tony Rice and incorporated some piano along with traditional bluegrass instruments. For *Hellos Goodbyes & Butterflies*, Hughes turned to J.D. Crowe to produce her collection of fifteen original tunes. Gone is the piano, but backing her are talented Nashville musicians that tastefully embellish her



unique style of bluegrass. Donna Hughes is a gifted songwriter, and the melodies and tempos in her songs are not classically "bluegrass" in style, but accompanied by dobro, banjo, and fiddle, they take on a contemporary bluegrass feel. Although Hughes' voice is not particularly strong, there is an engaging, soft, melancholic strain to her style as she sings her songs, tells her stories. Lost relationships, modern-day tragedies, and unrequited love are common themes in her writing. I particularly liked "Dr. Jekyll, Mr. Hyde" about a former lover, and the "riches to suicide" sad song "Jesse" that reminded me of "Bottom of a Glass" on *Gaining Wisdom*. I really like this talented singer songwriter.

Blue Moon Rising

Strange New World

Rural Rhythm Records



Blue Moon Rising has released their fifth album, and first on the Rural Rhythm label. Despite several personnel changes, Chris West continues to lead the band, and has written seven of the 13 tracks on *Strange New World*. West's cleverly titled "Never Happy Till I'm full of Sorrow"

is the best song on the album and ought to become a bluegrass classic. I also liked "Second Best" about a boy's friendship with a female classmate throughout their lives, his never ending hope to be her man, but ultimately his watching of her wedding from the aisle as "second best." Chris West's vocals are the highlight on this recording, but he allows Brandon Bostic and Tony Mowell to take a few turns on lead vocals. The cover art for this CD is pretty weird, but is meant to represent the themes presented in each of the CD's thirteen songs.

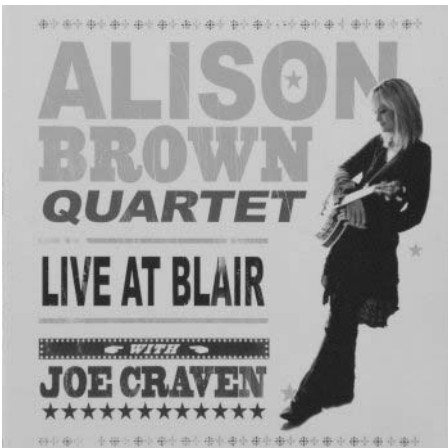
Alison Brown Quartet

Live at Blair (DVD)

Compass Records 7 4519 9

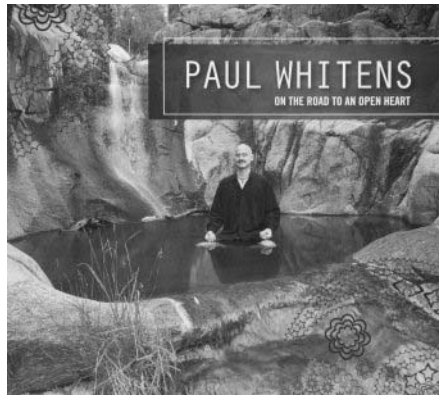
Alison Brown is a Renaissance woman. After earning an MBA at UCLA and working in the corporate world, she left that life for professional banjo playing, and later founded Compass Records with husband Garry West. This DVD (packaged like a CD) showcases one of her band's concerts at Vanderbilt's Blair School of Music, and captures her exciting brand of bluegrass jazz using piano, bass and drums. This is a lot like an Austin City Limits concert without all the cutaways to audience reac-

Sound Advice—Continued



tion. Highlights include guest appearances by multi-instrumentalist Joe Craven playing percussion on the drum of Brown's banjo while she picks, and Brown's young daughter Hannah singing and clogging for a couple of numbers. Whether you're a bluegrass instrumental style so

covered how to "listen to the voice of his soul", and began seeing more clearly "the beauty around him." Paul's eleven compositions can't really be classified as "Buddhist bluegrass." He's a songwriter with a guitar who surrounds himself with soft touches of drums, electric guitar, accordion, and synthesizer by accompanying musicians. The songs are optimistic and upbeat and Paul's voice has a clear, pleasant quality to it.



hard not to be caught up in the exciting nicely showcased on this DVD.

The songs are optimistic and upbeat and Paul's voice has a clear, pleasant quality to it.

Brett Matheson

Steve Gulley & Tim Stafford

Dogwood Winter

Rural Rhythm Records

Bluegrass veterans Steve Gulley and Tim Stafford have been best friends and writing partners for years despite playing in different bands (Grasstowne and Blue Highway, respectively). The two decided to work together to produce an album of entirely new compositions demonstrating a variety of musical styles.



Dogwood Winter has fourteen songs, with both taking turns at lead vocals. Most of the songs are ballads, but there are a few true bluegrass numbers mixed in, like the barnburner "Just Along for the Ride." The liner notes include all lyrics and explanations about the source of the songs' inspiration. None of the songs are individually credited, so it appears that they indeed wrote these songs as a team.

Paul Whitens

On the Road to an Open Heart

"Holy Smokin' City Music" (www.paulwhitens.com)

Local Colorado Springs musician Paul Whitens recorded *On the Road to an Open Heart* over three years in what he describes as "a joyous, fun filled musical journey of the soul - my soul!" Paul began meditating in 2000 and in the process dis-

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Black Rose Jams @ Rockrimmon Church

Kids' Jam

Luke Tripp, our Music Schoolmaster, heads up the Kids' Jam groups. We continue to welcome all kids who play any acoustic instrument to our jams on the 2nd and 4th Saturday of every month from 10-11:30. Bring a drum if you don't play an instrument. For questions call Luke at 719-287-7784.

Jeff Smith

Jam Notes

All of our jam leaders have always tried to be accommodating to players of all levels. We may have jam sessions at some point for more advanced players, but we'll tell you in the newsletter if that's the case. Anyhow, I'm just trying to convince you that you don't have to be good to come and play or sing in our jam sessions. I'm changing the names slightly for a couple of the jams to emphasize that singing is a big part of the group music making we do on Thursday nights.

Remember that the Thursday night jams welcome any age and any instrument (including voice only or percussion). It's just a bunch of people trying to play songs and tunes to have fun and get some practice playing with others.

We've got three new jam leaders helping out. Steve Comer will be leading fiddle jams. He's been a school music teacher and is in the violin/fiddle fixing and building business.

Steve Adams will be leading 'Rockabilly' jams. Rockabilly is more or less 1950's rock and roll. Buddy Holly and a lot of early Elvis would fit in the Rockabilly category.

Dave Khaliqi, a fine mandolin and guitar player, will be leading his own version of Bluegrass and Gospel jams.

John Hassebrock will still be leading his style of Bluegrass jam which many of you already enjoy.

Come on out and have fun at the jams and bring a couple of bucks for the jam jar to help pay the rent.

Larry Goodin

PLEASE NOTE NEW JAM LOCATION!

We will be meeting for all Jams at the Rockrimmon Church, 4301 Forest Hills Rd., Colorado Springs. Please see Page 2 of the Newsletter for directions.

Jam Schedule

Day & Date	Type of Jam	Contact
Thursday January 6 7:00 p.m.	Oldies Singalong	Larry Goodin 719-282-0881
Saturday January 8 10:00 a.m. - 11:30 a.m.	Kids' Jam	Luke Tripp 719-287-7784
Thursday January 13 7:00 p.m.	Songwriter's Circle	Vondelle Hebert 719-570-7148
Thursday January 20 7:00 p.m.	Fiddle Jam	Steve Comer 719-593-1031
Saturday January 22 10:00 a.m. - 11:30 a.m.	Kids' Jam	Luke Tripp 719-287-7784
Thursday January 27 7:00 p.m.	Swing Jam	Michael Dunn and Lois Maxwell 719-634-6818
Thursday February 3 7:00 p.m.	Oldies Singalong	Larry Goodin 719-282-0881
Thursday February 10 7:00 p.m.	Rockabilly Jam	Steve Adams 719-264-6566
Saturday February 12 10:00 a.m. - 11:30 a.m.	Kids' Jam	Luke Tripp 719-287-7784
Thursday February 17 7:00 p.m.	Fiddle Jam	Steve Comer 719-593-1031
Thursday February 24 7:00 p.m.	Bluegrass Jam	Dave Khaliqi 719-591-5509
Saturday February 26 10:00 a.m. - 11:30 a.m.	Kids' Jam	Luke Tripp 719-287-7784

Acoustic Spotlight— Jim Young

Jim Young sings the Southwest. His songs reflect his love of the landscape and the people of the region. The Silver Jubilee 25th Annual Mountain Music Festival Review said, “Jim Young is the pride of Southern Colorado’s singer-songwriters and no other artist matches Jim’s subtle combinations of the diverse strains and rhythms that have shaped the music and the beloved people of the Southwest. In Jim’s voice and guitar you can hear a bit of cowboy, a bit of country, a bit of Spanish and, if you close your eyes, you can see the landscape he sings of stretching to the far horizon.”

Jim fell in love with this area of the country in the early 80s when he traveled to Taos to hear John Daly play. “My heart is always in the Southwest. I love the look of the land. We bought seventy acres of prairie down by Walsenburg and go there every chance we get. It inspires me.”

Jim was born in Savannah, Georgia. His Dad was in the Air Force so they moved a lot but he landed in Colorado Springs and finished high school here at Mitchell. He met wife Colleen there. They live in a house not far from where they met. Colleen is a pre-school teacher and an artist in her own right. She does the artwork for every one of Jim’s album covers. Daughters Kate and Annie live in town. Both will graduate from CU the Springs next year. Jim studied Geology and Geography and holds a Master’s in Geomorphology. He conducts steel inspections for North American Testing. He has been with them for twenty-two years.

Growing up in a non-musical family, interest in the acoustic guitar came through his best friend’s brother who played. Later Jim attended a Neil Young concert while at CU and that sealed the deal. He was definitely an acoustic guitar fan from then on. In the late seventies Jim heard John Daly at the Citadel in Colorado Springs. “I came home and told Colleen that I wanted to play guitar. She got out her guitar and taught me a few chords. Within the first day I wrote the song, “I’m a Lonely Man.” If you could have heard it you would know why I was lonely. It was in A minor.” Jim hung out with local songwriters John Daly and Chuck Pyle in the late seventies and early eighties. “They mentored me. I got into writing because of John.”

After college he joined the Navy to see the world. “I had no job and no direction and decided to do the Navy a while. We went all over the Eastern part of the world.” Jim started performing while he was in the Navy. “I got into a bluegrass band. We entered a talent contest and made it all the way to the All Navy Talent Show.”

Afterwards returning to the Springs Jim began performing as a solo act. He played the Black Rose Acoustic Society (BRAS) for the first time in ’97 as a feature act. “Lynn Akers was a friend of mine. She knew I wanted to get into performing so she invited me to do a show at BRAS. I got to know Charlie (Hall) and others there and have performed at BRAS every year since then.”

Jim is mainly a songwriter and one who brings a lot of fun and



charm to the stage. He identifies with Willie Nelson in saying, “I’m not a guitarist but I play guitar. I’m not a singer but I sing. I am a songwriter.” Jim writes all the time “because I can’t help it.” Whatever he lives, sees or does can become a song. “It does not get easier as you get older because you learn to craft the song better and that takes more time and effort. Sometimes it’s frustrating because I get the idea for a song and it is too much work and I don’t want to mess with it. When I write gospel songs they are definitely therapeutic.”

The most rewarding aspect of songwriting for Jim is when “someone good” picks up one of his tunes and records it. Recently the Bost Family Tradition out of Arizona recorded his “Hard Work, Prayer and Grace” and made it the title cut on their new CD. The popular Sons and Brothers Band recorded “Broken White Line” on *Gone to the West*.

Jim has two new CDs coming out in April 2011. “I always try to do two at once -- a gospel CD and a secular one.” Jim’s several CDs are available on his web site at jimyoungmusic.com and at his concerts. He just completed a very successful 2010 Jim Young Corn Dog Tour at festivals, acoustic societies and other venues up and down the Colorado-Wyoming corridor. Jim chronicles in song the simple, beautiful life and surroundings of our region. His songs pay homage to the outstanding beauty of the prairies and grandeur of the mountains. I suggest you check out his web site for performance dates and catch one of his local concerts soon.

Phyllis Stark

Acoustic music & instruments—what is it/what are they?

Perhaps it's time we make this better known - not just the what's but the whys as well. This is The Black Rose acoustic music and instrument policy: "We are the Black Rose Acoustic Society. As such we promote acoustic music and instruments, and therefore, instruments that are allowed onstage must be able to make sound without amplification."

We do use a sound system so that all folks in the audience can hear well, and often to "balance" the sound of voices and instruments. The exceptions to this rule are only two: 1) electric pianos (because the upright cannot go on our stage without destroying it (the stage), plus keeping a piano in good tune in an old log building is not very feasible, and 2) electric basses, mostly because many "acoustic" bands, in particular traveling ones, have only an electric bass. We actually debated long and passionately over even these exceptions.

Further, the type of music we "promote or educate" others about, "perform, enjoy, & preserve", is traditional acoustic music, meaning in its essence, the kind of music that is played by regular folks after dinner on the porch, or perhaps a gathering of friends in the living room, or neighbors in the local meadow or village square a communicative gathering. In other words -- not electrified rock & roll on a stage with thousands in the audience.

We also had a long debate about guitars that are made to sound like other instruments or like something other than a guitar, and as well, on electric pianos or synthesizers that cause the instrument to sound like anything other than a piano. These too were prohibited, which caused a small stir at the time.

Lastly, there are plenty of other venues where people can hear electric music -- we are one of the very few who promote the "other" kind.

About volume and sound mix in our room at the BFCC: Perhaps you also don't know then, that allowing "plugged in" instruments was debated long and hard. This is partly why we have put the phrase in the information letter to bands performing, about the fact that the BRAS sound engineer has the ultimate authority to decide whether or not a particular instrument must be miked only externally, rather than plugged in. We have had a few performers who couldn't resist turning up the volume (particularly electric basses) on their plugged in instrument or individual amp and totally destroying the balance in the sound mix, or, just being obnoxiously loud. When it's miked externally, the sound man can usually remedy the situation. When it is plugged in, often he cannot. Even so, we still have a few tussles with performers who have the mixing controls on their instruments and just can't resist using them from the stage. Remember that the sound engineer positions himself so that he can hear everything from the stage, so his perspective is purposefully the best for judgment calls.

Drums, when they are associated with a folk music style, like Celtic, are OK. That is, a bodhran is OK. African and Caribbean folk drums are mostly OK, the limiting factor here is the

comfort to the ears of those in the audience, and more especially the sound engineer, who is the advocate for the audience on this topic, and takes his responsibility seriously. I notice that some of these folk drums are even awfully loud for indoor use, but most musicians who use them are considerate.

Drum kits, mostly because they are simply deafening in an "intimate" room like ours, are not OK. Also, they are associated with music styles and bands whose other instruments are electric. Years ago when one of our feature acts played here, he brought his drummer. Once the drummer sat out. Once, the drummer was only allowed to play using brushes, no sticks, and he politely complied.

Now, although the Highland Scottish bagpipes are an acoustic folk instrument, would you want them on our stage? I know I sure wouldn't and I absolutely love the sound of bagpipes -- outside, that is. Here's what one website says: "Uilleann pipes, Northumbrian smallpipes, Scottish smallpipes, and Border pipes -- are quiet enough to be played indoors, unlike their mouth-blown cousins the Great Highland Bagpipes and Irish warpipes, which are for outdoor use only." Again, part of the issue is the intimate size and complex reflectivity of the room at the BFCC.

Back to the original intent of our Society -- did you notice that I didn't specify a music type or nationality or time period? Remember that what we are promoting is a style of music that we and YOU ALL can play.

So, dust off that guitar, violin, (dare I say banjo??) that's been hiding in your closet, tune up your voice, and see what wonderful music you can make!

Now, practicing, that's a whole 'nother subject...

Betsy Grovenburg



Photo by Taylor Ramerth

Our November 12 Feature Act, Finders & Youngberg

Performer Members

Acme Bluegrass, contact info@acmebluegrass.com.

Banjo Bill Harloff, contact at 719-475-0207. Music, wit, entertainment, banjo, guitar, fiddle, concertina, bones, wide musical spectrum. For a good time, call me! Parties, happenings, banjograms, events.

Barry Ward, contact at 303-648-3605, 303-648-3547 or flyingwproductions@msn.com. Barry Ward is a gifted songwriter and singer focusing his talents on western and gospel music as he performs everywhere from Carnegie Hall to the Cowboy Symposium. Five albums featuring his voice and guitar are available at www.BarryWardMusic.com.

Big Valley String Band Hailing from the foothills of Pikes Peak, Big Valley String Band brings vitality and excitement to traditional mountain music. Big Valley infuses tight bluegrass standards and originals with unique solos and a dash of the raw power found in old-time mountain music. More info at www.facebook.com/BigValleyStringBand or Jonny Slumpff 973.713.1473 and jonny@answerurus.com

Bill Barwick & the Sons of the Tumbleweed, contact Bill Barwick at 303-758-4454 or Bill@BillBarwick.com, www.BillBarwick.com. Winner of both the 2009 Western Music Assn., "Male Vocalist of the Year" award and the 2005 Will Rogers Cowboy Award for Western Music "Male Vocalist of the Year" from the Academy of Western Artists, Bill Barwick is one of America's most respected Western music performers. A finalist for the WMA "Entertainer of the Year" award three-years-in-a-row, you might also recognize him as the on-air spokesperson for Encore's "Westerns" television channel.

Bill LaReau, Acoustic "Classic Country & Western" and comical music. Perfect for all events, parties and family gatherings. Contact at 719-687-0382 or BLaReau57co@aol.com.

Budreaux, aka—Bud Johnson. Singer-songwriter-guitarist. Excellent acoustic music for your private party, restaurant or coffee house. Acoustic folk, Americana, Pop, Blues & Jazz in the tradition of James Taylor, Tom Waits, Michael Franks and Van Morrison. Lots of original tunes and excellent covers. Call 719-237-8369 or write BudreauxCO@gmail.com.

Ceol Ceili, contact Steve Hart at 719-331-2034 or shart@neinandhart.com. A quartet interweaving the traditional Irish instrumental dance music with Ireland's favorite ballads. Web site at www.ceolceili.com.

Charlie Hall & Marianne McTigue at 719-649-1649 or info@dayjobmusic.com. Duo performing traditional music from Appalachia, Bob Wills, and anyone else who sounds somewhere between them. Music instruction on guitar, mandolin, violin/fiddle, string bass, and theory at www.dayjobmusic.com/charlie.htm.

CountyLine Ramblers, contact Betsy Grovenburg at 719-488-4484 or Bmgroven@gmail.com. Superlative singing in

traditional bluegrass, gospel, swing settings. Wedding receptions, anniversary & corporate parties. Also, sound engineering services for bands or indoor/outdoor venues.

Crystal Creek Music, contact Greg Brown at 719-637-3793 or info@crystalcreekmusic.com. Acoustic instrumental music from the world's folk traditions. Hammered dulcimer, bassoon, oboe, English horn, recorders, guitar, mandolin and percussion. More info at www.crystalcreekmusic.com.

Damaged Goods, contact Monte Black at montebblack77@gmail.com.

Ed Rowell, contact him at 719-481-2105 or edrowell929@gmail.com.

Jason Bennett, Soft, acoustic folk music featuring vocals, guitar and harmonica. Music style reflects early Bob Dylan and features original and cover songs which fit nicely at a coffeehouse or bookstore. More info at www.bennettfolk.com or contact at Jason@bennettfolk.com

JazzBeau's Rent Party, Acoustic folk swingers inspired by such great performers of the 20's, 30's and 40's as Louis Jordan, Fats Waller, Hoagy Carmichael and others. Coming together with a variety of musical styles and performing experiences, JazzBeau's Rent Party creates unique vocal harmonies and a delightful smorgasbord of musical offerings. Michael Dunn (guitar, vocals), Lois Maxwell (vocals, percussion, guitar), Erik Nelson (guitar, percussion, vocals), and Dan Davidson (bass). Guaranteed to tickle your musical fancy. Contact Michael Dunn at (719) 634-6818 or Erik Nelson at erk@pcisys.net.

Joe Uveges, concerts to coffeehouses, parties, churches and festivals. Joe has written more songs for more occasions than anyone. on his block. Great solo performer, primarily original, but grounded in the 50's to the 80's, he has the song for any occasion. Currently performing with Jim Sokol and KJ Braithwaite (CSN style) and with Christian recording artist Stephanie Pauline. (www.morethanmusic.org) Contact Joe at 719-227-8648, jkuveges@pcisys.net or his website at www.joeuveges.com

John Mumford and Jazz Banjo, contact at 303-770-5930 or john@jazzbanjo.com. Swing, jazz, ragtime, pop on four and five string banjo.

John Swayne, contact at 719-440-7601, 719-630-3495 or john@johnswayne.com. Singer and songwriter of folk, country, and acoustic music. Vocals with acoustic guitar. Visit website at www.johnswayne.com.

Michael & Dawn Moon, contact at 719-683-7497 or dmmoon@cybermesa.com. Michael and Dawn perform primarily original music and other folk and western songs. Using acoustic guitar and beautiful vocals with rich harmonies, they are available for any gig from campfires to larger audiences. Two CD's are available on their website, the most recent reflects the ten years they have been living in the

Performer Members

amazing high country of Colorado. Visit www.michaelanddawnmoon.com for more information and to hear song samples.

Mickey Althouse, contact at maybetodaymusic@msn.com.

Paul Whitens, contact at pwhitens@hotmail.com.

Red and the Boys, contact Jill Reid at 719-495-4092 or johnreid@earthlink.net. Folk music quartet with vocals, guitar, banjo, mandolin and bass.

Sandi Shroads, contact at 719-282-8511 or cell 719-649-1982 or shroads@peoplepc.com. Pianist, singer, songwriter, as well as musical director/conductor. Tasteful music in many styles – Broadway, light classical, jazz, ragtime and honky-tonk, pop, and originals. Weddings, parties, and special occasions. I also specialize in teaching piano to teens through adults who want to have FUN playing the piano.

Silvering Sage, contact Michael Burns at 719-210-1790 or mikeandtonyaburns@msn.com. Combo playing Americana, blues, folk and island.

Tony Ludiker contact at 719-339-2106 or tonyludiker@gmail.com. Thirteen-time Washington State, eight-time Northwest Regional, and five-time National Grand Champion Fiddler. Former concertmaster of the Cour d’Alene (Idaho) Symphony Orchestra, CDA Chamber Orchestra, and CDA String Trio. Private violin/fiddle lessons available.

Troubadour Music Studio, contact Beezy Taylor at 719-633-8688. Instruction in music theory, guitar, banjo, and recorder. Troubadour Duo. Acoustic, Celtic, folk.

Walker, Acoustic- electric singer- songwriter, folk-rock-pop covers and originals, contact at 719 - 6 8 7 - 6 2 61 or mwalker719@msn.com.

Wielands of Mass Destruction, contact Jon at teamwieland@msn.com.



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Photo by Taylor Ramerth

November 12 Open Stage Act, The Owen Kortz Trio

A Note from MAMA

The Mountain Acoustic Music Association (MAMA) promotes and provides acoustic music venues for the Ute Pass area.

MAMA hosts an all-inclusive acoustic jam in Woodland Park, once monthly, on the Monday immediately following a third Friday, which is normally a MAMA Friday night show. It is held from 7 to 9 p.m.. The location for the Monday night jam is at the People's National Bank building at 651 Scott Ave. in Woodland Park, in the community meeting room. That's the bank building across highway 24 from McDonald's. For more information please see our website, as shown below. MAMA also sponsors a weekly open mic session on Tuesday evenings from 6:00 to 8:30 at the Jo Mama restaurant in Woodland Park. Jo Mama is located in the Gold Hill South shopping center in Woodland Park on highway 24, behind Wendy's. Many MAMA volunteers and board members perform regularly at local venues in Woodland Park. Please get out and support local musicians. MAMA volunteers and board members are also the driving force behind the internet radio show, SideTrax, on TellerNetCast.com. SideTrax focuses on music in the Pike's Peak region.

MAMA's regular concert events are the third Friday of every month, from April through November. Our shows are held at the Ute Pass Cultural Center (UPCC) in Woodland Park at 7:00 in the evening. You can stay up to date on MAMA happenings by checking our website, www.mountainacoustic.org.

Tom Mnich

Cañon Rose Update

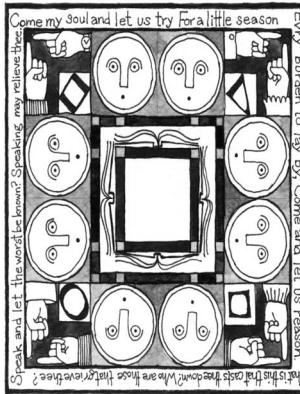
The Cañon Rose Acoustic Society has had a great season so far. The Saddle Strings had to cancel their show in November so Joe Uvegas & a friend filled in as the Feature Act. They did a great job. Joe is well loved here at the Cañon Rose. Our December 11, 2010 show was opened by the Cañon City Mandrigal Singers. Wow! What talent those students have. Sugarfoot was our feature act & as always, they did a great job. We have an excellent line-up for the rest of the season including Palmer Divide, Fireweed, Yampa Valley Boys, just to name a few.

Check out our website for future shows at www.canonrose.com. Remember our shows are the second and fourth Saturdays of the month, excluding November, December, and May. We only do the second Saturday of those months.

There are always drinks and snacks available. Members- \$4 Non-Members- \$6. If you're interested in being booked at the Cañon Rose, call Misty Dawn at 719-372-6464. See Ya There!

Misty Dawn

Shape Note Singing Update



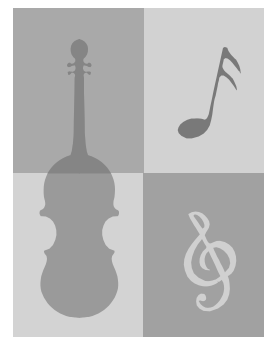
Shape note singing is one of the earliest forms of American music. Dating back to pre-Revolutionary New England, it survived into this century in the Appalachian South and Eastern Texas and has re-emerged in study groups large and small across the US, Canada and England. We sing from two shape note tune books in continuous circulation since the 1840s.

Please join us on the 2nd Sunday of the month at Pikes Peak Primitive Baptist Church, 12th and Pikes Peak, Colorado Springs 80904 from 1:30 to 3:30PM or on the 4th Sunday at Milagro Christian Church 2111 S. Pueblo Blvd, Pueblo 81005 from 2:30 to 4:30PM. Absolutely no experience in vocal or instrumental music is required and loaner books are available. Come to sing or merely to listen. All are truly welcome

The Arkansas Valley Harvest Singing held 23 October in La Junta, CO drew singers from Alamosa, Denver, Colorado Springs, Fowler, La Junta, Las Animas and Penrose, Colorado to sing from the Sacred Harp. This was the second annual singing in the Arkansas Valley and part of the continuing growth of our shape note singing community there.

Finally, please reserve all or part of Saturday the 26th of March 2011 for the 6th Annual Pikes Peak Sacred Harp Singing to be held from 9:00AM to 3:00PM at the Chapel Of Our Savior Episcopal Parish in the Broadmoor, Colorado Springs 80906. The Pikes Peak Singing is an all day Sacred Harp singing with a pot luck lunch which draws singers from up and down the Front Range and neighboring states. Additional information concerning this singing will appear in March newsletter. For additional information on this or other singings, please contact: Pete Mathewson at 71mgbgt41@gmail.com or 719/469-5241.

Pete Mathewson



Open Stage Performers

We'd like to thank everyone who's performed at our Black Forest Open Stage events in the past month or so:

November 12

- Lindsay Weidmann
- Owen Kortz Trio

November 26

- Six Minutes Apart
- The Ransom Notes

December 10

- Tenderfoot Bluegrass Band

For more information and booking requests contact Charlie Hall at 719-649-1649 or email openstage@blackroseacoustic.com.

Charlie Hall

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- Mandolin
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CHARLIE HALL
719-649-1649
charlie@dayjobmusic.com

Buffalo Grass Update

Help Buffalo Grass Acoustic Society (BGAS) kick off the New Year on Jan. 21st with Jessum Buds, a great band doing bluegrass, folk and some good harmonies! Nice way to start our new season. And on February 18th, enjoy Timberline Western Band, who has been a BGAS feature, as well as having played on Black Rose and Canon Rose stages, plus numerous locations around the state, and at various chuckwagons, picnics, churches and special events. Timberline goes back to 1984 in various configurations, and now is a 5-piece band with some powerful harmonies, original music of the West and Cowboy Gospel tunes. This will be a great couple of shows, so please come join us!

We meet the 3rd Friday of each month, January-May and September-November, at the Cowboy Church of Peyton, 15540 Bradshaw Rd., Peyton (1 mile north of Murphy Rd.). There's a free jam session at 5:30, and the show starts at 7 p.m.

BGAS is family friendly so bring the kids! Admission is \$3 for members and \$5 for non-members. Kids under 16 get in free. To become a member or join the mailing list, contact Lee Patterson at leep814@gmail.com or call (719) 495-0733. For booking, contact Joel Theriault at wdwrkr@earthlink.net, or 719-494-0666. You can find BGAS on the web at www.buffalograssacoustic.org.

Lee Patterson

Attention Advertisers!

We have made a slight adjustment to our advertising rate discounts. The rates themselves have not changed but we are introducing a 3-issue discount to go along with our 2, 4 & 6 issue discounts. Effective immediately, our discount rates are:

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Our rates start at \$15 for a business card size ad and go up to \$75 for a full page ad for a single issue. Multi-issue discounts make it even more cost effective. To find out more, visit our website at blackroseacoustic.org/adrates.htm or call me at 548-1743 to get your ad in our next newsletter.

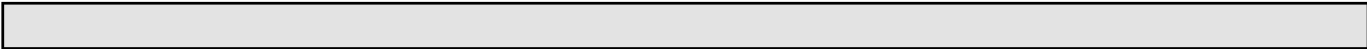
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In addition to providing vital financial support to the organization, membership in the Black Rose Acoustic Society entitles you to reduced admission prices for concerts and open stages, reduced prices on lessons and a chance to participate in a great musical movement. If you'd like to become a member, complete and return this form with your payment to The Black Rose Acoustic Society, c/o Memberships, P.O. Box 1753, Monument, CO 80132 or go high tech and use the online form at www.blackroseacoustic.org. (0111)

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Send me an occasional email about upcoming Events, Concerts, Classes and Workshops.

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Details regarding the privacy of this information, refunds or additional feedback are available from our web site at www.blackroseacoustic.org or by contacting The Black Rose Acoustic Society at P.O. Box 165, Colorado Springs, CO 80901-0165.

If you would like changes made to your mailing address or wish to be deleted from our mailing list, please send an email to membership@blackroseacoustic.org.