

Newsletter of the International Jew's Harp Society

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Correspondence

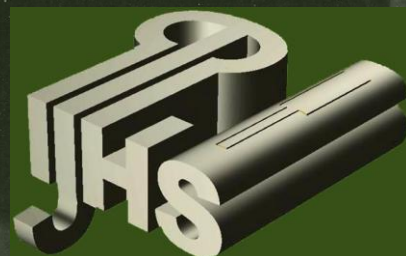
NoticeBoard

Membership

July 2009

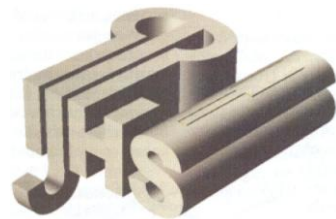
Spring / Summer

Issue 9



July 2009

Issue 9



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To contribute to the newsletter, send your emails to michael@jewharper.info or post to:

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Signed articles or news items represent the views of their author's only

Cover photograph taken at the Traditional Music Festival, Grand Opera House, Wilmington, Delaware, June 9, 2001.

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(above)
Michael Wright,
Photograph by
Debbie Wright

Editorial

The time is rapidly approaching for our widespread community to come together at the next congress, and Franz's president's note provides the latest information from Kecskemet. One of the things I've noticed this past six months or so has been the increasing activity of players throughout the world – new society's, new groups, new enthusiasts, new research – all of which is reflected in this edition of the newsletter. Interest in our instrument appears to be gaining some sort of momentum and there are plenty of opportunities to show off its amazing potential. Whether we are just becoming the fashionable sound of the moment (which is possible), or can sustain the momentum, only time will tell, so while I would like to hear what you are doing, if we are out there performing and winning over new audiences, let's celebrate that and I'm very much looking forward to sharing what we are doing at next year's international gathering.

We were about to publish when we got news of Mike Seeger's death. A number of members who knew him wanted to share with you some of their musical memories, so we've rapidly reworked the Newsletter to incorporate their thoughts. Also in this issue there are the usual bits of news from the regions, plus a fantastic taster of an article for the journal concerning what is simply one of the best photograph finds I've heard of for some years.

I'm very much looking forward to the discussions we will have in Kecskemet, particularly on the website and there will be two newsletters before then, so keep the contributions coming!

Michael Wright

BoardMatters

Dear friends,

It's time to provide you with the first information we have about the 6th International Jew's Harp Festival, which is planned for 2nd-4th July, 2010 in Kecskemet, Hungary.

On 12th-13th July this year I visited Aron Szilágyi in Kecskemet, Hungary for the purpose of taking a decision regarding the collaboration with the "Future of Europe Association" (short "Csipero"), a youth festival planned for 3th-11th July 2010. We met with the founders and organisers of this big festival, which for 20 years, every second year, brings several thousand European kids (10-19 years of age) to Kecskemet. This event is non-religious and non-political, solely for promoting tolerance and culture amongst European young people.

We – Gabor Farkas and Tamas Deak from "Csipero" as well as Aron Szilágyi and myself – decided in favour of a partnership next year between the Youth Festival and our IJHF.

By cooperating, the advantages for "Csipero" are:

- They get for their festival some very special top concerts by the best musicians worldwide on this instrument;
- the Jew's harp is attractive for young people;
- There is a close linkage with the region of Kecskemet because of the organiser and musician Aron Szilágyi and Aron's father, the famous Jew's harp maker Zoltán Szilágyi.



Molln 1998
(Above)
Mike playing a panpipe
and a rattle in concert.
*Photograph by Leo
Tadagawa*

The advantages for us, the IJHF are:

- In times of economic crisis (which hit Hungary badly) the cooperation with “Csipero” allows us to keep to the original plans for the IJHF without having to reduce in quantity and quality;
- We receive substantial organisational support, especially regarding organisation of food, accommodation, transport and medical service;
- We receive the unique possibility to use their big stage on the main square and to allocate a corner at the main square for our needs (small stage and a market for merchandise products and Jew’s harps). Especially on Saturday, 3rd July – when the kids are just arriving – the big stage will be entirely ours. No other organisation except “Csipero” is allowed to use the main square for cultural events.
- Gabor Farkas supports Aron in allocating further funding of the IJHF.

The main problem of this collaboration is the danger of being swallowed by this huge event and losing our visibility. Therefore we agreed on the following measures to avoid this danger:

- We will have a clearly distinguished headquarters, meeting place and concert hall, most probably at the Kecskemet Youth Centre, where Aron usually organises his national Jew’s harp festivals.
- The two events will not run parallel but overlap, our event starting 1½ days earlier on 2nd July. Thus we will have the first day – Friday, 2nd July – for ourselves, on Saturday, 3rd July we will have a huge audience for the evening concerts on the big stage, and on Saturday, 4th July we may present music and artefacts on the Jew’s harp corner on the main square.
- We will have separate publications and programs, but referring to each other.

Mr Gabor Farkas is a trustworthy person. Aron is an experienced organiser of festivals. Therefore I am convinced that it will be a great festival! The next steps now are to nominate a Program Committee, supporting Aron in defining the program; and in early November Aron will formally invite musicians and researchers.

Yours, Franz

Molln 1998
(Right)
Jerzy Andruszko
(Poland), Fred Crane,
Gerd Conradt
(Germany), Mike,
Gordon Frazier (USA),
Robert Zagretidinov
(Bashkortostan), Hori
Etsuko (Japan), Larry
Hanks and others
*Photograph by
Leo Tadagawa*



Molln 1998
(Right)
Mike and Robert
Zagretidinov
(Bashkortostan)
*Photograph by
Leo Tadagawa*

FeatureComment

Mike Seeger – Musical Memories

Franz Kuml

Mike Seeger, one of the giants of folk and traditional American music and one of the most prominent American Jew’s harp players has died on August 7, 2009, just a week before his 76th birthday.

Mike has been in treatment for leukaemia these past few years, and has just recently been diagnosed with multiple myeloma, a rare and aggressive form of blood cancer. In the same forthright way that he has lived his life, he made the decision to discontinue treatment and enter hospice care. Mike died in hospice care at his home in Virginia, surrounded by the loving care of his wife, his sons and his sister.

Mike was a highly respected performer and collector of traditional music and a major force in giving rural southern musicians a wider audience. He developed a major talent on banjo, trump (Jew’s harp), guitar, fiddle, autoharp, dulcimer, harmonica and several other instruments large and small. Mike became a spark plug for the revival of interest in American music traditions in the second half of the 20th century and inspired many other musicians – including Bob Dylan – to look for the rural roots of American music. He received six Grammy nominations and was the recipient of four grants from the National Endowment for the Arts.

He was born into a prominent musical family. His father Charles was a composer and pioneering ethnomusicologist. His mother, Ruth Crawford Seeger, was a music scholar, teacher and classical composer. His half-brother Pete and sister Peggy are renowned musicians and social activists.

He co-founded the New Lost City Ramblers with John Cohen and Tom Paley in the late 1950’s. The Ramblers brought largely forgotten music to life with new, yet traditional arrangements altogether more gutsy and respectful than those of most of the pop-folk groups active at the time. The Ramblers also pioneered the practice of bringing many older rural musicians onstage with them for collaborative concerts, bridging gaps of culture and time for new audiences.

In addition to his work with the Ramblers, Mike Seeger pursued an active solo performing career around the world. He collected and documented music and dance, appeared at countless educational events and produced teaching videos on numerous instruments and styles. As the end of his life drew near, Seeger was also working on a video documentary project focusing on current southern banjo players.

Mike was an important and well-received participant in our International Jew’s Harp Festivals and I remember very well how impressed I was by the performance of this humble master at the 2nd Festival in Yakutsk, Russian Federation, in 1991 when I heard him first.

We definitely will miss Mike as a friend and musician, and we shall always keep in mind his respectful yet creative way of treating the musical traditions. Send him your good vibrations through our common instrument, the Jew’s harp.



Molln 1998:
(Above)
Ready for the stage
Photographer Leo
Tadatagawa

Molln 1998
(Far right)
A session with Fred
Crane, Maria Danilova
(Sakha), Spiridon
Shishigin (Sakha), Kim
Borisov (Sakha), Mike
and Ivan Alexeyev
(Sakha)
Photographer Leo
Tadatagawa

Leo Tadatagawa

I met Mike for the first time in Sakha-Yakutia, during the 2nd International Jew's Harp Congress in 1991. (It might be an extreme situation for most of the people, but just proper for the people crazy enough like us.) I remember that he, Larry Hanks and I talked about the problem of Jew's harp mass-production and the quality. It was ongoing already. Mike was just frank and friendly, though he was already a big name, not only among the Jew's harp world, but also among the music loving world.

After that, we met on each Congresses/Festivals, though we had no enough time to talk. In Molln, when Mike came up on stage with Jew's harp players from the US, he started by describing their "costumes", explaining that he was dressed in the typical 20th century's American middle class wearing or something like that. It was just after a small fashion show welcoming foreign participants, introducing different Austrian costumes. I liked this joke very much.

I always looked forward to meeting Mike, listening to his music and our playing together.



Molln 1998:
(Above)
Alexia and Mike on
stage.
Photographer Leo
Tadatagawa

Molln 1998
(Above right)
"American delegation":
Bill and Janet Gohring,
Alexia Seeger, Fred
Crane, ???, David Holt,
Mike, Larry Hanks and
Wayne Hankin
Photographer Leo
Tadatagawa

Tran Quang Hai, Ethnomusicologist, Jew's Harper France

Some memories of Mike Seeger.

I had the chance to know Charles Seeger in 1977 at Berkeley University during the International Congress of Musicology. The person of the Seeger family I know more is Tony Seeger who is a famous ethnomusicologist and a colleague because we belong to the same International Council for Traditional Music for a long time (at least nearly 30 years) .

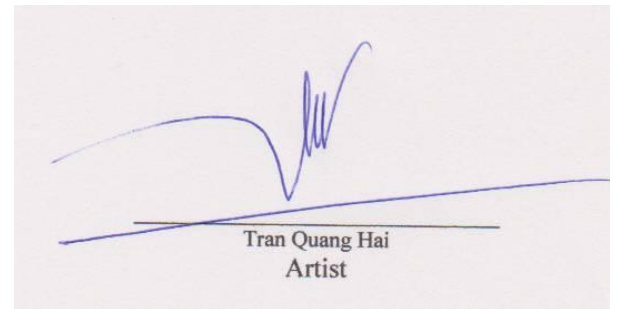
Then I met Mike Seeger in Austria (1998) and in Norway (2002) at the International Jew's harp Festivals.

In Norway, I had an unforgettable memory. Mike Seeger arrived in Oslo, travelling by train before taking the coach to go to Rauland, where we had the Jew's harp Festival. Mike stayed for some hours in Oslo, but when he got on the coach to go to Rauland, he forgot his banjo and suitcase, leaving them somewhere at the railway station. When he arrived in Rauland, he noticed that he did not have his banjo and his suitcase. Even without his favorite instrument, he kept his serenity and performed marvelously at the festival with his American musicians.



I had a few opportunities to talk to him and to remind him of the memories I had of Charles, Pete and Tony Seeger, (three well-known persons of his family in the ethnomusicology field).

With these short moments spent with Mike, I found in him a kind person, a refined musician. My sincere condolences go to his family.



Stephanie P. Ledgin

Music Journalist-Photographer

As a musical memory, I can only contribute that Mike's extraordinary breadth of music and wide-ranging instrumental prowess have always been the highlight and most "edutaining" of any festival or concert stage. His mastery and ease with the folk forms he performs is equalled only by the love with which he executes them.

A highlight for both me and my father, whom I accompanied to a special performance in Charlottesville VA, was the opportunity to see Mike and Pete Seeger perform together. I seem to recall it being a surprise (for the audience) that Mike joined Pete for the show. Pete, Mike and Alexia all signed the many books/CDs my father purchased after the concert and he was just thrilled.

On the other hand, I thought Mike would shoot me for "shooting" him at the Delaware concert at which I took the photo you wish to use on the cover. The small hall was quite lively and the acoustics kept picking up my camera clicks; I was thankful for his playing the jaw harp in that photo because it was just loud enough if I timed myself carefully to be able to take just a few snaps without disturbing Mike (or the audience).

(Thanks to Stephanie for her kind permission to use the photograph of Mike on the front cover – ed.)



(Above)
Sitham Paranathan
detail from YouTube
from a video by
Natalie Uomini

(Right)
Detail of picture A15-
18, courtesy of the
National Museum of
Ethnology, Leiden, the
Netherlands

A unique find in the National Museum of Ethnology in Leiden

Within the last journal there was an article by Angela Impey and Michael Wright, 'The Birmingham – KwaZulu-Natal Connection', where I saw a picture from the Killie Campbell Library in KwaZulu-Natal from the Trappist Mariann Hill collection. Since the museum I work for, the National Museum of Ethnology in Leiden, the Netherlands, also has a large collection of Mariann Hill pictures (bought in 1899), I started to study these pictures with more interest. I had little success until I saw a series of eight pictures in which one young woman held something to her mouth and wondered if this could be the thing I was looking for.



Yes it was, and according to the text on the back of one of the photographs this girl was playing a sonorous metal instrument that was held with one hand and between the teeth and struck with the other hand. They also wrote down that it was called 'Isidolodolo' (nowadays spelled isitholotholo). The uniqueness and importance of these pictures lay in the fact that these photo-shoots are not made in a studio but in the field and give us an insight in the use of the Jew's harp at the end of 19th century by the Zulu community. We actually see someone playing the Jew's harp! With this kind of photography the Trappist monks of Mariann Hill were way ahead of their time. We cannot say with any certainty, but it looks like these Jew's harps are of English (Birmingham?) design, though, sadly, enlargements of the pictures do not show a clear picture of the instruments. As you can see in the detail of one of the pictures shown in this text, the girl is apparently striking the tongue forward.

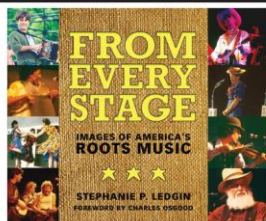
(All 8 photographs and an extended article will be featured in the next Journal. Ed.)

Cordially,
Harm J. Linsen

(Far right)
"Percussion concert"
detail from YouTube
from a video by
Natalie Uomini

Advert

Original custom print of Mike Seeger, and others, as showcased in the acclaimed *From Every Stage* photo exhibition by international award-winning photojournalist Stephanie P. Ledgin.



Available from

<http://fiddlingwithwords.com>

South Indian Jew's harp in Liverpool

When I walked into St. George's Hall, Liverpool on 29th February 2009, I didn't know that I would be treated to a brilliant Jew's harp show. I went for the monthly concert organised by Milapfest (free Indian classical music performances) that I never miss. This one had been advertised as a "Percussion concert" and I was expecting the usual tablas, or perhaps mridangams. But I was delighted when halfway through the concert I heard the sound of a Jew's harp! The player was Sitham Paranathan of London. His instrument is called Morsing, the South Indian Jew's harp.

Indian classical music is improvised. Once the basic tune (raga) or rhythm (tala) is chosen, the musician improvises the entire performance around that skeleton. Traditionally the performer gets his/her inspiration from the audience and the other performers, who make their appreciation heard to give encouragement. Often these feed each other in an increasing spiral until the players are happily exhausted and the audience is open-mouthed with awe!

Sitham and three other brilliant percussionists played for over an hour: Prakash on the mridangam (a two-sided drum like a tabla), Shab haz Hussain on the tablas, and Prathap on the ghatam (clay pot). They played classical Indian rhythms together and showed off their exceptional talents in short solos. As the audience warmed up the musicians with our cheers and applause, the players became bolder and released their sense of humour. The most entertaining part of the concert was a playful dialogue between the four musicians, where they took turns in order playing a series of identical short segments, initiated by the mridangam. And all while keeping perfectly on top of the rhythm, never missing a beat. They also sang / played some bols, the spoken syllables that refer to the percussion sounds. The performance was riveting, as much from the players' great energy as from the enthusiastic audience.

After the show I had a chat with the performers. All four are UK-based and had never played together before. Sitham was thrilled to hear about IoNAJHA and is interested in meeting other Jew's harp players in London and the UK. His email address is jewsharp@hotmail.com. With permission from Milapfest and the musicians, I have put some of my video clips on Youtube: the four-way dialogue, two Morsing solos, the vocal syllables, and a fast rhythm.

<http://www.youtube.com/watch?v=gBdHdIkWwVY>



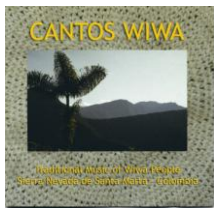
<http://www.youtube.com/watch?v=HsuZH1oHdog>
<http://www.youtube.com/watch?v=O17NF1LNjM>
<http://www.youtube.com/watch?v=7GEGAcmcx4g>
http://www.youtube.com/watch?v=tKd3_G3nGxQ

A very short clip in the middle of a fast rhythm .

Natalie Uomini

RegionalNews

(Far right)
Buenos Aires
trump
Courtesy of José
Luis Pignocchi



(Above top)
Map of Sierra
Nevada de Santa
Marta, Colombia

(Above below)
Ramon Gil Barros
CD cover
Courtesy of José
Luis Pignocchi

Argentina

THE TRUMP BETWEEN TWO FIRES...

In the South America trump's map that we are compiling, there is today a dark region from which it is absolutely impossible for us to make any field work or investigation. This is the land where the WIWA people, who inhabit the Sierra Nevada de Santa Marta, Colombia, live.

The WIWAS people have been a very small population for many years, living between two fires – one from the Colombia's army and the other from de FARC, a guerrilla Group that operate there.

They have adopted the Jew's harp that they name "SEMPRUNA", and use it for their rites and ceremonies, such as the baptism ceremony in which their function is to present the baby to everything that exists.

Today I want to make you aware of a work from 1992, a recorded CD of WIWAS chants. RAMON GIL BARROS, who founded the WIWA KEMAKUMAKE community, plays the "sempruna", including those chants from the baptism ceremony during which he presents the baby the fish (waka), the deep sea (za yumuni), the shoreline (bunkua ne yumun), and the butterfly (isakubi) along with many others.

---o0o---

THE FIRST BUENOS AIRES' TRUMP...

After founding Santa Fe city, the Spaniard, Juan de Garay, founded the city of Buenos Aires on 11th June 1580, establishing the City of the Santísima Trinidad and Port of Our Lady of the Good Ayre (Ciudad de la Santísima Trinidad y Puerto de Nuestra Señora del Buen Aire).

At the beginning of 17th century the city consisted of the fort, three convents and several houses of mud and straw. In the middle of the century the population of the city grew to about 3000 habitants and during the century the city began to develop towards the south, and the port of the "Riachuelo" merchants. The South zone is the oldest part of the city and for some time investigations in the subsoil has enabled archaeologists to collect data on the daily life in Buenos Aires of those times.

Some weeks ago, we noticed objects that Daniel Schavelszon and Ana Igareta had found in a sweepings hollow located in an excavation of Bolivar Street, 375 (four streets from Plaza de Mayo in the actual San Telmo neighbourhood). A metal object was discovered between many pieces of ceramics of Spanish and indigenous origin. After intensive study they discovered that it was the first archaeological trump found at Buenos Aires city.



The piece was dated from 17th century, dateable because of the ceramics objects that were found with it (about 1620- 1650). With help from Gjermund Kolltveit they identified that the trump as Bruck style, made with iron. It is very small, about 5cms, and very similar with those that I identified from the Cayasta ruins (the first Santa Fe city, founded also by Juan de Garay), where I had discovered thirteen trumps. (see *HALLAZGO DE "TROMPAS" EN LA COLECCIÓN ZAPATA GOLLAN PROVENIENTE DE LAS RUINAS DE SANTA FE LA VIEJA.- AÑOS 1573-1660"*).

José Luis Pignocchi

Brazil

Recently a DVD was brought to me from San Pablo of the music of the group Barbatuques in which a Jew's harp solo occurs. It's very good & for me this is the first instance of a Jew's harp in Brazilian music. Perhaps other members of the Society know better?

Robert Bassara

France

<http://haidanmoi.multiply.com>

I'd like to invite you to visit my blog focused on Jew's harps in the world. There are many clips, pictures, and articles on this tiny instrument.



TRAN QUANG HAI sings 2 Vietnamese tunes...

Filmed in Limeil Brevannes, at Tran Quang Hai's home, on Saturday January 31, 2009

http://fr.youtube.com/watch?v=XArHsTwg_0&feature=channel_page

TRAN QUANG HAI sings 2 Vietnamese tunes with overtones in one breath



(far right)
Blog website
Courtesy
Tran Quang Hai

Advert

www.schluetter-trump.de

jawsharps for beginners and professional

Solo Jaws-harps
Starter-sets
Profi-sets
30 different keys

Tran Quang Hai shows how to use a phone card transformed into a Jew's harp type in an improvisation. Filmed at Tran Quang Hai's home, Limeil Brevannes, Saturday January 31, 2009
http://fr.youtube.com/watch?v=137NFtEV5mM&feature=channel_page



*Enjoy !
 Tran Quang Hai*

(Far right)
 Katello
*Photograph courtesy
 of Walter Maioli*

Germany

To all our Maultrommelfreunde in the world!
 Twang!

MNO – from the middle of the alphabet:
 Khomus, Shruti Box, Monochord, Mo Qin,
 Harp, Hulusi, Duduk, Mey, Gong, Dungur, Voice.

MNO is the circle and brings happiness
 MNO is looking forward to the 6th International Jew's
 Harp Festival in Hungary
 MNO sends greetings from Berlin to all Jew's harp
 players around the world
 MNO sounds paradisiacal
 MNO is the raven, the owl and the parrot

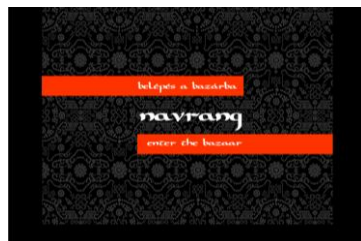
(Right)
 MNO
*Courtesy of
 Gerd Conrad*



Sören Birke, Gerd Conradt, Lutz Glandien

(Far right)
 Katello & Nino
 Galasso, in the
 shoulders the
 Vesuvius, on the
 terrace of the Campus
 RAS - Restoring
 Ancient Stabiae
 Foundation, Vesuvian
 International Institute
 for Archaeology and
 Humanities in
 Castellammare di
 Stabiae in the Gulf of
 Naples, that houses of
 L'Angolo dello
 Scacciapensieri.
*Photograph courtesy
 of Walter Maioli*

(right)
 New Navrang
 Homepage
*Courtesy
 Aron Szilagyi*



Have a nice day,

Aural Rec. team

Italy

A new association has been formed in Italy, getting together for the first time on 10th February, 2009. Maioli, Luce Maioli, Ivan Gibellini, Katello and Nino Galasso, together with Nathalie van Ravenstein are the original members of the **L'Angolo dello Scacciapensieri** and audio recordings and photos were taken. The musicians are:

Katello aka **Catello Gargiulo**, 24 years, born in Casola, Naples, musician, besides playing the tromma (the gypsies' trumpet as it's called the mouth harp in the province of Campagna) of which he is a capable continuator of the traditions; he plays the organetto, the tammorra (frame drum); the castanetes and sings.



Nino Galasso, 30 years, born in Castellammare di Stabia, Naples, instrumentalist, plays the tammorra, the tromma, the castanetes and sings. Builder and restorer, student of the popular traditions of the Gulf in Naples. Researcher,. Promoter constantly searching for young talent'

(Right)
Tromma portafortuna
by Domenico
Bevilacqua
Photograph courtesy
of Walter Maioli

"A tromma portafortuna" contro il malocchio
"The lucky charm mouth harp" against the hex



(Far right)
"Jew's harp bread"
baked specially for
the event.
Photography
courtesy Leo
Tadagawa

Two snakes have twisted, sprouting out a horn and a heart, and three bells tinkle as soon as you touch it. It's a wonder of a mouth harp and together with it Katello knows how to give "the touch" and to activate it in the correct way; to give it the full voice and make it vibrate to the rhythm of the tarantela.

Jew's harp making
workshop by Metsugi
Norimitsu.
Photograph by Leo
Tadagawa

The original instrument was realized by Domenico Bevilacqua, one of the last custodians of the tradition of builders of *tromma*, a piece of work typical of the gypsies. Domenico tells how his father and eight brothers made them for the festivities of country, from a forge especially intended for the production of mouth harps, some even custom designed. Now to build such a furnace in the middle of the road is forbidden, only allowed during rare demonstrations of experimental archaeology (just like we do for experimental archaeology on the Etruscans & Romans with Angel Bartoli of Antiquitates).

---o0o---

(Right)
Scacciapensieri
Photograph by
Luce Maioli



The colored ribbons in the tarantism

In the tarantism the music, dances and the colors represent the fundamental elements of the therapy a coreutic-musical-chromatic exorcism. On tambourines they tied up the so-called *zagareddhres*, colored ribbons, that were shaken around the tarantata spider, to reflect the hated color, and therefore to tear it and throw it to make victim recover. The tarantati, in fact, are attracted by bright colors, usually **red** or **yellow** according to the type of spider.

Walter Maioli

(Far right above)
The hall.
Photography
courtesy Tokyo
College of Music

(Far right below)
Ainu mukkur
players. Photography
courtesy Tokyo
College of Music

Advert



Japan



The 2nd part of the 1st International Koukin (Jew's Harp) Festival in Tokyo, organized by Institute of Ethnomusicology, Tokyo College of Music and Nihon Koukin Kyoukai (Japan Jew's Harp Association) was a nice event (and not so crazy like the 1st part). It was held on 27th-28th March, under the blossoming cherry trees and in the modern hall and nice classrooms originally designed for classic music students.



Two Jew's harp making workshops, four lecture concerts and six reports took place. In the final concert, Kim Borisov (young virtuoso) from Sakha, and Jonas Baes (composer/ethnomusicologist) from the Philippines were the special guests among Ainu, Kyrgyz and Japanese musicians. Two composers made world premiere works (one for a Jew's harp & female choir, one for a Jew's harp & piano) as well.



"Distribution of the Jew's Harp —Sound Landscape of EurAsia—" An exhibition is now ongoing at Yokohama Museum of EurAsian Cultures (2 June 2009 until 11 January 2010). Most of the instruments on the exhibition are from Leo Tadagawa's collection. You may also note there will be two replicas of the excavated ancient Japanese harps.

---o0o---

On 12 October, a concert with musicians from Tuva, Austria and more is planned.

<http://www.eurasia.city.yokohama.jp/index.html>

Tadagawa Leo

The Netherlands

Hello lovers of the Jew's harp,
Jew's harp Trio Aubergine from the Netherlands performed on Dutch national TV on 17th May 2009. This performance was broadcast in the program of VRIJEGELUIDEN (= *free sounds*) by the Dutch VPRO-company and it can still be seen on the Internet. **But attention!** The whole programme lasts for between 25'35" and 41'30" minutes. A section [a song "**From No-Thing to A-Thing**" + talking + two songs "**Forgotten Purple** (1 and 2)"] can be found on all together:

<http://www.youtube.com/watch?v=SOifVKoDUZ4>

Jewsharp Trio Aubergine - Vergeten Paars (Vrije Geluiden-recording)



(Right)
Trio Aubergine
performing on
'Vrijegeluiden'

(Far right)
The 1000 names...
Photography by
J. Flohil

I hope you will enjoy it

Phons Bakx

---o0o---

Morning madness on a doromb Kandaghar

http://www.youtube.com/watch?v=p_nXrL4neAk

Morning madness on a doromb Kandaghar



He does it very well – a dangerous way of playing in my eyes:

<http://www.youtube.com/watch?v=yvMLvyNhbcU>

Maybe not new anymore, but here again, mainly because it is a very good one:

<http://www.youtube.com/watch?v=SgL4XKdE13Y>

Talaa - Kirgiz - Gonul Bagi



<http://www.youtube.com/watch?v=gq5E3zn9JsE>

Джамияны ала качуусу



Kyrgyzian wooden Jhp, very froggy, as much as the Balinese - its sound coming in at 2'44"

Phons Bakx

Foundation Antropodium

presents

"The 1000 Names of the Jew's harp"

a Nomenclature by Phons Bakx

(now to be seen on the internet)

<http://www.antropodium.nl/Duizend%20Namen%20Mhp.htm>



The name *Jew's harp* is just one of them.... Is there another musical instrument on earth that bears the number of names as the Jew's harp do? It may be, but probably not. In the meantime of studying the Jew's harp in literature, a list of synonyms for the Jew's harp grew under the hands of this Dutch author. The synonyms all were originated in different layers of culture, anywhere in the world: as poetical metaphors, as insect synonyms, as mockery names, as industrial names, as animistic meanings, as associations with erotic powers, as names of onomatopoeic matter, *etc.* But certainly this list cannot be complete. A lot of the synonyms are provided with short explications where possible.

Phons Bakx

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The museum I work for, the National Museum of Ethnology in Leiden, currently has a temporary exhibition called 'Music in Motion', about new music in five capitals of music. New York, Berlin, Rio de Janeiro, Tokyo and Bamako.

(Far right)
Michael Wright &
Dogan Mehmet
(Gillie Boys)
Photograph courtesy
of Derek Schofield

The first plan was to hand out Jew's harps during the opening of the exhibition, but for 300 guests they thought it was too expensive, however, they wanted to keep the idea warm. I suggested organizing a Jew's harp workshop 21st and 22nd February and Danibal was invited to do a total of four workshops.
(An impression in pictures of this event can be found in the PictureGallery. Ed,)

Harm Linsen

Sakha Republic

We inform you that the International Centre and Museum of Khomus (trump) of peoples of the world has a website.
<http://www.ilkhomus.com>



At the moment our site is accessible only in Russian. In the future we plan to introduce English and Japanese translations.

*With the best regards, Director of
museum*

Shishigin Nikolay Spiridonovich

(Right)
The new Khomus
Museum Homepage
Courtesy
Shishigin Nikolay
Spiridonovich

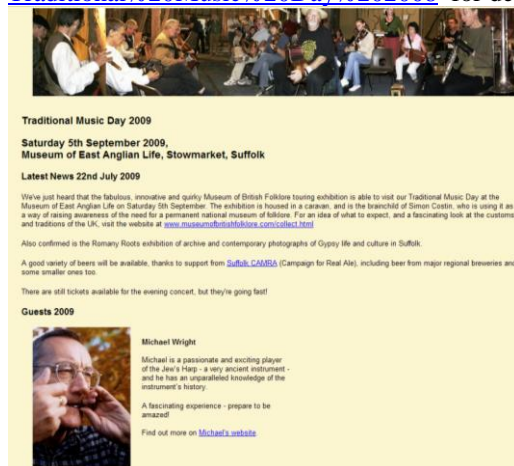
(Far right)
Ed Hicks & Michael
Wright at the V & A.
Courtesy of and thanks
to ©V&A
Images/Victoria and
Albert Museum,
London

(Below)
Sam Lee
(Gillie Boys)
Photograph courtesy
of Derek Schofield



(Far right)
Michael Wright with
guest at The Bate
Collection exhibit
Photograph by
Ben Clarke

(Right)
Traditional Music Day
webpage.



Earlier this year I was invited to join a duo – now a quartet, called 'The Gillie Boys' ('gillie' being Romany for 'song') – and we're booked at two major Folk festivals, plus numerous, sometimes very bizarre, venues. With a line-up of voice, shruti-box, banjo, fiddle and Jew's harp, performing traditional songs, it's developing into a unique sound.

(Far right)
Airtist at The Folly
Bridge Inn, Oxford.
Photograph by
Michael Wright



Ed Hicks of The Gillie Boys and I performed at the V&A Music day in June – very enthusiastic audience.



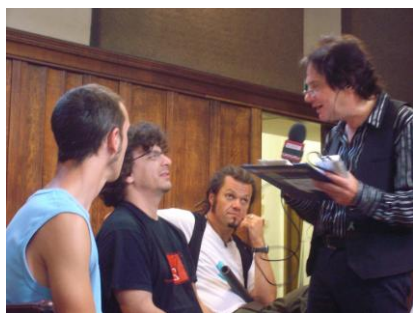
Research continues to go a-pace. A small exhibition of my collection, plus additional pieces from Jeremy Montagu's, opened at The Bate Collection of Musical Instruments, part of the University of Oxford, Music Faculty. It will be on show until November.



Airtist from Hungary came to Oxford for workshops and concerts in early August. Local BBC Oxford radio programme 'Global Echoes' interviewed them before a concert at the Jacqueline du Pre Music Building (I doubt a beatbox has ever performed their – so that was almost certainly an Oxford first) and another at a local pub function room.



(Right)
BBC Radio Oxford
interviewing Airtist.
Photograph by
Natalie Uomini



IoNAJHA member, Jonathon Cope, is running workshops at SOAS, part of the University of London, over the summer, and Peter Hope-Evans regularly pops up supporting various groups in and around London.

And finally, Lucy Wright has been offered three years of funding for a PhD at Manchester University, where I suspect the Jew's harp might play a part – congratulations to her.

Michael Wright

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The Jew's harp was well represented at this year's WOMAD festival at Charlton Park (July 24th-26th, 2009), being showcased by the group Darbar Morchang Party from Rajasthan and also used to create dubby textures within the alt-country sound of China's Mamer. However, the instrument's most spectacular moment arrived when Wang Li opened his mouth and closed proceedings in the SIAM tent at the end of the festival's second day.

(Below)
Wang Li at WOMAD.
Detail from YouTube
website



Standing alone in the dark on a large stage beside a small table hosting a selection of Jew's harps and a calabash flute, Wang Li delivered a brave and inspired performance that mesmerised a late night audience of several thousand people. He pulled, plucked and showered the large crowd with the echoed suggestions of electronic caves and whispering metal robots, briefly puncturing the sounds with his occasional poetic utterances.

Although his pieces were all entirely acoustic and some barely lasted a minute, Wang Li rapidly switched between instruments and styles, peppering us with some of the punchiest beat-boxing on the block and at times sounding like the most modern of electronic composers.

http://www.dailymotion.com/user/ZamanArts/video/x8ohsa_wang-li-chine_music

(Far right)
Navrang CD cover
Courtesy of
Aron Szilagyi

"Dear Michael Wright

Thank you for your email. We have recently become aware that there is a problem with the Jaw Harps and have sent some samples to the supplier. We would be grateful for your comments on this product so that we can forward these to the suppliers in order that the product be improved. Thank you for taking the time to contact us. Customer Support"

Michael Wright

USA

The 17th Annual North American Jew's Harp Festival happened while we were go to press, and a full report is promised for the next issue.

<http://www.jewsharpguild.org/festindx.html>

The 17th Annual North American
Jew's Harp Festival
July 31, August 1 & 2, 2009
Bay City Arts Center
5680 A Street
Bay City, OR 97107

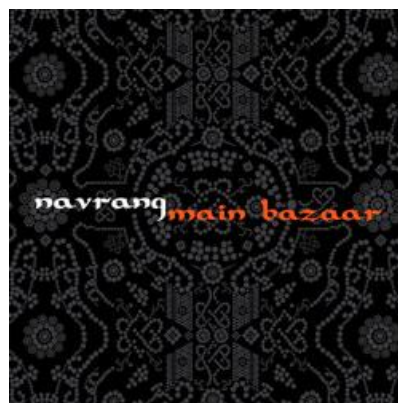
The Arts Center has lots of room indoors for workshops
and a nice ballroom for the performances.

[See photos and videos from past festiva](#)

SCHEDULE OF EVENTS



ReleaseReview



About the new CD:

Our imaginary traveller is returning to the Carpathian-basin after his long journey. During the oriental trip that he made on camel back, bus roof, hitching expensive cars, flying by an Arab sheik's helicopter, taking third class trains he met many people. His mind and soul is overwhelmed by flavours, emotions, sounds. At the last stop, in a tiny cafe place in the Mostar bazaar he sits down, clicks on his favourite electronic music on his iPod, the lively music of the passing-by Bosnian wedding-march is overheard through the headphones, closes his eyes, slurps his hot, strong coffee. All of a sudden all the memories of the trip flash into his mind and his heart is filled with the joy of homecoming. Main Bazaar is about this moment.

About Navrang:

Navrang is one of the pioneers of electronic worldmusic in Hungary. They have been playing since '99. The constantly developing collective have amazed the audience at numerous festivals in Europe with never heard sounds and vision. The carefully composed but "heavy" electronic sounding perfectly harmonizes with the virtuoso melodies of the ancient, traditional instruments. Their latest album titled Main Bazaar came out in 2009 and is inspired by the music world of the Balkans with shorter and longer wanders East and West spiced up with the MC's twisted words.

The worst Jew's harp?

Is this the worst Jew's harp currently for sale? I found it in a local museum, sadly, and was so disgusted I wrote to the importer. Made in China and totally unplayable, they say, as you see below, they will do something about it and have asked for advice, so I won't name and shame at the moment, but will keep an eye on what they send out in future and certainly do so if the product does not significantly improve.

(Right)
The worst Jew's harp?
Photograph by Michael
Wright





Here an impression in pictures of the workshops of Danibal at the exhibition called Music in Motion at the National Museum of Ethnology in Leiden on Saturday afternoon the 21st February. Photographs by Harms Linsen

WebWise

A report on the situation will be in the next issue.

andFinally...

scacciapensieri = mafia

Il presidente della Repubblica Napolitano
scacciapensieri..... on the first page
Apparently, as far as the Italian press are concerned
there is an indisputable understanding in the Italian
collective imagination, that the Jew's Harp
symbolizes the mafia, as can be seen in this front page
of Libero.

Thanks to Walter Maioli.

(Right)
Newspaper front page
Courtesy of
Walter Maioli



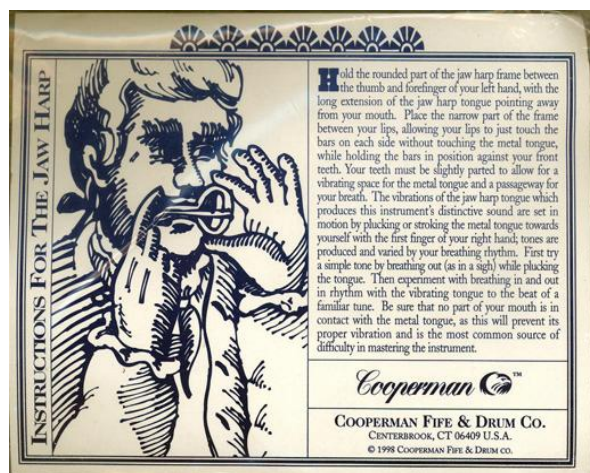
(Far right)
"Instructions for the
Jaw Harp."
Courtesy of
Phons Bakx

NoticeBoard

The next issue is due out in December.
Articles, photographs and information on
summer events by 14th November 2009,
please.

Michael Wright

Found on the internet by Phons Bakx
Denison Society & Denison Homestead Museum:
"Jaw harps were among the items traded by peddlers in
the early American settlements and later entertained the
pioneers on their long treks west. Variations on this
instrument were popular for making music for hundreds
of years before the settlement of North America."



International Jew's Harp Society Application for membership

New member Renewal

Name and address _____

E-mail address _____

The annual dues are US\$30.00 or EURO€20.00 and may be paid by bank or ebanking money transfer on the following accounts:

IJHS account in **EUROS**, Philippe Dallais: **INTERNATIONAL JEW'S HARP SOCIETY,**
ACCOUNT NUMBER: 1002.95.66.3, IBAN CH0500766000100295663, BIC/SWIFT BCNNCH22
IJHS account in **US-DOLLARS**, Philippe Dallais: **INTERNATIONAL JEW'S HARP SOCIETY**
ACCOUNT NUMBER: 1002.95.65.8, IBAN CH4300766000100295658, BIC/SWIFT BCNNCH22;

Paypal is available at

The amount may also be paid in cash, with a risk of loss in the mail. No personal cheques, please.
Please consider paying for more than one year – i.e. up to 2010 when there is the next congress.
If you received the Journal but have not yet paid for that year, please add this to the dues.

I send payment in the amount of US\$ or EURO€ _____ to cover dues for the year(s) 200 _____

I am unable to send the dues, because of technical difficulties with exchange, or other good reason.

I send an additional amount of US\$ or EURO€ _____ as a subsidy for members not able to pay.

The Treasurer's postal address is:
Philippe Dallais, Grand Rue 55, 2035 Corcelles, Switzerland. Tel: +41-(0)32-730-2266. E-mail: phidkat@bluewin.ch