



West Virginia
Humanities Council



National
Endowment
for the Arts

West Virginia Folklife Apprenticeship 2017-2018 Artist Profile Submission Information

Please submit by June 15, 2018

West Virginia Folklife will feature profiles of our Folklife Apprenticeship pairs on the West Virginia Folklife Program blog (wvfolklife.org). The purpose of the profile is to showcase your work and increase the visibility of award recipients, demonstrate the importance of state and national funding of the traditional arts, and highlight the variety and quality of traditional arts in West Virginia.

Pursuant to the Apprenticeship Award Agreement, Apprenticeship Grantees (master and apprentice) are each required to contribute documents and materials to this catalog, including work samples.

1. Documentation of your work

Each master artist and apprentice shall send three different samples of their work, including descriptive information such as title of work, date, medium, and dimensions (where appropriate), or performance information including title, performers, location, and date of performance (where appropriate). Recipients should select the highest quality images possible and include photo credit information.

***Craft Traditions* - send 3 hi-res digital images of work with exact orientation information.**

***Performing Traditions* – send 3 hi-res images of a study/rehearsal session or performance.**

Performing artists may also submit up to 3 high quality audio/video samples of their work in digital format.

AS - You have photos from our performance correct?

Work Sample Labeling Instructions:

- Assign a number [1, 2, 3...] to each sample
- Artist name
- Master/Apprentice (indicate which artist is represented)
- Title of work(s)
- Media format: online links, CD/DVD track number, etc.
- Length of work(s)
- Additional information about the work, including artist's role in development of work, location(s) and date(s) recorded, artistic style, form, content, and/or process.

2. Biographical information

Apprenticeship recipients—both master and apprentice—shall include the following information:

- Date and place of birth:
 - June 20, 1988, Williamsburg WV
- Current place of residence:
 - Charleston, WV
- Brief (350 words or less) description of the art form/tradition. Description may discuss aesthetic, technical, and/or historical aspects about the tradition.
 - The tradition I have been learning from Doug Van Gundy centers around the history, repertoire, and stylings of old-time fiddling from the Greenbrier River Valley in Eastern

West Virginia. Specifically focused on the fiddling traditions of Edden Hammons, Burl Hammons, Lee Hammons of Pocahontas County, Mose Coffman of Greenbrier County, and Henry Reed of Mercer County WV and Giles County VA.

- These fiddlers have many similarities and several did have the occasion to play tunes together. There are several bowing techniques shared by some of these fiddlers, Mose Coffman, Lee Hammons, especially both had a specific upbow emphasis that is somewhat unusual in fiddling where the downbow is typically used. Doug, who learned directly from Mose, uses this technique in many of the tunes he's passing on to me. Additionally, many of the tunes from these regional styles are cross-tuned and/or use the open drone strings more prominently than some other styles. Especially for a single fiddler or a fiddle accompanied by one other instrument, these techniques do tend to produce a broader tonal range (for instance, ringing the two bass strings sympathetically while playing a high phrase on the upper strings) that produces a fuller sound.
- Another aspect to these traditions is the variation in phrasing, timing and breath. Often in jam settings, tunes are "squared off" or made standard to fit the common version of a variety of disparate players. Many of these versions have extra beats, or unusual phrasing or pauses. These lead to a rich and often emotive expression within tunes sometimes thought of as common chestnuts. Old-time fiddling tradition is interesting in that it is intimately tied to the rhythm, but within a pocket, many of the fiddlers Doug and I have been playing use phrasing, holding some notes a hair too long, cutting others short, taking pauses, to play around the rhythm in a way that provides variation and for me, feel more connected perhaps to our life experience. Nothing straightforward and simple.
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- Up to twelve accomplishments or personal milestones, including learning and education, presentations, exhibitions, as well as events that have influenced your development as a traditional artist/tradition bearer.
 - Trained classically, my grandmother and father both played classical violin.
 - My parents played in a contra dance band so I was exposed to New England style and Irish fiddle tunes from day 1, contra and set dancing. My parents also helped organize a local dance in Lewisburg WV when I was growing up.
 - Going to the FOOTMAD (Friends of Old Time Music and Dance) fall festival in Fayetteville WV was where I was first exposed to Old time. Rachel Eddy was a big influence for me when I was young as another young female fiddler. I also got to meet a bunch of young musicians through the festivals, building the sense of community. When I was 10 Melvin Wine attended but I was too young and too shy to take the workshop properly.
 - I went to Irish Week at Augusta Heritage Center when I was 17 – gave me the introduction to the regionality of Irish music in Ireland, something that is more prominent in old-time.
 - Played music with friends through college, mostly old-time, was introduced to a bunch of Kentucky and WV fiddling traditions but didn't really know much about them.
 - I attended October Old-time Week in 2015 and got to study with Dave Bing which gave me a great overview of regional tunes and styles, I spent the next few years focused on WV/KY Tunes. Thanks to the August Scholarship Fund for young musicians!
 - 2013-14 I started playing regularly with a square dance band. Playing for dances & learning local tunes has continued to be a large part of my musical life. Attending other dances & learning from other bands continues to be something I focus on.
 - I've always been interested in the geographically specific fiddlers and had done some preliminary research about Mose Coffman and some of the Greenbrier County fiddlers but I hadn't had the opportunity to learn his tunes.
 - I met Doug while judging a fiddle competition -we'd know each other through my brother but I hadn't realized he had learned directly from Mose until this point in time.

- Teaching has always been influential for me. I don't have students right now, but being able to teach the history and background beyond the technique and melody itself has been helpful.
- Attending some regional events like Dare to Be Square, with other young people interested in carrying on tradition, learning new skills, and doing so in a thoughtful and conscious way has been a highlight. Having a supportive community of peers that are also aware and engaged in recognizing the complicated racial and cultural heritage of the traditions has been eye-opening and important, especially thinking about my place in the tradition as a white American woman.

3. Artist statement

Recipients shall include an artist statement, addressing his or her influences and how the recipient became an artist. This statement must be limited to 250 words or less.

I was born in Greenbrier County WV and started playing classical violin around age nine. My parents played in a dance band so I picked up tunes around age 12. Attending regional folk festivals as a child exposed me to old-time and a few young female musicians, Rachel Eddy especially, who were a big influence for me envisioning a place for myself as woman in fiddling tradition. I played old-time in college but really engaged when I found the recordings of West Virginia & Virginia musicians such as the Hammons Family, Melvin Wine, and Henry Reed. I had the opportunity to learn from Dave Bing at the Augusta Heritage Center thanks to the Augusta scholarship fund (A great program that supports young musicians) and his playing and knowledge of regional styles directly influenced my interests and focus on WV fiddling.

Playing for regional square dances over the last 7 years has re-affirmed the belief in the power of cultural heritage in creating strong community. The vitality of and connection to the cultural traditions and history in a place (also recognizing and taking responsibility for the uncomfortable history) have a huge impact on the quality of life, sense of belonging, and well-being of community. For me, even though my parents were not born here, the music, dance, agricultural and food traditions in West Virginia are all part of what makes me feel connected to place.

You can find me and the band on Soundcloud, Facebook and Instagram as the Allegheny Hellbenders.

Artists you have been influenced by or how your work relates to other artists' work. Other influences.

How this work fits into a series or longer body of work.

How a certain technique is important to the work.

Your philosophy of art making or of the work's origin.

The final paragraph should recapitulate the most important points in the statement.

4. Contact information

Recipients shall include his or her permanent address, phone, fax, e-mail, web address, and social media handles (when available). Phone and email contact information may be included in our profile. This information is published so that individuals interested in your work may contact you directly. If you do not want us to publish this information, please indicate as such.

Address:

Annie Stroud

Charleston WV

Email: anne.l.stroud@gmail.com

Facebook: <https://www.facebook.com/AlleghenyHellbenders/>

Instagram: stroud_anne

5. Release Form for ALL artists

The enclosed release form for each master and apprentice MUST be signed and returned for inclusion. (Please submit by December 31 with Apprenticeship Award Agreement).

Send all materials to Emily Hilliard at hilliard@wvfolklife.org. If you have any questions, please contact Emily via email or at (304)346-8500.

Please note: West Virginia Folklife is under no obligation to publish the profile and shall have final edit of all profile materials.