

CLARION

The Quarterly Newsletter of The Dunedin Folk Club

Summer 2019 / 20

Prez says: Update on progress at 50 Dundas.

Over the years we have been at 50 Dundas parking has become increasingly difficult so, at the initiation of Phil Corfield we liaised with the DCC and we now have a special 5min only park situated right outside the club. The purpose of this is to allow sound men, musicians to drop off their gear then head away for a park elsewhere and also for any of you bringing anyone with mobility issues to do the same. This area is unlikely to be policed at all on a Sunday night so please respect the limit and keep this park free for pick up and drop off.

Those of you attending regularly will have noticed all the internal changes that have been happening. We have been slowly improving the bar area and thanks to Anna and Andrew Bowen we now have a huge area of shelving out the back to keep the place a bit tidier. There is also a new pin board inside which we want to use to display old posters (for you to reminisce) as well as upcoming events.

The club is always warm now, the tables and chairs and the bar fridge are all working well. We can't do much about the single toilet but if you have any other ideas on what you think would improve the space, do let us know.

- Club President, Bernadette Moroney

Notes From the SGM

A special general meeting of the Dunedin Folk Club was held at 6.30pm on December 1st to discuss proposed changes to sections 7 and 8 of the constitution. With 26 members in attendance we had enough people to reach a quorum and were able to discuss the changes.

It was proposed that we changed what constituted a quorum from 20 members to 10% of the membership, and upon discussion and vote it was agreed that 15% of the membership was more fitting. For more information on the other changes discussed please keep an eye on our Facebook page over the coming weeks.

UPCOMING DATES AT 50 DUNDAS

“Summer of love”
Come all ye
Sunday Jan 19, 7.30pm. \$5

Jackie Bristow
Sunday Jan 26, 7.30pm.
\$10/\$15

Rachel Hair
Weds Jan 29th, Time 5pm
\$TBC

Tattletail Saints
Friday Feb 7, Time TBC.
\$TBC

Andy Irvine (IRE)
Sunday Feb 9, 7.30pm.
\$25/\$20

2 Bit Jug Band (USA)
Sunday Feb 16, 7.30pm.
\$10/\$15

Alastair Brown (UK)
Sunday Feb 23, 7.30pm.
\$15/\$20

Ronel Hunter
Sunday March 22, 7.30pm
\$TBC

Details may be subject to change
please check

[facebook.com/dunedinfolkclub](https://www.facebook.com/dunedinfolkclub)

CONTRIBUTIONS TO THE
CLARION WELCOME

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Whare Flat Folk Festival 2019 / 20

The Whare Flat Folk Festival takes place every year over New Years at the Waiora Scout camp in the Idilic Silverstream Valley. It is a place where the ancient strains of Celtic music may be heard alongside local waiata, American old-time and bluegrass, as well as folk music from all around the world.

Easily navigated to within 25 minutes from Dunedin's city centre, it offers the opportunity to withdraw from the rigours of the past year and experience some of the best music from around the world.

Workshops and dance events ensure there is never a shortage of ways for everyone to get involved, sharing songs, stories and skills - an essential element of the folk music tradition. It is a safe, family-friendly festival that keeps people coming back year after year to camp, play music and enjoy the wonderful atmosphere.

This years line-up includes Archer, Barry Saunders, George Jackson, Looking for Alaska, Rachel Baiman, Adam Hattaway, and many more promising to make this years festival another jam-packed few days of great music.

For more information on all details, and to buy tickets, go to:

www.whareflat.org.nz



F O L K O G R A P H S

MADILL NIGHT - Jan 20th



Photos by
Mike Dillon

F O L K O G R A P H S

JONI MITHCELL NIGHT - Nov 17



Photos by
Phillip Corfield

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Christmas Day

Reel
Traditional

The musical score for 'Christmas Day' is presented in four staves, all in 4/4 time and one sharp (F#) key signature. The first staff begins with a treble clef and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with an accent mark over the first eighth note. The second staff continues the melody, featuring a triplet of eighth notes marked with a '3' above the notes. The third staff shows a continuation of the melody with an accent mark over the first eighth note. The fourth staff concludes the piece with a triplet of eighth notes marked with a '3' below the notes.