

Sam Bennett: a case study in the English fiddle tradition from
James Madison Carpenter's ethnographic field collection

Elaine Bradtke

Excerpted from:

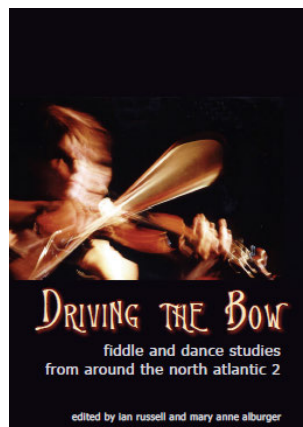
Driving the Bow

Fiddle and Dance Studies from around the North Atlantic 2

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ELAINE BRADTKE

Introduction

James Madison Carpenter (1888–1984) was a Harvard-trained collector who, between 1928 and 1935, amassed a vast hoard of British songs, stories, tunes and customs (see Figure 1). He was one of the few field workers active in Britain during this period, and his collection is notable for its breadth and diversity. Carpenter's collection was bought by the Library of Congress in 1972, at the instigation of Alan Jabbour, then Director of the American Folklife Center, where it is now held as collection AFC1972001. Shortly after acquisition, the material was removed from the mail sacks, boxes, and packets in which it arrived. The manuscripts were microfilmed and the disc recordings were copied onto tape, but the collection was not catalogued. However, a recent and ongoing international project, of which I am a part, has produced an in-depth on line finding aid¹ and, in doing so, has brought this vast multi-media collection to the attention of a wider audience, and facilitated its use. The long term goal of this project is to fulfil Carpenter's wish to publish his collection by issuing a critical edition of its contents, and to this end we have transcribed many tracks from Carpenter's sound recordings.



Figure 1 James Madison Carpenter Sitting in an Austin Roadster
The James Madison Carpenter Collection, Archive of Folk Culture, American Folklife Center, Library of Congress, AFC 1972/001 Photo 101

During his visits to Britain, Carpenter met and recorded several performers of English traditional dance music, primarily fiddle players. Chief among these was Samuel Bennett (1865–1951), from Ilmington in Warwickshire. Carpenter collected an unusually large number of items from Bennett, including recordings of him singing ballads, and other traditional songs, and playing morris and social dance music on the fiddle. There are also several photographs of Bennett performing alone, and with other dancers.

From the sheer bulk of Bennett's material in the collection, it is tempting to conclude that he was an extraordinary tradition bearer, and a treasure trove for the fieldworker. In order to better understand Sam Bennett I shall look at two other informants who were contemporaries and acquaintances of his: William 'Merry' Kimber (1862–1971), a concertina player and morris dancer from Headington in Oxfordshire, and William Nathan 'Jinky' Wells (1868–1953), a fiddle player and morris dancer from Bampton in Oxfordshire. In addition to placing these men in their local contexts, this paper will examine lists of each man's collected repertoire for similarities and differences, and analyze transcriptions of their performances of a particular tune for information on individual playing styles. Carpenter collected more material from Bennett than he did from Wells and Kimber combined. What was the reason for this? Was it because the Ilmington tradition was more extensive, or were there other factors at work?

The musicians

Sam Bennett

Born in Ilmington on 5 November 1865, to James and Martha Bennett, Samuel was the sixth of twelve children (see Figure 2), and lived and worked in his native village until the age of eighty-five. The son of a farmer, Bennett was a fruit grower and blackberry merchant by trade, who diversified into related work such as building ladders, and haulage. Bennett served his village and district as councillor and churchman in addition to his activities in music and dance. Small, slight, and bow-legged, he was nevertheless vigorous throughout his life, and famous locally for winning a mowing competition at the age of seventy-five. He demonstrated his continued robust health by dancing a jig at his eighty-third birthday party, which coincidentally also revived the local harvest home celebration.²

Bennett began his lengthy tenure as a fiddle player whilst a boy, when his father gave him a second-hand instrument. Thomas B. Arthur (1802–1890), the village pipe and tabor player, taught him the Ilmington morris tunes by singing them, because he had lost too many teeth to play the pipe.³ Bennett learned the Bampton tunes from Edward Butler (1822–1891), an Oxfordshire fiddle player. Butler occasionally played for Bampton's morris dancers and performed at fairs, including one in Blackwell, Warwickshire, held annually on 23 June.⁴ Bennett later took on a similar role as a guest musician for some of the Bampton morris dancers from 1926, following an internal conflict resulting in William Wells starting a

rival group.⁵ (It was said that Bennett could not read music, but had an excellent memory.)⁶



Figure 2 Sam Bennett, Ilmington Morris Fiddler. The James Madison Carpenter Collection, Archive of Folk Culture, American Folklife Center, Library of Congress, AFC 1972/001 Photo 036

Bennett became involved in the revival of the Ilmington morris dances in the 1880s and continued to be active for many decades. During his long life he played the fiddle, sang, danced, assumed the role of the hobby horse, taught traditional dancing locally as well as in Wales, Devon, and London, and occasionally taught in schools.⁷ He took part in several radio broadcasts, and the BBC made a programme about him.⁸ As part of his infectious enthusiasm for traditional music and dance, he instructed groups of local children in maypole, social, and morris dancing, and led social dances at events such as the Ilmington Empire Day celebrations in 1933.⁹

Bennett was a tireless promoter of the local traditional culture, and was a consummate performer who was happy to share the music and dance that was close to his heart. But more than that, he wanted to ensure that these traditional arts were continued by future generations, and understood the motives of others who wished to preserve and publicize these materials. Accordingly, he was an eager supplier of material for Mary Neal and the *Espérance Girls' Club*.¹⁰ In addition to Carpenter, his tunes and dances were collected by Percy Grainger, R. Kenworthy Schofield, Clive Carey, Alfred Williams, Peter Kennedy, and by Cecil Sharp – although Sharp did not consider him adequately 'traditional'.¹¹

Bennett, in his own way, was also a collector, gathering local songs, tunes, and dances and then redistributing them by teaching them to others and performing them wherever he could find an audience. Curiously, it was precisely these habits of collection and dissemination that Sharp found so distasteful,¹² although he

himself was doing the same thing on a much larger scale – and for many of the same reasons.

William Kimber

William ‘Merry’ Kimber, born in Headington Quarry near Oxford in 1872, has been called ‘the best-known English traditional musician of the twentieth century’¹³ (see Figure 3). His father, also named William (1849–1931), was a builder. Young Kimber followed him into the building trade, working as a bricklayer. The elder Kimber played concertina, fiddle, and tin whistle and led the local team of morris dancers. Several generations of Kimber men had been and continue to be (Merry Kimber’s grandson dances with them now), members of the Headington Quarry morris side, young William being no exception. William Senior taught his son from an early age to play the Anglo-German concertina (a diatonic, single-action, free-reed instrument – i.e. one that gives two different notes from the same button, depending whether the bellows are pushed or pulled).¹⁴ In enlightened self-interest, these music lessons were focused especially on the Headington morris dance repertoire, since the tradition of morris dancing was in decline in the latter years of the nineteenth century, and it was often difficult for the dancers to find a suitable musician.¹⁵

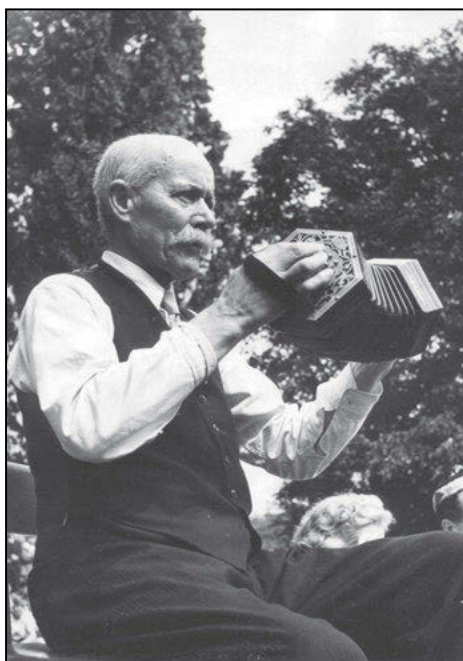


Figure 3 William Kimber, Courtesy of the Vaughan Williams Memorial Library

From 1887 William Kimber the younger was an active morris dancer who became a musician for morris and social dancing. He also participated in the Headington mummers, rang handbells, and was a member of a local concertina club.

He followed in his father's footsteps, taking over the leadership of the Headington side, and taught the traditional dances to others outside the village, including a group of Oxford policemen.

On an eventful Boxing Day in 1899, William Kimber and the Headington morris dancers met Cecil Sharp, who was visiting the area, for the first time. The twentieth century revival of morris dancing may never have happened were it not for this chance encounter. Once Sharp began to collect and publish the morris dances and tunes in earnest, Kimber was not only a valued informant, but an active collaborator in Sharp's propagation work. During a typical lecture, Sharp would speak and play the piano, and Kimber would perform on the concertina and demonstrate the dance steps. Kimber was also an important resource for Mary Neal and the Espérance Girls' club, on several occasions travelling up to London to teach them, and he also provided material to Peter Kennedy and Christopher Chaundy, in addition to Sharp and Carpenter.



Figure 4 William Wells, Courtesy of the Vaughan Williams Memorial Library

William Wells

William Nathan 'Jinky' Wells (1868–1953) was born in Bampton, the son of a footman (see Figure 4). At first, he followed his father into domestic service, worked a few years in London, and, on returning to Bampton, made his living at odd jobs, and sold household goods from a hand cart. He was part of an active morris dancing family, and at least one of his predecessors played the pipe and tabor for the

Bampton dancers.¹⁶ Wells learned to play on a homemade fiddle that he built from a rifle stock and an old corned-beef tin. In 1885 he bought a second hand violin on a trip to London.¹⁷ As a young man he heard both Edward Butler and his son Richard (1856 – c.1905) play for the Bampton dancers, and most likely learned the tunes from them. Wells began as a dancer and fool for the Bampton morris team in 1887, and started playing the fiddle for them in 1899, taking over from the younger Butler. He became a moving force behind the continuance of the tradition as both instructor and musician.¹⁸ Following a dispute over who should lead the side, Wells started up a second group of younger dancers.¹⁹ He was a significant source of dances and tunes for Cecil Sharp, and was invited to London on several occasions to perform.²⁰ Perhaps more of a private person than Kimber and Bennett, Wells refused to be filmed. He felt that to do so would be selling out the morris.²¹ As he grew older, Wells lost his sight and his hearing, and developed arthritis; disabilities which seriously curtailed his musical activities. Nevertheless, many of his tunes and a few songs were collected by Carpenter, Sharp, Mary Neal, and Peter Kennedy.

The recordings

James Madison Carpenter travelled the length and breadth of Britain, recording songs, plays, tunes, and customs wherever he went. Evidence from his collection shows that he spent some time in Oxfordshire, Gloucestershire, and Warwickshire in 1933. We know from the slip of paper accompanying cylinder 105 that he was in Ilmington in the spring of 1933.²² There are also photographs of the Ilmington Empire Day celebration (24 May 1933),²³ although, since most of these photographs were taken by a professional photographer, they do not prove that Carpenter was present on the day. Despite the lack of information, it is likely that he recorded the more than forty items from the repertoire of Sam Bennett around this time. Another slip of paper²⁴ listing Wells's repertoire with 'Bampton Whit Monday 1933' scribbled on it shows that he also met Wells that year. As Headington is close to Bampton (24 km as the crow flies), it is likely that Carpenter and Kimber also met in the spring or summer of 1933. There are only seventeen items in the collection recorded from Wells, and sadly, no recordings from Kimber. Carpenter did however collect four song texts, a mummer's play and a list of Kimber's repertoire.²⁵

Carpenter recorded onto wax cylinders using a Dictaphone machine. Unlike the Edison Phonograph, which used a large horn, the Dictaphone used a mouthpiece connected to a tube. Though it worked well enough for singers, making a Dictaphone recording of instrumental music proved to be more complicated. To record a clear sound from a fiddle, the mouthpiece would have needed to be held near the *f* holes, but without obstructing the movement of the bow. The recording of a double-ended instrument such as the Anglo concertina, where the sounds come from widely separated openings in the endplates under the player's hands, was probably beyond the technical capabilities of the machine. This would explain the lack of recordings in the Carpenter Collection of Kimber. There is an undated

recording of an English concertina (a chromatic, double-action, instrument – i.e. one that produces the same notes in both bellows directions) in the collection, but the sound is extremely faint.²⁶ Later, after returning to the United States, Carpenter copied many of the cylinder tracks onto discs. These disc recordings, but not the original cylinders, were duplicated onto open reel tape by the Library of Congress in order to provide preservation and listening copies. The cylinder tracks that were not copied onto discs remained unheard until the completion of a recent digitization project that included all of the recordings.

While there is indeed buried treasure in Carpenter's collection, digging it out of the cylinders is hard work. In order to catalogue and transcribe his recordings for the critical edition we have had to clear several obstacles. Carpenter sometimes altered the speed of the recording machine in order to squeeze more music onto a cylinder. By slowing down the rotation of the cylinder, the stylus cuts fewer grooves per minute than it would ordinarily. During the digitization process the cylinders were played back at a standard speed, without adjustment. The resulting audio files include impossibly fast dance tunes and comically high-pitched, squeaky-voiced singers. Furthermore, unlike Percy Grainger, Carpenter gave no pitch reference on his recordings, so we cannot accurately adjust the playback to reproduce the original pitches. However, with the fiddle tunes it is possible to hear the open strings, and extrapolate the notes as fingered, if not the exact pitches. We know from more recent recordings that Wells and Bennett did not tune to standard pitch; therefore my transcriptions represent the notes as fingered, not as sounded. Another barrier encountered by the listener is the high noise to signal ratio, since Dictaphone cylinders were never intended for high fidelity sound reproduction. Also, Carpenter played many of the cylinders repeatedly before copying them and they further deteriorated over time as they fell prey to cracks and mould. Even with the use of computer software to adjust the speed and reduce some of the noise, these factors have made transcription a slow and sometimes painful process. On the positive side, disc copies exist for some cylinders that were lost or badly damaged, and the sound quality on the copies is sometimes clearer than that on the original. Thanks to further funding from the British Academy, the team has recently catalogued the discs and linked them to the source tracks on the cylinders and related material in the manuscripts..

Repertoire

By comparing Carpenter's material with that of other collections we are able to fill in some of the gaps in the repertoire. Transcribing the dance music in the Carpenter collection has been a useful exercise, as tune titles alone can be misleading. Most other sources of information on the repertoire includes notation of the music, and these transcriptions make comparisons possible (see Appendix 1 and 2 for lists of performers and their tunes). In the case of instrumental music, a given title may have several versions associated with it, or indeed the same title may be used for more than one very different tune. Some tunes are named after the dances they

accompany, and sometimes the opposite applies. Melodies which are known as distinct entities with their own titles may share common phrases. For example, Sam Bennett knew at least two distinct versions of 'Maid of the Mill', while the melody he uses for 'Bumpus o' Stretton' bears a strong resemblance to Kimber's 'Quaker's Wife'.

Sam Bennett's collected repertoire covers a wide spectrum – not only the expected morris dance tunes, but country dance music, ballads, and quite a number of humorous songs. Many of his songs were based on dance tunes, and, even in the case of the ballads, he played the fiddle before, after, or even during singing. In addition to the Ilmington tunes, he knew enough of the Bampton tunes to be able to accompany the morris dancers. Bennett has by far the largest collected repertoire of the three men. Going strictly by numbers, he simply knew more music. But these higher numbers could also be because he was approached by more collectors, each one looking for gems that the others overlooked.

William Kimber learned his morris tunes from his father, and it is this music that forms the bulk of his collected repertoire. Considering all his other musical activities, it seems odd that there is not both a larger quantity and wider variety. He did play social dance music, and it seems likely that he read music, though no tune books have been discovered with his name on them, so that what we have, in Kimber's case, is an incomplete record.

William Wells left a legacy of numerous morris tunes in the Bampton tradition, and Carpenter also collected the texts of several songs from him. There were a few social dance tunes in his repertoire as well, but for some reason, he was not as thoroughly recorded as Bennett.

Chandler speaks of a core set of tunes in the morris genre that are found throughout the South Midlands,²⁷ due in part to the mobility of the dance musicians themselves. The better musicians were often sought after by several groups of dancers, and hired especially for their performances. These musicians brought not only new tunes but often the steps to go with them, thus spreading both music and dance innovations.²⁸

Much of this core repertoire shows up in the list of tunes for our three musicians (see Appendix 1). Of the combined collected repertoire of 132 tunes and songs, Bennett knew 66, Kimber 40, and Wells 26 of which 50, 32, and 15 respectively were unique to each performer. Four tunes are known by all three men: 'Constant Billy', 'Green Sleeves', 'Old Molly (Mother) Oxford' and 'Shepherds' Hey', and these melodies are widespread throughout the morris dance genre. Kimber and Wells had no other tunes in common. Bennett however, shared seven other morris tunes with Wells (probably due to his playing for the Bampton dancers) and four tunes with Kimber, one of which was the social dance tune 'Pop Goes the Weasel'.

'Constant Billy'

'Constant Billy', one of the most widely known morris dance tunes, is among the melodies all three men had in common. The earliest printed example of the tune

is found on a song sheet in the British Library (c.1725).²⁹ The title of this version is 'Charming Billy' and the text begins 'When the hills and lofty mountains'. The tune was published in Playford's *English Dancing Master*, vol. 3 (1727), and is used in John Gay's *The Beggar's Opera*, Act II, Air no. 37 (1728), as well as being the basis for the song 'How Shall We Abstain from Whiskey' by John MacMurdo of Kintail. 'Constant Billy' also bears a strong resemblance to the tune associated with the broadside 'The Death of Parker'. This lilting 6/8 tune has been collected from many morris dance musicians, including those from Adderbury, Bucknell, Eynsham, Field Town (Leafield), Headington, Longborough, Oddington, Sherborne, and Wheatley, in addition to the three presented below,³⁰ and is also found in Ireland and North America. The versions of this melody in the Carpenter collection vary slightly from the renditions by the same performers that have been collected and published elsewhere.

Playing style

By looking at transcriptions of performances of 'Constant Billy' by Bennett, Kimber, and Wells, it becomes apparent that there is a divergence in the melody line and the playing styles of each performer, especially in the second half of the tune. For ease of comparison the three melody lines have been laid out in parallel (see Figure 5, overleaf). Broadly speaking, the renditions of the tune bear a strong resemblance to each other, although the dances differ in choreography.

The transcription of Bennett's performance of 'Constant Billy' shows that his fiddle style was energetic, rough and ready. It is typical of Chandler's description of the southern English fiddle sound, where 'rhythm was accentuated, often at the expense of tonal purity', and 'pacing and rhythmic accentuation are completely at odds with the classical playing style'.³¹ Bennett used short bow strokes, few slurs (to balance out the up and down bows), and made ample use of drones and open strings, whether or not they suited conventional notions of harmony. He also sang or hummed along with his playing, and sometimes accompanied a song with his fiddle. Sam Bennett's fiddle playing was not necessarily pretty, but – and this is the important thing – it had all the hallmarks of good dance music, with a sense of lift and drive to his playing that is not easy to illustrate with printed notation.

The sound of William Kimber's concertina playing was light, and lilting. According to Worrall, Kimber's tempo was 'brisk and the music unerringly rhythmic'.³² His technique was somewhat dependent on the strengths and limitations of the Anglo concertina and his morris tunes had a particular sound, due to his father's strong musical influence. Worrall wrote: 'To Kimber, rigidity appeared to apply only to the melodies and overall style of the morris tunes learned from his father.'³³ The Kimbers developed a unique form of accompaniment, with staccato chords produced by the left hand while the melody was played with the right (see Figure 6), although the chords were often more dissonant than one would expect, due in part to the layout of the buttons. Because of this, Kimber's playing had a distinctive sound, what some musicians call 'punchy'. This is in effect, the concertina

analogue to the fiddler's double stops and drones. In Kimber's rendition of 'Constant Billy' (see Figure 6), both techniques are employed to give a feeling of bounce to the tune and to emphasize the rhythm. For Kimber and Bennett, the added accent and lift from the extra notes over-rode any desire for 'sweet' harmony.

Figure 5 Parallel notation of 'Constant Billy'

William Wells had a more elegant fiddle style than Sam Bennett had. According to Chandler, 'His playing is rhythmically rather smooth, and most often has a purity of tone which is at odds with many other of the recorded traditional musicians who played for morris dancing at other locations.'³⁴ Unlike Kimber and Bennett, Wells included ornamentation in his music, such as anticipatory notes and decorative runs (see Figure 5). Like Bennett, he used drones, and open strings. He also made use of double stops, and seems to have had more of an ear for conventional harmonic structure. Many of his distinctive traits would lead one to suspect that he had formal musical training, although there is no evidence to support this theory. Wells also sang as he played, and tuned his fiddle down to suit his vocal range.³⁵ Most striking in this particular example is William Wells's repetition of the last note at the end of each phrase, a feature that has been ignored or glossed over in the published versions of the Bampton variant of the tune. This strong note tacked on the end

would have meant something to the dancers, an extra step or flourish perhaps. In a discussion of this dance Wells claimed that ‘They used to do it three different ways’ incorporating different steps and jumps into the choreography³⁶ although this is not noted in Sharp’s published dance notations.³⁷ It would seem then that the version that Carpenter recorded is one of the alternative ways of performing this dance.

The image displays a musical score for a fiddle piece, consisting of six staves. The top two staves are labeled 'Right' and 'Left'. The 'Right' staff contains a melodic line in treble clef, while the 'Left' staff contains a series of chords in treble clef. The music is in 6/8 time and G major. The score is divided into two systems of three staves each. The first system shows the initial measures, and the second system shows the continuation of the piece. The notation includes various rhythmic values, accidentals, and chord symbols.

Based on a transcription by Dan Worrall from a 1957 recording made by Christopher Chaundy in Oxford and published on Absolutely Classic EFDSS CD 03.

Figure 6 Kimber’s use of right hand melody and left hand chords.

Summary

Commonalities

All three men were both dancers and musicians who displayed expertise in their local tradition by performing solo jigs, teaching other dancers and leading dances. They exemplified the belief among morris dancers that the best musicians are also dancers. The old adage that ‘the music will tell you what to do’ is based on the fact that an experienced musician knows what to make the music say in the first place. In the case of these men, it meant that they were proficient in the dances as well as the tunes.

All three men had wide reaching and extensive networks within their local area and beyond. Kimber belonged to several musical and dance organizations, and was widely known outside of Oxfordshire due to Sharp’s lectures, and subsequent performances for the Morris Ring and the English Folk Dance and Song Society (EFDSS). Wells, as a salesman of household necessities and odd-jobs man, was well known to all and sundry in the Bampton area. His trips to London and association with the EFDSS and the Morris Ring further expanded his horizons. Bennett was a musical butterfly, or what some morris dancers refer to as a ‘tart’. As the photographic

record shows, he appeared everywhere there was a chance to perform, with or without the Ilmington morris dancers.

All three men also had employment that allowed them free time to practice, perform, and to travel. In Kimber's case, it often meant quitting a job to work for a stretch assisting Sharp in his lectures. But, as a skilled bricklayer, he rarely lacked work. Bennett's business selling fruit meant he had his own vehicle which was large enough to carry the whole Ilmington side when needed. This mobility enabled him to regularly appear in Bampton and Stratford-upon-Avon, while Wells, being self-employed, had the freedom to travel with his fellow morris dancers down to London or to neighbouring towns.

Differences

The differences between these three men become most apparent when their repertoire is taken into account. All three performed a selection of social dance tunes, but there was very little overlap between them. They all knew their own local morris tunes, but Bennett alone made a point of learning dance tunes from outside of Ilmington, specifically those of Bampton. Kimber, with his membership of the concertina club and hand bell ringers, was exposed to a wide array of music. Wells's performing repertoire appears to be restricted in comparison to the other two, but that could be an artefact of his shorter playing career. Bennett was the only one of the three who also performed an extensive and varied range of songs above and beyond the short ditties associated with morris dances.

Assessing the Carpenter collection

How accurately does the Carpenter collection reflect what is known of Bennett's extensive repertoire, and that of his contemporaries? Collections such as his act as a snapshot of a performer in a given time and place. Carpenter approached his collecting without the preconceived notions to which Sharp was prone, and therefore came away with a greater range of material. There are precious few of Sam Bennett's songs and tunes found in other collections that Carpenter missed, although there are some blank areas in the overall picture, especially with William Kimber's repertoire. It is also important to note that the main item that Carpenter collected from Kimber was a mummers play, something that Sharp, in his search for songs and dances failed to uncover. Given the limitations of the technology he was using, Carpenter did a fairly thorough job, especially in Bennett's case.

Conclusions

Setting Carpenter's material from Bennett alongside the gleanings of other collectors leaves us with more questions than it answers. For instance, where did he learn the Playford tune 'Gathering Peascods' which only appears in Carpenter's collection? Surely not a common tune in the arsenal of your average 'country bumpkin' as Sharp called him.³⁸ Yet he must have had a use for it – perhaps for the maypole dancers? And why did Carpenter not collect 'Maid of the Mill' from Bennett? It was

Ilmington's signature morris dance, and its distinctive use of linked handkerchiefs was documented in two extant photographs. From the evidence of other collections we know that Bennett knew two different versions of the melody, and no doubt also knew words to sing to it. But, try as one might, no collector is able to capture the entire repertoire of any one informant. There are always new tunes to learn, old ones to forget and the occasional unintentional merging and transformation of half remembered melodies.

Was Sam Bennett a paragon or an anomaly? All things considered, he was a little of both. He was certainly visited by more collectors than Wells or Kimber, so there must have been some attraction. In content, Sam Bennett's repertoire was in many ways similar to other musicians of his day. In quantity however, he far outnumbered Kimber and Wells and also knew a much wider variety of music, not the least being a large number of humorous songs and ballads. Sharp described him as an 'inaccurate collector',³⁹ but, in truth, Bennett was something of a magpie, picking up bright shiny songs and tunes wherever he went. His unusually acquisitive nature led him to develop a greater breadth of knowledge than his contemporaries, his repertoire being the product of his undying love of traditional music and dance, while his gregarious nature and talent for self-promotion attracted the attention of the many collectors who recorded it for posterity. To the collector of traditional music and song, Sam Bennett had more to give and was more than willing to give it.

Notes

¹ <http://www.hrionline.ac.uk/carpenter/index.html>.

² 'How Folk Dance 'King' Kept his Eighty-Third Birthday', *Stratford-upon-Avon Herald*, 12 November 1948 (reprint in the Vaughan Williams Memorial Library (VWML), Library Collection AL Bennett).

³ Sam Bennett, letter to Douglas Kennedy, 28 January 1948, VWML Library Collection AL Bennett.

⁴ Sam Bennett, letter to Douglas Kennedy, 22 November 1949, VWML Library Collection AL Bennett.

⁵ Keith Chandler, '150 Years of Fiddle Players and Morris Dancing at Bampton, Oxfordshire' *Musical Traditions*, 10 (1992), 22.

⁶ John H. Bird, *Sam Bennett the Ilmington Fiddler: Memoir of a Cotswold Character* (Stratford upon Avon; no publisher, 1952), p. 16.

⁷ Sam Bennett, letter to Douglas Kennedy, 22 Nov 1949.

⁸ Bird, pp. 23–24.

⁹ Archive of Folk Culture, American Folklife Center, Library of Congress, The James Madison Carpenter Collection, AFC 1972/001, Photo 063 Empire Day 1933, with Sam Bennett and Girls Holding Maypole Ribbons, Ilmington and Photo 064 Empire Day 1933, with Sam Bennett and Dancers, Ilmington.

¹⁰ A London based charitable organization for working girls, whose enrichment programme included learning, performing, and in some instances teaching English traditional songs and dances.

¹¹ Cecil Sharp, letter to Miss Mayne, 3 Nov 1910, VWML Library Collection AL Bennett.

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- ¹² Douglas Kennedy, 'Sam Bennett of Ilmington', *English Dance and Song*, 15, no. 6 (May 1951), p.185.
- ¹³ *Absolutely Classic: The Music of William Kimber*, Liner notes, ed. Derek Schofield, EFDSS CD 03, p. 2.
- ¹⁴ Dan M. Worrall, *The Anglo Concertina Music of William Kimber* (London: EFDSS, 2005), p. 9.
- ¹⁵ Keith Chandler, *Ribbons, Bells and Squeaking Fiddles: The Social History of Morris Dancing in the English South Midlands, 1660–1900*, Tradition 1, (London: Hisarlik Press on behalf of the Folklore Society, 1993), p. 179.
- ¹⁶ *Absolutely Classic*, p. 14.
- ¹⁷ Chandler, 'Bampton', p. 22.
- ¹⁸ William Wells, 'William Wells and the Bampton Morris: An Interview', *Country Dance and Song*, 4 (1971), 9.
- ¹⁹ Douglas Kennedy, 'Billy Wells', *English Dance and Song*, 18, no. 4 (February/March 1954), 115.
- ²⁰ Chandler, 'Bampton', p. 22.
- ²¹ William Wells, 'William Wells 1868–1953: Morris Dancer, Fiddler and Fool', *Journal of the English Folk Dance and Song Society*, 8, no. 1 (December 1956), 11.
- ²² Wells, p. 10.
- ²³ AFC 1972/001, p. 13501.
- ²⁴ AFC 1972/001, Photos 61–64, and 67.
- ²⁵ This item is not in the collection at the Library of Congress, but is currently in the possession of Julia Bishop, Research Fellow, Elphinstone Institute, University of Aberdeen.
- ²⁶ AFC1972/001, p. 09716.
- ²⁷ AFC 1972/001, Cylinder 029 03:56.
- ²⁸ Chandler, *Ribbons*, p. 173.
- ²⁹ Chandler, *Ribbons*, pp. 182–83.
- ³⁰ British Library H.1601 [523] (c.1725).
- ³¹ Lionel Bacon, *A Handbook of Morris Dances* ([Winchester]: The Morris Ring, 1974).
- ³² Chandler, *Ribbons*, pp.179–80.
- ³³ Worrall, p. 11.
- ³⁴ Worrall, p. viii.
- ³⁵ Chandler, 'Bampton', p. 20.
- ³⁶ Kennedy, 'Billy Wells', p. 116.
- ³⁷ Wells, p. 5.
- ³⁸ Cecil J. Sharp and Herbert C. MacIlwaine, *The Morris Book*, Part III, 2nd edn (London: Novello, 1924), p. 49.
- ³⁹ Sharp, letter to Miss Mayne.

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Appendix 1 Unique Repertoire

Bennett
50

Kimber
32

Wells
15

| Title | Bennett | Kimber | Wells |
|--|---------|--------|-------|
| [Unidentified fiddle tune] | X | | |
| Admiral Benbow /Ben Bolt | X | | |
| All Among the Hay | X | | |
| Baffled Knight, The / Blow Away the Morning Dew | X | | |
| Baliff's Daughter of Islington, The | X | | |
| Banbury Bill | | | X |
| Barbara Allen | X | | |
| Billy Boy | X | | |
| Black Joke / Joe | X | | |
| Blue Eyed stranger | | X | |
| Bobbing Around / Bobbing Joe | | | X |
| Bold Hussar / Fool's Dance | | X | |
| Bonnets o' Blue | | X | |
| Bride's Murder, The | X | | |
| Brighton Camp / The Girl I Left Behind | | | X |
| Buffoon | X | | |
| Bumpus of Stretton | X | | |
| Buttercup Joe | X | | |
| Cock of the Walk | X | | |
| Country Gardens | | X | |
| Cuckoo's Nest | X | | |
| Dear Old Home | | | X |
| Derbyshire Morris Processional | | X | |
| Double Lead Through | | X | |
| Double Set Back | | X | |
| Dumb Wife, The | | | X |
| Foggy Dew, The | X | | |
| Fool's Dance | | | X |
| Gathering Peascods | X | | |
| Getting Upstairs | | X | |
| Gipsie's Glee, The | X | | |
| Gloryshears | | | X |
| Haste to the Wedding | | X | |
| Highland Mary | | | X |
| Hilly-Go Filly-Go | | X | |
| Hornpipe: Cliff | | X | |
| Hunting the Squirrel | | X | |
| I Love the Gal with the Blue Frock On | | X | |
| I Never Take No Notice / In and Out the Windows | X | | |
| Jenny Pluck Pears | X | | |

Driving the Bow: Fiddle and Dance Studies from around the North Atlantic 2

| | | | |
|--|---|---|---|
| Jim Crow's Sister Went to the Ball | | | X |
| Jimmie the Carter Lad | X | | |
| Joe Muggins / I Don't Care if I Do | X | | |
| Johnny's so Long at the Fair | | | X |
| Keeper, The / To the Green O | X | | |
| Laudnum bunches | | X | |
| Ledbury Parson / Clergyman | X | | |
| Little Polly | | X | |
| Lively Jig | X | | |
| Lord Bateman | X | | |
| Lord Lovel | X | | |
| Lost Lady Found | X | | |
| Magpie Says Come in, The | X | | |
| Mayblossom Waltz | | X | |
| Moonlight Schottische | | X | |
| Morris Off | | X | |
| Morris On | | X | |
| Mowing the Barley | X | | |
| My old Grandmother Died Last Night / Buffalo Girls | X | | |
| Nancy Whiskey | | | X |
| Old Adam was a Gentleman | X | | |
| Old Bumbledon Nose | X | | |
| Old King Cole | | | X |
| Old True Blue/ Although I'm Seventy Two | X | | |
| Old Woman to Market, The | X | | |
| Our Goodman | X | | |
| Over the Hills to Glory | | X | |
| Oyster Girl /Jubilee Dance | X | | |
| Paddy's Wedding /Flail dance | X | | |
| Poor Old Horse | X | | |
| Proud Tailors Went Prancing Away, The | X | | |
| Quaker | | | X |
| Quaker's Wife | | X | |
| Ribbon Dance | | X | |
| Rigs of Marlow | | X | |
| Rodney | | X | |
| Rose Tree | | | X |
| Schottische | | X | |
| Seventeen Come Sunday/ Bonny Lassie , The | X | | |
| Soldier's Joy/ Morris Reel | | X | |
| Spring Glee, The | X | | |
| Sweet Mossy Banks, The | X | | |

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| | | | |
|--|---------|--------|-------|
| Thornymore Woods | X | | |
| Trunkles | | X | |
| Turmot Hoer | X | | |
| Twenty-ninth of May | | X | |
| Two Old Women Tied Up to an Apple Tree | | X | |
| Up with the Lark in the Morning | | X | |
| We Won't Go Home Til Morning | X | | |
| When I Took Our Nance To Church | X | | |
| Willow tree | | X | |
| Wonder, The | | X | |
| Yubberton Maums, The | X | | |
| | | | |
| Totals: | Bennett | Kimber | Wells |
| | 49 | 31 | 15 |

Appendix 2 Shared Repertoire

| | | | |
|---|---------|--------|-------|
| <i>Total Repertoire</i> | Bennett | Kimber | Wells |
| | 66 | 40 | 26 |
| | | | |
| <i>Overlapping Repertoire</i> | | | |
| All Three | 4 | | |
| Bennett/Kimber | 5 | | |
| Bennett/Wells | 7 | | |
| | | | |
| <i>Shared Repertoire: All Three</i> | | | |
| Title | Bennett | Kimber | Wells |
| Constant Billy | X | X | X |
| Green Sleeves / Bacca Pipes) | X | X | X |
| Old Molly/ Mother Oxford | X | X | X |
| Shepherd's Hey | X | X | X |
| | | | |
| <i>Shared Repertoire: Two</i> | | | |
| Bean Setting | X | X | |
| Bonny Green Garters | X | | X |
| Flowers of Edinburgh | X | | X |
| How Do You Do Sir? | X | X | |
| Jockey/Jogging to the Fair | X | | X |
| Lumps of Plum Pudding | X | | X |
| Maid of the Mill | X X | | X |
| A Nutting We will Go / The Nutting Girl | X | | X |
| Old Woman Tossed Up in a Blanket | X | X | |
| Pop Goes the Weasel | X | X | |
| Princess Royal / Nelson's Pride | X | | X |
| Step and Fetch Her / Triumph | X | X | |