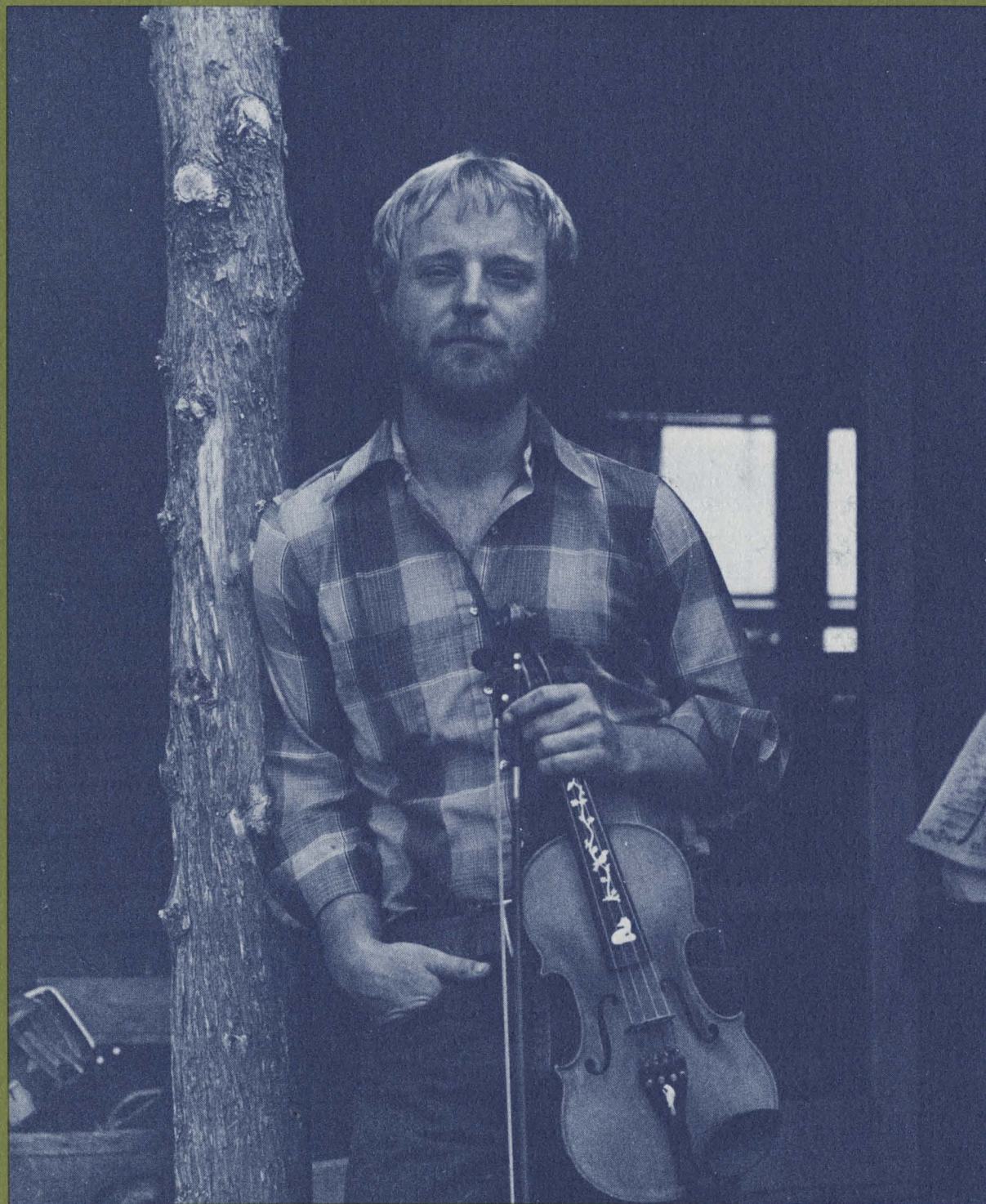


FOLKWAYS RECORDS FS 3520

# FISHERS HORNPIPE

and other Celtic Traditional Tunes  
with **FOX WATSON** and Laurie Diehl

PRODUCED BY JOHN R. CRAIG



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**SIDE ONE**

1. The Poppy Leaf/Whistling Rufus-Medley (2:43)
2. Drowsy Maggie (1:43)
3. Susan Cooper/Herlocks Reel (2:57)
4. Bianco Fiore (2:06)
5. Lark In The Morn (1:52)
6. The Straights Of Fundy (3:07)
7. Battle Of The Somme (2:27)
8. The Prayer Of The Cricket (1:50)

**SIDE TWO**

1. Cup O' Tea/The Hunters House/O'Rourkes (2:35)
2. Cunla (2:43)
3. Salamanca/Sligo Maid (3:18)
4. Princess Royal (1:50)
5. Jigs Irving (2:10)
6. Rawstenstall Annual Fair/Fishers Hornpipe (2:56)
7. Off To California (1:30)

ALBUM PRODUCED BY JOHN R. CRAIG

Recorded in Taylorsville, North Carolina at GALAXIE III  
STUDIOS

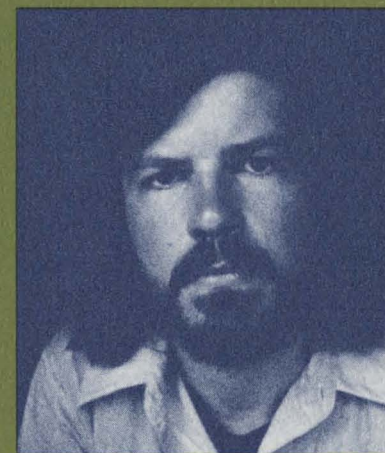
Recording and Mixing Engineer: Harry Deal

Mixing: John R. Craig

Photography: Mark Craven (Fox Watson)  
Rob Amberg (Laurie Diehl)

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DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

COVER PHOTO BY PAM HARDMAN

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# Irish Traditional Music

The songs and tunes presented on this record are all Celtic in origin; predominantly Irish, but also collected from other places where Celtic influence is found such as Scotland, the Shetland Isles, Northeast England and even Nova Scotia. Many a fiddle tune found in the Appalachian region of the United States has its original counterpart in Ireland.

Irish traditional music today is still a growing art form, and this is reflected in the varied use of instrumentation featured on this record.

Arrangements, too, are more complex, largely as a result of the growing popularity of Irish music. Some instruments featured, particularly the Hurdy-Gurdy, would not have been heard in Irish music even 20 years ago; the earliest instruments being the pipes, harp and fiddle.

It has been the intention of the artists to make a record of traditional music as authentic as possible, while still allowing their own musical taste and imagination to show in the performance.

## LAURIE DIEHL

Born and educated in London, England, Laurie was in his early teens when he taught himself to play guitar. Although he was given a start by his brother, Bob, most of what he learned he picked up on his own. Later came work playing in clubs and festivals where he performed on the banjo, mandolin, and dobro as well as the guitar.

Laurie came to the United States in June of 1976 and November of the same year teamed up with Fox Watson.

## FOX WATSON

Fox Watson is a multi-talented instrumentalist and songwriter. His early years were spent in Charlotte, North Carolina where he developed his musical talents which enabled him to be selected to attend The North Carolina School for the Performing Arts.

He has studied Celtic languages and literature and spent a number of years collecting fiddle tunes in Nova Scotia, New England, Ontario and Quebec.

Professional experience has included performing as an accompanying musician to such artists as Jerry Jeff Walker, Maria Muldaur, and Canadian songwriter Bruce Cockburn.

He is currently working as Artist-in-Residence through the North Carolina Arts Council and The Third Century Artist Program in Asheville, North Carolina. His residency is with the Juvenile Evaluation Center where he has designed a music curriculum for students with emotional disabilities.

## CUP O' TEA & O'ROURKES

These two Irish reels were learned by Fox from Paddy Cronin and Johnny Beagan.

## THE HUNTERS HOUSE

This tune was composed by Irish fiddler Ed Revie who now lives in the United States. Although this work has been published and is widely played, Laurie first heard and learned this tune from his brother, Bob Diehl.

## CUNLA

A common story, full of innuendo, but what fun! The words were put to an existing tune.

O, who is that there a-tapping the window pane,  
who is that there a-tapping the window pane,  
O, who is that there a-tapping the window pane,  
Only meself says Cunla.

### CHORUS:

Cunla dear don't come any near to me,  
Cunla dear don't come any near to me,  
Cunla dear don't come any near to me,  
Maybe's I shouldn't says Cunla.

O, who is that there a-tickling the toes of me,  
who is that there a-tickling the toes of me,  
O, who is that there a-tickling the toes of me,  
Only meself says Cunla.

O, who is that there a-tickling the knees of me,  
who is that there a-tickling the knees of me,  
O, who is that there a-tickling the knees of me,  
Only meself says Cunla.

O, who is that there a-tickling the thighs of me,  
who is that there a-tickling the thighs of me,  
O, who is that there a-tickling the thighs of me,  
Only meself says Cunla.

### LAST CHORUS:

Cunla dear don't come any near to me,  
Cunla dear don't come any near to me,  
Cunla dear don't come any near to me,  
I'm near enough says Cunla.

## SALAMANCA & SLIGO MAID

Although typically Irish the two tunes were learned by Fox from a French-Canadian fiddler named Jean Paillet of Sherbrooke, Quebec.

## PRINCESS ROYAL

A composition written in the seventeenth century by O'Carolan. There is another version in a major key which is also very popular for Morris dancing.

## JIGS IRVING

These three lively jigs are combined to provide a delightful medley. They were taught to Fox by Andy Irving so Fox has given tribute for the inspiration to his teacher.

## RAWSTENSTALL ANNUAL FAIR

A snippet of this humorous song about the goings-on at a fair in Rawtenstall, Lancs. This song comes from the music hall tradition.

Roll up, roll up come and see the mermaid  
See the lovely lady, half a woman, half a fish  
In went the lads, to prove it wasn't swank  
When little Tommy Higgins put some whiskey  
in the tank

O she got frisky, swimming in the whiskey  
And when she come up for air  
She swam around the tank boys, and give her  
tail a swish

Her tail it come off and did she look delish  
She says what do you want lads, a bit of  
meat or fish

At the Rawtenstall Annual Fair

## FISHERS HORNPIPE

Although this tune is very popular in most parts of North America, it is Irish in origin. In Ireland it is known by such colorful titles as "The Egg," "Lord Howe's," "Blanchard's," and "The Blacksmith Hornpipe."

## OFF TO CALIFORNIA

This has been a very popular tune in recent years although written at the turn of the century by Tomas Oh Aodha, an Irish scholar and musician from Miltown, Malbay.

## THE POPPY LEAF

A tune from the English/Scottish border which was probably composed by James Hill, who published a set of his works in the last century. Perhaps his most famous, the "High Level Hornpipe," is played throughout the British Isles. The Poppy Leaf is played mainly in the northeast of England and parts of Scotland. This version comes from Nova Scotia.

## WHISTLING RUFUS

An early American tune coming originally from the minstrels, was a favorite with classical banjo players before it found its way into the old-time

fiddlers repertoire. This arrangement includes a third part seldom heard today.

## DROWSY MAGGIE

A common reel in most of Ireland. This tune was learned by Fox from Johnny Beggan in Cambridge, Massachusetts.

## SUSAN COOPER & HERLOCKS REEL

These two reels, which are fairly modern compositions, come from the Shetland Isles, North of Scotland. Shetland fiddling has a distinctive sound of its own, being a blend of both Scottish and Scandinavian fiddle styles.

## BIANCO FIORE

A lute piece from the Renaissance by the Italian composer Cesare Negri. The guitar replaces the lute in this arrangement with the introduction later of the hurdy-gurdy, fiddle, and mandolin.

## LARK IN THE MORN

An interesting element in all music of the British Isles is the very descriptive and imaginative titles given to the folk tunes. This delightful jig in 6/8 time is no exception to this colorful practice.

## THE STRAIGHTS OF FUNDY

A fiddle tune Fox learned from Robert Arthur MacDonald, a legendary fiddler from Port Hastings, Nova Scotia. This melody is relatively new by folk standards in that it is hardly a century old. In this arrangement the bodhran provides a lively and interesting rhythm over which the fiddle tune dances brightly. Guitar and bass are added for harmonic reinforcement.

## BATTLE OF THE SOMME

This tune is said to have been composed by the late Pipe Major Robertson of the Gordon Highlanders. Robertson was responsible for composing scores of other beautiful melodies that although originally written for bagpipes, are perfectly suited to fiddle as well.

## THE PRAYER OF THE CRICKET

A composition in the Renaissance style by Fox Watson. The arrangement on this recording is by Fox and Laurie Diehl.

## FOXCHASE

A hunt song of Irish origin. Although usually associated with the Vlleain pipes, it is well suited for the diatonic hurdy-gurdy. A central chase theme emerges throughout the piece and finally gives way to a frantic interlude which depicts the eventual capture and death of the fox.

At the beginning and end of the piece is a slow Scottish air, "The Walls of Westmoreland."