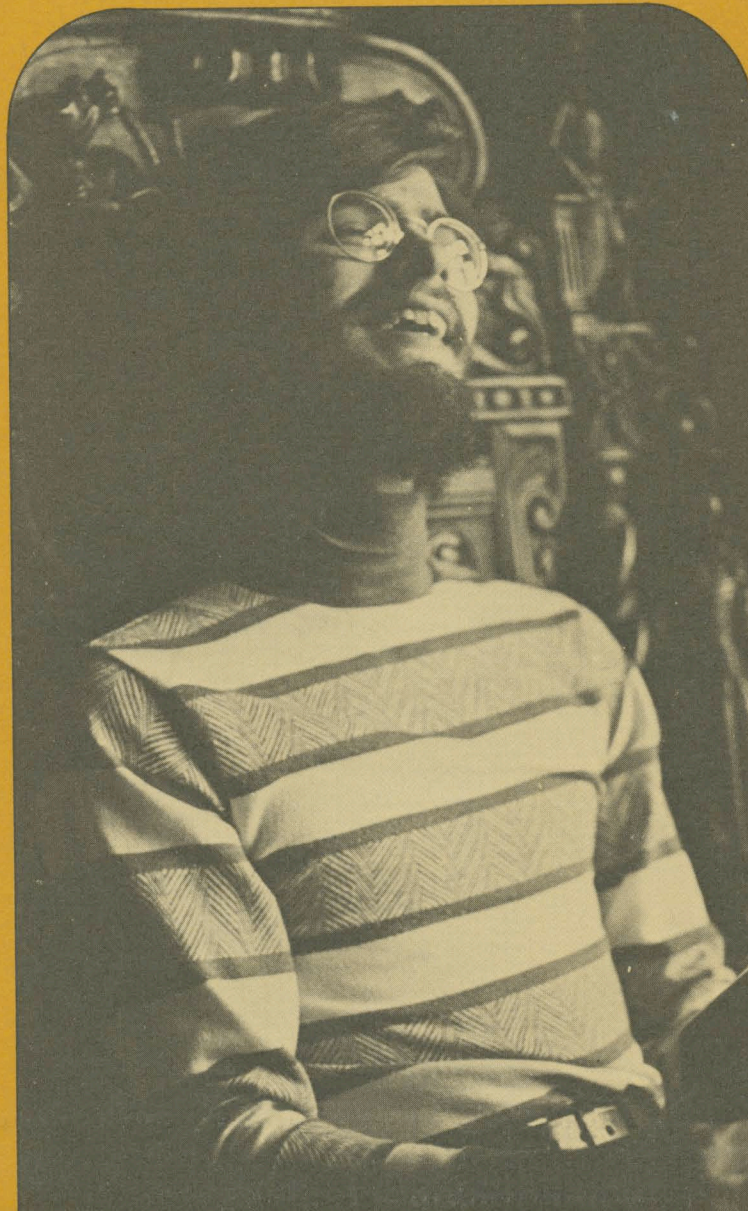


FOLKWAYS RECORDS FW 8846

RICHARD
CARLIN
"In Come a
Bumblebee"
Traditional Songs
& Tunes on
English Concertina

with Grey Larsen, Evan Stein,
Dana Loomis and Laura Fishleder



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1977

MUSIC LP

FOLKWAYS RECORDS FW 8846

Side One

- 1) In Come a Bumblebee – Richard (vcl. and Eng. concertina), Evan (mandolin), Dana (5-string banjo), Grey (guitar).
- 2) Rocky Road to Dublin/The Foxhunter's Jig (Slip jigs) – Richard (Eng. concertina), Grey (harmony Eng. concertina and gtr.), Evan (mandolin).
- 3) Polly Perkins of Paddington's Green – Richard (vcl. and Eng. concertina).
- 4) The Hunt/The Blackbird (Set Dances) – Richard (Eng. concertina), Evan (gtr.).
- 5) Mill O' Tifty's Annie – Richard (vcl. and Eng. concertina).
- 6) The Star of County Down (Air) – Richard and Grey (Eng. concertinas), Evan (gtr.).
- 7) The Cuckoo's Nest (Hornpipe) – Richard (vcl. and Eng. concertina), Evan (vcl. and mandolin), Grey (piccolo anglo concertina and wooden flute), Dana (bnj.), Laura (gtr.).

Side Two

- 1) Lament (Richard Carlin) – Richard (Eng. concertina).
- 2) Band of Shearers – Richard (vcl. and Eng. concertina), Evan (vcl. and gtr.).
- 3) Sally in the Garden – Richard (Eng. concertina), Dana (bnj.), Evan (mandolin).
- 4) O Good Ale (arr. Bob and Ron Copper) – Richard (vcl. and Eng. concertina), Evan and Grey (vcls.).
- 5) West Fork Gals/Staten Island/Rose Tree – as side one, no. 7 except Grey (Eng. concertina & flute).
- 6) Jamie Allen – Richard (Eng. concertina), Evan (mandolin), Grey (gtr.).
- 7) Dowie Dens of Yarrow – Richard (vcl.).
- 8) Sheebeg Sheemore (O'Carolan) – Richard (Eng. concertina), Grey (flute), Evan (gtr.).

Recorded by Quentin Hope at Oberlin College, Nov. 1976

Produced and Annotated by Richard Carlin

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DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

COVER PHOTO BY FRANK SILVERSTEIN

FOLKWAYS RECORDS FW 8846

FOLKWAYS RECORDS Album No. FW 8846

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RICHARD CARLIN "In Come a Bumblebee" Traditional Songs & Tunes on English Concertina

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INTRODUCTION

This is a record of British and American music, played by a group of friends. It comes out of an atmosphere of playing music informally together for dances, get-togethers, and occasionally in a concert situation. Mostly we play for our own enjoyment, and each of us has our own favorite music. None of these are very unusual tunes, but we've changed them a little bit, and all of the arrangements are our own. We hope some of the warm feelings that we have for this music come through on this record.

The English concertina has only recently been introduced to folk music. My own playing has been influenced by many different musicians, including those on this record. I have tried to make my own style of playing based on the great capabilities of the concertina. I don't try to mimic other instruments, but rather to fit the tune to the concertina.

For those of you interested in learning more about the concertina and its history, I have edited an anthology of classical concertina music for Folkways (FW £) and written a combination history and instruction guide for Oak. Along with this record, they give you some idea of what can be done with the concertina. Of course there is always room for new ideas and new players—even Grey and I have different styles on the concertina, and we play together a lot.

The Musicians

Richard Carlin is something of a concertina maniac, having researched the instrument's history extensively in the U.S. and England. He is the author of a 110 page history of the instrument (unpublished), plus an instruction guide (Oak Publications) and an anthology of concertina music (Folkways). He also plays autoharp and five-string banjo and enjoys singing unaccompanied ballads.

Grey Larsen is a multi-talented musician, interested in both Renaissance and Folk Music, and a talented composer. He plays both English and Anglo concertinas, and many other instruments. With Malcolm Dalglish (who plays hammered dulcimer), Grey has recorded an LP of tunes and songs for June Appal records (JA 16). He has also been involved in the recording of a traditional Irish melodian player, Michael Kennedy, also for June Appal.

Evan Stein plays mandolin, guitar, and banjo, plus lute, cittern, and who knows what else. He is not only a fine singer of British and Scottish ballads, but a commensurate ragtime guitarist. He spent some time in Britain, where he developed a strong liking for Newky Broon Ale.

Dana Loomis plays five-string banjo, both in the old-time mountain and bluegrass styles. He comes from Athens, Ohio, where he learned many of his tunes from a fiddler named Ward Jarvis. Dana has been recorded for an anthology of banjo music, soon to be issued by Kicking Mule Records, (KM 209).

Laura Fishleder plays a real mean flat-picked guitar. She used to sing in an all-women's bluegrass band.

SIDE ONE

The Music

1) *IN COME A BUMBLEBEE* is a dance tune best known in West Virginia. It is also known as *GREEN WILLIS*, *CHAPEL HILL SERENADE*, and *PEEKA-BOO WALTZ*. The present version comes from Stella and Taylor Kimble, who have issued several fine records of old-time music on County and their own label. The words come from Stella Kimble, Almeda Riddle, and I made up some too.

2) *ROCKY ROAD TO DUBLIN/THE FOXHUNTER'S JIG* are two popular hop or slip jigs (in 9/8), known in Northumberland and Ireland. The third part of *ROCKY ROAD* comes to me from Kisa Ornstein, who says she got it from Bill Hicks. The inspiration to learn these tunes comes mostly from Evan.¹

3) *POLLY PERKINS* is a song that was written in the mid-nineteenth century. It was a popular "broadside" or penny-sheet ballad, sold on the streets of London and doubtless elsewhere in England too.²

4) *THE HUNT/THE BLACKBIRD* are two set dances. I learned the first from John Doonan, an excellent Irish piccolo player (He has recorded for both Leader and Topic records) and the Boys of the Lough. Both tunes would be played more slowly for a dance.³

5) *MILL O' TIFTY'S ANNIE* is a great Scottish ballad, sometimes called *ANDREW LAMMIE* or *THE TRUMPETER O' FYVIE*. After hearing Dick Gaughan sing this one, I just started to sing it my own way. I (inadvertently) rearranged and changed the words. The tune is mostly my own too.

6) *THE STAR OF COUNTY DOWN* is a beautiful air that I learned from Grey and Evan. It's often played as a waltz and Tom McCaffery of Cleveland (an excellent fiddler and fine man indeed) sang us a good set of words for it. Evan finger-picks the guitar on this, giving it a real full sound. Grey learned the tune from Bill Spence (Front Hall #5), and we all learned it from Grey.⁴

7) *THE CUCKOO'S NEST* comes to me from Ward Jarvis via Dana Loomis. The tune is well-known in a variety of different versions. The words come from Ashley Hutchings and his "Morris On" group (Help/Island Records #5). Grey plays a special high-pitched Anglo concertina on this one.

SIDE TWO

1) Here's a *LAMENT* that I made up. It shows the influences of *GREASY COAT* and *SANTA ANNA'S RE-TREAT* (I didn't realize this until much later; I play those tunes on the Folkways anthology of Eng. concertina music edited by me).

2) *BAND OF SHEARERS* comes from Ewan MacColl's excellent Scottish song book (Oak publications). Evan and I have been singing this together for a long time, and I really like his guitar arrangement.

3) **SALLY IN THE GARDEN** comes to me from Kevin Burke, via Hank Sapoznik and Allan Podber. The three recorded an LP together which is finally going to be issued by Folkways. Kevin is an excellent Irish fiddler. Some banjo players play a similar tune called **HOG-EYED MAN**.

4) **OH GOOD ALE** comes from the singing tradition of the Copper family. It's their harmony singing that has had such an impact on so many folk performers.⁵

5) **STATEN ISLAND/ROSE TREE** are two tunes from Ireland that have become popular in the U.S. **STATEN ISLAND** comes to me from my brother and Hank Sapoznik, which is probably where **ROSE TREE** comes from too. **ROSE TREE** is known in Scotland as **I'LL CLOOT MY JOHNNY'S GERY BREECKS** which is a problematic title.⁶

6) **JAMIE ALLEN** is attributed to the small-piper, James Allen, who lived in Northumberland some centuries ago. It's a great piece.

7) **DOWIE DENS OF YARROW** also comes from MacColl's collection, although the melody and words have been changed by me more or less unconsciously. Martin Carthy, Dillard Chandler, and Almeda Riddle have all had great influence on my singing.

8) **SHEEBEG SHEEMORE** closes the set, a fine air composed by the famous harpist, O'Carolan. Both the Chieftains and the Boys of the Lough have popularized it. Our version is a little different.

ADDITIONAL NOTES for IN COME A BUMBLEBEE

¹**Rocky Road to Dublin** and the **Foxhunters Jig** are both found in O'Neill's **Dance Music of Ireland, 1001 Gems**. They are nos. 411 and 422 in that collection, respectively. They can also be found in the **High Level Ranters Song and Tune Book** (Galliard: 1972).

²**Pretty Polly Perkins** is from Charles Chilton's collection of **Victorian Folk Songs**. This collection consists mostly of broadside ballads of the 19th century. Chilton claims authorship for words and melody, which is probably not true, but he has selected melodies for the ballads which were originally printed without tunes.

³**The Hunt and The Blackbird** are nos. 976 and 985 respectively in O'Neill's collection.

⁴**The Star of County Down** is often played as a waltz today. Both Bill Spence and Alan O'Leary (an Irish accordion player from Cleveland, Ohio) play it this way. We play it as a slow air. The tune has words, and was originally popularized by John MacCormick, the famous Irish tenor who recorded many 78s in the early years of the recording industry for Victor records. I've heard some of these words sung by Tom MacCaffery, a fine Irish fiddler from Cleveland, and they seem rather sappy, as might be expected.

Side Two

⁵**O Good Ale** can be found in **Sounds Like Folk No. 1**, a collection of drinking songs published by the English Folk Dance and Song Society in 1972. Bob and Ron Copper sing it on their **Folk Legacy LP** (FSB 19).

⁶**West Fork Gals** is a traditional dance tune from West Virginia that I got from Taylor Kimble via the Fuzzy Mountain Stringband (Rounder 0010).

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- 6) **Jamie Allen**—Richard (Eng. concertina), Evan (mandolin), Grey (gtr.).
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