

FOLKWAYS RECORDS FW 8847

# Richard Carlin

## THE POPPY LEAF

### English Concertina Tunes

RICHARD CARLIN: ENGLISH CONCERTINA

RICHARD KASSEL: PIANO



COVER DESIGN BY RONALD CLYNE

M  
1738  
C282  
P83  
1978  
MUS LP



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SIDE ONE

1. The Poppy Leaf/The Derry (Hornpipes)
2. Tattered Jack Walsh/The Dublin/My Darling Asleep (Jigs)
3. The Minstrel Medley
4. Epping Forest (Slow Air)
5. Murphy's (Hornpipe)
6. Monk's March/The Black Nag (Jig) First Night in Leadville (Reel)
7. The Laird of Drumblair (Strathespey)/Speed the Plow (Reel)

SIDE TWO

1. The Golden Keyboard (Reel)
  2. Come Upstairs with Me/The Wig (Slip Jigs)
  3. The New Brig of Glasgow (Strathespey)/Money Musk (Hornpipe)
  4. Morpeth Rant
  5. Brooklyn Lasses/The Curragh Races (Hornpipes)
  6. Clams in the Morning (comp. Richard Carlin)/Trip to Sligo (Jigs)
  7. Michael Kennedy's (The Duke of Leinster)
  8. The Globetrotter/The Bank's (Hornpipes)
- Recorded by Bob Carlin, August 5 - 7, 1978  
All tunes arranged by Richard Carlin  
All piano arrangements by Richard Kassel  
Special thanks to Don Wade; Collegium Sound

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### English Concertina Tunes

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DESCRIPTIVE NOTES ARE INSIDE POCKET

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## Richard Carlin

## "THE POPPY LEAF"

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## Introductory Notes

On this record, I have concentrated on the traditional dance music of the British Isles. Some of the tunes played here are well-known and some are not, but in all cases I have tried to bring an original interpretation to them. They come from diverse parts of Britain—from Scotland, the classically-influenced strathespeys, popularized by the great J. Scott Skinner on the fiddle, from Ireland the jigs, reels and hornpipes that have been played on fiddle, flute, bagpipes, accordion, and other instruments, and from the Midlands of England the Morris and contra dance music played on fiddle or Anglo concertina. In bringing this music to the English concertina, some changes have been made, but a great attempt has been made to maintain the integrity of the music.

The English concertina, designed by Charles Wheatstone in the mid 1830's, began its life as a parlor instrument. Most of the music played on it was the classical and light classical music of the day. Many players in England continue this tradition of playing richly harmonized arrangements of marches, operatic selections, and pop tunes on the concertina. To them I owe much inspiration, not so much in the type of music that I play, but in technique and my own approach to this music. I have particularly enjoyed the playing of Arthur Austin, Frank Butler, Reuben Shaw and Wilfred Pierce, and Harry Ellis. Boris Matusewitch, a classical player from New York, has given me much needed criticism. His excellent playing always been an inspiration to me.

The idea of playing traditional dance tunes with piano accompaniment because I liked to know a pianist sympathetic to what I was trying to achieve on the concertina, and whose inspired accompaniments perfectly complimented my medleys. Our performance here owe much to the early recordings of Michael Coleman, J. Scott Skinner, Isadore Soucy, and more recently to Jean Carignan, Joe Burke and Phillippe Bru-neau.

My concertina playing has evolved out of a number of influences. I've tried to give complete sources for each of the tunes and hope I haven't forgotten any musician or recording that was influential to me. There have been many musicians who I have played with in the past who have also shaped my music. Special thanks must be given to Bob Carlin, my brother, whose music has always been inspirational, and whose music has always been inspirational, and whose excellent engineering of this record made it all possible, Evan Stein, Andy Cahan, Grey Larsen, Martha Hickman, Dana Loomis and Lisa Ornstein, and to the Irish musicians from Cleveland Tom Byrne, Tom McCaffery, Alan O'Leary, Tom Scott and Johnny. This record is dedicated to the excellent concertinist Alf Edwards. I hope it lives up to the high standards that he set of his recordings with A. L. Lloyd and Ewan MacColl and on his own solo album, *The Art of the Concertina*.

## Notes on the Tunes

## SIDE 1

## 1. The Poppy Leaf/The Derry

These are two ever popular hornpipes, the first found in Cole's collection (*1000 Fiddle Tunes*) and the second in the English Folk Dance and Song Society's *Popular Selection* series. *The Derry* is often played with elaborate variations, one setting being found in O'Neill's *1001 Gems*.

## 2. Tattered Jack Wash/The Dublin/My Darling Asleep

*Tattered Jack Walsh* is also called "Father Jack Walsh," "Tatter Jack Walsh," etc. and Michael Kennedy plays an interesting variant called "Kate Caulfield's Jig" (June Appal Ja 17). "The Dublin" is also known, in a different key as "Paddy in London" (O'Neill 250). "My Darling Asleep" comes from Leo Rowsome (Claddagh album CC10) via Evan Stein. My inspiration to learn the first two jigs comes from an old 78 recording of Patrick J. Clancy on the fiddle (Victor 18639-B).

## 3. The Minstrel Medley

This unusual medley of 19th-century minstrel show tunes comes from Coles's collection and consists of three tunes called "Carve Dat Possum," "Carry the News to Mary" and "Brudder Bones." Despite their offensive titles, they are great fun to play and an interesting cross between 19th century folk and classical music.

## 4. Epping Forest

This comes from Alf Edwards's excellent solo album, *The Art of the Concertina*. I've added some new bits of my own.

## 5. Murphy's Hornpipe

A four-part hornpipe originally from Michael Coleman and recently recorded by Kevin Burke (Folkways), Frankie Gavin (Shanachie) and Andy McGann (Shaskeen).

## 6. Monk's March/The Black Nag/First Night in Leadville

This medley bridges various different styles. "Monk's March" is a Morris dance tune which has become quite popular among English musicians lately. "The Black Nag" is a contra dance tune, originally from England but now most often heard in the Northeastern U.S. This version is printed in my book, *The English Concertina*. "First Night In Leadville" is a reel from Coles's, with an altered B-part written by me.

## 7. The Laird of Drumblair/Speed the Plow

"The Laird of Drumblair" is a strathespey popularized by J. Scott Skinner, one of the greatest Scottish violinists. It's published in his book *The Scottish Violinist*. Recent recordings include Aly Bain and the Boys of the Lough (Philo records) and Andy McGann and Paddy Reynolds (Shanachie records). "Speed the Plow" is a reel equally well known in Scotland, Ireland and the U.S. I first heard my brother play it on the mandolin some years ago, and her version, Evan

Stein's and a printed version in Ira Ford's *Traditional Music of America* all played a part in forming my version of the tune. I've included the tune in my instruction book for concertina published by Oak (*The English Concertina*).

## SIDE 2

1. I first heard this reel from Andy McGann and Paddy Reynolds. Without really thinking too much about it, I switched the key of the first part to G minor and then made up a new B part to fit the reworked A part.

### 2. Come Upstairs with Me/The Wig

These are two slip jigs, the first appearing in O'Neill's *1001 Gems* and Alistair Anderson's instruction book *Concertina Workshop*. I found "The Wig" in *Harding's Collection* an Americana compilation from the turn of the century that features many Irish and Scottish pieces, some not too well known, as well as classical music adapted to traditional settings (with titles like "Lizst's Rambles"!).

### 3. The New Brig of Glasgow/Moneymusk

"The New Brig" is a lovely strathespey which is, as far as I know, unrecorded. It appears in Cole's collection and deserves to be better known. "Moneymusk" is well known as a hornpipe and a reel in different versions in Scotland, Ireland, French Canada and the U.S. The Irish generally play a different version than this one (cf. O'Neill's *1001 Gems*) although recently Seamus Horan recorded an almost identical setting on fiddle for Topic records. My version owes much to the Northern New England/French Canadian tradition.

### 4. Morpeth Rant

This one is from Alf Edwards's great record *The Art of the Concertina*. It has also been recorded by Alan Block and Ralph Lee Smith (Meadowlands records). The tune comes from Northern England, a "rant" being a type of tune, and Morpeth being a small town near the Scottish border.

### 5. Brooklyn Lasses/The Curragh Races

Both of these tunes are usually played as reels, but I decided they sounded good at a hornpipe tempo. "The Brooklyn Lasses" comes from Coles, and bears some resemblance

to the popular "Ships are Sailing" reel. Other than that, I know little of the history of the tune or where it gained its current title. "The Curragh Races" can be found in O'Neill's.

### 6. Clams in the Morning/Trip to Sligo

"Clams" is my own attempt to write a jig. "Trip to Sligo" is a popular jig that I learned from Tom McCaffrey, Cleveland Irish fiddler. He got it from Grey Larsen, a young flute player who has recorded it with Malcolm Dalglish on their LP *Banish Misfortune* (June Appal records).

### 7. Michael Kennedy's (The Duke of Leinster)

This tune also came to me via Grey Larsen. Michael Kennedy is a wonderful old melodeon player from Covington, Kentucky. His first album has appeared on June Appal records. He plays this tune quite fast.

### 8. The Globetrotter/The Banks

These are two nineteenth century hornpipes that are fun to play and hear. "The Globetrotter" comes from Coles and hasn't been recently recorded. "The Banks" is a favorite competition piece for fiddle. Written by an Italian (Parazotti) it gained popularity in Scotland among the classic Scots fiddlers. It appears in Skinner's *Scottish Violinist* and has been recorded by Alyn Bain and Tom Anderson, Andy McGann and Paddy Reynolds, and Jean Carignan.

**Richard Carlin** is the author of *The English Concertina* an instruction book published by Oak publications, and has edited a record of traditional English concertina music for Folkways (The English Concertina - FW8845). His playing can be heard on the Folkways album "In Come a Bumblebee," and articles on the concertina have been published by *Sing Out!*, *Free Reed*, *Mugwumps* and *The Folk Life*. He has been active in recording the traditional Irish music from Cleveland, one album of which has been issued by Folkways (FS 3517).

**Richard Kassel** is a pianist and composer. His recent work has been the score for the Underground Railway Puppet Theatre's production of *Candella Pavane*. He has also scored other theatre pieces, including Brecht's *Caucasian Chalk Circle*. A graduate of Oberlin College Conservatory of Music, Richard has composed many songs and instrumental pieces. He also has a winning smile.