

LION



CONCERTO CALEDONIA

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*David Greenberg, David McGuinness, Katherine McGillivray & Alison McGillivray
with Lisa Milne, Mary Ann Kennedy, Daniel Johnston, Chris Norman & Sarah Bevan-Baker*

1. **DUFF** 3:22
Miss Wharton Duff
Lady Georgina Russell's Reel
Mrs. Charles Stewart, Pettyvaich
Mrs. Gordon of Knockespoch
2. **THE ARSES** 3:04
Johnys Bare Arse
Dr. McGuinness (Katherine McGillivray)
Maggys Covered Arse
3. **COME MY CHILDREN DERE** 3:54
(Alexander Montgomerie)
CARTHY'S MARCH (Dave Swarbrick)
4. **JOHNNY COPE** 3:34 (Nathaniel Gow)
5. **WALKING THE COW** 3:33 (Daniel Johnston)
6. **BOREDOM** 3:01 (Howard Devoto/Pete Shelley)
7. **ROAD TO SANAIG** 4:58 (David McGuinness)
8. **LASTRUM PONY** 3:44 (James Oswald)
9. **BON ACCORD** :28 (Scottish Psalter)
10. **CHRISTES CROSSE** 6:16 (Thomas Morley)
11. **PIECE DE VIOLE D'AMOUR IN D** 9:24
(Louis Toussand Milandre)
12. **CAPTAIN HUME'S LAMENTATIONS** 7:59
(Tobias Hume)
13. **REMEMBER ME MY DEIR** 4:30
(anon 16c Scots)
14. **THE LORN** 1:17 (Niel Gow)
15. **POLSKA** 1:32
16. **I SEE YOU AGAIN** 3:23 (Stina Nordenstam)
17. **CORAL** 6:02 (Astor Piazzolla)

*This recording is dedicated to Katherine, with all our love.
She never saw it completed, but she inhabits it all.*

DG DMcG AMcG

1. DUFF

The first two tunes are from William Marshall's *Scottish Airs, Melodies, Strathspeys, Reels, &c.*, Edinburgh 1822; the other two are from his posthumous *Volume 2nd of a Collection of Scottish Melodies, Reels, Strathspeys*, 1845. Kate Dunlay put this storming set together, and we play the original basslines from the books.

2. THE ARSES

Two tunes from James Robertson's Music Book of c.1800, and one by Katherine that was DMcG's Christmas present in 2004.

3. COME MY CHILDREN DERE / CARTHY'S MARCH

Vocal: Lisa

The singer here is not so much a bride of Christ as a lovestruck girlfriend of Christ. Alexander Montgomerie was Makar (Poet Laureate if you must) to James VI. Martin Carthy needs no introduction, but gets this tune as one anyway.

4. JOHNNY COPE

This setting of Adam Skirving's song about the Battle of Prestonpans is from Nathaniel Gow's *The Ancient Curious Collection ... of Genuine Scotch Tunes* (1823), but it's very similar to the one in Charles McLean's collection from the 1770s, which was edited by Robert Mackintosh.

5. WALKING THE COW

from Daniel Johnston's home-made cassette *Hi How Are You* (1983).

6. BOREDOME

Vocal: Lisa; Flute: Chris

From Buzzcocks' *Spiral Scratch* EP recorded in 1976. DMcG first heard it listening to John Peel's radio show in the bath, and it made him want to be a musician.

7. ROAD TO SANAIG

The farm at Sanaigmore is host to one of the best beaches on Islay. To get there, you turn off the road at the red phone box and you don't go unless you're planning on having a good time. So why did this tune turn out so sad?

8. LASTRUMPONNY

... or "Langstrom's Pony", or "Lostrum Ponia" or "Lastrum Pone" ... from James Oswald's *Caledonian Pocket Companion*, book 11, 1759. DG was accompanied here by the world's only baroque viola and melodica rhythm section.

9. BON ACCORD

Vocal: Lisa

Words and music from the Scottish Psalter of 1625, published in Aberdeen.

10. CHRISTES CROSSE

Vocal: Mary Ann

from Thomas Morley's *A Plaine and Easie Guide to Practicall Musick* of 1597, complete with bad Latin puns and complicated rhythms. Some composers really did write quintuplets and septuplets in the 16th century.

11. PIECE DE VIOLE D'AMOUR IN D

According to Milandre the viola d'amore was invented for the amusement of the gentle sex and was generally easier to play than the violin, due to its repertoire of simple airs and arrangements. This comes from his *Méthode Facile pour la Violle d'Amour* written in the 1770's and was dedicated to a Monsieur Ethis of the Associé de l'Académie des Sciences de Besançon in the Jura region of France. Would M. Ethis be chuffed to know that today there exists a Milandre cave in the Swiss Jura known for its speleothems?

12. CAPTAIN HUME'S LAMENTATIONS

Queen Anne's papers show Tobias Hume to be 'a Scottish musition', although by profession he was a soldier. His music shows him to be not the prankster and eccentric he's usually painted, but a composer of great seriousness and feeling. This is an almost liturgical piece in nine verses from his *Poeticall Musicke* of 1607.

13. REMEMBER ME MY DEIR

Vocal: Lisa

A song with a very dark side from 16th century Scotland.

14. THE LORN

...or "The Marquis of Lorn's Strathspey" from Niel Gow's *A Collection of Strathspey Reels with a Bass for the Violincello or Harpsichord*, Edinburgh 1784.

15. POLSKA

A tune that Kate learnt at a fiddle camp in Sweden.

16. I SEE YOU AGAIN

Vocal: Mary Ann

More Swedish dreaming, in a song from Stina Nordenstam's second album *And She Closed Her Eyes* (1994).

17. CORAL

Violin 2: Sarah

What Bach might have written had he grown up in Buenos Aires, perhaps.





David Greenberg

violin - Masa Inokuchi, Toronto 1997

David McGuinness

harpsichord - Robert Deegan 1991 after Moermans 1584

melodica - Angel AM-37K3 melodyhorn; Yamaha P-37D Pianica
digital piano - Yamaha CLP-860

Katherine McGillivray

viola - Edward Lewis c.1700

viola d'amore (track 10) - 7/7, F.M. Samman, Dresden 1964

Alison McGillivray

cello - Anon, London 1714; Benjamin Banks, Salisbury 1779

bass viol (track 11) - Reinhard Ossenbrunner, 1986

The string instruments played on this recording
are in baroque-period set-up and strung with gut.

Arrangements and editions by

Dunlay/Greenberg/McGuinness/McGillivray/McGillivray 1

Greenberg/McGuinness/McGillivray/McGillivray 3a, 8, 13, 14

David McGuinness 2, 5, 6, 9, 10, 15, 16

David Greenberg 3b

Produced and edited by **David McGuinness** · Recorded by **Tony Kime** at:

Crichton Collegiate Church, Midlothian, 22 September 2003 & 13 March 2004 ; Nenthorn School 7 September 2004 and 11 February 2005

Additional recording by **Jamie McLean** at Butterstone, **Nick Turner** at Watercolour, and **David McGuinness** in Glasgow, Crichton and Montréal

Post-production mixing by **Matt Parkin** · Mastered by **Ben Turner** at Finesplice

To the following people we give our thanks for helping to make this record what it is, but they should not be held responsible for anything.

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Peter Ferguson-Smyth, Susie Napper, Roy O'Neil, Meg Munck, all the ConCal board, **Dick Johnston, Bill Lloyd,** and the staff of the

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Lion paintings by **Joe Davie** · Design by **Ewan MacPherson, Quiet Design**



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