



# SPRING ANY DAY NOW

---

Music Of 18th Century Scotland *and elsewhere*

DAVID GREENBERG - *Baroque and Modern Violins*

DAVID MCGUINNESS - *Harpsichord, Piano, Harmonium, Melodica*

with

CONCERTO CALEDONIA

KATHERINE MCGILLIVRAY, *viola*

ALISON MCGILLIVRAY, *cello*

STEVE PLAYER, *guitar*

SARAH BEVAN-BAKER, *violin*

DOMINIC O'DELL, *cello*



## 1. Spring Any Day Now (Fred Frith)

DG baroque violin  
DMcG digital piano (meantone tuning)  
Katherine viola  
Alison cello

This is a tune from the 1981 LP *Gravity* by one of my musical heroes, Fred Frith. It's not particularly characteristic of him, due to its 'relentless optimism' (Alison's description). We recorded a version with harpsichord as well, but this one won. DMcG

## 2. Pearlin Peggie's Bonny, or, the Laird of Foveran The Kail Reets of Fittie The World's gane o'er me now

DG baroque violin  
DMcG harpsichord

These three tunes are from William Christie's collection (1820), in which they are all marked "Old". Christie was a violinist and teacher of dancing, born and raised in Cuminestown, Aberdeenshire. I'm not sure what kind of tune 'Pearlin Peggie' is, so I tried it as a slow air and also as a 3/2 hornpipe. We ended up playing it both ways. DG

## 3. Martyrs O lusty May

DG baroque violin  
DMcG melodica, digital piano (meantone tuning)  
Katherine viola  
Alison cello

I have a bee in my bonnet about psalm tunes being one of the great untapped resources of Scottish traditional music. From the 16th to the 19th centuries, there are many strong melodies of different characters that still cling to the folk memory of a surprisingly large number of people.

After a doina as an introduction, we play 'Martyrs' as it's found in the Aberdeen Psalter of 1625, then two triple time versions, from Playford's *Psalms and Hymns* of 1671 (complete with a misprint in the bass part) and Simon Stubbs's arrangement from Ravenscroft's Psalter of 1621. Ravenscroft described 'Martyrs' as an old Scottish tune even then, but its fame came later, when the Covenanters Marion Harvie and Isabel Alison sang the 23rd and 84th psalms to it at their execution in Edinburgh in 1681.

'O lusty May' is a 16th-century song about the invigorating effects of spring mornings, and it's found in several Scots sources, including the part books of Thomas Wode of St Andrews, where it rubs shoulders with plenty of psalm tunes. Sing along: the fourth verse goes like this ... DMcG

*All luvaris that are in cair  
To their ladies they do repair  
In fresh mornyngs before the day, (before the day, the day)  
And are in mirth ay mair and mair  
Through glaidness of this lusty May.  
(repeat last line)*

#### **4. Invercald's Rant** **The Fyket** **Janny Nettles**

DG modern violin  
DMcG harmonium

Kate Dunlay put this group together. 'Invercald's' is from Alexander McGlashan's first collection (1778), 'The Fyket' is from Robert Bremner's first collection of reels (1757), and this setting of 'Jenny Nettles' is a combination of Nathaniel Gow's version in *A Collection of Strathspey Reels* (c.1797) and Robert Mackintosh's in his *Fourth Book* (1803). I can't remember whose idea it was to use harmonium, but I love it with these wild and woolly old tunes. DG

#### **5. Ellun Sotiisi** (Arto Järvelä) **Kruunupyyn katrilli** (Timo Alakotila) **Laitisen Mankeliska** (Mauno Järvelä/Timo Alakotila)

DG baroque and modern violins  
DMcG melodica, harpsichord, piano

A schottische, a quadrille and a tune about a mangle from the early repertoire of Finnish fiddle gods JPP. To be in the room when these guys play is to experience a taste of heaven, but for the time being you'll have to settle for us mangling their tunes. The opening verse is a bit breathless because I'd just run up the hill through Crichton kirkyard with the melodica. DMcG

## 6. Echidna's Arf (of You) (Frank Zappa)

DG baroque violin  
DMcG harpsichord  
Steve guitar  
Sarah violin  
Dominic cello

The idea of playing Zappa on baroque instruments came from Finland's Ensemble Ambrosius, and this version owes a lot to their arrangement, by Ere Lievonen. The hornpipe DG plays near the beginning is 'Mary's Fancy': more piquant than a guitar solo I think. We hadn't planned to record this, but we'd been playing it all week and just couldn't resist. DMcG

## 7. My Bonny Laddie has my heart

**Roseate Tern** (Paul Cranford)

DG baroque violin  
DMcG piano

The first is a beautiful old air from Christie's collection, and the second is from Paul Cranford's *Lighthouse Collection* (1996). Perhaps 200 years from now, fiddlers will be digging 'very old tunes' out of this book. In addition to being a prolific composer of great tunes, Paul is a fine fiddler, a tireless music publisher, and a lighthouse keeper. Roseate Terns are an endangered species: a couple of them nest each year on Machias Seal Island where Paul works. DG

## 8. The Bonniest Lass in a the World

DG baroque violin  
DMcG harpsichord

A well-played tune in Cape Breton, 'Bonniest Lass' even became a song there: 'Whisky in a Cup' by Raylene Rankin, on the Rankin Family's first recording, and an improvement on the 18th-century lyric which begins 'Look where my dear Hamilia smiles'. These great variations come from the 1742 *Collection of Scots Tunes* by composer, fiddler and leader of the Edinburgh Musical Society orchestra, William McGibbon. DG



## 9. Norrgården Nyvla (Fred Frith) Szapora

DG modern violin  
DMcG toy keyboard, digital piano (Pythagorean tuning), melodica, vocal  
Katherine viola  
Alison cello, fax paper

Another piece from *Gravity* welded on to a medley of tunes that Kate Dunlay knew from a 1993 recording of Csaba Ökrös with the Újstilus Ensemble, and I knew from a Muzsikás cassette my mum and dad brought back from Hungary in the 1980s. Alison and Katherine play bass and contra, and it all gets a bit out of hand. DMcG

## 10. Good to get home (David McGuinness)

DG baroque violin  
DMcG harmonium

This is what I think every time I walk up the hill to our house, even if I've only been down to the shop at the bottom of the road. The tune was written for Bryan Elsley's production of *Elidor* at Contact Theatre in Manchester in 1992, but it stuck around. DMcG

## 11. Hit her on the Bum

DG baroque violin  
DMcG harpsichord  
Steve guitar

A wild set from Bremner's *Curious Collection of Scots Tunes with variations for the violin* of 1759, complete with left-hand pizzicato and a little poetic license. We showed Steve the chords and persuaded him to join in. DG

## 12. Up in the Morning Early

DG baroque violin  
DMcG harpsichord

From the same book as *Bum*, but on the quieter side. Bremner notes that this piece is 'by a Lady' but he doesn't say who it was. DG



**13. Swingin' Jim Johnson's Birthday Blues** (David Greenberg)  
**Dad's Day '87** (David Greenberg)

DG modern violin  
DMcG piano, melodica

I wrote these 'pseudo-rags' quite a few years ago when I was in school at Indiana University. Jim Johnson was a guitar-playing buddy of mine in the folk music community there. The second tune I remember coming together out of mindless fiddle-doodling on the porch of the 'Bird House' (our co-op student house) in the fragrant southern Indiana springtime. DG

**14. Lachlann Dubh**

DG modern violin, expectionation  
DMcG piano

The tune is from the Simon Fraser collection (1816). It was late, we were tired, we'd driven across from Crichton in the pouring rain that afternoon, and I said "Come on David, let's forget we're making a record, and just play this tune the way we're feeling". CaVa is a real rock 'n' roll studio, in that the control room is comfortable, full of flashing lights, and with a glass topped-table for, uh, rock 'n' roll practices, but the studio floor itself is a dingy hole, which doesn't lend much inspiration to the poor musicians who are stuck in it. So the way we were feeling was a bit weird. But it *was* nice to be recording in CaVa, as in the 1920s my gran who taught me the piano was married in the church upstairs. I still wear her wedding ring. DMcG

P.S. (2019) I later discovered that she was actually married in a different church on the other side of Argyle Street, long since demolished. Still ...



## BONUS TRACKS FOR 2019 (notes by DMcG)

### 15. Mackintosh set (Robert Mackintosh) Sir Alexander Don's Strathspey Pat Riot Miss Macleod of Macleods Reel Miss Steel of Norwicks Reel Mrs Dupree's Reel

DG baroque violin  
DMcG harpsichord  
Katherine viola  
Alison cello

The next four tracks were all recorded at Nenthorn along with the other quartet material on the album. We put down this blistering set of tunes by Robert Mackintosh three times in all: once for this album, again a year later for the *Lion* album, and once for Radio 3, but for some reason we were never quite happy with it, and none of them made it to release. The Strathspey is from Mackintosh's second collection *Sixty Eight New Reels, Strathspeys and Quicksteps* (1793) and the reels from his third and fourth books of reels and strathspeys (1796 & 1803). 'Miss Steel of Norwich's Reel' had already been published in Mackintosh's *Airs Minuets Gavotts and Reels* twenty years previously as 'The Diamond Reel', so presumably Rob made sure that Miss Steel didn't have a copy in Norwich, in case she spotted that he was giving her a secondhand tune.

### 16. Spring Any Day Now (alternate version) (Fred Frith)

DG baroque violin  
DMcG harpsichord  
Katherine viola  
Alison cello

We'd arrived at Crichton Church in the morning to find the road dug up, and the electricity cut off, and this was the only day for months when all four of us were in the country and free to record. Disaster. Fortunately, Tony Kime was in the process of renovating an old school in the Borders, so we paid off his builders for the day, and they cleared a space on the floor in the schoolroom for us to play in: by 3pm the building site was also a recording studio. There was no lighting or heating, so once it was dark outside we were lit by some desk lamps I'd packed, and we took it in turns to carry in the builders' big gas burner from the hall, and fire it around the room between takes.

**17. P.L.A.** (Robert Wyatt)

DG baroque violin  
DMcG melodica, harmonium  
Katherine viola  
Alison cello

From Robert Wyatt's *Old Rottenhat* (1985).

**18. Will you go to Flanders**

DG baroque violin  
DMcG harmonium  
Alison cello

This beautiful setting rounds off Bremner's *Curious Collection* (1759). We didn't put it on the album because the low B on the reed organ that I'd borrowed from P. J. Moore of The Blue Nile was really sharp. About a year later, I opened it up to find the offending reed, scraped off a bit of rust with my fingernail, and it sounded fine. D'oh.

**19. Healthy & Hungry** (David McGuinness)

**Princess Royal**  
**Jenny's Dream**

DG baroque violin  
DMcG melodica, harpsichord  
Katherine viola  
Alison cello

I went through a phase of making tunes for people's new babies, and this barely playable one which became known as 'h&h' was for Chris Norman's daughter Evangeline. We ran it straight into 'Princess Royal' from Robert Petrie's *Third Collection of Strathspey Reels* (1799), and then a composite major-key version of the same tune that DG put together from various Cape Breton sources: I added a bassline to this, loosely based on Petrie's. This was recorded at Crichton for the *Lion* album by Tony Kime on 22 September 2003.

## **David Greenberg**

baroque violin – Masa Inokuchi, Toronto, 2000

modern violin – Romeo Franchi, Cremona, 1931

## **David McGuinness**

harpsichord – Robert Deegan 1991, after Moermans 1584 (tunings: Young, Vallotti)

piano - Bösendorfer Imperial 1990

harmonium – Pearl River reed organ 1969

melodica – Angel AM-37K3 melodyhorn, slightly modified 2002

digital piano – Yamaha CLP-860 1999

toy keyboard – ‘My Music Maker’ by Diversified Specialists Inc., China 1996

## **Katherine McGillivray**

baroque viola – Edward Lewis 1720

## **Alison McGillivray**

baroque cello – Benjamin Banks 1778

Pitch:  $a'=415$  Hz, except tracks 4, 5, 7, 10, 13, 14, 18  $a'=440$  Hz.

The violin & harpsichord section of ‘Ellun sotiisi’ was recorded at 415, and then digitally resampled at 440.

Produced and edited by David McGuinness

Recorded in Scotland by Tony Kime

at CaVa Sound Workshops, Glasgow 28 October 2002

and Nenthorn School 11 February 2003

and by Delphian Records Ltd at Crichton Collegiate Kirk 27 & 28 October 2002

2003 mastering by Ben Turner at Finesplice

2019 mastering by Samuel Joseph Smith at Green Door

2019 design by Ewan MacPherson at Quiet Design

cover photo by David McGuinness (rug by IKEA)

## Our grateful thanks to –

Our families for their love and forbearance; Iain McGillivray for rehearsal space, accommodation, and all sorts of other things; Tony Kime for just happening to have a school we could record in when the electricity was cut off at Crichton; Paul Moore and Janice Forsyth for the loan of their wonderful harmonium; the Scottish Arts Council Lottery Fund for paying for us to hang out in Halifax, NS for a few days learning lots of tunes; Marie A Dunn for taking care of the details; Olli Virtaperko and Jonte Knif for baroque Zappa and melodica inspiration; Roy O’Neil for keyboard maintenance and tuning; Chris Norman for saying “you guys would have fun together” a long time ago; the staff at the Wighton Collection in Dundee Central Library, University of Glasgow Library and the National Library of Scotland; and the various banks who through their zero interest credit cards, funded this recording without realising it. Ha ha.

Tracks 2-4, 7-8, 11-12, 14, 19 arranged by David Greenberg and David McGuinness

Tracks 1, 6, 9, 16-17 arranged by David McGuinness

more information on the early Scottish fiddle sources is at [www.hms.scot](http://www.hms.scot)

© and © 2003, 2019 David McGuinness & David Greenberg

CONCAL4



