

Among the many attractions at the show will be A Really High Class Band John Kirkpatrick & Sue Harris

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The Edgmond Men's Souling Song

Hallowe'en was thought to be a season when dead souls temporarily returned to the world. People put out cakes and drink to welcome them. Bands of children or men went from door to door, as their representatives, begging food and beer.

In about 1850 William Porter and his fellow labourers put their heads together and remembered these verses to sing at their master's door. The folklorist Georgina Jackson, who noted them down as part of her collection of *Shropshire Folklore*, compared them to another Edgmond chant which cites different rewards for the proper observance of Hallowtide.

“Soul, soul for an apple Or two
If you've got no apples pears'll do
One for Peter, two for Paul
And three for him as made us all
Up with the kettle and down with the pan
Give us a big 'un and we'll be gone.”

Artichokes and Cauliflowers

Billingsgate, London's fish market, seems an odd place for this purveyor of vegetables to set up business, but the lure of her fancyman plying the nearby waters of the Thames was obviously an overriding consideration in the choice of the barrow-girl's pitch. Percy Grainger recorded this 19th century stage song in 1906 from George Orton at Brigg, Lincolnshire.

The Brickmakers / Double Change Sides

The tune of the Brickmakers was sung on a 1950s BBC collecting trip by an unnamed musician of East Halton, near Barton-on-Humber in Lincolnshire. Double Change Sides was collected by Beatrice and Wyn Humphreys from Mr. Rew of Sidbury in Devon, and is one of several dances from that village in the English Folk Dance and Song Society's *Dances for a Party*.

The Cherry Tree Carol

The legend is old, and appears (date palm instead of cherry tree) in the apocryphal Gospel of Pseudo Matthew, XX. The unborn baby Jesus miraculously comes to the rescue when Mary has one of the cravings peculiar to pregnant women. Peter Kennedy recorded this from John Partridge of Cinderford, Gloucester, whose family had sung it for generations. It appears on *Songs of Ceremony* in Topic's Folk *Songs of Britain* Series.

John of the Greeney Cheshire Way

From Daniel Wright's *Extraordinary Collection of Pleasant and Merry Humours* published c. 1715.

A Shropshire Lad

Captain Matthew Webb caught the public imagination when he first swam the English Channel in 1875. After performing no end of feats of endurance and prowess in the water, he finally drowned while attempting a conquest of the rapids below the Niagara Falls. This story of the Captain's ghost returning to his home town in industrial Shropshire was devised by Sir John Betjeman who recites it to the music of Jim Parker on his Charisma LP *Betjeman's Banana Blush*.

I Wish, I Wish

Two verses of this well-known sad tale are recorded on a cylinder to be found in the cellar of Cecil Sharp House, The cylinder also includes a fragment of a dance tune thought to be performed by John Locke, a gypsy fiddler recorded at Leominster in 1909 by Ella Mary Leather in the course of her collecting for her *Folk Lore of Herefordshire*. Presumably this is John Locke's song too.

Old Sir Simon the King

This tune, originally played on the English bagpipe before that instrument became confined to the North-East, managed to maintain its popularity for an unusually long time, both as a dance tune and as a vehicle for several songs. In his *Popular Music of the Olden Time* William Chappell concludes that it was 'already ancient in 1575', though the earliest form of the tune first appeared in 1652, and the words were first published in 1682. The first variant of the dance tune is from a book of fiddle tunes published by Chappell, the second from R. D. Cannon's article on 'English Bagpipe Music' in the *Folk Music Journal* of 1972.

Adieu to Old England

Harry Cox could only remember two verses of this song when Peter Kennedy recorded him for his English Folk Dance and Song Society LP. We added two more from a version collected by Cecil Sharp from Jacob Gibbett of Westhay.

The Blue Eyed Stranger/The Winsten Morris Reel

The first is a Cotswold version of a widespread morris dance tune. The second was used by the morris dancers of Winsten in Derbyshire, who performed up to about 1950.

Jim Jones

We owe this Australian convict song to Charles Macalister, a bullock-driver of New South Wales in the mid-19th century, who quoted it in his memoirs. Pinched from The Original Bushwhackers and Bullockies Bush Band while they were in England in 1974. These traditional words were put to a new tune by Mick Slocum, accordionist with the band. Another version is on *The Great Australian Legend* (TSDL203).

Blacksmith's Morris/Charles's Hornpipe

Both these tunes come from Daniel Wright's *Extraordinary Collection of Pleasant and Merry Humours* (c. 1715).

Cold Blows the Wind

Central to this song is the belief (almost universal) that tears shed on a corpse or grave scold the dead. One of a host of excellent songs collected by Fred Hamer from May Bradley of Ludlow, and published in *Garners Gay* (E.F.D.S.S. Publications, 1967).

Wilson's Favourite/Shrewsbury Rakes

Two tunes from printed collections in Cecil Sharp House. The first comes from *Chappell's One Hundred Hornpipes, Strathspeys, Reels, Jigs and Country Dances, Arranged for the Violin, Second Series, 1872*. *Shrewsbury Rakes* is in *Rutherford's Complete Collection of Two Hundred of the Most Celebrated Country Dances Both Old and New, 1756*.

Our thanks go to John Tams for the prolonged loan of the hammer dulcimer. To Geoff Harris for giving up a lunch hour to making Sue the pair of hammers she used. To Rod Stradling for the loan of his baritone concertina, which we used on **A Shropshire Lad, I Wish, I Wish and Jim Jones**.



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