

Barry Dransfield Bowin' and Scrapin'

Barry Dransfield sings and plays violin, cello, gimbri and bowed Appalachian dulcimer
Robin Dransfield joins him on vocal on Fiddler's Progress

- 1 Rattling Roaring Willie/Metal Man
- 2 Fiddler's Progress
- 3 Who Knows Where the Time Goes?/My Lagan Love
- 4 Sheffield Hornpipe/Pet of the Pipers
- 5 Up the Aisle: Swedish Wedding March
Wedding Song
Bridie's Wedding
Norwegian Wedding March
Wedding Morris
- 6 Sandy Bell's
- 7 Obligated to Fiddle/Planxty Davy/Spanish Cloak
- 8 Bushes and Briars/Swedish Air
- 9 O'Carolan's Concerto
- 10 Recitation upon a Gentleman Sitting on a Cremona Violin
- 11 Sally Gardens/Clonmel Races

First published by Topic 1978

Recorded and produced by Nic Kinsey at Livingston Studios

Photography by Keith Morris/Design by Tony Engle

All the instruments on this record are bowed. The violin and cello are familiar instruments, but also included are the bowed Appalachian dulcimer and the gimbri, a North African instrument shaped somewhat like a long-necked mandolin, with a skin-covered wooden body. It is normally plucked or strummed, but was found to be suitable for bowing by Robin Williamson of the Incredible String Band.

The tunes have been learned over the years. **Sandy Bell's**, for example, is my impression of the atmosphere of that famous bar in Edinburgh back in 1966 – also reflected in **Rattling Roaring Willie**. **Metal Man** is not a robot but an iron lighthouse off the coast of County Cork.

Who Knows Where the Time Goes, one of Sandy Denny's greatest songs, is played on the gimbri. The tune following is also associated with Sandy from her singing of Richard Farina's *The Quiet Joys of Brotherhood*, which is set to this Irish traditional air.

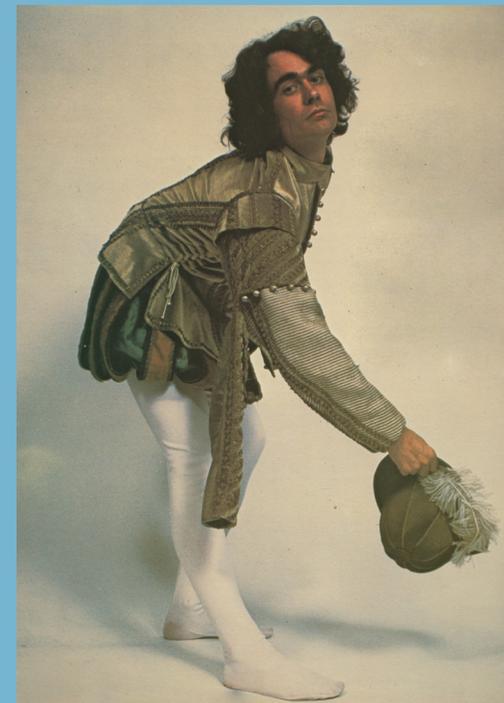
The simple melodic form of Northumbrian traditional dance music gives it the space to swing like no other. **The Sheffield Hornpipe** is a typical example. **Up the Aisle** is a set of wedding music from many parts of Western Europe. **Bridie's Wedding** was put into this form by harpist Bonnie Shaljean.

The remarkable similarity of the **Swedish Air** included here and **Bushes and Briars** prompted me to relate them. Similarities like this often occur in folk tunes throughout Europe.

The great Irish composer O'Carolan was often connected with the classical music of his time. His famous **Concerto** is played here in Baroque style to bring out this association. None of the arrangements used here, however, was written down – all were devised by the trial-and-error method by which much folk music develops.

No selection of traditional tunes would be complete without a set of Irish reels. The first is the classic **Sally Gardens**, followed by the recently composed **Clonmel Races**, arranged in this form by John Faulkner.

The precious reputation of the Italian violin, unsurpassed to this day, is expressed in the **Recitation**. The fiddler, on the other hand, has traditionally sometimes been considered an unfortunate character, as shown in **Obliged to Fiddle**, but he is more often regarded, as in **Fiddler's Progress**, as a rascal or joker.



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All the instruments on the record are bowed, the violin and the cello, by well-known instruments of that type. Also included here is the bowed Appalachian dulcimer, and the bowed fiddle, a N. Africa instrument normally played or strummed, but found to be suitable rest for bowed by Robin Williamson of the ISB.

~~Barry's notes~~
~~Barry's notes~~
~~Barry's notes~~

which looks like a long-necked mandolin with a skin-covered wooden body

There is a collection of tunes learned over the years. Gandy Bells is my impression of the atmosphere of the famous SB Bz in 1968 which is effectively reflected in

~~Barry's notes~~ RBW is a Chet Maw is not a Daltch root but an iron light house of the coast of Co. Cork. Who knows... one of SD's great songs. It played here on the guitar. The following time it also appeared in Gandy from her song of Reverend Parson's the quiet joy of Brotherhood, which is set to this Irish traditional air.

The simple melody from Northumbria (I think) dance music gave it the space to sing like a waltz. The Sheffield is a typical example. Up the Ark is a set of waltz music from many parts of Western Europe.

David's Widdie was put into his form by Bonnie Shaljean. ~~It was~~

played on the violin and hardanger fiddle.

It was the violin for Richard here and Arvid and Brian that prompted me to relate them. ~~It was~~ similarities occur in folk music throughout Europe.

The Irish composer O'Connell was often connected to the classical music of his time. His famous Concerto is played here in Baroque style but it may be pointed out that the arrangements used here were not written down but devised by the trial & error method of by which all folk music develops.

The result of that folk music is complete & a set of Irish reels. The first is the classic Gallen Gardens, formed by Herbert composed Colonel Rance, arranged in this form by John Faulkner.

The reminiscent reproduction of the last note, unrepeated to this day, is captured in the Recreation. While the report on the fiddle was made for David is traditionally that of the Irish violin player John Shaljean.

(In manuscript)

Traditionally the fiddle has been seen as an unfortunate character, as shown in Shaljean's fiddle, but more often viewed as a musical or a joy.

John Shaljean