

## Robin Dransfield Tidewave

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

*Hurdy Gurdy* – **Christian “Le Roi” Gourhan**  
*Concertina* – **Lea Nicholson**  
*Brass* – **The White Shield Brass Ensemble**  
(**Bob White:** trumpet, **Chris Stearn:** bass trombone, euphonium)

*Bass Guitar* – **Nick Greenwood**  
*Piano* – **Chris Copping**  
*Cello* – **Barry Dransfield**

- 1 **The Cutty Wren**
- 2 **The Barley & The Rye**
- 3 **Fair Maids Of February**
- 4 **When It's Night-time In Italy It's Wednesday Over Here**
- 5 **The Rigs O'Rye**
- 6 **Spencer The Rover**
- 7 **Tidewave**
- 8 **The Cadgwith Anthem**
- 9 **I Once Had A Dog**
- 10 **The Three Muskadets**
- 11 **Mother Nature**

Recorded at Livingston Studios, Barnet, 1979/80  
Produced by Nic Kinsey  
Sleeve design by Sue Dransfield  
Sleeve photography by Toni Arthur

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**THE CUTTY WREN** One of the oldest and most eerie songs in the English tradition, and part of the legend of the wren as King of the Birds. Here, the wren symbolises the ruling oppressor, his fate and the sharing of his assets; as allegorical as your imagination allows. Christian Gourhan spooks it up on hurdy-gurdy.

**THE BARLEY & THE RYE** is a song which produces a deceptively sly philosophy from a notoriously difficult marital situation. The arrangement here is the one used by Lea Nicholson and myself for some recent live performances.

**FAIRMAIDS OF FEBRUARY** is an old country expression for snowdrops. The particular snowdrops in question tried valiantly to bring themselves into the world in a difficult environment outside my North London flat, but only the leaves managed it. A similar thing happens with some North London humans. The idea for this song came from listening to Tom Forrest on “The Archers”, who impressed me greatly with the aptness of this rural nickname for such charismatic flowers. Little brother Bazza helped with the lyrics.

**WHEN IT’S NIGHT-TIME IN ITALY IT’S WEDNESDAY OVER HERE** was learned from my mother and is unselfconscious fun, accompanied on my first love, the banjo. I re-wrote it with the help of extra lyrics turned up by John “Broadsheet King” Foreman, and it makes me wish I was old enough to be lucky enough to have remembered music-hall.

**THE RIGS O’RYE** A traditional Scottish tearjerker with a magnificent tune. And they all lived happily ever after.

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**SPENCER THE ROVER**, from my native Yorkshire, has been one of my favourite English songs since I discovered the tradition, nearly twenty years ago. It has long been my ambition to sing it with a brass band – a bit tricky – but Bob White, who wrote the arrangement, and Chris Stearn made it all possible.

**TIDEWAVE** is by the elusive Annie Briggs who wrote it, I think, for Johnny Moynihan. It has a sympathy which reminds me of those who have seen others, especially me, through the hard times. Too numerous to mention.

**THE CADGWITH ANTHEM** A fine Cornish song still sung, I believe, by the fishermen of Cadgwith. I learned it several years ago from Dick Gaughan who heard it while living in nearby Devon.

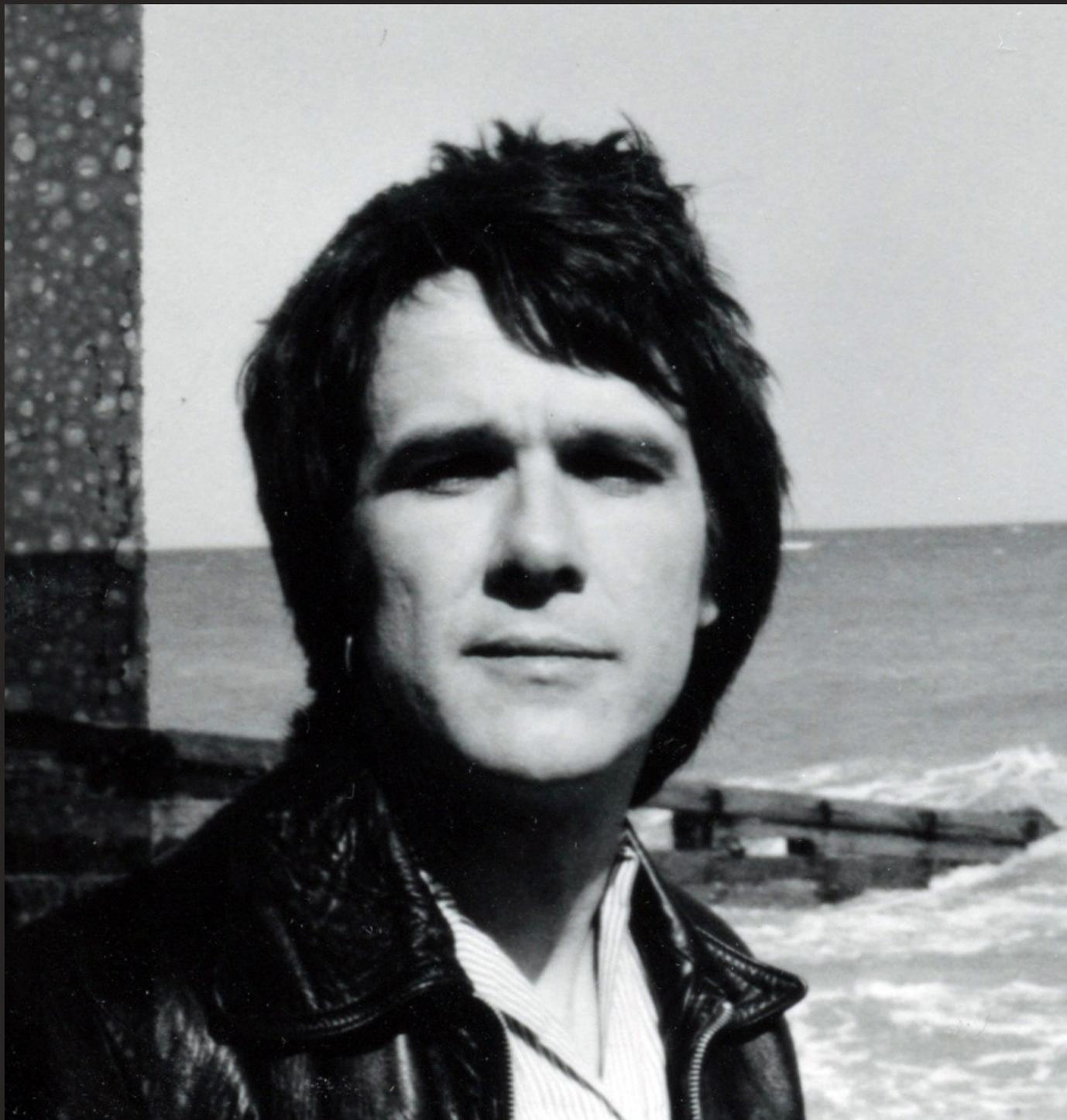
**I ONCE HAD A DOG** was written some years ago by singer/songwriter Paul Parrish, most of whose songs marked him as a rare creature – an American with an essentially European songwriting style.

**THE THREE MUSCADETS** started at home as a little guitar tune and ended up as a chirpy bash with three old friends. It takes its name from what we were drinking at the time and is not to be taken seriously.

**MOTHER NATURE** was written by Steve Sproxton, an old friend from the balmy days of folk-rock and I’m very fond of it. It features the continuing adventures of Mother Nature and Father Time. They’ll get you. Just you wait and see.

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Dear Tony,

Here at last are the finished masters. There are no copies yet so avoid large electromagnets and small antique dealers.

I'm very happy with the album and running order with two exceptions which I'd like you to think about if you would. I queried <sup>them</sup> with Nic on the mix and having heard them several times now on a rough cassette copy I'm even more sure. They are:

① CADGWITH ANTHEM. Needs to go up  $\frac{1}{2}$  a tone (whole track) to make me sound less like Paul Robeson. Could be done at the cut (?).

② SPENCER THE ROVER. Needs remixing as the vocal is a bit down against the brass band backing.

I'd be grateful for your comments on these points, and any others. Will ring early next week. You can get me on 435-4383 or exceptionally on my old number: 263-1553. Many thanks. Robin

29th April 1980

Dear Tony,

Sorry for the album sleeve delay, mostly my fault I'm afraid. Toni Arthur has taken some pictures but I'm not happy with them (I look like a cardboard bank-clerk - again my fault) so she's doing some more this coming weekend.

New to the publishing. I'm not