



www.FallingMountain.com
 radio@FallingMountain.com
 540/877-2505

The Unfortunate Rakes

The Strayaway Child

FM-1022, CD/tape
 Produced by Michael DeLalla



The Words of Others

“fine testament to accomplished musicianship...a listening experience that is both transcendent and mystical.”
 - All Music Guide

About this Title

The Unfortunate Rakes have spent many years exploring the music from the vast expanse of Celtic lands. Along with their usual mix of offerings from Ireland, Scotland, the Shetlands, and Bretagne, guest vocalist Paddy Roy contribute several wonderful samples of Scots-Gaelic song: a heart-tearing lament from Nova Scotia, a tender song of clandestine love, and robust examples of puirt-a-beul, or "mouth music". Paddy has learned the tradition the old-fashioned way: handed down orally. Thanks to her and all of those individuals who are dedicated to maintaining a frequently beleaguered oral tradition. May it thrive.

About the Artists

Jigs, reels and waltzes; stories of false love, faraway places and fierce pride; the Shenandoah Valley-based group The Unfortunate Rakes bring all these and more to their performance of traditional music from Ireland, Scotland, England, Brittany and even Canada, tracing the far-reaching influences of Celtic music. The dynamic Celtic trio, comprised of **Michael DeLalla** on guitar, bodhran and vocals, **Chas Fowler** on tin whistles, pipes and flutes, and **Bruce Wilkin** on fiddle, tenor banjo and vocals, have steadily become one of the mid-Atlantic region's premiere Celtic groups; their "Celtic Suite", a collaboration with choreographer Erica Helm, premiered at Washington's Kennedy Center for the Performing Arts.

Discography

FM-1038	<i>Rakes Alive!</i>	2003, CD only
FM-1022	<i>The Strayaway Child</i>	1997, CD/tape
FM-1008	<i>Banish Misfortune</i>	1994, out of print

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The Strayaway Child

FM-1022, CD/tape, Total Time 46:51

For interviews or other artist relations, please visit the artist page at our website, www.FallingMountain.com, for email links and contact info.

To the DJs: These program notes are designed to make it easier to quickly navigate the track information on this CD. We at Falling Mountain Music appreciate you taking the time to review new material and add it to your library, and we hope you enjoy the music.

PROGRAM NOTES

NOTE: Those Gaelic titles without translations are examples of *puirt-a-beul*, or "mouth music", featuring Paddy Roy on vocals

1. The Strayaway Child 6:04

A Child lost in the woods. Or striking out a new path...

2. A Sheana-Bhean Bhoichd/Calum Crubach/ Am Muileann Dubh 2:52 (pronounced: "Ah sheena bin bock"/Cá-loom crú-bock/mule-in doo")

*These three tunes are examples of *puirt-a-beul*, or mouth-music. After the Battle of Culloden, bagpipes were banned as an instrument of war. Clever, often nonsensical phrases and vocables were put to these tunes for dancing.*

3. Air/La Maraichine/Avant-deux des Travers 3:38

*These two Breton Dances and the Air by Chas. have become a fixture in our concert sets. The interplay between the smallpipes and the fiddle employs a Breton style called *kan ha diskan*, a call and response mode usually found in Breton vocals.*

4. Off to California/The Peacock's Feather 3:36

The Unfortunate Rakes have our origins in late-night musical get-togethers dating back almost twenty years, when we met as college students. These two hornpipes have been with us the whole way.

5. Oran Gillean Alasdair Mhoir 3:35

(Song to the Sons of Big Alasdair, pronounced: "Ó-ran gill-in Alasdair moor")

A song from the mid-1800's, attributed to Sarah MacArthur, about the drowning of her two brothers and a companion while fishing off the coast of Cape Breton, Nova Scotia.

6. Da New-Rigged Ship/Da Full-Rigged Ship 3:54

A fine pair of fiddle tunes from the Shetland Islands.

7. Planxty Loftus Jones 4:25

A planxty was a patron tune, written in exchange for food or wage. Turlough O'Carolan, the blind itinerant harper, wandered 18th Century Ireland writing such tunes for patrons for sustenance.

8. Nach coma leat, 'ille dhuibh, tarruin an t-sreang 2:39

(Never Mind, Turn the Latch, pronounced: "Na coma li-teel, tar-roon an trang")

A Gaelic song about an invitation for an evening's tryst: "Never mind, Black-haired Lad, Draw the latch. You've no need to wait; they are all snoring..."

9. The Green Island/Shepherd's Hornpipe/ Bewick's Hornpipe 5:34

Hornpipes! Enough said!

10. The Dark Woman of the Mountains 3:26

We have all known one. Or been one.

11. Eadaraibh a huinn O'S ioma rud tha dhith orom 2:30

(pronounced: "Et-er-ah hoon/Soma rood")

*Another example of *puirt-a-beul*, followed by a wedding-toast song. The text opens with the bride, Morag, saying that she needs many things before she has a wedding feast. The chorus toasts the bride; subsequent verses are toast offerings by guests, some of whom have rather amusing outlooks on both bride and groom...*

12. Cumha Mhic Mhic Alasdair 4:02 (Glengarry's Lament)

We end with this beautiful lament from Scotland, attributed to piper Archibald Munro in 1828. The deceased, Munro's chieftain Mr. MacDonell of Glengarry, was another of the countless number of those who met his fate at the hands of the sea. MacDonell was aboard a steamer that went down near Drumarabin. While being dragged ashore, he sustained head injuries for which he was treated at a nearby farmhouse. All felt that he had been saved. He went to bed, never to awaken. The drum depicts the custom of beating on the coffin during the funeral.