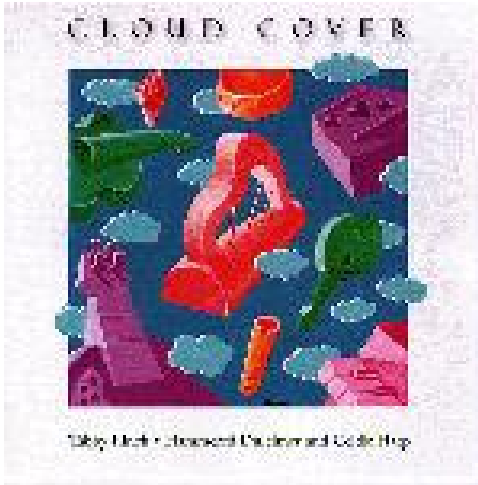




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Tabby Finch

Cloud Cover

FM-1024, CD/tape

Produced by Seth Austen and Michael DeLalla

About this Title

Tabby's hammered dulcimer, Celtic harp and piano are woven among stellar arrangements of traditional pieces that span the musical spectrum from Ireland and Scotland to South America. Many notable guest artists are featured: Carlos Arrien (Rumisonko), Seth Austen, Joe DeZarn (Mighty Possums), Ralph Gordon (everybody!), and Jesse Winch (Celtic Thunder). Their instruments include fiddle, mandolin, panpipes, Andean flute, guitar, cello, bass, and all kinds of percussion. Tabby attributes much of the success of this music to the musicians themselves. Because most of the tracks were recorded live in the studio, they maintain a concert-like energy throughout the album. The harp, played in so many cultures, provides continuity on this album, as does the unique sound of the hammered dulcimer, an ancient and haunting instrument. Tabby incorporates them in an exciting variety of ensemble settings, moods, and rhythms.

About the Artist

A multi-instrumentalist from a musical family, Tabby Finch has been performing traditional music in the mid-Atlantic area since 1975. Having studied piano and marimba as a child, she began playing the hammered dulcimer on an antique she received that had been in her family since the 1840's. In southern West Virginia she learned many traditional Appalachian mountain tunes from Franklin George, Jimmy Costa and George Ward and began joining local bands at concerts and festivals. Tabby has since added the Celtic harp and accordion to her resume and found herself much in demand as an instructor, with the Augusta Heritage Center, Upper Potomac Dulcimer Festival and Frederick Wintersong festival to her credit. She has an unusual repertoire of Celtic music, South American folk music, and other traditional styles from around the world.

Discography

FM-1027	<i>The Windy Day</i>	1998, CD/tape
FM-1024	<i>Cloud Cover</i>	1997, CD/tape
FM-1017	<i>When The Snow Lay 'Round About</i>	1991, CD/tape

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FM-1024, CD/tape, Total Time 39:54

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

1. Finore

3:32

This is a modern composition in the traditional Irish style by the flutist and piper of Riverdance's orchestra, Davy Spillane.

2. Recuerdos de Calahuayo

3:48

My source for this Peruvian folk-dance is Carlos Arrien, who plays the quena, an ancient Andean flute, and zampoñas, or panpipes.

3. Docherty's/The Green-gowned Lass/Lad O'Beirne's

5:09

Another name for "Docherty's" is "The Killarney Boys of Pleasure"; I learned it from a Boys of the Lough album. Matt Molloy's flute-playing was the source of the second tune. Thanks to fiddler and friend Rob Thornburgh for teaching me "Lad O'Beirne's".

4. The Rocks of Brae

3:35

Also known as "Down the Brae", this tune is usually played as a march. Many marches, it turns out, have secret identities as ancient, haunting harp airs.

5. The Moving Cloud/The Lads of Laoise

4:03

Flutist Desi Wilkinson taught me "The Moving Cloud" and I got "The Lads of Laoise" from a recording of guitarist Dick Gaughan.

6. Promenade/The Butterfly

3:51

Kevin Burke and Michael O'Domhnaill created a sizable splash when they visited our community. These beautiful slip jigs are in many local musician's repertoire thanks to them.

7. Planxty Scott

3:43

One of my favorite compositions by Turlough O'Carolan, the 17th Century harper/composer. I think he'd like the way the cello and fiddle weave their way around the dulcimer version.

8. Volver A Los Dieceysiete

3:30

The Chilean poet Violeta Parra wrote this beautiful song, whose title translates as "To Be Seventeen Again". The lyrics express what it was like for her to fall in love late in life.

9. Well Hall

3:31

This is a 17th Century English country dance tune. It may be one of the very first dances in waltz time, or it may have been a hymn by the composer Welham Hall. It's in a world of its own, whatever its somewhat cloudy origin.

10. Lord Mayo/Let Bhagwans Be Bhagwans/The Breton Jig

4:57

"Lord Mayo" was perhaps written by O'Carolan, but it has attributes of a very ancient march. It is followed by Jesse Winch's rhythmic flight, in whose title he expresses the