

PIE IN THE SKY



SIMON THOUMIRE & DAVID M^CGUINNESS



Recorded and edited by David McGuinness

Mastered by Calum Malcolm

An AOK Anniesland Occasionals production for Diagram 5

Recorded in the University of Glasgow concert hall, 3 January 2022

Session producer and oatcake consumer Luca Guariento

Piano technician Allan Wright

Instruments:

Wheatstone Aeola tenor-treble English concertina, c. 1925

fortepiano by Paul McNulty 1988 after Walter, c. 1792

grand piano by Erard, c. 1880 (tracks 3, 5, 7, 11)

melodica: Yamaha P-37D pianica (tracks 8-10)

Thanks to all these people who provided us with tunes:

Timo Alakotila, Ian Carr, Emma Engström & Frida Höfling

(232 Stränger), Elizabeth Ford, Veera Kuisma, Aaron McGregor,

Sandrine Pasquier, Hélène Witcher

and to Calum Scott and everyone at University of Glasgow Music

Photos and cover design Martin Forry



1

Polskas from Tolånga

from the repertoire of Ola Persson

These polskas were collected on the southern tip of Sweden in the 19th century from fiddler Ola Persson – in 2020 the second one featured in a wonderful video by 232 Stränger (Emma Engström & Frida Höfling) which you can search for when you've finished listening to this.

2

Delighted / Most of Her Swans Were Geese

David McGuinness

The first of these jigs, written for Nuala Sankey, needed another to go with it, and so the second tune is one potential answer to the question 'What might have happened if the late Tim Smith of the band Cardiacs had written a jig?'

3

The Sun Whose Rays

Arthur Sullivan & W. S. Gilbert

Although it's a satire on the British state, the Japanese stereotypes that dominate Gilbert & Sullivan's *The Mikado* haven't worn well. Fortunately G&S were smart enough to include some hit songs that can still stand up on their own outside their operetta.

4

Ajastaika

Veera Kuisma

Fiddler and pianist Veera Kuisma plays with the Finnish trio ALDA, but for some reason we decided not to listen to their version of her tune before we recorded ours. Theirs is great too.

5

The Devil and the Dirk, or Peter Mactavish

James Scott Skinner

We played this from Skinner's own manuscript of Gavin Greig's arrangement, prepared for his book *The Harp & Claymore*. We found this in the University of Aberdeen's Skinner Collection at www.abdn.ac.uk/scottskinner/

6

Melos

Timo Alakotila

We've both been huge fans of Timo for many years, so we had tackle this tune really, first recorded by accordion goddess Maria Kalaniemi with Timo in her band Aldargaz in the 1990s.

The Holy City

Stephen Adams & Fred Weatherly

Adams, born Michael Maybrick, had at least two musical careers, as an operatic baritone, and then a very successful composer of popular songs. This mystical epic from 1892 was popular well into the 20th century, as a kind of precursor to Blake & Parry's *Jerusalem*. Digging around archive.org we found some great recordings from the 1930s and earlier, especially by Scots, Irish, and/or Canadian tenors.

8-10

Sonata no. 3 for Two Flutes

I. Allegro

II. Largo

III. Giga: Allegro

William McGibbon

After his death, Edinburgh violinist McGibbon was most celebrated for his collections of Scots tunes with fiddle variations, but he also composed plenty of Italianate chamber music, which has all been recently edited by Elizabeth Ford for A-R Editions. The six sonatas for two flutes without bass were first published in London in 1748.

11

Three Short Pieces, no. 1

Heloïse Russell-Fergusson

Born in Glasgow and brought up in Port Appin, Russell-Fergusson's musical life encompassed international touring with the cellist Marie Dare, a professional persona as 'Madame Scotia', and in the 1960s recording a series of experimental EPs for voice and clarsach, one of which was sampled by Martyn Bennett on his landmark album *Grit*. This piano piece was published in 1917 when she was just 21, after studying at the Royal Academy of Music. For more information on her fascinating life, check out H el ene Witcher's book *Madame Scotia, Madam Scrap* and the Facebook account in Helo ise's name.

12

Follow Her Over the Border

Sarah Robertson of Ladykirk

Sarah Robertson was one of the few female aristocratic composers in Scotland around 1800 to put her name to her published work. The border at the River Tweed was only a short stroll through the grounds from her home at Ladykirk House.

13

**Miss Lantour's Reel / Mrs Pryce Gordon's Reel /
Lady S. Montgomery's Reel**

Robert Mackintosh

By the time these tunes appeared in Mackintosh's 1803 collection he'd already crossed the border for good, and settled in London. Like McGibbon before him, he was a violinist-composer in several styles, but his reputation was made by his reels, and their adventurous basslines.

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