



DE 3207

# Wild Mountain Celtic Music **Thyme**

*for Guitar played by*

**SCOTT TENNANT**



DE 3207

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## ***WILD MOUNTAIN THYME***

- 1 Wild Mountain Thyme** • Traditional Scottish (arr. Scott Tennant) (2:06)
- 2 Da Chara (Two Friends)** • Ian Krouse (5:05)  
*with Jim Walker, flute*
- 3 Air** (for solo guitar) • Ian Krouse (4:11)
- 4 Green Galliard** • Andrew York (2:09)
- 5 Mysterious Habitats** • Dušan Bogdanović (3:04)
- 6 Return from Fingal** • Traditional Irish (arr. Pierre Bensusan) (1:43)
- 7 Irish Jigs** • Traditional Irish (arr. Pierre Bensusan) (2:58)
- 8 O'Carolan's Farewell to Music** • Turlough O'Carolan (arr. William Coulter) (4:20)  
*with Matthew Greif, steel-string guitar*
- ENGLISH SUITE** • John Duarte
- 9 Prelude** (2:34)
- 10 Folk Song** (3:41)
- 11 Round Dance** (2:00)
- 12 Chant** • Brian Head (2:04)
- 13 Canción y Danza** • Antonio Ruiz-Pipó (3:34)
- 14 Canción** (from the *Suite Compostelana*) • Federico Mompou (2:35)
- 15 Muñeira** (from the *Suite Compostelana*) • Federico Mompou (2:52)
- 16 The Frog Galliard** • John Dowland (2:04)
- 17 The Most Sacred Queene Elizabeth, Her Galliard** • John Dowland (1:10)
- 18 Grimstock** • Anonymous (:49)
- 19 A Fancy** • John Dowland (3:12)
- 20 Dafydd y Gareg Wen (David of the White Rock)** • Traditional Welsh  
(arr. Michael J. Lewis) (2:43)
- 21 Tros y Gareg (Over the Stone)** • Traditional Welsh (arr. Michael J. Lewis) (2:40)
- 22 Fanfare** • Brian Head (1:42)
- 23 Scott's Muse** • Andrew York (1:44)

**SCOTT TENNANT, guitar**

**Guest artists: Jim Walker, flute • Matthew Greif, guitar**

**TOTAL PLAYING TIME: 60:58**

There was always music in our home when I was growing up. My mother, who had played the clarinet during her youth, was of Yugoslavian lineage. It wasn't unusual to hear an old recording of Benny Goodman played back to back with the bouncy kolos from a Tamburitza band. My father was from a proud Scottish family, so we also had LP's aplenty of the likes of Andy Stewart, the Alexander Brothers and numerous pipe bands with such "heavy-metal" names as The Black Watch or the Dragoon Guards. Recitations of Robert Burns were frequent and spontaneous.

I suppose that this environment was to blame for my eventual exploration of more of the world's musical offerings. Detroit seemed a very musically eclectic place for a kid to absorb things, and I took advantage of it, playing guitar for a time with a Greek band called the Rhodians and later, under the guidance of the great Juan Serrano, accompanied a flamenco dance company all during high school.

The Celtic bond, though, has always remained strong within. Over the years I've always fallen back on those Scottish, Irish and English tunes I recall from boyhood for both solace and merriment. Much of the music presented on this recording comes

from, or is directly inspired by, such a Celtic tradition, including the pieces from Spain, which are in a style common to that of Spain's Northwest region, Iberia's Celtic link.

The beautiful Scottish song **Wild Mountain Thyme** [1] is a song I learned by ear (most probably) because my father used to sing it to me so often. It was one of his favorites. It is also sometimes called by the title *Will Ye Go, Lassie, Go*. It is a love song, of sorts, as a man tries to convince his lass to go with him to pick wild mountain thyme.

However, one wonders where his interests really lie when, in a later verse, he declares that, if she will not go with him:

"... I will surely find another  
To pick wild mountain thyme  
All around the bloomin' heather;  
Will ye go, lassie, go."

So, he loves flowers.

Ian Krouse has an uncanny talent for thoroughly assimilating a particular musical style, and then making it entirely his own. The luscious Irish **Air** [3] is a stellar example of this, a true gem. **Da Chara** [2] (Two Friends) was composed in 1985 for the flute and guitar duo "Objet D'Art": Valerie King and Anisa Angarola. It is very typical of the Irish style, beginning with an Air, evolving into a march, and ending with a sprightly



reel. This piece offers a real challenge for the flutist, who is rarely given a chance to take a breath.

Andrew York\* was born in Atlanta, Georgia in 1959, and grew up in Virginia near the Shenandoah Valley. Andrew and I met when we were both playing the lute at USC in the Early Music Ensemble. The **Green Galliard** [4] sprang from this influence. **Scott's Muse** [23] was composed for me as a Christmas present. It's one of a set of three pieces composed that Christmas: one for William Kanengiser\* and another for John Dearman\*. York's intent was to portray musically each person's personality in some way.

**Mysterious Habitats** [5] is a deeply enchanting piece, simple and hypnotic in its gently rocking nature, yet compositionally intricate. Inspired by François Couperin's solo harpsichord piece *Les Barricades Mystérieuses*, **Mysterious Habitats** is based on similarly interlocked patterns between both the upper and lower voices. For me, the piece conjures up visions of some ancient mist-filled morning, and also possesses certain ballad-like qualities. The composer Dušan Bogdanović was born in Yugoslavia in 1955, studied composition and

orchestration at the Geneva Conservatory with Alberto Ginastera, and now lives in San Francisco, California, where he teaches guitar at the San Francisco Conservatory of Music. His musical range is far-reaching; he incorporates classical, jazz and other traditional ethnic styles including his own Balkan idioms into his music.

**Return from Fingal** [6] is a traditional Irish march. The **Irish Jigs** [7] in this case are *Merrily Kissed the Quaker* and *Cunla*. These masterful arrangements by Pierre Bensusan employ the use of a tuning technique where the six strings of the guitar are tuned D-A-D-G-A-D from bass to treble.

Irish harpist/composer Turlough O'Carolan was a musician of great distinction during the baroque era. It is supposedly on his deathbed in 1733 that he is said to have created this piece, which has come to be known as **O'Carolan's Farewell to Music**. [8] I have heard many versions of this piece, and this arrangement by William Coulter is the most striking among them. He specifically arranged it for one steel-string guitar and one classical nylon-string guitar to be played together. The resulting color is truly haunting.

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\*Fellow members of the Los Angeles Guitar Quartet

John Duarte is a prominent English-born



guitarist, pedagogue, composer and writer. A long-time friend of Andrés Segovia, he composed a short prelude for him in 1960. Segovia was so taken with it that he suggested that Duarte incorporate it into a suite. **The English Suite, Op. 31** [9]-[11] is an original work drawing heavily upon English folk melodies. The middle section of the **Prelude** [9] contains a song "Low Down in the Broom," from the county of Sussex; the main melody of the second movement, **Folk Song**, [10] is "The Cuckoo" from the county of Somerset, and the third movement, **Round Dance**, [11] contains a song about Robin Hood from an 18th-century collection. The Suite was dedicated to Segovia and his wife on the occasion of their marriage.

**Chant** [12] is a unique piece indeed. It is a condensation of the orchestral original, and was recomposed for the guitar as a tremolo study (tremolo is when the right-hand thumb plays a moving bass line and the first three fingers work quickly in succession to sustain a melody). From a musical and compositional standpoint, it was conceived in the air of a Celtic *caoine* (pronounced keen). A *caoine* is essentially a death lament, monophonic wailing that is a part of the style of singing known as *sean nos* (pronounced shawn-no). An ancient genre, it can be par-

alleled with the flamenco *cante jondo*. It's like putting a good cry to music.

Spanish-born composer Antonio Ruiz-Pipó was born in 1933 and has lived in Paris much of his life. The **Canción y Danza** [13] was written for the guitarist Narciso Yepes and was published in 1961. He makes use of bagpipe-like drones in the dance, much like the music from the Northwest of Spain. Federico Mompou was born in Barcelona in 1893 and died there in 1987. He wrote the *Suite Compostelana* for Andrés Segovia in 1962. The **Canción** [14] and **Muñeira** [15] are two out of the six movements which are evocative of the music from Santiago de Compostela. Although Mompou is inspired by traditional Spanish and Catalàn melodies, his harmonic treatments are entirely modern.

John Dowland (1563 - 1625) was long thought, by some, to have been born in Ireland, the family name having been Dowlinges, Dubhlaings, Doolans, or O'Dolans. His biographer, Diana Poulton, sheds light on other probabilities, though, and suggests that he was English-born after all. One assumption *not* in dispute is that he was one of the greatest musical/compositional geniuses of the Renaissance. **The Most Sacred Queene Elizabeth, Her Galliard** [17] is a vibrant little piece with a



title almost as long as the piece itself. It had an earlier incarnation as *K. Darcyes Galliard*, but appeared later in 1610 in *The Varietie of Lute Lessons* with the present title. Since the Queen was already dead, a reward could not have been a motive in retitling the work. A surprising tribute, then, from a man who was rather openly miffed at having to turn to the court of the king of Denmark for employment during Elizabeth's lifetime.

**The Frog Galliard** [16] was also widely enjoyed as Dowland's song *Now O Now I Needs Must Part*. It also showed up later in Thomas Morley's *The First Book of Consort Lessons* arranged for the instruments comprising a typical Elizabethan consort. These consorts were very popular and trendy, making them the "garage bands" of the 1600's. The title may have been in reference to the Duc D'Anjou; it was well-known that Queen Elizabeth referred to him as "her frog." The most persistent of her suitors, she had him executed. Unlucky in love. The song *Now O Now I Needs Must Part* may have been intended as a bit of twisted humor. It's too bad Monty Python overlooked this little drama. **A Fancy** [19] is a fantasia in an imitative style. In it we have probably the first printed example of a tremolo for a plucked stringed instrument. **Grimstock** [18] was

penned anonymously, and was probably part of a set of pieces that were intended for students to improve their lute playing.

The traditional Welsh tune **Dafydd y Gareg Wen** (David of the White Rock) [20] was first published in the "Musical and Poetic Relicks of the Welsh Bards" in 1784. A renowned bard by the name of Dafydd is said to have called for a harp while lying on his deathbed, played this tune, and requested that it be played at his funeral. **Tros y Gareg** (Over the Stone) [21], is found in the same 1784 collection, where it is called a "jig." It is a Welsh version of an English country dance tune.

In America we can trace specific pieces back to their origin across the sea: for instance, the Irish tune "Lord of the Dance" became the setting for the famous Shaker Hymn "Simple Gifts." It is such a catchy ditty that Aaron Copland used it as a movement in his *Appalachian Spring*. Many Celtic jigs and reels knitted their way into Appalachian fiddle tunes and clogg dances. Brian Head's **Fanfare** [22] is directly inspired by such a fiddle style, imitating it with lots of open fourths and fifths. It was composed as a left-hand slur etude.

Scott Tennant



**Scott Tennant** is one of today's leading American guitarists. Since becoming the first American ever to be awarded the first prize in the Tokyo International Guitar Competition in 1989, and his silver-medal performances in both the 1988 Concours International de Guitare of Radio France in Paris, and the 1984 Toronto Competition, his reputation as a brilliant performer has been established worldwide.

Mr. Tennant is a founding member of the Los Angeles Guitar Quartet, with which he concertizes extensively much of the year. The Quartet's recordings on Delos include the Baroque CD *For Thy Pleasure*; an album of dances entitled *From Renaissance to Nutcracker*; a Spanish-themed album, *Evening in Granada*; and the eclectic classical crossover CD *Labyrinth*, incorporating styles from Basie to Led Zeppelin. Mr. Tennant's solo activities have taken him

throughout North America, Brazil, Korea, Japan, and Europe. He is in the process of recording the complete solo guitar works of Joaquín Rodrigo for the Belgium-based GHA label, including Rodrigo's guitar concertos with Leo Brouwer conducting the Córdoba Symphony Orchestra.

Mr. Tennant is the author of the current best-seller on guitar technique, *Pumping Nylon*, which includes a video of the same name. Volumes two and three are currently underway. He devotes his time while at home to teaching, and is on the faculty of the University of Southern California. He is a frequent contributor to *Gendai Guitar* and *Acoustic Guitar* magazines.

Both as soloist and with the Los Angeles Guitar Quartet, Mr. Tennant can also be heard on Delos Family Classics recordings *Heigh-Ho Mozart*, *Bibbidi-Bobbidi Bach*, and *Mozart TV*.

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Executive Producers:

*Amelia S. Haygood, Carol Rosenberger*

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Recording Engineer: *Jeff Mee*

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C I T A T I O N







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P.O. Box 343, Sonoma, California 95476-9998  
(800) 364-0645 • (707) 996-3844  
*contactus@delosmusic.com • www.delosmusic.com*  
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