

Notes on the Tunes:

Except where noted, tune titles are as they appear on the roster of tunes at the Art Rosenbaum Collection site.

FIDEL MARTIN:

- 1) "The Chatham Reel" is a New Brunswick tune, named for the town of Chatham in the Miramichi Valley, since incorporated into the municipality of Miramichi. Chatham is approximately 20 miles north of Martin's home town of Rogersville. The tune was one of the ones selected by Art Rosenbaum for inclusion in his anthology "The Art of Field Recording."
- 2) "Pop Goes the Weasel" was widely known and ubiquitous in fiddlers' repertory in the 19th and early 20th centuries, judging from its inclusion in numerous musicians' music copybooks from the early 19th century onward. The 'weasel' was a tool used by hat makers in England, while *popped* was slang for 'pawned'; thus, it is posited the title indicates a tradesman who was so down on his luck that he would need to pawn his tools.

*Up and down the City Road,
In and out the Eagle [the Eagle was the name of a tavern]
That's the way the money goes,
Pop goes the weasel.*

Instantly recognizable, it was sometimes played as a 'trick' fiddling audience pleaser. The famous Norwegian violinist Ole Bull (1810-1880) is said to have performed a very flashy, gymnastic, virtuoso version of the melody as part of his touring stage act. The jig was a fashionable country dance melody even before 1854 when it was published with dance figures in London as one of "Three Fashionable Dances, As Performed at the Court Balls," issued by the Musical Bouquet Office.

- 3) "Paddy on the Turnpike" is the name given to a favorite reel often played in minor or dorian mode, but just as frequently in mixed-modes. However, Martin's version corresponds rather more to another closely related member of the tune family, the Irish reel "The Bunch of Keys", at least in the first strain. It is often the case that the second strains "suffer" during aural transmission from fiddler to fiddler, as they are less well remembered, and it is common for there to be more variation. However, Martin's second strain has little direct correspondence with the second strains of the "Paddy"/"Bunch" family and is only broadly similar. In addition, Martin inserts an "extra" measure into his second strain, lengthening it slightly, again, not unusual in solo playing of traditional fiddlers, particularly those with Québécois and Acadian musical origins.

- 4) "Pigeon on the Gate" is a not uncommon piece in the repertory of North American fiddlers, often, but not always, played in the Dorian mode. Martin's "Pigeon" is in the mixolydian mode, as are some versions from Prince Edward Island. 2/4 cadences are also in evidence, but otherwise the tune is fairly standard.
- 5) "Don Messer Tune", the title not remembered, is a 'Down-East' standard called "Bride of the Wind" often credited to Ontario fiddler Jim Magill (1905-1954), recorded in 1949. As is often the case, however, the tune has antecedents prior to Magill and it was closely based on Quebec fiddler Jos Bouchard's "Lancier Bouchard Premiere Partie", recorded in 1938. Even earlier, a broadly similar jig was recorded by Michigan fiddler John A. Pattee as the first change in his "Old Catville Quadrille," with a first strain corresponding to "Bride" but with a differing second strain. Don Messer did record the jig, albeit as "Anoy's Jig" but also as "Bride of the Wind" when Magill's recording proved popular.
- 6) "Old Man and the Old Woman" is a member of a Québécois family of tunes loosely organized and called 'Grondeuse' or 'scolding' pieces, often musically represented by a high part and a contrasting low, repetitive strain often interpreted as 'growling'. The tunes are often associated with a dispute or argument (frequently between the sexes), musically represented by the contrasting sections and reflected in the titles of this tune family: "Growling Old Man and Grumbling Old Woman," "La Chicaneuse," "La Disputeuse," "La Marmotteuse," "La Grondeuse," and others. Fidel adds a third strain to his version that is seldom heard and is possibly unique to him.
- 7) "Mother's Reel" was popularized by Maritime radio and TV fiddler Don Messer (1909-1973) and is sometimes attributed to him, but it is a version of "Le reel de mon maton" recorded in 1929 by Montreal fiddler Joseph Allard (1873-1947), who later re-released it as "Reel du régiment."
- 8) "The Flowers of Edinburgh" is another staple of the New England fiddler's repertory, with widespread currency in North America, Great Britain and Ireland. It was first printed nearly 300 years ago by London music publisher John Walsh in his **Caledonian Country Dances** (c. 1737) and remains popular to this day in a number of genres.
- 9) "Mike Coleman's" was Martin's name for this well-known New England dance tune called "The Chorus Jig". It's not a 'jig' in the sense of the 6/8 time jigs, but rather the duple time tune takes its name from the broader meaning of 'jig' which is to dance, or a tune for dancing. The tune has been played by New England musicians since the early 19th century and it is hard to find a reel that is not more connected with traditional dance music of the region. Martin played the tune twice for Rosenbaum on the August 1, 1966, tape, identifying it initially with "Mike Coleman." Coleman was a renowned Irish fiddler from County Sligo who emigrated to New York where he made dozens of recordings in the 78 RPM era, and who was tremendously influential. Fidel spins a fanciful story on the tape of Coleman participating in the Henry Ford Company music contests of the 1920's, and insisted that Coleman played

at northern New England venues. It is unlikely but possible the Irish fiddler did so, as Coleman did play and dance (at the same time!) as a touring vaudeville act and may have played a regional stage.

- 10) “Irish Washerwoman” and “Peggie O’Neill” was played by Martin as a medley. The first jig is instantly recognizable, nowadays a trope of Irishness. It is quite old, with British and Irish antecedents that stretch to perhaps the 17th century, but which certainly by the 1790’s it had coalesced into the form familiar today. The tune Fidel assuredly called “Peggie O’Neill” is actually “Larry O’Gaff,” another well-known Irish jig. It too, has earlier musical antecedents, but the “Larry O’Gaff” title comes from a comic song set to the tune by Samuel Lover (1797-1868) that begins:

*Larry O’Gaff was a brave boy for marching,
His instep was larege—but his income was small;
So he set up, one day, as a soldier of fortune—
The meaning of which is—no fortune at all.
In battles, bombardments and sieges he grew up,
Till he didn’t much care if towns flourish’d or blew up,
And his maxims in life—for he pick’d one or two up—
Were short, sweet and simple for Larry O’Gaff.*

- 11) “Untitled Jig” was identified by Martin as received from the Don Messer recorded repertory and as yet remains unidentified.
- 12) “Cup of Faith” is a variant of the Irish reel “Rakish Paddy.” It was one of the tunes chosen for inclusion in Art Rosenbaum’s recorded anthology “The Art of Field Recording.”
- 13) “Don Messer Reel” was presumably named by Martin (it is not verbally identified on the tape itself). However, his tune is a condensation of two Irish reels that are associated with 78 RPM era Irish fiddlers, including Michael Coleman, and have no known connection with Messer. The first strain compares with the reel “Farrell O’Gara”, recorded by Coleman in 1927, and subsequently by nearly as famed fiddlers James “The Professor” Morrison and still later by Paddy Killoran (albeit under different titles). The second strain of Martin’s tune compares with the second strain of the reel “Sailor’s Bonnet,” which is highly associated with Coleman who recorded it in 1934 as part of his famous “Tarbolton” medley.
- 14) “McDonald’s Reel” is a rendition of a tune popular among Canadian fiddlers based on the Scottish “Lord MacDonald’s Reel.” A altered version of the reel is played by American “Old-Time” fiddlers as “Leather Britches.” It’s one of the “big tunes” in Canadian traditional repertory, with four parts. Fidel seems justifiably proud of his mastery of it, as he played it twice for Rosenbaum at two different recording sessions.

- 15) "St. Anne's Reel" is popular in a several different North American and overseas fiddling genres, including American "Old-Time" and Irish fiddling. Most modern fiddlers know and play it today. However, it was first recorded by Montreal fiddler Willie Ringuette under the title "Quadrille du loup garou—4ème partie" (1927) and by Joseph Allard in 1930, although, rather confusingly, Allard's was simultaneously issued by Victor Records under two separate titles, "Reel de Ste-Anne" and "Reel des esquimaults" (1930). Yet another Montreal fiddler, Isidore Soucy, recorded the reel as "Reel Lune de miel" (1930), while the influential Don Messer issued his recording as "St. Agathe's." Allard's 'Ste-Anne' title is probably a reference to Montreal's Sainte-Anne-de-Bellevue district in Montreal, according to researcher Jean Duval. In playing the reel, however, Fidel may have been reminded of the rural Acadian community of Baie-Sainte-Anne on St. Anne's Bay near the mouth of the Miramichi River, New Brunswick, not too far from Rogersville.
- 16) "Reel – Like 'Sally Gardens'" was the name on Rosenbaum's tape roster, but the first strain of Fidel's reel is a version of "The Traveler's Reel", known in Irish and American repertory under that title as well as "Walker Street" (as printed in 1883 in **Ryan's Mammoth Collection**). Québécois versions of the tune have been called "Reel des ouvreirs," "Reel de Saint-Malo" (both recorded by Allard), and "Gigue des artisans" (Isidore Soucy). The second strain of Martin's reel, however, is different than the second part of any of "The Traveler" variants; rather, it broadly corresponds to the second strain of the Irish reel "Sally Gardens."
- 17) "Untitled Reel." Unknown origin at this time.
- 18) "Arkansas Traveler" is an unremarkable setting of the old standard, save that it is usually played by fiddlers in the key of 'D'. Fidel puts it in 'G', but instead of playing the second strain as the high part (which would require position playing on the violin), he plays it down one octave.
- 19) "Reel du pendu" (Reel of the hanged man) is a popular Québécois reel usually played in *scordatura* tuning (AEac#) on the fiddle in the key of A major, and often featuring the use of left-hand *pizzicato* on the open strings. Martin's version is in the key of D major and is played straightforwardly, with full measures at the cadences, and it does not sound like he employs either *pizzicato* or *scordatura* for it.
- 20) "Untitled Reel." Unknown origin at this time.
- 21) "Chorus Jig" is the second rendition of the tune on the 8/1/1966 tape, nearly identical in performance with No. 9 ("Mike Coleman's").
- 22) "John McNeill's Reel" (sometimes "Big John McNeill") is another of the "big tunes" in Canadian repertory (also well-known to American contra dance musicians and fiddlers in County Donegal), mostly in areas that have been heavily influenced by traditional Scottish fiddling, although the reel also well-known nationally. It was composed around 1870 as "John McNeil" by the brilliant Aberdeenshire, Scotland,

fiddler Peter Milne (1824-1908) and named for John McNeill of Edinburgh, a champion Highland dancer of the Victorian era.

- 23) "Louis Riendeau's" was named for his contemporary, friend and neighbor, fiddler Louis Riendeau of Berlin, Fidel's source for the tune. The origin of the reel is unknown.
- 24) "Money Musk" is a Scottish reel and a core piece in Scottish repertory, and, from there to England, Ireland and North America where variants are found in several genres. It takes its name from an Aberdeenshire, Scotland, baronial estate called Monymusk House, and was composed by Perthshire native Donald Dow (1732-1783) originally as "Sir Archibald Grant of Monemusk's Reel." Sir Archibald, the 3rd Baronet, was a music lover and President of the Aberdeen Musical Society, and reportedly had his tenants taught how to sing harmonized psalms. Fidel tries his hand at a few modest variation sets.
- 25) "McCloud's Reel" or "Miss McLeod's Reel" has been a universal favorite in fiddle repertory throughout Ireland, Great Britain and North America, almost from its first printing in 1809 in Edinburgh fiddler, teacher, and music publisher Nathaniel Gow's **Fifth Collection of Strathspey Reels**, where it appears with the note: "An original Isle of Skye Reel, communicated by Mr. McLeod of Raasay." It probably helped the tune's popularity that Gow was the principal bandleader for Edinburgh society, well-known in London social circles as well. 'Miss McLeod' may have been one of Laird McLeod's sisters. Martin's version deviates very little from the well-known tune.
- 26) "The Red Haired Boy", similarly to "Money Musk" is another core Scottish tune that became internationally widespread. The 'Red haired boy' title is an English translation of the Scots Gaelic *Giolla Rua(dh)* also 'Englished' as "Gilderoy," by which name the reel is also called, especially in southern Appalachian tradition. The tune has acquired a number of other names as well, perhaps the next most common being the Irish "Little Beggarman." Historically the "Giolla Ruadh/Gilderoy" title is associated with a famous Scottish highwayman named Patrick McGregor who was captured and executed in 1636, and it is thought the tune dates to the 17th century. It was first published in 1726 in Alexander Stuart's **Musick for Allan Ramsay's Collection of Scots Songs**.
- 27) "Jig", the title not remembered by Martin, is a straightforward version of the Irish jig that goes by the names "The Tenpenny Bit", "The Three Little Drummers" and others.
- 28) "Untitled Reel." A reel of unknown provenance.
- 29) "Tom Carpenter's Reel". A reel of unknown provenance. The title is presumably the name of Martin's source for the tune.
- 30) "Joe Woulet's Tune." A reel of unknown provenance. The title is presumably the name of Martin's source for the tune.

31) "Jerry Babineaur". A reel of unknown provenance. The title is presumably the name of Martin's source for the tune.

32) "The Cuckoo's Nest" dates to at least the 18th century and was very popular in the 19th, where it was entered into fiddlers' manuscripts and country dance collections on both sides of the Atlantic in numerous variants and with a number of alternate titles (including "Come Ashore Jolly Tar with Your Trousers On"). The tune's popularity was not injured by the fact that the title in some quarters was considered quite risqué, with the 'cuckoo's nest' being a euphemism for the pubic area. Northhamptonshire poet and musician John Clare (1793-1864) collected this "bacchanalian" song:

*Now some likes a girl that is pretty in the face,
And others likes a girl that is slender in the waist;
But give me the girl with a wriggle and a twist
That is pleasant and good-tempered with a cuckoo's nest.*

33) "Pigtown Fling" is one of several titles for this popular fiddle tune, but "Pigtown Fling" is the name by which it is usually called in New England. The reel is strongly associated with American fiddling where it is widespread, and there are variants in Quebec such as "L'obstination" and "Se feras tu se feras tu pas." It may well have overseas provenance, though a direct line has yet to be found. It was published earliest in Boston in **Ryan's Mammoth Collection** (1883) under the title "Kelton's Reel." No one knows for sure where 'Pigtown' might have been.

34) "Little Hunchback" is the English title Fidel gave when Rosenbaum requested the name of the tune, translating it himself from the French title which he also speaks on the tape, albeit indistinctly. The title used on the roster of the 8/24/1966 for the next tune Fidel played (No. 35) is given as "Le Petit Bossy." However, Rosenbaum mistakenly separated a single title, as Martin (indistinctly) speaks the French title for No. 34 as "Roule ta Bosse, mon P'tit Bossu," literally 'roll your hump, my little Bossu'ⁱ The melody has all the characteristics of a French-Canadian tune, but has not been traced.

35) "Petit Bossy" is the title on the roster, although as explained above, it is a miss-assignment of part of the longer French title for No. 34 ("Little Hunchback"). The untitled jig No. 35 is surely French-Canadian in origin and one of the few genuinely 'crooked', or irregular meter, tunes that Martin played for Rosenbaum. The first strain is in 6/8 time in six-measure phrases, repeated, for a total of 12 measures (vs. the usual 8 or 16 measure jig strains), while the second strain changes meter and is largely in 9/8 time.

36) "The Garry Owen" is a straightforward version of the well-known Irish jig "Garryowen," the name of a suburb of Limerick and the late 18th century locale of moneyed young hooligans who ran riot in the county at the time. 'Garryowen'

translates as 'Owen's garden', a place that was a general rendezvous for those with leisure time on their hands, situated on the slope of a hill in what was then the outskirts of Limerick City. It was a well-known trysting place. As with most such popular bucolic gathering places, it eventually garnered a reputation for 'high spirits', more abandoned drinking, fighting and vandalism.

*Let Bacchus' sons be not dismayed
But join with me, each jovial blade
Come, drink and sing and lend your aid
To help me with the chorus:*

Cho:
*Instead of spa, we'll drink brown ale,
And pay the reckoning on the nail;
No man for debt shall go to jail
From Garryowen in glory.*

Today many recognize the tune as that played when the cavalry rides to the rescue in old West films.

- 37) "The Girl I Left Behind Me" is an air and country dance tune dating to the 18th century, claimed by both Ireland (as "Spailpin Fanach", 'the rambling laborer') and England (as "Brighton Camp"), and popular in both countries. It made the transition to North America where it is played in several genres, but it is certainly long ensconced in New England fiddle repertory. One of the tune's overseas alternate titles, "The Waxies Dargle" refers to candle-makers and shoemakers/repairers, both of whom used wax in the course plying of their trades. 'Dargle Days' were holidays, tradesmen's days off, from the habit of Dublin's upper classes to travel off the banks of the River Dargle to picnic and engage in field sports in their leisure time.
- 38) "Off She Goes" is one of the most popular 6/8 tunes in traditional music, ubiquitous in Britain and Ireland and an early import to North America. Versions of the tune (as a march or country dance) can be found in musicians' music manuscript collections from on both sides of the Atlantic from the beginning of the 19th century. French-Canadian versions are to be found as "La gigue du bonhomme" and "La Danse des Sutins". One story, probably apocryphal, suggests that in the days of sail a ship's musician would sit on deck and play "Off She Goes" as they departed harbor. Pennsylvania-collected versions, where it is part of fife as well as fiddle repertory, are called "Off She Goes for Butter and Cheese" and "Up She Got and Off She Went."
- 39) "Bededine Quadrille" is a mixed meter tune, and one of Martin's Acadian tunes. It is one of the most unique pieces on the tapes made for Rosenbaum. Fidel identified 'Bededine' as a placename near Rogerstown, but no such place can be found on any maps consulted, nor is there a name with a similar spelling to be found nearby. Fidel's pronunciation on the tape is not always clear, and a number of

interpretations of his spoken words—Beaudoin, Bedevine, Belledine, etc—have been suggested. However, no remotely similar place name is to be found on maps.

- 40) “P.E. Reel” is the title for this tune on Rosenbaum’s tape roster, but is unannounced on the tape itself. It is a reel of unknown provenance at this time.
- 41) “Untitled Reel.” This dorian-mode reel in the key of ‘A’ was recorded twice by Martin, heard on the 8/24/1966 and 8/1967 tapes. Although the fiddler had no name for it, it is a version of the reel that goes by the name “The Rainy Day” in Ireland, and is also similar to “Reel des habitants” in Quebec. The latter was recorded by Montreal fiddler Joseph Allard in 1929 for Victor Records.
- 42) “Charlie King’s” is another tune named for the fiddler Fidel learned it from, however, it is a version of a well-known Irish jig and song air “The Frost is All Over,” also sung as “What Would You do if the Kettle Boiled Over?” or “What Would You do if I Married a Soldier?”

*The praties are dug and the frost is all over,
Kitty lie over close to the wall.
What would you do if the kettle boiled over?
What could I do but fill it again.*

- 43) “Ragtime Annie” is an American reel of uncertain origins but no older than the turn of the 20th century. It was recorded in 1923 by Texas fiddler Eck Robertson with Henry C. Gilliland, and is not strictly a ‘ragtime’ piece but rather a syncopated reel with a ‘raggy’ feel to it, with distinctive and musically different, although complementary, strains.
- 44) “Untitled Reel” is a reprise, a year later, of the unnamed tune Fidel first recorded for Rosenbaum on 8/24/1966. The renditions are very much the same, save that in No. 44 a measure of 6/4 time has been inserted at the cadence of the second strain as well as the first
- 45) “Le bonhomme et le bonne femme” (The Old Man and the Old Woman) is a melody common to the traditional dance repertoire of Quebec. It was originally the air to a song recorded in 1930 by the famous Quebec singer and recording artist Mary Rose-Anna Bolduc (1894-1941), known as Madame Bolduc or La Bolduc, who originally was from Newport in the Gaspé Peninsula. It is nowadays most often heard as a reel.
- 46) “Bededine Quadrille.” A reprise of No. 39, recorded for Rosenbaum a year later.
- 47) “Untitled Jig.” A three part quadrille-like jig of unknown provenance.
- 48) “La Grondeuse” is a reprise of No. 6 in this collection, “The Old Man and Old Woman” which Fidel had recorded for Rosenbaum a year earlier.

- 49) "Teetotaler's Reel" is also known as "Temperance Reel" and popular in North American fiddling. The word *teetotaler* is said to have come about from the stammered pronunciation of the word 'total' by Richard Turner of Preston, England, in 1832. In that year a society in the town was formed, pledged to abstain from intoxicating liquors. There were many who urged that temperance did not mean total abstinence, when an emotional Turner piped up that half-and-half measures were of not use, and that "nothing but te-te-total would do." "Temperance/Teetotaler Reel" was recorded by Acadian fiddlers Tom Doucet (on his LP "Down East Star") and Gerry Robichaud (on "Maritime Dance Party") in the 1970's.
- 50) "McDonald's Reel" is a reprise played in 1967 of No. 14, played for Rosenbaum in the field recording session of 8/1/1966.

LOUIS REINDAU:

- 51) "Jerry's Reel" is parenthetically given as "Jerry Robiehand" in Rosenbaum's roster for the 8/1967 recording session. 'Robiehand' is possibly a mishearing of the name of St. Paul, New Brunswick, fiddler Gerry Robichaud (1932-2013), who made two LP's of Maritime fiddling. Robichaud moved to Waltham, Massachusetts, in the last decades of his life. Larry Riendeau's wife Lise was also born a Robichaud.
- 52) "Joe Landry's Reel" is a reel probably of Québécois origin.
- 53) "Joe Perreau's Reel" is a reel probably of Québécois origin.
- 54) "Arthur Gallant's Reel" is a reel probably of Québécois origin.
- 55) "Ned Landry's Reel" is a reel probably of Québécois origin.
- 56) "Tommy Dussette's Tune" is the name on the tape roster, however, it is probably a reference to Acadian fiddler Tommy Doucet (1902-1992) born in Concession, Digby County, Nova Scotia. Doucet emigrated to the Boston, Massachusetts, area as a young man and became a fixture of the club and dance hall music scene in the 1920's and 1930's. His repertoire was broad, and he played foxtrots and other popular music for dancing in addition to jigs and reels. He recorded two LP's in the 1970's.
- 57) "Durang's", also known as "Durang's Hornpipe" is invariably played as a reel and is a North American fiddling favorite, widely known in numerous variations. It was probably named for dancer John Durang (1768-1821), styled as "the first American dancer" [i.e. stage dancer]. Durang wrote in his memoires the tune had been composed for him by "Mr. Hoffmaster, a German Dwarf, in New York, 1785." The thespian had taken violin lessons from Hoffmaster, whose size in no way impacted his musicianship.

ⁱ I'm indebted to Tamara Henderson for the identification and clarification of the French title. Thank you!