

# Disc 1

## 1. A CROWD OF BOLD SHAREMEN

RUFUS GUINCHARD SET

*Payne's Choice*, jig (traditional)

*Old Boney*, jig (traditional)

*The Bluebird*, jig (traditional)

Jim Payne: Guitar

Fergus O'Byrne: Bodhrán

Gerry Strong: Flute

Colin Carrigan: Fiddle

Graham Wells: Accordion

[www.singsong.nfld.com/bios/biochs.html](http://www.singsong.nfld.com/bios/biochs.html)

Made up of five of Newfoundland's finest traditional musicians, all multi-instrumentalists and powerful singers, A Crowd of Bold Sharemen is an eclectic combination that has been pleasing audiences since they first performed in 2001. They can crack off a wicked set of tunes, dance the odd step, and leave the audience hushed after a wrenching

ballad. Strong collectors of Newfoundland material, they are also excellent composers, giving new songs and tunes a traditional sound that fits right in with contemporary music.

The band learned this set of tunes from the late legendary Newfoundland fiddler Rufus Guinchar from Daniel's Harbour on Newfoundland's Great Northern Peninsula. Rufus played the fiddle since he was a young boy and had an extensive and unique repertoire of tunes, many of which he learned from older local fiddlers. This track was recorded in 2003 at the

Whyecocomagh Gathering.

## 2. THE BARRA MACNEILS

*Am Pige Ruadh* (traditional, arranged by The Barra MacNeils, SOCCAN)

Lucy MacNeil: Lead vocals, violin  
Stewart MacNeil: Accordion,  
backup vocals  
Kyle MacNeil: Violin, backup vocals

The Celtic Colours International

Festival is Sponsored by:

**Celtic Colours Festival Society**

Festival Management &

Artistic Direction:

**Max MacDonald & Joella Foulds**

For more information about the

Celtic Colours International Festival, visit:

[www.celtic-colours.com](http://www.celtic-colours.com)

or e-mail:

[info@celtic-colours.com](mailto:info@celtic-colours.com)

For travel to Cape Breton, visit:

[www.cbisland.com](http://www.cbisland.com)

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Special Thanks for Tracks Recorded by:

**Cape Breton Live** ([www.capebretonlive.com](http://www.capebretonlive.com))

(for tracks 5, 7, 9, 11, 15 on Disc 1; for tracks 1, 4, 8 on Disc 2)

and **Cheryl Smith**, Producer

**Paul MacDonald and Carter Chasson**, Mastering & Recording Engineers

**CBC Radio**, Halifax, N.S. (for all other tracks);

**Glenn Meisner**, Producer; **Pat Martin**, Mastering & Recording Engineer;

**Karl Falkenham**, Recording Engineer

Executive Producer:

**Alf McConnell**

Compiled & Annotated:

**Dan MacDonald**

Mastered by:

**Jamie Foulds**

Soundpark Studio, Sydney, Cape Breton

Publishing & Tune History:

**Paul Cranford**

*Cranford Publications*

[www.cranfordpub.com](http://www.cranfordpub.com)

Sheumas MacNeil: Keyboards

Jamie Gatti: Bass

Mattie Foulds: Percussion

[www.barramacneils.com](http://www.barramacneils.com)

As a unit, The Barra MacNeils have been a fixture on the world stage for more than twenty years – first as a trio, then as a quartet, and most recently as a full family band. While the MacNeil heritage is deeply rooted in the Washabuck-Iona Scottish tradition, these MacNeils grew up in Sydney Mines with its stronghold of Irish music.

Always a group who could cover multiple musical bases (from folk to pop to traditional), the Barra MacNeils are equally comfortable with the Gaelic music of their Iona and Washabuck ancestors. This track of “mouth music” was recorded in 1997 at Centre 200 in Sydney at the closing concert of the first Celtic Colours International Festival.

### 3. SHARON SHANNON THE WALKING STICK

*The Walking Stick*

(Tommy Peoples, IMRO)

Union Street Session, reel

(Paul Cranford, SOCCAN)

McDonagh's, reel (traditional,

arranged by Shannon/  
Shannon/Murray)

*John Kelly's Reel* (traditional,

arranged by Shannon/  
Shannon/Murray)

Sharon Shannon: Button accordion

Mary Shannon: Banjo

Jim Murray: Guitar

[www.sharonshannon.com](http://www.sharonshannon.com)

A native of Ireland's County Clare, Sharon Shannon is considered one of the most gifted musicians of her generation, having mastered the button accordion, tin whistle, fiddle, and melodeon. Since the age of fourteen, Sharon has toured widely, doing stints with Arcady, The Waterboys, and Disert Tola before embarking on a

successful solo career. She has released a number of her own CDs and was featured on A WOMAN'S HEART, a hugely successful album which is the largest selling Irish recording of all time.

In this medley, Sharon demonstrates why she is considered one of the world's best button accordionists. The full sound made by these three musicians is truly amazing. Recorded in 2002 at the Opening Gala at Sydney's Centre 200 during Sharon's second visit to the Festival, she is joined by her longtime accompanist Jim Murray and her sister Mary. Mary had previously appeared at the Festival as a member of The Bumblebees.

#### 4. DOUGIE MACLEAN

*The Boatbuilders* (Dougie Maclean)  
Published by: Linnetree Arts and Music

Dougie Maclean: Vocals, guitar  
[www.dougiemaclean.com](http://www.dougiemaclean.com)



A veteran of The Tannahill Weavers and Silly Wizard before striking out as a soloist in the 1980s, Dougie Maclean is a gifted singer and songwriter with a worldwide following. His songs, many of which are in regular circulation in international folk circles, have a unique quality that makes them extremely memorable. His well-told stories, singable choruses, and wonderful stage presence account for his large number of devoted fans.

Recorded in 2004 at the Bards & Ballads concert in Wagmatcook, Dougie performs a song that he actually wrote at the Festival. It tells the story of the followers of Rev. Norman Macleod who journeyed from Scotland to St. Ann's in Cape Breton (site of The Gaelic College of Celtic Arts & Crafts and the location of the Celtic Colours Festival Club). Some forty years later, they moved on, eventually settling in Waipoo, New Zealand.

Colours International Festival. This magical event occurred at Sydney's Centre 200 on Friday night, October 9, 1997.

#### 16. ALTAN

A SET OF HIGHLANDS & REELS  
*Fermanagh Highland* (traditional,  
arranged by Altan)

*Charlie O'Neill's Highland*  
(traditional, arranged by Altan)

*John Doherty's*, reel (traditional,  
arranged by Altan)

*The King's Reel* (traditional,  
arranged by Altan)  
(All published by Altan Music)

Mairéad Ní Mhaonaigh: Fiddle  
Dermot Byrne: Accordion  
Ciarán Tourish: Whistle, fiddle  
Ciarán Curran: Bouzouki  
Dáithí Sproule: Guitar  
[www.altan.ie](http://www.altan.ie)

The growing influence and popularity of Altan has proven that traditional Irish music is a modern music in every sense. The band

was founded by Donegal singer and fiddler Mairéad Ní Mhaonaigh and the late Belfast flute-player Frankie Kennedy. For more than twenty years, Altan has generated a high-energy stage performance that has thrilled audiences from Ireland to Japan to Cape Breton.

This track, the closing medley of tunes at their 1998 appearance at the Festival's opening concert entitled *The Grand Ceilidh*, which was held at Sydney's Centre 200, starts with the two fiddlers who are quickly joined by the rest of the band. This set of tunes displays the versatility of these musicians as they rip through a group of stupendous reels with a power, grace, and energy that makes a perfect finale for this special 10th Anniversary Celtic Colours double-CD album comprised entirely of live recordings from the first nine years of the Festival.

## 15. MARY JANE LAMOND

*Horo Ghoid Thu Nighean*

(Stepping Song)

(traditional, arrangement ©  
1997, SOCCAN)

Mary Jane Lamond: Lead vocals  
Maurea Lea Morykot: Backup vocals  
Ray Montford: Guitar  
Geoff Arsenault: Drums  
John Diamond: Bass  
Guy Turner: Keyboards  
Wendy MacIsaac: Fiddle  
[www.maryjanelamond.com](http://www.maryjanelamond.com)

Considered a key proponent in the resurgence of Gaelic music in Cape Breton, Mary Jane Lamond has been able to bridge the generations. Accepted by the tradition-bearers of the language and culture, she uses a different approach to her presentation of the music that attracts a large audience of younger listeners, many of whom are hearing the Gaelic language for the first time. Her unique style has translated into fourteen East Coast Music

Awards nominations and four East Coast Music Awards over the past eleven years.

At one time, mouth music (*puirt á beul*) was the “internet” for the world of traditional fiddle and pipe tunes. The simplest and fastest way to communicate a tune, “jigging” or “lilting” was the common language of singers, fiddlers, dancers, and pipers and a primitive form of communication that connected otherwise isolated communities. Joined by fiddler Wendy MacIsaac and a group of Mabou stepdancers, Mary Jane illustrates this tradition with the *puirt á beul* fiddle tune “Jenny Dang the Weaver.” This song is probably the most well-known of all of Mary Jane’s recordings. In its current form, the song is more commonly called “Stepping Song.”

This track was recorded at Fosgnail An Rheití! (Open the Festival!), the opening show of the first Celtic

## 5. CARL MACKENZIE

WELCOME TO THE TROSSACKS

*Welcome to the Trossacks*, march

(Wilfred Gillis)

The Miller of Casmerney, strathspey  
(traditional)

Kinrack’s Strathspey (traditional)

Grace MacKenzie, strathspey

(Joe MacLean)

Atholian Hills, reel (traditional)

Tom Rae, reel

(Dan R. MacDonald, SOCCAN)

Miss Smyth of Methuen’s, reel

(traditional)

The Kings Reel (traditional)

Carl Mackenzie: Fiddle

Jackie Dunn MacIsaac: Piano

Dave MacIsaac: Guitar

Recorded by: Cape Breton Live

Recording Engineer: Paul MacDonald

A precise player with a vast repertoire of tunes and a gift for composition, Carl is a traditional fiddler who grew up a musical family from Washabuck, Victoria County, Cape Breton. With ten recordings to his

credit, he is a regular at dances, concerts, and workshops and has performed throughout Canada, Ireland, Scotland, and the United States.

A performer with a love for vintage tunes, Carl is always searching old collections of songs for rarities. On this track, he combines a number of older traditional compositions with three tunes from local fiddlers who are all deceased. This track was recorded in 2005 at the Music of the River concert in Glendale.

## 6. THE BLACK FAMILY

*Broom O’ the Cowdunows*

(traditional arrangement)

Michael Black: Lead vocals, guitar

Frances Black: Backup vocals

Shay Black: Backup vocals, guitar

Martin Black: Backup vocals, fiddle

The Black Family (siblings Frances, Mary, Shay, Martin, and Michael) is considered one of Ireland’s

foremost families of singers.

Drawing from both a deep pool of traditional material and a plethora of modern composers, this Dublin family is composed of mainly solo performers, with each member highly recognized in their own right and for their own unique style.

In 1999, four of the five Blacks came to Celtic Colours. In this number, recorded during the Gala Opening Concert at the Savoy Theatre in Glace Bay, Michael sings lead vocal. A long-time resident of the San Francisco area, Michael is also an accomplished banjo player and guitarist who has worked with many professional traditional Celtic artists over the years. We also hear the wonderful harmonies from his siblings on this traditional Scottish ballad they first learned from the renowned singer Archie Fisher.

## 7. BEÓLACH

### THE WATCHMAKER SET

*The Forest of Garth*, strathspey  
(William Marshall)

*Moving Cloud*, reel [parts 1 & 2

(Nelly Boyle), parts 3 & 4

(arranged by Hamish Moore)]

*The Watchmaker*, reel (traditional)

*Sone Frigate*, reel (Pipe Major

Donald Carrigan)

Wendy MacIsaac: Fiddle

Mairi Rankin: Fiddle

Patrick Gillis: Guitar

Mac Morin: Piano

Ryan J. MacNeil: Pipes

[www.bealach.com](http://www.bealach.com)

Recorded by: Cape Breton Live

Recording Engineer: Carter Chasson

If the Celtic Colours International Festival could have offspring, this group would be it. The band formed from a gathering of musicians at The Festival Club (the Celtic Colours after-hours party held each night after the concerts are over). Quickly assembled to fill

Canada, Australia, and the U.K.; as well as having her own television program. Long noted for her gifted writing style and her unique blend of folk, country, Celtic, and gospel music, she has been entertaining audiences around the world for more than three decades.

Recorded in 2004 during the Bards

& Ballads concert at the

Wagmarcook Culture & Heritage

Centre, this song is one of Rita's

many beautiful compositions. Rita

says she received inspiration for this

song while on a walk through a local

graveyard and upon viewing many

old headstones and their inscriptions.

## 14. PHIL CUNNINGHAM

### THE PARA HANDY SET

*Mannus Lunny's Terracotta Flower*

Pop (Phil Cunningham)

*The Hag at the Chium* (traditional,

arranged by Phil Cunningham)

Phil Cunningham: Accordion

Duncan Chisholm: Fiddle

Malcolm Stritt: Guitar  
[www.philcunningham.com](http://www.philcunningham.com)

Widely regarded as one of the most exciting and innovative accordion players of his time, Phil Cunningham has earned a reputation for expressive playing and outstanding showmanship. A founding member of legendary Scottish group Silly Wizard, he continues to perform regularly while still working extensively as a composer, music director, record producer, and presenter in the television and film world.

Recorded in 2002 at the Opening Gala concert of the Celtic Colours International Festival at Centre 200 in Sydney, "The Theme from Para Handy" (also know as "Mannus Lunny's Terracotta Flower Pop") was written by Phil for the revival of a Scottish TV show about a coastal steamer.

*Hughie Travers*, reel  
(traditional, arranged by CTL)  
Wood Park Publishing BMI

Joanie Madden: Flute  
Mary Coogan: Acoustic guitar  
Siobhan Egan: Fiddle  
Mary Rafferty: Button accordion  
Donna Long: Piano  
Aoife Clancy: Bodhran  
Deirdre Goulding: Stepdancer  
Eileen Golden: Stepdancer  
[www.cherishthedeadies.com](http://www.cherishthedeadies.com)

Led by whistle player and flutist Joanie Madden, this all-female, U.S.-based music and dance group began as part of a concert series featuring the brightest lights in Irish traditional music. Two decades later, the band continues to thrive while they tour the world, playing at the finest performing arts centers, symphonies, and international festivals.

Right from the start of this track,

The Ladies tear into a lively group of tunes, their opening number recorded at the 1999 Gala Opening Concert show at the Savoy Theatre in Glace Bay. They begin with two reels, moderate to a pair of jigs, and return to a reel, accompanied by their two stepdancers. Band members can be heard cheering on the duo as they dance without musical accompaniment.

### 13. RITA MACNEIL

*Knowing When to Go* (Rita MacNeil)  
Big Pond Publishing and  
Production Limited (SOCAN)

Rita MacNeil: Vocals  
Chris Corrigan: Guitar, backup vocals  
[www.ritamacneil.com](http://www.ritamacneil.com)

Rita MacNeil is one of Cape Breton's established stars, with ten East Coast Music Awards (and 26 nominations); numerous Juno and Canadian Country Music Awards; five honorary doctorates; platinum, gold, and silver albums from

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an empty slot on stage, they proved so popular that they were asked back the next night – thus, Beòlach was born. Made up of some of the finest solo musicians that Cape Breton has to offer, they have released two CDs, toured North America, Europe, and beyond, and have garnered devoted fans wherever they have played.

Recorded in 2005 at the Tunes for the Mira concert in Marion Bridge, this medley is a good example of the band's wonderful playing skills and arranging expertise. It is also a great set of “close-to-the-floor” tunes that gets the audience on its feet before the set is over.

### 8. MAIRI MACINNES and KARINE POLWART

*Is Gàidheal Mi* (*This Feeling Inside*)  
(lyrics by Steve Evans; music  
by Mairi MacInnes)

Mairi MacInnes: Vocals  
[www.mairimacinnnes.com](http://www.mairimacinnnes.com)

Karine Polwart: Vocals, guitar  
[www.karinepolwart.com](http://www.karinepolwart.com)

Mairi MacInnes was born in South Uist (an island in the Outer Hebrides of Scotland) and did not learn English until she went to school. Blessed with a beautiful singing voice and a charming stage personality, she began performing in Gaelic at an early age. In 1982, Mairi became one of the youngest winners of the prestigious Gold Medal at the National Mod in Skye. Since then, Mairi has become a well-established singer who performs worldwide.

Karine Polwart was born in Glasgow and grew up in Stirlingshire, Scotland. As a singer-songwriter, Karine is well established on the U.K. folk-roots scene after picking up a multitude of prizes at last year's BBC Radio 2 Folk Awards. A masterful composer, her material ranges from profoundly political to completely

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comical, while her influences vary from traditional to indie-pop.

This touching piece (written by Mairi and her husband Steve) tells of having a sense of belonging and identity, making her proud to be a Gael. In introducing this selection (recorded in 2003 at the Celtic Women concert in Port Hawkesbury), Mairi said she has these same feelings every time she returns to Cape Breton.

## 9. HOWIE MACDONALD

### A PAIR OF JIGS

*Doug MacPhee's Visit to Belle Cote*, jig  
(Jerry Holland, Fiddlesticks Music, SOCCAN)  
*So I'm Off with the Good St. Nicholas Boat*, jig (J. Scott Skinner)

Howie MacDonald: Fiddle  
Doug MacPhee: Piano  
Recorded by: Cape Breton Live  
Recording Engineer: Paul MacDonald  
Fiddler and piano player Howie

MacDonald has been a performer as long as he can remember. With a background deeply rooted in rural Inverness County, Cape Breton, his musical path was almost predestined. Even while spending many years touring and recording with

The Rankin Family, Howie managed to release nine albums of his own. These recordings have included one composed entirely of airs, two live dance CDs, and several that have a mixture of music and comedy. He also has filmed many specials, appeared on a number of radio productions, and performed in several stage shows, including the CAPE BRETON SOUND-MERITINE REVUE, NANCY WHITE'S JOKE BOX, HOWIE'S CELTIC BREW, and ISLAND MANIA, to name a few.

On this track, Howie tackles a pair of familiar jigs, giving them a beat that is favoured by local dancers. This track was recorded in 2005 at The Boston States concert in New Waterford.

styles from slow Gaelic airs to foot-stomping reels.

This set of tunes, recorded at the Celtic Connections concert in 2004 at Strathpey Place in Mabou, provides insight into the group's musical abilities and captures their fresh young sound.

## 11. ISHBEL MACASKILL

*An Teid Thu Leam, A Mhàiri?*  
(*Will You Go with Me, Mary?*)

Ishbel MacAskill: Vocals  
Phil Cunningham: Accordion  
Allan Henderson: Fiddle  
Iain MacFarlane: Fiddle  
John Allan Cameron: Backup vocals  
Archie Fisher: Backup vocals  
<http://freespace.virgin.net/ishbel.macaskill>

A frequent Celtic Colours returnee, Ishbel was brought up amongst the rich heritage of centuries old Gaelic music and song on the Isle of Lewis in Scotland. Noted for her

particular style of unaccompanied, traditional singing, coupled with her regular appearances in a variety of venues, she has become one of today's best-known Gaelic singers.

A delightful and witty entertainer on stage, Ishbel recorded this song during her 2001 appearance as part of the Legendary Celts concert at The Savoy in Glace Bay. Her set consisted of "the least doleful of the Gaelic love songs." Phil, Allan, and Iain were invited to join in, while two other "legends" can be heard singing in the background.

## 12. CHERISH THE LADIES

ROLLING IN THE BARREL  
*Rolling in the Barrel*, reel  
(traditional, arranged by Clt)  
*The Pinch of Snuff*, reel  
(traditional, arranged by Clt)  
*Australian Waters*, jig  
(traditional, arranged by Clt)  
*The Galloping Hound*, jig  
(Siobhan Egan)

Bonnie Lass o' Bon Accord, march  
(J. Scott Skinner)  
*Murdo MacKenzie of Torrionn*, jig  
(Bobby Macleod)

John Allan Cameron: 12-string guitar  
Archie Fisher: Backup guitar

Before Celtic music was considered “cool”, John Allan was the lone Cape Breton voice on the international stage. He has toured extensively over the years, performing from Las Vegas to Lake Ainslie, from Nashville to Nunavat, and from England to Egypt. Through this time, John Allan has been a friend to many young Celtic musicians, making contacts and opening doors that allowed the next generation of Cape Breton singers and players to reach their full potential.

John Allan displays his talents on the 12-string guitar on this track at the 2001 Legendary Celts concert at Glace Bay's Savoy Theatre.

## 10. DÒCHAS

SANDY BROON'S

*Sandy Broon's*, jig (Gavin Marwick & Johnny Hardie)  
*Ahrnach*, jig (traditional, Scottish)

*Port Sean Seosamh*, jig  
(traditional, Irish)

All tunes arranged by Dòchas

Kathleen Boyle: Piano  
Carol-Anne Mackay: Bagpipes  
Julie M. Fowles: Whistle  
Jenna Reid: Fiddle  
Eilidh MacLeod: Harp  
Martin O'Neill: Bodhran  
[www.dochas.co.uk](http://www.dochas.co.uk)

This youthful six-piece Scottish combo breathes new and exciting life into a cross-section of traditional Celtic material. Consisting of talented musicians and delightful voices, this group is made up of five young ladies and one young gentleman. Dòchas has a knack for arranging material that brings the listener to new heights with tune

## 10. ARCHIE FISHER

*Fiddle Farewell* (Archie Fisher)  
Published by: Heronshaw Music

Archie Fisher: Vocals, guitar

Archie Fisher has been around the folk music world for more than forty years. A singer-songwriter of particular note (several of his songs were made famous in Canada by the late and celebrated Stan Rogers), Archie also has delved into traditional Scottish music and unearthed gems that are now considered essential foundations of many Celtic stage performers' repertoires.

Written with Cape Breton in mind, Archie's beautiful ballad tells of an old fiddler who has decided that his playing days are over . . . maybe. This track was recorded in 2001 at the Legendary Celts concert at the Savoy Theatre in Glace Bay. The comments and reactions from another of the “legendary Celts” (John Allan

Cameron) can be heard in the background during the first verse.

## 11. BRENDA STUBBERT

FOUR OF HER OWN

*Goose Cove*, march  
(Brenda Stubbert, SOCCAN)

*Willie Kennedy*, strathspey

(Brenda Stubbert, SOCCAN)

*Rennie MacLellan*, reel

(Brenda Stubbert, SOCCAN)

*Wake Up to Cape Breton*, reel

(Brenda Stubbert, SOCCAN)

Brenda Stubbert: Fiddle

Mac Morin: Piano

Recorded by: Cape Breton Live

Recording Engineer: Carter Chasson

Easily one of the most prolific of the modern-day Cape Breton composers, Brenda is also one of the few remaining performers of the Northside Irish style of fiddle music. In addition to being a gifted composer and a wonderful fiddler, she is much in demand as a pianist and accompanist, both here and abroad.

Recorded in 2005 at The Tune Makers concert in Inverness, Brenda breaks into a patented “full-speed-ahead” quartet of her own compositions. Her performance has the audience hooting and hollering for more.

## 12. SHINE

*Ruidhleachd* (traditional)

Alyth McCormack: Vocals

[www.alyth.com](http://www.alyth.com)

Corrina Hewart: Vocals, Camac electroharp

[www.corrinahewart.com](http://www.corrinahewart.com)

Mary Macmaster: Vocals, Camac electroharp

[www.poozies.com](http://www.poozies.com)

[www.shine3.com](http://www.shine3.com)

Shine is a trio of soloists who fused their musical talents to form one superior group. Their website describes them as “3 stunning voices, 2 Camac electroharps, and 1 sensational, vibrant, contemporary sound.” If you saw them in concert,

you might consider this description an understatement.

Recorded in 2002 at the Only a Woman’s Heart concert in Port Hawkesbury, this track illustrates the sense of the power and emotion they are able to draw from their Scottish Gaelic tradition. For being only three musicians, they are still able to create an expansive sound with their distinctive voices and harps, which surrounds and washes over the listener.

## 13. TROY MACGILLIVRAY &

**ANNA MASSIE**

**MARCHIONESS OF HUNTLY**

*Marchioness of Huntly*, strathspey

(William Marshall)

*Lucy Campbell*, pipe strathspey

(traditional)

*Cape Breton Rigs*, reel (traditional)

*Lochiel’s Away to France*, reel

(traditional)

*The Hurricane*, reel (J. Scott Skinner)

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came to Celtic Colours and celebrated a return to their Acadian roots. This track is a Cajun one-step, recorded at The Homecoming concert at the NDA School in Cheticamp. This instantly memorable and extremely catchy track outlines a comical family story about the humorous troubles of another of the Balta cousins.

## 8. BLAZIN’ FIDDLES

THE MURDO SET

*Murachadh nan Gaidach* (*Murdo of the Moon*) (Johnny Cunningham)

*Eagle’s Whistle* (traditional)

Marc Clement: Guitar

Allan Henderson: Fiddle

Carriona Macdonald: Fiddle

Iain MacFarlane: Fiddle

Bruce MacGregor: Fiddle

Aidan O’Rourke: Fiddle

Andy Thorburn: Piano

[www.blazin-fiddles.co.uk](http://www.blazin-fiddles.co.uk)

Recorded by: Cape Breton Live

Recording Engineer: Carter Chiasson

Take some top-notch solo fiddlers from across Scotland, sprinkle in some sparkling piano, add a dash of inventive guitar work, mix carefully, and allow to simmer on a hot stage for a full set. This recipe not only delivers the essence of Blazin’ Fiddles but also makes for a terrific concert. During a show, their performances expend enough energy to fuel an entire festival as they highlight and blend their individual styles from across Scotland into one unique and creative presentation.

Starting with a mellow and infectious air, Blazin’ Fiddles switches to a livelier tempo to finish the group of tunes. This track is from their set recorded in 2005 at the Causeway Crossing concert in Port Hawkesbury.

## 9. JOHN ALLAN CAMERON

HERBIE MACLEOD SET

*Memories of Herbie MacLeod* (Jerry

Holland, Fiddlesticks Music,

SOCAN)

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David Greenberg: Fiddle  
Doug MacPhee: Piano

David Greenberg is equally at home playing baroque violin in a recital hall as he is playing traditional Cape Breton fiddle in a session. He says that his obsessive desire to learn Cape Breton music from the inside out allowed him to overcome his classical training.

Used on this track, “high bass” is a traditional method of tuning that gives the fiddle a more ringing sound. This technique was particularly useful in dance halls before amplification was invented. David and Doug were recorded in 2003 during the Friend & Relations concert at Strathspay Place in Mabou.

## 7. DIRK POWELL & CHRISTINE BALFA

*The Troubles of Todd Balfa, Cajun*

one-step (Dirk Powell & Christine Balfa)

Published by: Crying Bayou Music, BMI

Dirk Powell: Accordion, vocals  
Christine Balfa: Guitar  
Courtney Granger: Fiddle  
Mattie Foulds: Drums

In many areas of the world, music is a “family business.” This development is as true in Louisiana as it is in Cape Breton. One of the premier families on the Cajun music scene is the Balfas, with Dewey Balfa’s branch of the clan currently devoted to its performance and recording. Dewey’s daughter Christine and her husband Dirk Powell are recognized for their talents the world over.

In 2003 Dirk, Christine, and her young cousin Courtney Granger

Troy MacGillivray: Fiddle

[www.troymacgillivray.com](http://www.troymacgillivray.com)

Anna Massie: Guitar  
[www.annamassie.com](http://www.annamassie.com)

These two young players (still in their twenties) have made a major impact on the world Celtic scene. Able to move from one instrument to another with ease, they have both been recognized for their musical abilities.

Anna (from Scotland) received the BBC Radio Scotland Young Traditional Musician of the Year Award in 2003, while Troy (from Lanark, Nova Scotia) was the 2004 recipient of the Aulien Theriault Young Tradition Award from the Goderich Celtic Roots Festival in Goderich, Ontario. They first met at Celtic Colours in 2003 where they formed an instant musical friendship that continues to thrive.

Troy and Anna teamed up for this piece which highlights both artists doing what they are most famous for – fantastic fiddle and guitar perform-

ances, respectively. During the last reel on this track, you can hear

Anna break loose on the guitar to match Troy’s impressive fiddle playing, note for note. This medley of tunes was the closing selection of their performance in 2004 during the Celtic Connections concert at Strathspay Place in Mabou.

## 14. ELEANOR SHANLEY

*The Dawning of the Day*

(B. McGuire, Cop Con)

Eleanor Shanley: Lead vocals  
John McLaughlin: Guitar,  
backup vocals  
[www.eleanorshanley.com](http://www.eleanorshanley.com)

Perhaps best known for her work with the famed Irish band De Dannan, this County Leitrim native grew up in a musical household and had a substantial traditional Irish repertoire long before it was considered “hip.” A popular performer on the world stage, her list of performances over the past few years reads

like a travelogue, with stops in Holland, Denmark, Italy, the United States, and Canada, to name a few.

This song is a spirited, fast-paced number with serious overtones.

The lyrics paint the picture of a broken love affair, as seen through a haze of alcohol; Eleanor believes the lyrics to be partly autobiographical. This track was recorded in 1998 at the Baddeck Academy during the Bards & Ballads concert.

## 15. THE BEATON FAMILY

### THE LAKEWIND SET

*Lakewind Strathspey*

(Kinnon Beaton, SOCCAN)

*Bog an Lochan*, strathspey  
(traditional)

*Mrs. J. Forbes*, reel  
(Alexander Walker)

*The Glenora Reel* (John Campbell)  
*Malcolm Finlay*, reel (traditional)

Kinnon Beaton: Fiddle  
Andrea Beaton: Fiddle  
[www.andrabeaton.com](http://www.andrabeaton.com)

Glenn Graham: Fiddle

Rodney MacDonald: Fiddle

Betty Lou Beaton: Piano

Mary Graham: Piano

Patrick Gillis: Guitar

Recorded by: Cape Breton Live

Recording Engineer: Carter Chasson

The Beaton family of Mabou is one of the most respected musical families in Cape Breton, with a pedigree that goes back generations. Known for their driving dance style, wealth of traditional material, and unique Mabou Coal Mines sound, the family can easily put on a full concert that would consist of some of the most popular and sought-after players on the Island today.

Recorded in 2005 during The Beaton of Mabou concert at the Judique Community Center; this exciting track sets the tone for the night. Playing before an enthusiastic audience in a standing-room only venue, this medley of tunes

Mannus Lunny: Bouzouki

Marc Duff: Whistles

John Saich: Bass

Wilt Taylor: Drums

[www.capercaillie.co.uk](http://www.capercaillie.co.uk)

Long recognized as one of Scotland's premiere Celtic bands, Capercaillie still fills the halls and leaves audiences in awe after more than twenty years on the road. Led by the sultry voice of Karen Matheson (recently awarded the

Order of the British Empire for her contributions to Scottish music) and spearheaded by Donald Shaw, the band's leader and accordion/keyboard artist, the band includes a collection of great individual instrumentalists, many of whom also perform and record as soloists. In June 2006, Donald was appointed Artistic Consultant for Celtic Connections, a well-known 19-day music festival held each January in Glasgow, Scotland.

In 1997, Capercaillie made their only appearance at Celtic Colours International Festival when this set

was recorded at that magical opening night at Sydney's Centre 200 – the very first Celtic Colours concert. On this track, you will

hear the group's musical versatility, as well as Karen's wonderful voice, as they delight the audience with a strathspey and reel performed in Gaelic as "mouth music."

## 6. DAVID GREENBERG

### THE HIGH BASS MEDLEY

*Willie Mitchell's Farewell to New Zealand*, march (Duncan Cameron)

*Editor's Favourite*, strathspey  
(traditional)

*Blair Drummond*, strathspey  
(traditional)

*A Mary MacDonald Strathspey*  
(traditional)

*Reel of Tulloch*, reel (traditional)

*Kind Robie Come Again*, reel  
(William Christie, 1778-1849)

#### 4. KIMBERLEY FRASER

##### THE TULLOCHGORUM SET *Niel Gow's Lamentation for James*

*Morays of Abercairns*, air

(Niel Gow)

*The Bras of Tullymet*, strathspey

(traditional)

*Tullochgorum*, strathspey

(traditional, with variations by

J. Scott Skinner)

*Lord MacDonald*, reel (traditional)

*Ostinel's Hornpipe* (traditional)

*Mason's Apron*, reel

(traditional, with variations)

Kimberley Fraser: Fiddle

[www.kimberleyfraser.com](http://www.kimberleyfraser.com)

Brenda Stubbert: Piano

Paul MacDonald: Guitar

Recorded by: Cape Breton Live

Recording Engineer: Paul MacDonald

This young Cape Breton musician has crammed an extraordinary amount of experience into the past few years. She has toured with well-known artists, such as Cherish the Ladies, played the Tønder Festival in Den-

mark, taught and performed at numerous festivals, and has still managed to attain a university education. A powerful player with a wonderful touch, Kimberley is an accomplished fiddler, pianist, and stepdancer.

Starting with a beautiful air, Kimberley progresses through strathspeys, reels, and a hornpipe, as she whips through this powerful group of tunes with an ease that belies her relative youth. Recorded in 2005 as part of the Songs, Tunes & Stories concert at the Bras d'Or Community Hall, she plays several of the most difficult tunes in the world of Celtic music.

#### 5. CAPERCAILLIE

*Seice Ruairidh (Roddy's Dream)*

(traditional, arranged by Capercaillie)

Published by: Sony Publishing

Karen Matheson: Vocals

Donald Shaw: Accordion, keyboards

Charlie McKerron: Fiddle

## Disc 2

### 1. LIZ DOHERTY & FRIENDS

A DINNY McLAUGHLIN SET

*Faile Go Teach Dinny*, reel

(Dinny McLaughlin)

*The Jinkin' Mernaid*, reel

(Dinny McLaughlin)

*The Reconciliation*, reel (traditional)

Liz Doherty: Fiddle

Jim Woods: Accordion

Damatis Woods: Banjo

[www.lizdoherty.ie](http://www.lizdoherty.ie)

Dinny McLaughlin: Fiddle

Ryan MacNeil: Keyboards

Recorded by: Cape Breton Live

Recording Engineer: Paul MacDonald

Donegal fiddler Liz Doherty has been described as "... a bundle of amazing musical energy!" Anyone who knows her (and she is well-known in Cape Breton, having lived and studied here for a number

of years) would consider this quote a most apt description. A noted researcher and writer on Irish, Scottish, and Cape Breton fiddle styles, Liz is also considered a wonderful teacher, whether in the classroom or at a festival workshop. In 2001, she resigned from her full-time academic position as lecturer in traditional music in the Music Department of University College, Cork, Ireland, to pursue her playing career. She has previously performed at Celtic Colours, both as a soloist and as part of the all-female Irish group The Bumblebees. Liz currently works as Traditional Arts Specialist with the Arts Council of Ireland.

In 2005, during the Raising the Roof concert held at the Boisidale Fire Hall, Liz was joined by her teacher and musical mentor Dinny McLaughlin, himself a legend in the world of Irish fiddle playing. This exciting medley of tunes features Liz and Dinny, along with

brother-sister team Jim and Damaris Woods and Cape Breton's Ryan MacNeil.

## 2. DOUG MACPHEE

### THE BRAES OF MAR

*The Braes of Mar*, strathspey (traditional)

*Jessie Smith*, strathspey (traditional)

*Judy's*, reel (traditional)

*Smith's Delight*, reel (traditional)

Doug MacPhee: Piano

Deemed one of the most talented piano accompanists in Cape Breton, Doug MacPhee has played with all of the greats over the years. In addition, he is considered one of the best solo pianists around, having released five recordings of his own. Much in demand, he has played all across Canada, the United States, Scotland, and Europe and has performed and taught at numerous North American folk festivals and music camps.

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On this track, Doug shows his musical dexterity by tearing through a group of tunes that finishes with several lively reels. For this 2003 Celtic Colours recording, Doug plays the beautiful piano located on the John Morris Rankin Stage, the focal point of the Strathspey Place auditorium in Mabou during the Friend & Relations concert.

## 3. CHRIS NORMAN & ANDY THURSTON

### THE BABE IN THE WOODS SET

*The Babe in the Woods*, polka (traditional)

*As I Went Out on the Ice*, polka (traditional)

Chris Norman: Flute

Andy Thurston: Guitar  
[www.chrisnorman.com](http://www.chrisnorman.com)

A performer, composer, recording artist, and teacher, Chris Norman is hailed as one of the finest flute players of our time. Though a talented multi-instrumentalist, who

is proficient on the small pipes, Chris is considered a true master of the wooden flute, bringing it back to the forefront as an alternative to the modern orchestral flute. Chris is perhaps most famous for his musical contribution to the blockbuster movie TITANIC.

Well versed in a variety of styles, Andy Thurston infuses elements of jazz and swing guitar into the music of Ireland, Scotland, Quebec, and Maritime Canada. He is a mainstay in the East Coast traditional music scene and has accompanied many of the area's most renowned musicians.

On this track, Chris and Andy play a beautiful and lively set of tunes recorded in 2004 during the Celtic Connections concert at Strathspey Place in Mabou.

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