

# Canadian Folk Music

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## **PADDY TUTTY "The Roving Jewel"**

Prairie Druid PA05

This is a selection from Paddy's first two recordings: *Paddy Tutty* (a cassette from 1983) and *Who Liveth So Merry* (an LP from 1986) featuring vocals, fretted dulcimer and guitar. There are also tracks featuring fiddle, whistle, and David Essig on DX-7 synthesizer and bass. Readers should note that there is also an extra fiddle track after the 14 tracks noted on the liner notes – if you wait patiently for about 8 seconds after the last song ("The Dancers of Stanton Drew") you will be rewarded with the Québécois fiddle tunes "La Case" and "Turlute à Antonio", originally recorded on the 1983 cassette.

This new selection covers almost all that was on the original recordings with the exception of the instrumentals "Lull me beyond thee" and "The Exile's Jig" and the songs "I Have Wandered in Exile" and "Rattle on the Stovepipe" from the cassette and "The Land Knows You're There" from the LP. So we still have four traditional ballads - "The Blind Harper", "Annachie Gordon", "Bonny Lass of Anglesey" and "The Lass of Loch Royal" - together with such well-loved songs from Paddy as "Katy Cruel" (the 'roving jewel' of the CD title), "Southwind", "Black Sarah" (a prayer to the patron saint of European gypsies), "Who Liveth so Merry", "Rolling Home Drunk" (the powerful and pathetic indictment of domestic violence sung by a battered woman), Leon Rosselson's "The World Turned Upside Down", "Bonny Portmore", "The Hare's Lament", "Low Down in the Broom" and "The Dancers of Stanton Drew" a varied selection of traditional and modern songs rounded out with four instrumentals ("Polka Piquée", "The Black Nag", "Sally in the Garden" and "La Case/Turlute à Antonio").

I've always enjoyed Paddy's voice. She has a distinctive timbre, passion which never gets out of control, masterful pacing in the ballads where her voice alternately soars like a lark in the sky and gently folds around phrases like a leaf round a bud. Totally devoid of ego and all the more effective because of it. So it is a pleasure to listen to these songs again and to recognize old favourites, my personal ones being "Annachie Gordon", "Bonny Portmore" "Bonny Lass of Anglesey" and the "Dancers of Stanton Drew". I liked the Peggy Seeger version of "The Lass of Loch Royal" (from North Carolina), although I think it is the one track on which Paddy's voice is pitched a little lower than comfortable, and I also liked, but had forgotten, Frankie Armstrong's version of a little-known English love song, "Low Down in the Broom" and "The Hare's Lament", a thoughtful account of hunting from the hare's point of view. Small wonder that I think of nature metaphors in connection with Paddy; her own choices of song frequently reveal her love of the earth and of nature. Highly recommended for all lovers of traditional music performed by one of its best Canadian exponents.

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