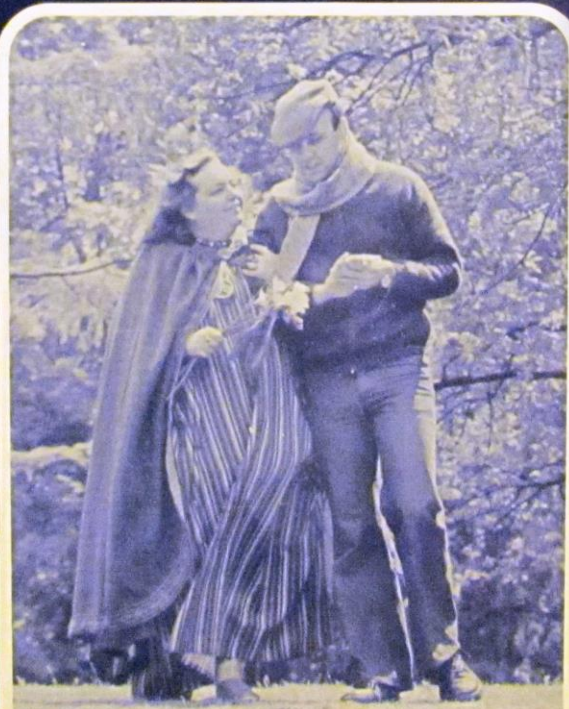


# Brenda & Robert



## Tin in the stream



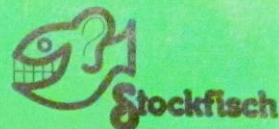
Stereo

Best-Nr. SF 7001

Title		Record Company
Tin in the Stream LP LP 33rpm		Stockfisch Records SF7001
Date	Musicians	
1974	Brenda Wootton & Robert Bartlett	
Tracks: Side 1		Side 2
1. Doro 2. Betsy Watson 3. Careless Love 4. Tryphena Trenary 5. The Sweet Nightingale		1. The Cock of the North 2. Pasties & Cream 3. Lagan Love 4. Lamorna 5. Summertime 6. Wild Mountain Thyme



# Brenda & Robert



## Side 1

### Doro (3:10)

Richard Gendall

The Celtic language of Cornwall is no longer a living tongue. It finally died in the extreme west of Cornwall at the end of the 18th Century. Due to the efforts of many dedicated people since 1900, there is now a keen revival of the learning of the language and many books are being printed. At present, we are the only people in the world who sing, professionally, in the Cornish language. Our tutor, Richard Gendall, is a Bard of the Cornish Gorsedd (which can be briefly described as a sort of cultural congress) and the author of 'Kernewek Brew' (a Cornish handbook). Richard, who has written this and many other songs for us, says that musical influence for Doro comes from the strong dance rhythms constantly used in traditional Breton music.

Doro is an invitation to bring - bring your brothers, sisters, friends and relations; bring your music and song and let us dance and sing until the valleys ring and the stars no longer shine - and hurry, hurry, hurry. For us the song creates an atmosphere of merriment such as the one captured in Breughel's famous Wedding Feast.

### Betsy Watson (3:25)

Traditional

The air of this very beautiful and pathetic Cornish ballad is traditional, and the words contain several recognisable standard 'stock' verses that have been widely used throughout British balladry. Our version comes from the singing of a Mrs. Noat of St. Ives, Cornwall and was noted at the end of the last century.

### Careless Love (4:05)

Traditional

Between us we can recall at least a dozen good versions of this old blues standard. Our influences therefore have been legion, but this particular version owes much to the singing of Hudie Ledbetter and Ray Charles.

### Tryphena Trenary (2:50)

Herbert Thomas

Cornish bal-maidens were young women employed to sort rock for its mineral content as it came up from the mines. In this song a miner sings of his love

for one of them, who has the lovely name of Tryphena Trenary. The Cornishman is not naturally a domestic creature, so one can imagine the strength of his love when he even offers to turn the mangle for her on washing days!

Written by a famous Cornishman called Herbert Thomas at about the turn of the century, the song contains some colourful Cornish dialect (see inner sleeve) and also makes mention of the famous Helston Furry Dance. Held on the 8th of May each year, the Furry Dance is a traditional welcome to the summer. The Cornish town of Helston is dressed with wild flowers, and people dance the Furry (or Flora) in and out of the houses and through the streets from dawn until dusk.

### The Sweet Nightingale (2:22)

Traditional

Translated centuries ago from the old Cornish tongue, this version of the Nightingale was collected in 1854 from

four Cornish miners working in the lead mines near Zell in Germany. Their leader, John Stocker, first heard it from his Grandad and it was, he said, always sung on pay days and at wakes! The Nightingale 'as he sings in the valley below' is an allusion to lovemaking and was one of several popular folksong devices used to describe the act without giving offence.

## Side 2

### The Cock of the North (4:15)

Martin Wyndham-Read

In this haunting, yet happy song, the wife of an Australian seaman rejoices at her husband's return after a long voyage. The Cock of the North was collected and put to music by Martin Wyndham-Read, who is regarded as a fine performer on the British folk scene. His knowledge of 'traditional' Australian music is both extensive and unique as he worked there for several years and made a profound study of their 'work' songs in particular.



### Pasties and Cream (4:00)

Herbert Thomas

For many Cornish exiles, communities and societies abroad, this song is a sort of national anthem. At home, it has

figured in singing competitions for generations and is still a favourite with the Cornish male voice choirs who, because of their exceptional bass choristers have even been known to outsing the Welsh from time to time! Brenda's mother sang it as a child of five and won a prize with it in competition over 60 years ago, and Brenda used it as the title track for a Cornish album made in 1970.

Pilchards and herring, pasties and cream are all traditional Cornish fare.

### Lagan Love (2:30)

Traditional

A sad Irish song whose air is very, very old. The words, written in the last century, concern a man who sees in his teenage daughter a close resemblance to her mother, whom he loved and lost when his daughter was but a baby.

### Lamorna (3:25)

Traditional

Concerning a Cornishman who went out for a night on his own, leaving his wife at home. He met a young lady who was wearing a veil and thought he was in for a good time. Imagine his dismay upon unveiling her to find that it was his own wife, who then made him pay for his misdemeanour. Still sung today all over West Cornwall, where we live, Brenda's parents remembered the 'cabs' mentioned in the song. They were horse-drawn carriages (known locally as Jory's Jingles) which took gentlemen and 'Ladies of pleasure' from Albert Square in St. Just away down to Lamorna.

### Summertime (5:10)

George Gershwin

The second side of this album ends in the way so many beautiful nights of music have ended for us - with a song we love to sing...

### Wild Mountain Thyme (3:40)

Traditional

This fine old Scottish song is our way of saying 'thank-you' to all the people who gave us such a warm welcome at the 1974 Braunschweig Folk Festival - especially Ray, who has been a true friend to us.

## Tin in the stream

Cornwall ist wahrscheinlich von allen keltischen Ländern der Außenwelt am wenigsten bekannt. Jetzt aber, mit dem Aufstieg der Folklore-Sänger Brenda Wootton und Robert Bartlett, finden die Sprache, der Dialekt, die Bräuche und Musik dieser Halbinsel im Südwesten von Großbritannien auch außerhalb der Landesgrenzen immer neue Freunde. Zu Hause sind sie fast zwei Jahre unter dem kornischen Namen „Crowdy Crawn“ zusammen aufgetreten, und vorher gehörten beide zu den führenden Kreisen der britischen Musikszene. Im Januar 1974 begannen sie, ihren musikalischen Interessen gemeinsam nachzugehen. Sie sind die einzigen Sänger der Welt, die berufsmäßig in der kornischen Sprache „Kernewek“ singen, die vor ungefähr zweihundert Jahren ausstarb. Abgesehen davon machen sie gerne viele andere Arten von Musik. Brenda singt, Robert singt und spielt Gitarre und Concertina.

Of all the Celtic countries, it is probably Cornwall that is the least well known to the outside world. Recently however, with the emergence of folk singers Brenda Wootton and Robert Bartlett, the language, dialect, customs and music of this peninsula in the extreme South West of Gt. Britain are becoming known.

At home, they have been working together under the Cornish name of Crowdy Crawn for nearly two years, and before that they were both actively connected with the British music scene. In January 1974 they combined their talents to pursue their mutual interests in, and love of the Cornish heritage.

Although they have a unique musical identity (they are the only people in the world who sing, professionally, in Kernewek, the Cornish language that died nearly 200 years ago) they enjoy singing and playing all kinds of music. Brenda sings, Roberts sings, and plays the guitar and concertina.

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Ton-technik: Günter Pauer  
Produktionsleitung: Hans Dobratz

Stereo

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