

Inlay for Dalriada's 1st album "All Is Fair" • Released 1991 on Iona Records

D A L R I A D A

All is fair...

- 1 *THE Haughs OF CROMDALE*
- 2 *SCOTS WHA' HA'E*
- 3 *GREEN GROW THE RASHES*
- 4 *JOCK O' HAZELDEAN*
- 5 *YE JACOBITES By Name*
- 6 *Will YE NO COME BACK Again?*
- 7 *JOHNNIE COPE*
- 8 *Loch LOMOND*
- 8 *MACPHERSON'S FAREWELL*
- 10 *Ae FOND KISS*
- 11 *Caledonia*
- 12 *THE GREY Man*



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D A L R I A D A

All is fair...

- ❶ *THE Haughs OF CROMDALE* (3.55)
- ❷ *SCOTS WHA' Ha'e* (5.30)
- ❸ *GREEN GROW THE Rashes* (4.47)
- ❹ *Jock O' HAZELDEAN* (4.48)
- ❺ *YE JACOBITES By Name* (3.53)
- ❻ *Will YE NO COME BACK Again?* (5.31)
- ❼ *JOHNNIE COPE* (3.40)
- ❽ *Loch LOMOND* (5.10)
- ❾ *MACPHERSON'S FAREWELL* (3.53)
- ❿ *Ae FOND KISS* (4.33)
- ⓫ *Caledonia*† (5.23)
- ⓬ *THE GREY Man** (6.09)

*All titles traditional, arr. Sorley (Isa Music) except † Maclean / Limetree Arts, * Sorley-Kennedy (Isa Music).*

"That which is done out of love always takes place beyond good and evil" These are the words of the 19th century German philosopher Friedrich Nietzsche, suggesting perhaps that the experience of love itself transcends the human capacity to judge it. That the same might also be said for other matters such as war was further implied when he wrote that "everything is necessary-everything is innocent", conveying an emotion similar to the age old adage that all is fair in love and war.

It was with these thoughts in mind that an approach was taken to the making of this album of traditional and contemporary Scottish songs, reflecting the nations history in all its extremes. It becomes clear on investigation, that the sentiments contained are based on universally recurring themes and are as relevant to today's society as they were to the past.

Robert Burns would no doubt have been a keen commentator on contemporary values were he alive today. This recording

has five of his songs. *'Ye Jacobites By Name'* is a strong testimony to individualism and depicts the kind of sceptical view of political manoeuvring long since associated with Scots men and women. 'Yer doctrines I maun blame ye will hear' can be seen as in sympathy with the spirit currently at play in the Soviet Union and Eastern Europe, coinciding with a rising nationalism and the fight for freedom as portrayed in *'Scots Wha Hae'*. Burns never travelled outside of Scotland but his passion for life and humanist viewpoint would undoubtedly have made him a true internationalist in modern times. In a more frivolous mood *'Green Grow the Rashes O'* puts an acceptable face on sexism saying that nature was merely an apprentice when She made the men but - 'Then She made the lassies...' Feminists and chauvinists unite! Equally lightweight is his romanticized version of *'McPherson's Farewell'* which tells of the execution of one of folklore's best loved criminals after a lifetime of thievery. All of these contrast

strongly with the genuinely poignant song of love departing, *'Ae Fond Kiss'* which contains such beautiful words as; 'Deep in heart-rung tears I'll pledge thee, Warring sighs and groans I'll wage thee'. In making use of war analogies in a personal context these lines gently weave together the central themes of this album.

Talent for literature and song among the Scots however, is not of course confined only to Robert Burns. *'Jock O' Hazeldean'* by Walter Scott is possibly the ultimate in romantic drama. The woman in the story decides after much persuading to marry into a society family but on the day of the wedding she has a change of heart - 'They sought her both in bow'r and ha', the lady was not seen, she's o'er the border and awa' wi' Jock O' Hazeldean'. The sacred marriage of true love triumphs over society's contractual equivalent.

This is indeed the stuff of Hollywood where, as in songs and story-telling it is

considered acceptable to treat facts as of secondary importance. Film makers have often re-created America's history to suit a better picture. Alas, this technique is not new. The Scots were decisively beaten by the English at the *Haughs of Cromdale* in 1690. The song tells the story faithfully

until a second battle is spoken of in which the great Earl of Montrose is summoned to unite the clans and avenge the defeat. In fact, Montrose had already been dead some fifty years.

Perhaps here too there lies a deeper truth, as appears to have been the case in the Scottish people's relationship with the

Jacobite cause and its various agents most notably, Charles Edward Stewart. *'Ye Jacobites By Name'* previously mentioned is scathing but *'Will Ye No Come Back Again'* positively pleads for the return of the exiled leader. A humorous tale of these times is Adam Skirving's *'Johnnie Cope'* telling of the Hanoverian general who was caught napping



while the Jacobite army routed his inexperienced soldiers. 'Hey Johnnie Cope are ye waukin' yet?' is indicative of the tremendous pleasure the Scots have often taken from derision of the English. General Sir John Cope was court martialled but subsequently reprieved. 'Ye'll tak' the high road and I'll tak' the low road' from the song 'Loch Lomond' in its many renderings may give the impression of two drunken Scotsmen returning from Wembley arguing about the quickest route home. This is far from the sentiment. It is a tragic account from the 1745 Jacobite rebellion of a young man about to be hanged at Carlisle for his allegiance to the cause. The low road referred to is the road to the grave and it is his spirit which will return to Loch Lomond.

Most of the songs in this collection are centuries old with the exception of two

which are from recent times. Again the subject matter is universal. 'Caledonia' by Dougie McLean celebrates the glory of the homecoming from an adventurous journey. 'The Grey Man', written by Dalriada tells of a figure that has appeared throughout history and mythology and never fades. Outlawed by society but romanticized by writers he is called upon in times of need to settle scores and win wars. He is both violent and compassionate and ultimately remains mystical and enigmatic. The Grey Man above all

stands as the personification of the main theme and helps to re-affirm Nietzsche's assertion as described earlier that, after everything is said and done, all things, whether socially outcast or personally traumatic must in the final analysis be accepted as fair.

Clark Sorley
Edinburgh, 1991.



DALRIADA

Colin Kennedy • Vocals
Robbie Dale • Guitars
Clark Sorley • Keyboards

With thanks to:

Carol Laula, Lorna Brooks, Avril Jamieson (Backing Vocals)
Andy McGlasson (Percussion), John Carmichael
(Accordion on 'Loch Lomond'), Charlie Cowie (Fiddle on 'MacPherson's
Farewell'), Jim Kilpatrick (Snare drum on 'The Grey Man').
Also, to Bob McDowall for having faith!!

PRODUCED AND ARRANGED BY CLARK SORLEY.

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