

landed fiddler', both from Scotland. In *Brookland Butter* and *Drops of Honey*, a new, more explicitly erotic new country song and album, they're weaving their weaving.

Small reads a reading of her childhood music, she and her, but finely

Julian May



Violinist Ewa Wasilewska

subtly in his accompaniment, while the judicious employment of Stiofán Ó Brión's *bodhrán* and Terry McGinty's bass on selected tracks adds further depth.

Then there's uncle Ciarán himself who appears for an inspiring set of tunes aptly entitled 'The Tourish Set', particularly as one of the melodies derives from another family member, France, and the others derive from the pens of Ciarán and Tourish. Guitarist Steve Cooney also pops up for the breezy 'Ardera Sessions', while Martin's compositional skills are further to the fore on the delightful 'The Fortune Teller', and there's even time for a couple of step dancers to strut their stuff on 'Skitatoes'. All told, *Clan Ranald* is enjoyment incarnate and marks Messrs. Tourish and Ward as two of Ireland's brightest musical talents.

Geoff Wallis

Sounds and Shadows

Konador CDKR013
Fall Price (61 mins)
★★★★

Dobranotch
Gagarin Chochek

Orange World OWCD010
Fall Price (55 mins)
★★★★

Two gnarled and earthy Eastern European offerings



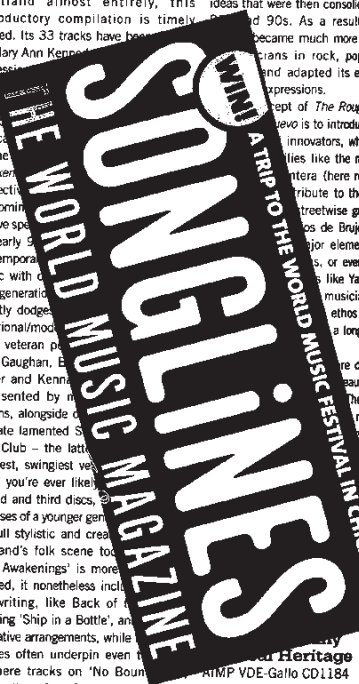
Jewish settlement in Eastern Europe was mainly in cities and the Carpathians was one of the few areas where the Jewish population lived a rural life and where the popular image of a klezmer band wandering from village to village was true. The mountains spread across the borders of several countries – Poland, Slovakia, Hungary, Romania and Ukraine – and have been home to many nationalities. This music is a product of that mixed culture.

Although their name looks rather off-putting, like something on a Polish container lorry, there's a real freshness about the music of Transkapela and they recently picked up the award for Polish Folk Album of the Year. The four-piece band plays klezmer (and other traditional music) from the Carpathian mountains. What's appealing about the playing is the rough texture. The music has the feel of a peasant hut with wooden shingles. You feel you could get splinters from it. There's an organic scrape of bow on violin strings (Ewa Wasilewska), the nasal tone of a violin with a gramophone horn (Maciej Filipczuk), a sawing bass (Piotr Pniowski) and the earthy jangle of the *cimbalom* (Robert Wasilewski) – such a characteristic sound of Carpathian music. The Ukrainian 'Kolomeika', which has been covered by countless klezmer bands, is returned by Transkapela to a wonderful rustic authenticity. The disc ends with an extended ten-minute dance sequence with improvisation and development on the violin and *cimbalom*. It's an excellent disc and I bet they're great live.

There's not quite the same rustic feel to the music of Dobranotch, based in St Petersburg, although the opening track 'Dobryden', collected by Moshe Beregovski in the 30s, has a strong Carpathian flavour thanks to the fiddle of Mitya Khrantsov and *cimbalom* of Jeka Lizin. The mainly Jewish and Balkan repertoire comes from many sources, but it acquires a particular flavour in this five-piece band thanks to the Arabic percussion of Lebanese-born Ussama Shakhin. The other members are Moldovan accordionist Andrei Sapkevich and, underpinning it on tuba, Alexei Stepanov. It's incredible how Jewish the title-track 'Gagarin Chochek' – from the repertoire of a Serbian Gypsy brass band – manages to sound in these hands. What brings it home to Russia is the final bonus track 'Lemon-Cheeky', an old Odessa song ('Limonchiki') usually heard at the end of a long drunken evening. A strong and original release.

Simon Broughton

Scotland almost entirely, this introductory compilation is timely indeed. Its 33 tracks have been compiled by Mary Ann Kennedy, a professional producer, and cover a wide range of folk music from the early 19th century to the present. The album is a wonderful introduction to the music of Scotland, and it's a pity that it's not more widely available. The album is a wonderful introduction to the music of Scotland, and it's a pity that it's not more widely available. The album is a wonderful introduction to the music of Scotland, and it's a pity that it's not more widely available.



VARIOUS ARTISTS

Beginner's Guide to Scotland

Nascente NSBOX 020
Budget Price (3 CDs: 148 mins)
★★★★

From Archie Fisher to King Creosote



Given that BBC4's recent series *Folk Britannia*, and the accompanying rash of London broadsheet articles declaring folk to be newly hip (again), opted to ignore

The Rough Guide to Flamenco Nuevo

World Music Network
RGNET1170CD
Mid Price (64 mins)
★★★★

Andalucia's folk music goes global



The 70s saw the dazzling renaissance of flamenco via the innovations of a monstrously talented, cheeky generation of musicians who both explored its roots and pushed its diasporic tendencies. They introduced a host of new musical

Heritage
ATMP VDE Gallo CD1184
Fall Price (55 mins)
★★★★

Field recordings from total

The Arc
International
Musique Po
organised
Geneva-I
Museum

Ethnography (www.adem.ch) have of releasing music that isn't anywhere else. Very often the deep fruit of long-term research; Din Golemovic made these record Serbian Gypsies between 1978 and they were recorded in people's across the county and feature not big-name stars like Saban Bajar Boban Markovici, but ordinary musicians you might have your party. I like the veteran band from who kick things off (tracks 1-3) with *tambura* and bass; the violi accordion-led band of Alek Stanokovic from Belgrade (15 and 16); brass band of Vlach Gypsies, with idiosyncratic intonation (25 and 26) the six-piece *tamburica* band Vojvodina (27 and 28). Don't anything too polished – this is recorded in situ, and that is the the

Simon Br