

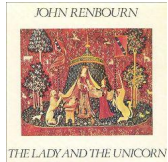
## John Renbourn - The Lady And The Unicorn (1970)

Wpisany przez bluesever

Niedziela, 10 Lipiec 2016 08:51 -

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*A1.a Trotto 0:40 A1.b Saltarello 1:53 A2.a Lamento Di Tristan 1:58 A2.b La Rotta 0:55  
A3.a Veri Floris 0:44 A3.b Triple Ballade 2:00 A4.a Bransle Gay 1:13 A4.b Bransle De  
Bourgogne 1:34 A5.a Alman 1:25 A5.b Melancholy Galliard 2:47 A6 Sarabande 2:45 B1  
The Lady And The Unicorn 3:28 B2.a My Johnny Was A Shoemaker 4:16 B2.b Westron  
Wynde 1:25 B2.c Scarborough Fair 7:22* John Renbourn - Guitar, Sitar, Vocals Terry  
Cox - Drums, Glockenspiel, Percussion Donnie Harper - Viola Lee Nicholson - Concertina  
Tony Roberts - Flute, Vocals, Wind Dave Swarbrick - Violin Ray Warleigh - Flute Lea  
Nicholson - Conductor

Renbourn's last solo album for the next six years overlaps with his Pentangle work, featuring Terry Cox playing hand drums and glockenspiel, with future John Renbourn band member Tony Roberts and violinist Dave Swarbrick. The repertoire consists of medieval and early classical pieces, interspersed with the expected folk material -- keyboard works from the Fitzwilliam virginal book (transcribed for guitar) stand alongside traditional tunes such as "Scarborough Fair," which turns up as part of an 11-minute track that also incorporates "My Johnny Was a Shoemaker," with Swarbrick at the top of his form on violin. The album is entirely instrumental, but as with other Renbourn releases, one hardly misses the vocals. ---Bruce Eder, Rovi

The next solo project after 'Sir Jonhalot.' Concepts from the B-side continued. Medieval and renaissance music played folksyly and folk music played renaissance and medievally. By 1969 the early music revival in England was emerging from the cottage industry stage but still hadn't gone all that far. The folk scene was in full flight. The similarities between examples of early music surviving in manuscript and folk tunes as still performed were often strong which led on to the idea of using their melodic/rhythmic characteristics as a framework for solos, something

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along the lines of some small integrated jazz ensembles. It turned out to be something that had an immediate appeal to the musicians who came in for the sessions and who were fortunate choices indeed. Lea Nicholson had already steered the course of concertina playing in new directions. Don Harper was a rare find as a viola player who could really improvise. And Tony Roberts became a great friend and mentor, collaborating on a number of subsequent projects including what was to become the John Renbourn Group. ---johnrenbourn.co.uk

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