

MadFolk News

Peter Mulvey - Bike Tour Concert Rolls through The Brink Oct 6th

Join us in welcoming Peter Mulvey to our MadFolk stage on Sunday, October 6, 2013 at the Brink Lounge at 7:00. Peter will make a stop in Madison as part of his 7th bike tour, this year hitting 7 cities between Michigan and Wisconsin. Making the ride with him in Wisconsin, and opening for him will be Brianna Lane. When we talk bike tour, he is literally riding his bike from town to town, with a trailer behind him with instrument and cds.

If you are not familiar with Peter Mulvey, then you need to come to this show. I have been told by several folks on several occasions, wow, I have not seen him before, he is great! Then the next time I see Peter in town, there are those same folks each year, so come check out Peter and in no time you will be a veteran of Peter Mulvey shows.

Peter is a native of Wisconsin, however, spent a good amount of his time in Boston and both in the U.S. and overseas, he has been back in Wisconsin for several years now. He has been touring for over 20 years and currently 15 albums he has put out.

I love this description from the Boston Globe "Gleefully mercurial...equal parts breezy jazz and

whispery folk. His voice feels like fine old leather, and his guitar sounds like it's on steroids...a superb technician with a fondness for ignoring the rules...a genre-defying traditionalist — a knuckleballer with finger-picks"

Opening for Peter is Brianna Lane, if you have seen Peter play during any of his bike tour stops in Madison, you



most likely have seen Brianna open for him. Brianna is a gifted singer/songwriter, she writes and performs on an acoustic guitar as well as a banjo and it is always a pleasure to listen to her when she hits the stage.



Come join us on Saturday, October 26th as Mad Folk & the Celtic Music Association Present Skara Brae in Concert!

For over 30 years, Dáithí Sproule has long been a favorite among audiences in Madison, always coming with someone new and different including James Kelly, Liz Carroll, Trian, and Altan to mention but a few. On the cusp of Celtic celebration of Samhain, a prelude to darker days and the appearance of freaky characters in the streets, the Celtic Music Association, the Madison Folk Music Society, and the Celtic Cultural Center join forces to present a rare performance by some rare performers.

In the late 1960s, four teenagers, Mícheál Ó Domhnaill, his sisters Maighread and Triona, and Dáithí Sproule, went off to learn Irish at summer school in Ranafast (Ranna Feirste), County Donegal. They learned some Irish, they learned some songs, and the rest is history. The first commercial recording to combine modern guitar and keyboard arrangements with the rare repertoire of songs in Irish Gaelic from Donegal in the north of Ireland was just the beginning for this quartet that did so much to develop the sound of Irish traditional music played by touring groups ever since. As members of such influential groups as the Bothy Band, Trian, Touchstone, Relativity, Nightnoise, Coolfin, and Altan, their voices and arrangements on songs in Irish and in English have touched audiences and inspired musicians around the world.


The original band broke up in 1972. Mícheál continued to perfect a style of open-tuning guitar accompaniment (derived from the pioneers in Pentangle) which, along with Triona's

clavinet and Donal Lunny's bouzouki, provided the driving rhythm section of the famed Bothy Band that formed soon after. It was through the concerts and recordings of this groundbreaking group that the world came to know and cherish the clear, sensitive vocals of Mícheál and Triona singing songs in English and Irish, songs that became the soundtrack of the new generation of Irish music lovers.

As the new wave of Irish traditional music continued to surge throughout the world in the following decades, another supergroup, Altan, championed the songs and dance music of Donegal and surrounding counties in the north of Ireland. Formed in the mid-1980s, Dáithí Sproule soon became a regular on their tours, combining his guitar and voice with the new sound from the north developed by his old friends, Maighread Ní Mhaonaigh and Frankie Kennedy.

After spending decades perfecting their craft and expanding their repertoire in combination with the finest musicians of Ireland and Scotland, all four members of Skara Brae finally reunited for two concerts, one in 1997 and again in 2005, to rapturous acclaim in Ireland and Europe. They were also the subject of a highly regarded documentary on the Irish language television network. Since Mícheál's tragic death in 2006, the group has continued to tour but this is the first in the U.S. To hear more of the contemporary recordings of Maighread and Triona's combined voices, check out Idir an Dá Solas (Between the Two Lights) recorded with Donal Lunny for Green Linnet.

Mad Folk Concert Tickets

When you see this symbol –  – you'll know that you're reading about a Mad Folk sponsored event. Advance tickets for Mad Folk shows are available online at www.madfolk.org and at these outlets:

- Orange Tree Imports, 1721 Monroe Street
- Spruce Tree Music, 851 East Johnson

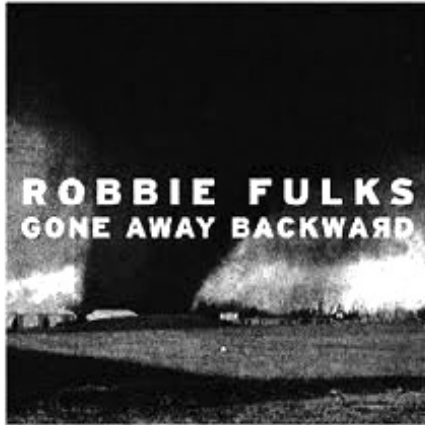
Purchase tickets ONLINE for Mad Folk concerts via Brown Paper Tickets:

<https://www.brownpapertickets.com/producer/10879>

You can also purchase advance tickets by mail. Send a stamped self-addressed envelope with your check payable to Mad Folk, PO Box 665, Madison, WI 53701. If all else fails, call 608-846-9214 for information.

GONE AWAY BACKWARD

ROBBIE FULKS



Review by Kiki Schueler

Gone Away Backward is Robbie Fulks's first collection of original songs on CD since 2005's excellent *Georgia Hard*. In the intervening years he released a double live record (one disc "standing" with his touring rock band, and the second "sitting" with a quieter bluegrass-leaning bunch), a massive collection of songs called *50-Vc. Doberman* (available only as a download), and *Happy*, his eclectic collection of Michael Jackson covers that finally saw the light of day in 2010 but had been recorded years earlier. The dichotomy of the live *Revenge* predicted the direction Fulks, and subsequently *Backward*, would take. Somewhere around the recording of the live record he began backing away from the full band shows played in beer joints (and a few nice places) across the country that had been his bread and butter for so long. Instead he chose to play fewer shows, stay closer to home, and work with smaller ensembles, often featuring fiddle, mandolin and sometimes a second guitar. Those are the players who back him on this record: Jenny Scheinman on fiddle, Ron Spears on mandolin, Mike Bub on banjo and bass fiddle, and the remarkable Robby Gersoe on guitar. A skilled cast who make these complicated songs sound easy.

Of the songs featuring the whole lineup, two are up-tempo bluegrass romps. "Long I Ride" benefits from a positively infectious banjo and attention-grabbing lines like "I waved

at every stranger just to move the air around" and "when I left that Brooklyn girl I never thought it through, she had silk brocade in her bedroom, and a job that paid for two." "Sometimes the Grass is Really Greener" is equally upbeat, a toe-tapper that asserts there really is no place like home. The third, "When You Get to the Bottom," is a clever, "tear in your beer" cautionary tale featuring stunning harmony vocals from Bub and Spears. Even though the narrator is the one currently sitting at the bar, he predicts that she'll be the one hitting the titular bottom.

"Don't think 'cause I've fallen, fallen I'll remain. Time is the cure; the stuff that they pour just helps with the pain." Smart stuff. Two public-domain fiddle tunes, "Snake Chapman's Tune" and "Pacific Slope," give some of the band a chance to really show off. Gersoe's picking on the latter is worth the price of the record.

For this record, four of Doberman's standout tracks were re-recorded, perhaps as a favor for those of us who never got around to buying the download. "That's Where I'm From" has the same autobiographical voice of *Georgia Hard*'s title track as he contrasts growing up on a farm with his current life in the suburbs, observing, "A man climbs as high as he can, but his heart belongs where it began." The sultry, seductive "Imogene" finds Fulks slipping into something more comfortable, while "Guess I Got It Wrong" is curiously languid in its description of the end of the affair. The fourth of the Dobermans is opening track "I'll Trade You Money for Wine." A haunting, spare tune with only Scheinman's fiddle backing his expertly strummed guitar, "Wine" is a million miles from the party of "Let's Kill Saturday Night," which has closed every show for many years. This may come as a surprise for some; from the

title you might expect the trademark humor that Fulks exhibits in songs like "She Took a Lot of Pills and Died." Though it shouldn't, he's made a career out of defying expectations and categorization. Right now I definitely think "sitting" is working out pretty well for him.

Mad Folk News is published monthly by the Madison Folk Music Society, a non-profit, volunteer-led society dedicated to fostering folk music in the Madison area. Contact us at madfolk@charter.net. [Learnaboutconcerts](http://www.learnaboutconcerts.com), [membership](http://www.membership.com), [scholarships](http://www.scholarships.com), and [volunteeropportunities](http://www.volunteeropportunities.com) at www.madfolk.org.

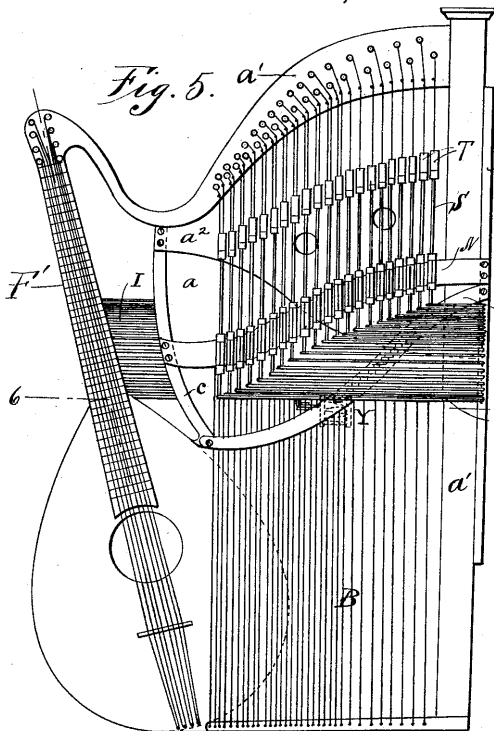
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Music Gizmos of the 1800s

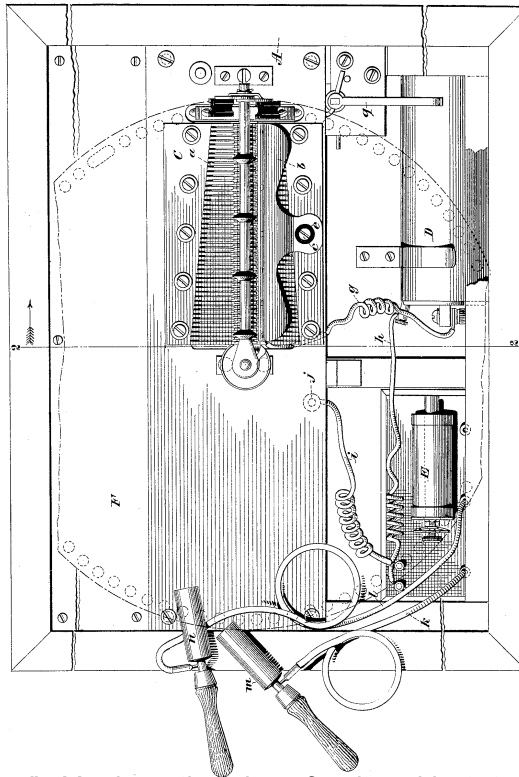
I've had fun before with the Google patent search, and here we go again. The illustrations and quoted texts are taken from the actual patents. For the full patents, go to Google and, under "more," find the patent search. Search for these particular ones by name or number.

No. 612,005, V. Maggio, Musical Instrument. Oct. 4, 1898.



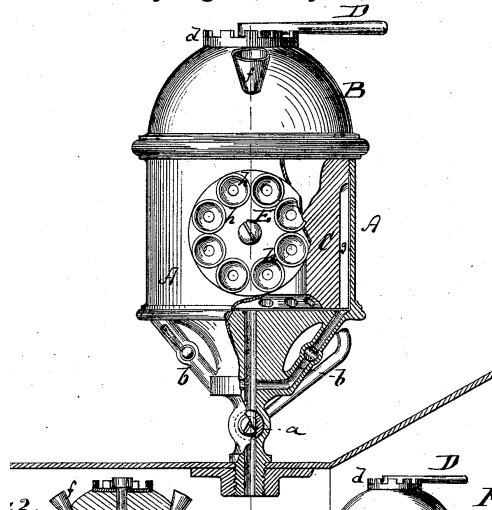
"...The instrument may be held in a convenient position, so that the mandolin can be played upon with the right hand, while with the the latter forces the hammer-lever S downthumb of the left hand the series of keys 7L may be depressed. When a key h is depressed, the outer end of the lever G will move rearward, thus operating the knucklejointed levers I and K, so that the outer end of the latter is forced rearward, which will pull the outer end of the top lever P rearward by means of the connecting wire or link Z and cause the inner end of said lever P to move forward and throw the right-angular lever Q and its pivotal arm R upward until ward and the hammer strikes the respective string..."

No. 595,901, G. A. Brachhausen, Electrical Musical Instr., Dec. 21, 1897



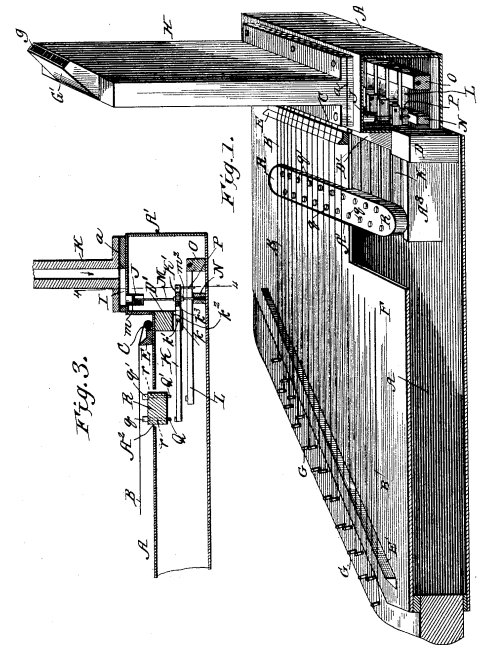
"...My invention...has for its object to produce a musical instrument having music playing devices combined with an electrical shocking device for administering electric shocks or impulses concurrently with the sounding of the notes...."

No. 141,266, R. A. Filkins, Musical Railway Signal, July 29, 1873.



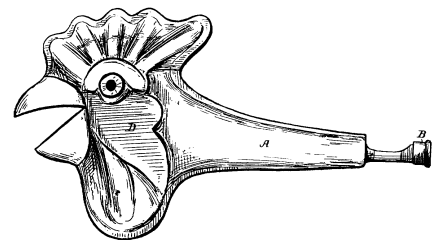
"...The object of my invention is to avoid the disagreeable and monotonous whistling of locomotive engines, and substitute therefor a more satisfactory method of signaling, and at the same time indicate different signals, by the combination of harmonious sounds, or by various successions of sounds..."

No. 465,761, E.P. Hicks, Musical Instrument. Dec. 22, 1891.



"...The player, by drawing in the breath and sucking up the air in the chambers I, will draw up the pistons, and in so doing raise the rear ends of the particular key or keys K, which in turn will, through the medium of the bent rods P, elevate the adjacent lever or levers L, which in turn will strike the plunger or plungers Q and move them in contact with the strings..."

No. 21,841, A. Schoenhut, Trumpet. Sept. 6, 1892.



"...The design relates especially to the enlarged end of the trumpet; and the essential feature of the design consists in forming this portion of the trumpet in simulation of a rooster's head with open beak..."

Thanks to Google for making patents more easily searchable, and to the US Government (that's us, folks) for keeping track in the first place. Since they are government publications, these patent documents are all in the public domain.

“Intense, iconoclastic... Mulvey exudes talent.” – *Sing Out*



**THE BIKE TOUR
CONCERT!**

**Madison Folk Music
Society PRESENTS**

Peter Mulvey

Opening set by Brianna Lane

Sunday, October 6

7:00 pm

THE BRINK LOUNGE, 701 E. Washington, Suite 105

Tickets \$13 advance, \$15 day of show

Available at: www.madfolk.org,

Spruce Tree Music, Orange Tree Imports



Celtic Music Association and Madison Folk Music Society
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Skara Brae

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Triona Ní Dhomhnail

Maighread Ní Dhomhnail

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The Mad Folk Refrigerator Cover

October 2013

Mad Folk Events



Peter Mulvey

- Sun, Oct 6@ The Brink Night Club. Doors open at 5:30 pm / Show at 7 pm Tickets \$13 advance, \$15 day of show

- **Skara Brae** (w/ Daithi Sproule and Maighread and Triona Ni Domhnaill) -- October 26th, 8pm
First Unitarian Society 900 University Bay Drive -- \$15

Venues



The Brink Lounge

- Wed, Oct 2-8pm-Aaron Williams and the Hoodo-No Cover
- Tue, Oct 8-8pm-Jenn Rawlings & Basho Parks-\$5
- Wed, Oct 16,-8pm-Aaron Williams and the Hoodo-No Cover
- Thu, Oct 17, -5:30pm-Cormac McCarthy-Solo Acoustic Boston, MA Folk Artist-No Cover
- Tue, Oct 29-7pm-Daniel Anderson Trio-No Cover

701 E. Washington
thebrinklounge.com
608-661-8599



Cafe Carpe

All shows at 8:30pm unless indicated otherwise

- Thu, Oct 3- 8pm-Garnett Rogers-\$15 adv.
- Fri, Oct 4-8pm-Beth Wood/ Bill Camplin-\$10
- Thu, Oct 10-7pm-New Pioneers-\$9
- Fri Oct 11-7pm-Howard Levy w/ guitarist Chris Siebold-\$25 adv.
- Sat Oct 12-8pm-Bill Camplin Banditos-\$9
- Thur. Oct 17-7:30pm-David Stoodard/ David Glaser
- Fri, Oct 18-8pm-The Quiet American/Brothers Quinn-\$8
- Sat, Oct 19-8pm-Potter's Field-
- Sun, Oct 20- 7pm-Harpeth Rising
- Thu, Oct 24-7:30-Laurie McClain-\$8
- Sat, Oct 26-8pm-Jlim & Vivian Craig w/ Fred Campeau & Mitch Thomas

18 S. Water St.
Ft. Atkinson, WI
cafecarpe.com
920-563-9391

FOLKLORE VILLAGE Folklore Village

3210 Cty Hwy BB
Dodgeville, WI
folklorevillage.org
608-924-4000

- Sat, Oct 5-12pm- Delicious Driftless Fare
- Sat, Oct 5- Barn Dance with Sue Hulsether & The Chuck Hornemman "C" Squad
- Fri, Oct 25-Sun, Oct 27- Fall Swedish Music and Dance Weekend

Mother Fool's

All shows at 8pm unless indicated otherwise

- Sat, Oct 5-The Potter's Field w/ Ritt Deitz Trio - \$7
- Fri., Oct 25-Rob Clark w/ Christine Costanzo - \$6

Mother Fool's
Coffeehouse
1101 Williamson St.
motherfools.com
608-259-1030

Misc

Kiki's Righteous House of Music

For reservations, e-mail righteousmusicgmt@gmail.com

- Friday, October 11 @9 pm (doors @8) Owen Temple with Matthew Grimm suggested donation \$10
- Saturday, October 19 @9 pm (doors @8) Casey Neill & the Norway Rats with The Sparrow & the Sky suggested donation \$8.

Patrick Ball, legendary Celtic Harpist will be doing a rare house concert in Madison Saturday, November 9 at the home of Mike Tuten. Show starts at 8 with doors opening at 7:30. A suggested donation of \$20 will be collected at the doo

Madison Ukulele Club -- Singalongs 1st and 3rd Weds 7:00-9:00pm
-- call for location -- 246-8205 (Andrew)

Bob's BBQ Emporium's Open Mic - Thu, October, 17th -- 7pm
-- 8164 Hwy. 14 Arena, WI

Cajun jam held every first Sunday 2 p.m.-5 p.m.

At the Froth House: 11 N. Allen St., Madison We welcome all levels of experience with instruments and Cajun music.

kcholden@wisc.edu for more info. www.prairiebayoucajun.com

On the Air



Simply Folk on Wisconsin Public Radio w/ Stephanie Elkins, Host

Sun 5:00-8:00pm

Concerts recorded in Wisconsin, music and dance of people the world over. For playlists, calendars, station listings, and more, visit www.wpr.org/simplyfolk.



WORT 89.9 FM community radio

Sun -- 3:00-5:00pm

- On the Horizon (world music) w/Ford Blackwell, Paul Novak & Dan Talmo
Weekdays 9:00am-noon
- Mon - Global Revolutions (folk from the world over) w/ David & Martin Alvarado & Eugenia Highland
- Tue -- For the Sake of the Song (traditional American folk) w/Jim Schwall
- Wed -- Back to the Country (country music on a theme) w/Bill Malone
- Thur -- Diaspora (folk and international) w/Terry O'
- Fri -- Mud Acres (bluegrass and acoustic) w/Chris Powers

Madison Dance

- African/African-American Dance classes with live drumming -- Sun, 7:00-9:00pm -- Metro Dance, 3009 University Ave. -- 255-3677 / 251-4311
- SpiritMoves Ecstatic Dance 2nd and 4th Weds, 7:00-9:00 pm -- The Center for Conscious Living, 849 East Washington Ave. -- \$7 min. donation
- English Country Dance taught -- 1st and 3rd Mon, 7:30-9:30pm -- Wil-Mar Center, 953 Jenifer St. -- 238-9951 or 238-9951
- International Dancing -- Wed and Sun; classes 7:30-8:30pm, request dancing 8:30-11:00pm -- The Crossing, 1127 University Ave. -- 241-3655
- Irish Dancing -- Monthly Ceili and set dance events are posted at celticmadison.org/dance
- Italian Dancing -- Tue, 7:00-9:00pm, no experience or partner necessary -- Wil-Mar Center, 953 Jenifer St. -- 838-9403 (Philana)
- Madison Contra Dance Cooperative -- Tue; 7:30 jam band practice, intermediate level dancing 7:45-9:40pm -- \$5 for non-members -- Gates of Heaven, 302 E. Gorham -- 238-3394 (Steve)
- Morris Dancing -- Wed, 7:00pm -- call for location -- 238-9951
- Scottish Country Dancing -- Sun, 7:00pm -- Wil-Mar Center, 953 Jenifer St. -- 835-0914

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	Life	\$500	_____
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Total		\$	_____

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Send your check, payable to MFMS to: Mad Folk c/o
Tracy Comer, P.O. Box 930446 Verona, WI 53593-0446

Afternoon Workshop with Skara Brae:

The Irish Song Tradition

Date & Time: Saturday, October 26, 2:30pm

Historic Landmark Auditorium, First Unitarian Meeting House, 900 University Bay Dr, Madison

Sponsors: Celtic Music Association and Madison Folk Music Society with support from the Celtic Cultural Center

Contact: Bob Newton, at (608) 251-1072

In addition to the evening concert, at 2pm in the afternoon, the three singers will conduct a workshop in an intimate setting in the First Unitarian Meeting House. The workshop has separate admission of \$20, or \$15 with the purchase of a concert ticket. Concert tickets available at the workshop.

For over forty years, Triona, Maighread, and Dáithí have been performing the songs they learned as teenagers, including many from the Ní Dhomnaill aunt Nellie. Children's songs and street songs, Childe ballads from Ireland and Scotland, songs of love and hardship, of emigration and the places they held dear, these songs, describe

a history of Irish life and song over the past couple centuries. In addition to singing and talking about some of their favorite selections from their vast repertoire, they will also speak about the long and varied tradition of song in Ireland, sung in English or Irish, and their experiences in its performance as it has spread to audiences all over the world. Come with your requests and questions in this rare opportunity to meet informally with three singers who have spent most of their lives learning and promoting this great tradition – a great way to enhance the concert experience and to deepen your own understanding of some of your favorite songs.