

*The Ten Islands*  
*Lyrics & Impressions*

## *About this Album*



River Carron Ice, Kincardineshire

Jochen and Jens-Uwe have been working together since 1998. After their first CD “Zeitpunkte” with classical music from the 20th Century, Jochen and Jens-Uwe found themselves constantly drawn to Scotland, and it was there, inspired by the beautiful country, the lovely people and the special mood in the music that reflects the rough, melancholic charm of Scotland, that they started their second production “The Ten Islands”.

Along with some of Scotland’s finest tunes they chose three pieces by Nigel Gatherer and one song by Jim McLean. Inspired by these melodies they created ten musical “universes” which interpret the original character in their own colourful way.

Jens-Uwe and Jochen’s playing is complemented by internationally renowned guests: Guido Jäger on the double bass (Giora Feidman, Tom Waits), the Canadian singer songwriter Lisa Winn, the Moroccan percussionist Rhani Krija (Sting), Fabian Hink on the electric guitar and Ulrich Schubert on didgeridoo.

The results of this international musical collaboration combine the most beautiful elements of Scottish traditional music with a delicate and sensitive contemporary dramatic feel, combining traditional music with modern, classical and pop.

## *Nigel Gatherer*

“There was a time when I decided that, rather than wasting my time with music, I should settle down and become a normal person. I stopped playing music, got a proper job and even got married. It didn't work out in the end, and I found myself back in my home town but lost, with no direction.

At this time I met a new friend who played violin. When she heard that I used to play music, she invited me to try it again. She lived in an area of Edinburgh called East Parkside, and it was there that I rediscovered my joy of music, and from there I developed a life in which music was a main part. “East Parkside” expressed my deep emotion at being reunited with one of the loves of my life - music.”

Nigel Gatherer

Since discovering the traditional music of his native Scotland thirty years ago, Nigel Gatherer has been passionately involved in collecting, researching, teaching and performing Scottish music. He has formed mixed instrument ensembles around the country, and has recently formed a mandolin and guitar orchestra in Edinburgh. While he has taught many students mandolin, his abiding ambition is “to get people playing music together, to share the joy that making music in groups produces, and simply to change people's lives with music. I know it can be done because I see it happening all the time!” Nigel lives in Perthshire with an artist and a cat.



The Knock, Crieff, Perthshire

# *The Banks o' Doon*

The lyrics for this song were written by the great Scottish poet, Robert Burns (1759-1796). The River Doon (Gaelic - Abhainn Dhùin), flows 23 miles from Loch Doon in Ayrshire, Scotland, to join the Firth of Clyde just south of Ayr. It flows north-west, passing close to the town of Dalmellington, and through the villages of Patna, Dalrymple and also Alloway, the birthplace of Robert Burns. There are different versions of the lyrics of this very popular Burns poem. For the recording we chose an English translation of the original.

**Lisa Winn:** Vocals

**Jochen Roß:** Mandolin

**Jens-Uwe Popp:** Guitar

**Guido Jäger:** Double Bass

(English translation)

Ye banks and braes of bonny Doon,  
How can you bloom so fresh and fair?  
How can you chant you little birds,  
And I so weary full of care!  
You'll break my heart, you warbling bird,  
That flitters through the flowering  
thorn.  
You remind me of departed joys,  
Departed never to return.

I've often roamed by bonny Doon,  
To see the rose and woodbine twine  
And every bird sang of its love,  
And fondly so did I of mine.  
With lightsome heart I pulled a rose,  
So sweet upon its thorny tree.  
And my false love did steal that rose  
But he left the thorn with me.

(Third Version, 1791)

Ye banks and braes o' bonie Doon,  
How can ye bloom sae fresh and fair?  
How can ye chant, ye little birds,  
And I sae weary fu' o' care!  
Thou'll break my heart, thou warbling  
bird,  
That wantons thro' the flowering thorn:  
Thou minds me o' departed joys,  
Departed never to return.

Aft hae I rov'd by Bonie Doon,  
To see the rose and woodbine twine:  
And ilka bird sang o' its luvie,  
And fondly sae did I o' mine;  
Wi' lightsome heart I pu'd a rose,  
Fu' sweet upon its thorny tree!  
And may fause luvier staw my rose,  
But ah! he left the thorn wi' me.



Drumochter, Perthshire

## *East Parkside*

Nigel Gatherer wrote this tune when he found his way back to a life as a musician. The arrangement reflects the inner tensions between doubt and happiness, loneliness and power.

**Jochen Roß:** Mandolin

**Jens-Uwe Popp:** Guitar

**Guido Jäger:** Double Bass

**Rhani Krija:** Percussion

**Ulrich Schubert:** Didgeridoo

## *The Dark and Slender Boy*

We found this Irish tune in Simon Mayor's book "The New Celtic Mandolin" and instantly fell in love with the beauty of this melody.

**Jochen Roß:** Mandolin

**Jens-Uwe Popp:** Guitar

**Guido Jäger:** Double Bass

**Rhani Krija:** Percussion

# *Kelvingrove*

Kelvingrove is a beautiful and very scenic public park in Glasgow. The old song takes us to the park in a scene between young lovers. The song tells how one of the lovers has to say farewell forever, so in the end it is a song about love and loss. In our arrangement, since Lisa was singing the song, we changed the original “lassie” (girl) to “laddie” meaning boy.

**Lisa Winn:** Vocals

**Jochen Roß:** Mandolin

**Jens-Uwe Popp:** Guitar

**Guido Jäger:** Double Bass

**Rhani Krija:** Electronic Percussion Pad, Percussion

Let us haste to Kelvingrove, bonnie lassie, O  
Thro' its mazes let us rove, bonnie lassie, O  
Where the roses in their pride  
Deck the bonnie dingle side  
Where the midnight fairies glide, bonnie lassie, O.

Let us wander by the mill, bonnie lassie, O  
To the cove beside the rill, bonnie lassie, O  
Where the glens rebound the call  
Of the roaring waters' fall  
Thro' the mountain's rocky hall, bonnie lassie, O.

But the frowns of fortune lour, bonnie lassie, O  
On thy lover at this hour, bonnie lassie, O  
Ere yon golden orb of day  
Wake the warblers on the spray  
From this land I must away, bonnie lassie, O.

Then farewell to Kelvingrove, bonnie lassie, O  
And adieu to all I love, bonnie lassie, O  
To the river winding clear  
To the fragrant scented brier  
Even to thee of all most dear, bonnie lassie, O.

And adieu to all I love, bonnie lassie, O...

## *Air for Linda*

Nigel says about his tune: "It was written for the late Linda Pattison, who was at art school with me and my partner June. When she contracted a fatal illness I composed a piece of music for her. She said it was one of the nicest things she'd heard."

We fell in love with this intimate melody the first time we heard it. We first played it as an encore during a concert in a quiet simple version and made a proper arrangement later. It depicts the way from a fatal diagnosis through the feelings of hope and a certain lust for life to the inescapable end.

**Jochen Roß:** Mandolin

**Jens-Uwe Popp:** Guitar

**Guido Jäger:** Double Bass

**Rhani Krija:** Percussion



Dunnottar Castle at Sunrise, Stonehaven, Aberdeenshire



## *Mairi bhan òg*

This is a beautiful slow air from the Scottish Gaelic tradition. The title means “Mairi young and fair”. There are words to the melody that are basically a deep declaration of love. The melody has a fluent feel to it, like running water and so the arrangement comes to life. It is a bit like rowing a boat towards the open sea; the sea continues to get rougher until a large wave crashes into the boat, but the boat will come home safely again.

**Jochen Roß:** Mandolin

**Jens-Uwe Popp:** Guitar

**Fabian Hink:** Electric Guitar

**Guido Jäger:** Double Bass

**Rhani Krija:** Percussion

## *Such a Parcel of Rogues*

This is the only tune we arranged as a duet. Like “The Dark and Slender Boy” the mandolin arrangement is taken from Simon Mayor’s Celtic book. The exceptional mandolin arrangement is done by Simon Mayor and the chords are added to express our interpretation of this wonderful traditional tune.

**Jochen Roß:** Tenor Mandola

**Jens-Uwe Popp:** Guitar

## *Smile in your Sleep*

“Smile in your sleep” is based on the old traditional “Mist Covered Mountains”. Giving new words to the melody, Jim McLean creates the scene of a mother singing a lullaby to her child. She wants her child to sleep peacefully, but at the same time she laments for a way of life and a culture that is about to be lost forever. Although sung as a lullaby, it is in reality a bitterly angry song about the savagery and mass deportations of what is now called the Highland Clearances during the 19th century, when whole tribal highland communities were destroyed and the people shipped by force to Cape Breton and Nova Scotia. Even today in parts of the Scottish Highlands you can see evidence of the Clearances where “Shielings (small houses) lie empty and broken”.

**Jochen Roß:** Mandolin, Tenor Mandola

**Jens-Uwe Popp:** Guitar, Electric Guitar

**Guido Jäger:** Double Bass

**Rhani Krija:** Percussion

**Ulrich Schubert:** Didgeridoo



## *Smile in your Sleep*

Hush, hush, time to be sleeping  
Hush, hush, dreams come a-creeping  
Dreams of peace and of freedom  
So smile in your sleep, bonny baby

Once our valleys were ringing  
With songs of our children singing  
But now sheep bleat till the evening  
And shielings lie empty and broken

Chorus  
Hush, hush, time to be sleeping  
Hush, hush, dreams come a-creeping  
Dreams of peace and of freedom  
So smile in your sleep, bonny baby

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Where is our proud highland mettle  
Our troops once so fierce in battle  
Now stand, cowed, huddled like cattle  
And wait to be shipped o'er the ocean

No use pleading or praying  
For gone, gone is all hope of staying  
Hush, hush, the anchor's a-weighing  
Don't cry in your sleep, bonny baby

Chorus  
Hush, hush, time to be sleeping  
Hush, hush, dreams come a-creeping  
Dreams of peace and of freedom  
So smile in your sleep, bonny baby



Baliacradh, Isle of Mull

## *Wee Morag*

Nigel Gatherer composed this melody on a typically Scottish dance rhythm. The arrangement takes the song to a pub. You can picture the scene; a band is playing, the beer is going down well, smoking is forbidden inside of course... and the musicians are improvising until dawn.

**Jochen Roß:** Mandolin

**Jens-Uwe Popp:** Guitar

**Guido Jäger:** Double Bass

**Rhani Krija:** Percussion

## *East Parkside (reprise)*

Like “Air for Linda” we first played this tune as an encore at a concert in Edinburgh. After the concert the composer (Nigel Gatherer) said: “Thank you very much for playing my music. I enjoyed every single note, but I intended East Parkside to be half as fast as you played it.” So we decided to do two arrangements - a fast and a slow version. The faster version is a journey along the long road through emptiness and painful doubts to recovery. The slow version is a peaceful meditation on the theme.

**Jochen Roß:** Mandolin

**Jens-Uwe Popp:** Guitar

**Guido Jäger:** Double Bass

**Rhani Krija:** Percussion

## *Jochen Roß*

Jochen Roß was born in 1976 in Kassel, Germany. He studied classical mandolin and piano in Hamburg with Steffen Trekel and Prof. Hans-Georg Lotz. Following his Degree in Music he obtained a Post-graduate Degree in Early Music with the lute-specialist and Echo prize winner Joachim Held. He was honoured with several international prizes and won the renowned competition for mandolin solo in Schweinfurt in 1999. In 2003 he lived in Scotland for 6 months, working with Scottish mandolin teachers and tutoring on a variety of courses. Since autumn 2003 he has been teaching at the New Music School in Buxtehude near Hamburg. He is also a member of Malte Vief's HeavyClassic Band.



## *Jens-Uwe Popp*

Jens-Uwe Popp was born in 1967 in Rendsburg Germany and studied classical guitar in Lübeck and Hamburg. He was honoured with several prizes in international chamber music competitions and has been working

with renowned artists such as Efim Jourist, Christiane Erdinger, Ulrich Tukur and Dominique Horwitz. He is a long-term member of the Giora Feidman Trio and performs all around the globe. Since 2005 he has been a member of the ensemble "David Orlowsky Trio" together with David Orlowsky and Florian Dohrmann. Their album "Noema" has been released by Sony BMG Classical and received the "Echo Klassik" award 2008.

A person is seen from the waist up, sitting in a field of tall, dry grass. They are wearing a dark, patterned long-sleeved shirt and are playing a baglamas, a traditional stringed instrument. The background features a range of green, forested mountains under a clear blue sky. The overall scene is peaceful and scenic.

## *The Ten Islands*

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Produced by Jochen Roß & Jens-Uwe Popp  
Co-produced by Marcus Schneider

Recording, Mixing & Editing by Marcus Schneider  
Recorded at Punkt-Musik Studio Mike Vogel

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All songs are traditional except #2, 5, 9, 10 written by Nigel Gatherer, published by the Piggpipe Press, Crieff; and #8 written by Jim Mclean, published by Duart Music, London.

All songs arranged by Jens-Uwe Popp & Jochen Roß except #3 & 7, arrangements by Simon Mayor © 1998 all rights reserved.

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