

Yearbook



ADAM YOUNG.

It all started as a simple challenge to myself: write one tune every day for an entire year.

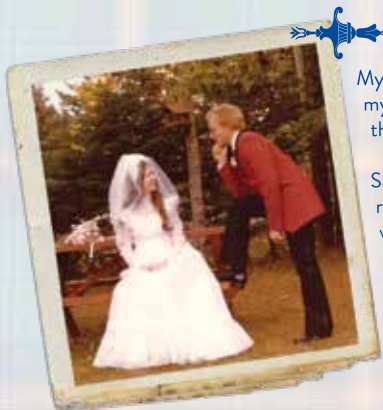
Like a lot of people, I have a terrible track record with keeping New Year's resolutions, and had very little faith that I would see the plan through to the end of the year. But somehow, on 31 December, I found that I had not only written a tune a day—there were actually a few days where I had a couple of tunes to choose from!

This recording represents some of my favourite tunes written during 2018's tune-a-day project. Since these melodies are all new, there's no real expectation of how they're "supposed" to sound. The original writing project was an experiment, so when it came time to record, it made sense to also experiment with the presentation of the music—to take some chances and really have some fun with it. I also saw the album as an opportunity to collaborate with some musicians that I've always wanted to work with, as well as several I've been fortunate to play with fairly regularly over the years.

The music I write is deeply rooted in the Cape Breton tradition. The second disc in this set features expanded "traditional" versions of all of the sets on the first, presented with fiddle, piano, guitar, and bagpipes, along with 17 tunes that didn't find their way into the less traditional arrangements.



1. FOREVER YOUNG.



My parents have been two of my biggest supporters throughout my musical career. This is a set of reels I wrote for them on each of their birthdays, as well as their wedding anniversary.

Sadly, between the writing of the tunes and the time I set out to record them, my father passed away. He never got to hear the final version of this track, but I was able to share a rough recording of me playing the tunes on the piano.

These tunes, the album, and the tunebook are all dedicated to my mother and to the memory of my father.

REEL FOR DAD (15 April)	0:00
REEL FOR MOM & DAD (17 October)	1:09
REEL FOR MOM (10 March)	2:16
3:30	

BRENT CHAISSON - acoustic guitar
CHRISSEY CROWLEY - fiddle
EMILY DINGWALL - electric bass
COLIN GRANT - fiddle
BOYD MACNEIL - banjo
BRIAN TALBOT - percussion
ADAM YOUNG - piano

BRENT CHAISSON - acoustic guitar
CHRISSEY CROWLEY - fiddle
COLIN GRANT - fiddle
ADAM YOUNG - piano

2. WATCH THE WEATHER.

Like most children of the '80s, I have vivid memories of spending hours upon hours playing Atari and Nintendo games, and still find myself randomly playing the theme from *Super Mario Bros.* on the piano—the classics never go out of style! This recording of *WATCH THE WEATHER* (18 December) pays homage to that 8-bit video game style, and was programmed by Andrew Tyne, a great friend and longtime castmate in Cape Breton Lyrics & Laughter.

The traditional version of this track begins with a jig called *THE RADIATION BURN* (24 June). It wasn't the first sunburn I got that year, and it wasn't the last. My ridiculously pale skin and hair colour have resulted in me getting sunburns even on overcast days—and once, somehow, in the rain.

Chrissy Crowley and Colin Grant join me on this track, as well as many others. They were both hugely helpful in the recording of this album, and I'm super appreciative of all the work they put into the project!

WATCH THE WEATHER	1:37
ANDREW TYNE - programming	

THE RADIATION BURN	0:00
WATCH THE WEATHER	1:41
3:34	

CHRISSEY CROWLEY - fiddle
COLIN GRANT - fiddle
ADAM YOUNG - piano

3. FULLER'S BRIDGE.

When travelling to Halifax, I often choose the coastal route through Fourchu and Framboise on Cape Breton's southeast coast. Just south of Fourchu itself is FULLER'S BRIDGE (21 January), the first of two one-lane bridges on the route. The bridge spans Fuller's Gut, and the mud flats surrounding the estuary attract a variety of sea birds. It's one of those places where photos can't really capture its beauty. I'm told it's a pretty good spot for digging clams in the summer, too!

There's a very confusing story in the tunebook about THE LONGEST NIGHT (21 December), and its companion pieces, The Shortest Day and The Shortest Night. Long story short: I wrote this tune on the winter solstice, the longest night of the year. Meanwhile, if there's a story behind KERFUFFLEUPAGUS (16 September), I don't remember what it is. Maybe there was a fight between Big Bird and his imaginary best friend?

It's funny how the tunes with the most ridiculous names have become some of my favourites. "PLINK A PLONK A PLINKLE" (21 November) was Colin Grant's answer when asked to describe the sound a piano makes. He says he has no recollection of this conversation.

Thanks to the guys from Crowdis Bridge and to Jamie Foulds at Soundpark Studios for making this one happen!

FULLER'S BRIDGE	0:00	FULLER'S BRIDGE	0:00
PLINK A PLONK A PLINKLE	1:01	THE LONGEST NIGHT	1:50
	3:44	KERFUFFLEUPAGUS	3:35
CROWDIS BRIDGE:		PLINK A PLONK A PLINKLE	4:48
ANDREW FEDORA - mandolin			6:08
BEN FUREY - acoustic guitar		BRENT CHAISSON - acoustic guitar	
COLIN GRANT - fiddle		CHRISSEY CROWLEY - fiddle	
KYLE LEGERE - banjo		COLIN GRANT - fiddle	
JASON RUDDERHAM - upright bass		ADAM YOUNG - piano	
ADAM YOUNG - piano			

4. ELEANOR'S.

The first jig in this set, STRAWBERRIES AND CREAM (19 February), was originally a mistake. Because I was writing most of the tunes on a notation app on my smartphone, I inadvertently added two extra measures to the A part. Once I realized this and removed them, I liked the tune a whole lot more!

I've written a number of tunes whose titles I don't remember the story behind. EMPTY-HANDED (5 November) is one of those tunes.

I do remember where ELEANOR'S (20 January) came from though: my trusty companion, Eleanor Rig B'y was my bright orange 2013 Subaru Crosstrek XV.

STRAWBERRIES & CREAM	0:00	STRAWBERRIES & CREAM	0:00
EMPTY-HANDED	1:27	EMPTY-HANDED	1:05
ELEANOR'S	2:41	ELEANOR'S	2:07
	3:55		3:12
MUSIVERSAL PRAGUE ORCHESTRA - flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, harp, violin, viola, cello, double bass		JASON MACDONALD - acoustic guitar	
ADAM YOUNG - piano		ADAM YOUNG - piano	



5. REV. LLOYD A. MURDOCK.

REV. LLOYD A. MURDOCK (22 June) was a church minister who I met in about 2002. Lloyd's son Jason and I met while attending the University College of Cape Breton. Jason and I were two of the first people to graduate from UCCB (now Cape Breton University) with a major or concentration in Celtic Studies. The summer we graduated, he joined the original cast of Cape Breton Lyrics & Laughter, a music and comedy revue I direct at the Louisbourg Playhouse. When Jason contacted me to let me know his father had passed away, the news came as quite a shock. This tune was written in memory of Lloyd, and Jason can be heard playing acoustic guitar on the trad version (disc 2).

REV. LLOYD A. MURDOCK

2:27

ERIC BURKE - upright bass
BOYD MACNEIL - viola
ADAM YOUNG - piano

REV. LLOYD A. MURDOCK

4:13

JASON MURDOCK - acoustic guitar
DARA SMITH-MACDONALD - fiddle
ADAM YOUNG - piano

6. TWIRLY.



I wrote TWIRLY (23 November) one late November morning as I looked out the window and saw a blanket of freshly-fallen snow. Environment Canada tells me it was only four centimetres, but still it was enough, and I thought, "It's too early for this."

I'm not sure where I was, but I wrote the second jiggety-jig when I got HOME AGAIN (5 September).

As mentioned in the notes for Fuller's Bridge, there's a needlessly confusing story about a trio of tunes based around the summer and winter solstice. THE SHORTEST NIGHT (21 June) is one of those tunes. If you're wondering why there isn't a fourth tune called The Longest Day (you were, weren't you?), it's because Stewart MacNeil already wrote a tune by that name, and The Barra MacNeils have recorded it a couple of times!

THE LITTLE WEIRDO (22 January) is Maggie, one of my parents' dogs. She comes by her nickname honestly. Sorry, Maggie.

This track is one of three on the album where you won't hear me play a single note. I left the electronic production up to Omar Tag, with his friend Kerdani on drums, and multi-instrumentalist Rankin MacInnis on pipes. Rankin is also featured on the last two tunes of the trad version—they're just about the only tunes in the entire project that were even remotely suitable for pipes!

THE LITTLE WEIRDO

3:40

MOSTAFA EL KERDANI - drums
RANKIN MACINNIS - highland pipes
OMAR TAG - electronic production, guitars

TWIRLY

0:00

HOME AGAIN

1:07

THE SHORTEST NIGHT

2:12

THE LITTLE WEIRDO

3:18

4:29

COLIN GRANT - fiddle
JASON MACDONALD - acoustic guitar
RANKIN MACINNIS - small pipes, highland pipes
ADAM YOUNG - piano

7. MIDAIR.

THE END IS NEAR (17 December) might sound like an ominous title for a fairly happy-sounding tune. It was written with fewer than two weeks to go before the end of the year...and the end of the writing portion of the project.

I usually don't follow sports at all, but I may have gotten a little caught up in Olympic fever... **THE GOLDEN CURLS** (13 February) was written for Canada's mixed doubles curling team when they earned a gold medal at the 2018 Olympic Winter Games in Pyeongchang, South Korea.

The third tune in the trad version of this set was written on the **D DECK** (16 July) of the ferry that crosses the Northumberland Strait on the way back from the Rollo Bay Fiddle Festival in Prince Edward Island. The festival has become an annual tradition—it's always one of the biggest highlights of my summer!

👉 (17 September) is the only fiddle tune I'm aware of whose name is an emoji. And I'm sorry.

MIDAIR (26 August) was written on the plane ride back to Sydney from Toronto, after attending Natalie MacMaster and Donnell Leahy's Greenbridge Celtic Folk Festival in Peterborough, Ontario.

D DECK	0:00	THE END IS NEAR	0:00
👉	2:17	THE GOLDEN CURLS	1:55
	3:51	D DECK	2:47

		👉	3:59
EMILY DINGWALL - electric bass		MIDAIR	5:08
COLIN GRANT - fiddle			6:29

ZACH MACLEAN - acoustic and electric guitars
BRIAN TALBOT - percussion
ADAM YOUNG - piano

BRENT CHAISSON - acoustic guitar
CHRISSEY CROWLEY - fiddle
COLIN GRANT - fiddle
ADAM YOUNG - piano

8. OLD FASHIONED.

THE OLD FASHIONED (25 July) is not named after my favourite cocktail, but for the fact that the tune itself sounds old fashioned to me.

THE BEER GARDENS (27 July), written just two days later, was definitely composed in a beer garden.

One of the last additions to the tunebook (published in December 2020) was the story behind **PANTS OFF IN THE KITCHEN** (22 November). You would think that with a title that memorable, I'd remember the story behind it, but somehow I almost forgot!

I was moving some tires (on rims) from the trunk of my car to the basement of my house. One of them got away from me and rolled down the hill. With a hefty bounce and a fairly large splash, it landed right in the lake... and then floated out even further. I waded out to retrieve it and was well past my knees in the water. So when I got back to the house, I had to take my pants off in the kitchen rather than get lake water all over the floor!

Some tune names make their origin stories much easier to remember. I have no doubt where I was when I wrote **TRIP TO MIRAMICHI** (28 April)—Dara and I were in New Brunswick, playing a gig at Caper's Pub.

THE OLD FASHIONED	0:00	THE OLD FASHIONED	0:00
THE BEER GARDENS	1:45	THE BEER GARDENS	1:04
	3:49	PANTS OFF IN THE KITCHEN	2:07

		TRIP TO MIRAMICHI	3:09
EMILY DINGWALL - electric bass			4:16
COLIN GRANT - fiddle			

FRED LAVERY - 12-string electric guitar
ZACH MACLEAN - acoustic and electric guitars
BRIAN TALBOT - percussion
ADAM YOUNG - piano

DARA SMITH-MACDONALD - fiddle
ADAM YOUNG - piano



9. CORNED BEEF AND GARBAGE.

It used to be a rare thing to be able to sit and enjoy the day's first cup of coffee out on the deck overlooking the lake, taking in the early light and **THE STILLNESS OF MORNING** (17 August). No matter how often the occasion arises, I don't take that tranquility for granted!

For eight months or so around 2004, I lived in an apartment on **BRUNSWICK STREET** (20 April) in Halifax. The apartment had a balcony, but the mornings were definitely not still, with ship horns blasting at 6:30 a.m. and neighbours playing Maroon 5 way too loud... I remember writing this tune in my head when I was walking down the street where I used to live, but can't remember why I was back in Halifax. It was definitely a multi-night trip to the city, though, because the tune from 21 April was called Late Night Tacos.

INTERCONTINENTAL BREAKFAST (14 September) was written during yet another trip to Halifax. I was enjoying one of my favourite meals, çilbir, a Turkish breakfast dish made of poached eggs, Aleppo pepper (Syria), Greek-style yogurt, chimichurri (Argentina), dill and naan. (Shout out to Robie Street Station for introducing me to this amazing concoction!)

These descriptions are becoming more and more food-based...

CORNED BEEF AND GARBAGE (5 December) was a throwaway line (pun intended) Howie MacDonald came up with late one night after the traditional music session at Governor's Pub and Eatery in Sydney. I like the tune way more than I like the meal—if you boil everything in salt, everything tastes like salt.

The Cape Breton Farmer's Market used to be located on Keltic Drive in Sydney River, but at the end of 2018, that location closed while they prepared to move to their new digs on Falmouth Street (below The Old Triangle or, using Cape Breton style directions, "where Smooth Herman's used to be"). This tune was written for **THE LAST MARKET** (29 December) at their old location.

I have no idea what **THE PLAN** (14 February) was, but I can guarantee it was not romantic (despite being written on Valentine's Day).

We had a lot of fun making this one, and it really was a group effort. I knew Brad Reid played the fiddle, but it was only fairly recently I learned he also plays about 30 other instruments and has toured internationally with Cirque du Soleil. When I found out he played horns, he became the logical choice to try to bring this piece to life!

INTERCONTINENTAL BREAKFAST	0:00	THE STILLNESS OF MORNING	0:00
CORNED BEEF AND GARBAGE	1:53	BRUNSWICK STREET	1:55
INTERCONTINENTAL BREAKFAST	2:30	INTERCONTINENTAL BREAKFAST	2:54
	2:59	CORNED BEEF AND GARBAGE	4:07
ERIC BURKE - upright bass		THE LAST MARKET	5:17
ALEXEY CHEPYZHENKO - cornet		THE PLAN	6:27
ZACH MACLEAN - acoustic and electric guitars			7:42
BOYD MACNEIL - banjo		BRENT CHAISSON - acoustic guitar	
BRAD REID - clarinet, soprano saxophone, tenor saxophone, baritone saxophone, horn arrangement		CHRISSEY CROWLEY - fiddle	
BRIAN TALBOT - drums		COLIN GRANT - fiddle	
ADAM YOUNG - piano		ADAM YOUNG - piano	

10. WINTER SETS IN.

I don't remember for sure where the title **FROM SCRATCH** (4 December) came from, but I believe it had something to do with pancakes.

I wrote the trad set's second tune after attending a play at the Highland Arts Theatre on **BENTINCK STREET** (22 May) in Sydney.

WINTER SETS IN (8 December) was written before winter technically started. It's the only jig I wrote in 12/8... and it's only in that time signature because of the date I wrote it.

I don't remember why I called the last tune in this set **NO PAIN, NO GAIN** (22 July)...but it might be because it's in F minor, which is not a fiddle-friendly key!

WINTER SETS IN	0:00	FROM SCRATCH	0:00
NO PAIN, NO GAIN	1:10	BENTINCK STREET	1:08
3:04		WINTER SETS IN	2:14
		NO PAIN, NO GAIN	3:20
		4:38	

MUSIVERSAL PRAGUE ORCHESTRA - oboe, clarinet,
bassoon, French horn, trumpet, trombone, harp,
violin, viola, cello, double bass

ADAM YOUNG - piano

COLIN GRANT - fiddle

ADAM YOUNG - piano

11. PEIGHINN NAN AOIREANN.

In June 2018, I made my second trip to Scotland, this time with my mother, Freda, and her sister Marie. Our ancestors had, several generations before, moved from Cnoc an Torrain (Knockintorran) in North Uist to a pennyland in South Uist called **PEIGHINN NAN AOIREANN** (12 June), or Peninerine.

Although there are currently very few traces of any former settlement, the connection to the place was palpable, and we spent quite a while roaming the nearby beach. Part of the desire to linger may have been my mother and aunt not wanting to get back in the car after the sketchy roads I had just led them down...

This last track on the album is played by Belkolora, a quintet from the Sydney area that I've gotten to know through the Cape Breton Chorale. The traditional version is a piano solo.

PEIGHINN NAN AOIREANN	4:18	PEIGHINN NAN AOIREANN	4:08
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BELKOLORA:

Laurie Gorman - clarinet
Richard MacAulay - flute
Peter MacDonald - piano
Barb Stetter - oboe
Jenny Tingley - harp

ADAM YOUNG - piano



THANK YOU.

First and foremost, I would like to once again thank my parents for their endless support and encouragement.

What started out as a “solo” project has morphed into a hugely collaborative effort.

An enormous thank you to all of the amazing musicians, technicians, and artists who contributed to this album—there are too many to list here; their names can be found throughout this booklet, with even more appearing on the back page. It feels strange to have only my name on the album cover, considering I feel like this recording is just as much theirs as it is mine! I loved working with each and every one of them, and getting to say “yes!” to just about any idea they wanted to try.

Some of these are duplicates, but thank you to Colin, Chrissy, Dara, Mom, Liz and Edward for offering advice on the early mixes of these tracks, and to Laura Mercer for having a look over the orchestral arrangements and suggesting some much-appreciated edits.

Thank you to the Cape Breton Music Industry Cooperative (CBMic) for the funding received as part of their grant program—in addition to being a huge vote of confidence, the financial contribution was a great help for what has turned out to be quite an expensive project!

A special shout-out to Mike Shepherd (Sheppy) at Lakewind Sound Studios in Point Aconi, for all of the top-notch work he’s put into this recording—this project couldn’t have happened without you!

Lastly, thank you to all of you who have shown your support in various ways, whether by attending a show, buying an album, saying a quick hello, posting on social media, spreading the word to family and friends, enjoying a pint at a pub gig, or swinging your partner (or corner partner) at a square dance. Traditional music (or traditional style music) is not necessarily intended for public performance—it’s more about appreciating our culture and keeping it alive. But the music is best shared. It is an honour and privilege to be able to share it, and I continue to be grateful for that opportunity. I now get to contribute to it in my own little way by adding some new tunes to the repertoire. Whether any of them will be picked up and played by anyone else remains to be seen, but that wasn’t the intent in the first place!

Mòran taing! Thank you!

All tunes written and arranged by **ADAM YOUNG** except:

Watch the Weather (8-bit version) arranged by **ANDREW TYNE**; *Fuller's Bridge (Bluegrass version)* arranged by **ADAM YOUNG & CROWDIS BRIDGE**; *Twirly (Modern version)* arranged by **OMAR TAG**; and *Corned Beef and Garbage (New Orleans version)* horns arranged by **BRAD REID**

All compositions registered with **SOCAN**

Album design and layout: **ADAM YOUNG**

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Portrait photography: **DAVE PHILLIPS PHOTOGRAPHY** (Manchester, United Kingdom)

Keaton music typewriter photo: **MARCIN WICHARY**

Blueberry Mountain photo: **ADAM HILL**

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Crowdis Bridge recorded by **JAMIE FOULDS** at **SOUNDPARK STUDIOS** in Sydney, Nova Scotia; the **Musiversal Prague Orchestra** recorded at **ČESKÁ TELEVIZE** in Prague, Czechia; **Brent Chaisson's** guitar recorded by **BRENT CHAISSON** at **STUDIO DIMANCHE** in Miscouche, Prince Edward Island; **Jason Murdock's** guitar recorded by **BRENT ROSE** at **KELLY WALSH HIGH SCHOOL** in Casper, Wyoming; **Brad Reid's** horns recorded by **SCOTT FERGUSON** at **STUDIO FMP** in Dartmouth, Nova Scotia; and at the home studios of **JASON MACDONALD** (guitar — Sydney River, Nova Scotia), **ZACH MACLEAN** (guitars — Halifax, Nova Scotia), **ALEXEY CHEPYZHENKO** (cornet — Kharkiv, Ukraine), **OMAR TAG** (electronic production and guitars — Sydney, Nova Scotia) and **MOSTAFA EL KERDANI** (drums — Cairo, Egypt — Kerdani is endorsed by Vic Firth).

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**Disc 1**

- | | |
|------|----------------------------|
| 3:30 | 1. FOREVER YOUNG |
| 1:37 | 2. WATCH THE WEATHER |
| 3:44 | 3. FULLER'S BRIDGE |
| 3:55 | 4. ELEANOR'S |
| 2:28 | 5. REV. LLOYD A. MURDOCK |
| 3:39 | 6. TWIRLY |
| 3:51 | 7. MIDAIR |
| 3:50 | 8. OLD FASHIONED |
| 2:59 | 9. CORNED BEEF AND GARBAGE |
| 3:03 | 10. WINTER SETS IN |
| 4:21 | 11. PEIGHINN NAN AOIREANN |

Disc 2

- | |
|------|
| 3:29 |
| 3:34 |
| 6:06 |
| 3:14 |
| 4:13 |
| 4:29 |
| 6:30 |
| 4:18 |
| 7:45 |
| 4:39 |
| 4:12 |



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