

### **BEARING THE WEIGHT OF THE SUN.**

Hello.

This is only the second album of acoustic guitar music I've released in nearly two decades as a solo performer. The first, 'Tales from a High Mountain' was well received, and reflected the huge amount of touring I was doing at the time. As demonstrator and clinician for Takamine and Parker guitars here in the UK and then later with shows for Korg, Parker & Takamine both in America and Europe, it seemed a never ending road of driving, gigs, magazine articles, promotion, and although I enjoyed it very much, it was no life for a young(ish) man with a young family. So I stopped.

For 11 years now, I've made the bulk of my living as a composer and sound designer in the UK Advertising sector. It's a completely different life, swapping the immediacy and gratification of live work for the long hours of Studio's, Clients, re-writes, edits etc. But, I love it. It has its own secret satisfactions.

I never stopped playing though. I kept my hand in, demonstrating for friends from within the UK music industry, and for the last few years, for Breedlove guitars, and my own 'Fairclough' guitars, both of which feature on this album.

I still get people sending emails, and pictures from past concerts, for which I'm very grateful, and You Tube seems stuffed with footage of me from some concert or other, for which I'm possibly less so....

Anyway, the album was recorded between Autumn 2007 and Autumn 2011, downstairs in the 'Bunker', and I hope you enjoy it.

About the tunes.....

All songs Written, Played and Produced by Steve Fairclough.

**AFTER I'VE GONE:** (Standard Tuning)

Left the room, or Dead?

From a composers point of view, this is one of those little tunes that just arrives at your fingers and doesn't leave. I love playing it, and often open my shows with it. It's simplicity belies some nice little harmonic choices, and I'm proud of it.

**2 MINUTE LOVE SONG:** (Standard Tuning)

A pretty ditty that came from some 'voice-leading' workshops I was conducting at Bath Spa University during the International Guitar Festival one year. It's been one of those tunes that I pull out every now and then in concert, and afterwards, it always gets it's fair share of nice compliments... (maybe 'cos its so short....)  
Anyway, it's earned the right to be recorded.

**WAVEMAKER:** (DADGAD)

The result of messing around in the studio, with loop-making software i.e. Stylus RMX, back in the summer of 2007 and then Jamming in DADGAD with the sound of the Sea crashing behind me. I enjoy playing this live with backing tracks. The loop generates a nice energy which inspired the tune.  
Who is the Wavemaker?

**AS HER WORLD TURNS:** (Standard Tuning)

Part of my everyday life as a composer, involves me sometimes having to write in a particular style or pastiche of another. I took it upon myself to write a tune in the Stylee of a certain Mr P Metheny. This is the result.

**MILEVA:** (Standard Tuning)

Somewhere within me lurks a musical about Einstein. It depresses me that not enough people truly understand the depths of his genius, and how it resonates with us today. Yet, he was an ordinary man, and Mileva was his first wife. She was a brilliant physics scholar, and helped him check his maths in the *annus mirabilis* papers. Her story is fascinating, and this piece is the instrumental version of her song in the musical.

### **BRU NA BOINNE: (DGDGA#D)**

Written back in '98 after a visit to Newgrange in County Meath, Ireland, in the company of the wonderful Buster. B. Jones, now sadly deceased.

There is something profound at the heart of this ancient passage grave.

Newgrange is best known for the illumination of the chamber by the [winter solstice](#) sun.

Above the entrance to the passage at Newgrange there is an opening called a roof-box. Its purpose is to allow sunlight to penetrate the chamber on the shortest days of the year, around December 21, the winter solstice.

At dawn, from December 19th to 23rd, a narrow beam of light penetrates the roof-box and reaches the floor of the chamber, gradually extending to the rear of the passage. As the sun rises higher, the beam widens within the chamber so that the whole room becomes dramatically illuminated. This event lasts for 17 minutes, beginning around 9am.

Newgrange's accuracy as a time-telling device is remarkable when one considers that it was built 500 years before the Great Pyramids and more than 1,000 years before [Stonehenge](#). The intent of its builders was undoubtedly to mark the beginning of the new year. In addition, it may have served as a powerful symbol of the victory of life over death. For me, I just hope my old friend is finally at peace.

### **HILLBILLY & HUTCH: (Standard Tuning)**

This piece was conceived as a writing experiment. (It coincided with a stint playing country guitar for a touring theatre company up and down the UK.)

Write the theme for an imaginary pair of Hillbilly Detectives, and use as many Dobro's, Slide's, and 'Downhome' licks as you can... oh yeah, and wrap it all around a Peter Erskine Sample CD!!

### **TRICK OF LIGHT: (DADGAD)**

The 2<sup>nd</sup> piece featured here, from the aforementioned Einstein musical. This was written about his fascination with Marilyn Monroe, and in the full, Lyrical version, explores his explanation of the hold she had over him.

## **THE ALMERIA SUITE:** (Standard/ DADGAD)

OK, this is the big one. Literally.

Almeria is home to some of the most barren desert landscapes in Europe, ( indeed Clint Eastwood filmed most of the 'The Good, The Bad and the Ugly' series of films out there) and I find them very alluring.

The New Stone Age, the Neolithic era, which brought new technologies such as the plough, pottery and textiles to Spain from Mesopotamia and Egypt, came at around 6000 BC and was followed some 3000 years later by a culture of metalworking; Spain's first site probably being near Almería at Los Millares, where local copper was made into tools and weapons.

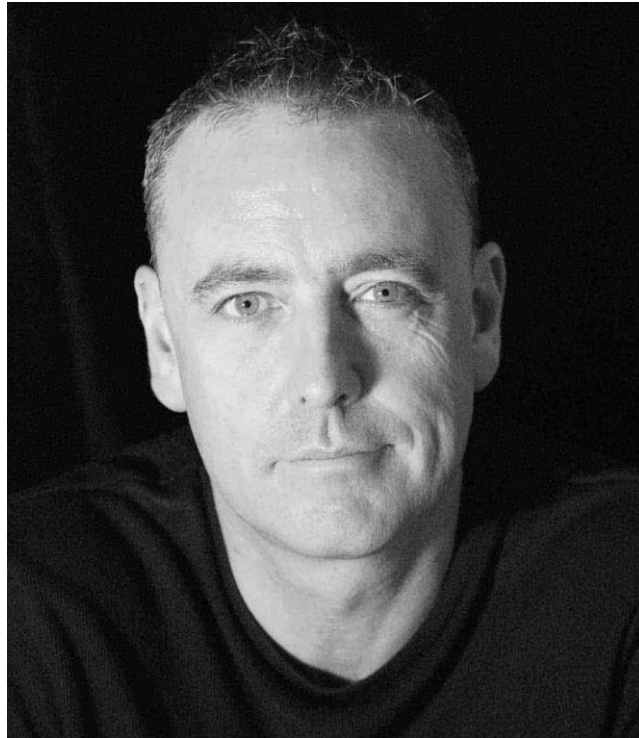
The **Indalo** is a [prehistoric](#) magical symbol found in the cave of "Los Letreros" ("The Signboards") in [Sierra de María-Los Vélez Natural Park](#) in [Vélez Blanco, Spain](#). It has been customary to paint the Indalo symbol on the front of houses and businesses to protect them from evil. Legend has it that the Indalo was a [ghost](#) that could hold and carry a [rainbow](#) in his hands (thus the arch over the head of the man).

OK, given all that information, in the summer of 2007, armed with a fortnights vacation out in the Andalucian hills and a Vat of cold Gin, I began to write this piece without an instrument. i.e. all in the head.

I had the idea of what I wanted to create, and the main theme running through my head. I wrote other sections as the days and nights went by and committed everything to notes and paper and tablature and got very carried away with the romance of the 'concept'.

Pretentious, yes. Presumptuous, almost certainly, but nevertheless thoroughly enjoyable, for me, and I hope for you.

But , please.... Do me a favour... listen to it in its entirety.



**MERCY STREET (Live): (DADGAD)**

As I stated before, the '90's were a busy but enjoyable time for me and my career, and none so enjoyable as my visits to Peter Gabriel, Dickie Chappell and all at Real World, a beautiful, creative little haven that Peter fashioned in the little town of Box just outside of Bath.

I had always been a PG fan, ever since the Genesis days, and to get to work with Peter and spend some time in conversation or at dinner with him was always a secret thrill. One day I got the opportunity to play him this arrangement of his beautiful song Mercy Street. The backing and guitar spilled out into the Big Room at Real World, and I remember wondering if I'd pushed my luck a little too far, and he'd be pissed off at a) My impudence and b) The arrangement itself.

In the end I couldn't have been happier, he said it was a beautifully soulful arrangement, and promptly proceeded to arrange with Rob Bozas, his publisher, that I could use the track on album or live, with impunity from publishing fee's.

A VERY nice fellow.

**RED BARON ( Live): (Standard Tuning)**

One of the biggest pleasures of my musical life, is playing alongside my gifted brother Neil. For years now he has been a consummate musician, a world class bass player ( His CV is ridiculous and includes stints with Brian May and Queen to name but two), he's also a superb singer and arranger.

The Acoustic Band is Neil and I accompanied by our 'Brother from another Mother' Bryan Hargreaves on Percussion. Luckily Bryan is another great musician and his vocals allow us some great 3 part harmonies live.

This however is just groovy, and I get to play an Acoustic Wah-Wah solo. Yay!

## **Special Thanks,**

Two albums in as many decades, leaves you with a wealth of people to be grateful to....Forgive me if you're not on here, but to include everyone would take as long as life itself, so....

Lana, Danny, Mike and Bex. All my love to you all.....

Neil Fairclough, Bryan Hargreaves, my 'acoustic band'.

Elan Raja, Shelly, Nelly and the entire extended Scan family, including various Audio Gurus, Rob Bolton, Rick Horrocks, Simon Lyon, Pete Gardner and more recently Tom Francis thanks for all the help and support over the years.

Ian Foster for unquenchable enthusiasm....

Steve Warburton for opening a door at the start of the Millenium.....

Thank You, all of you.



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## STEVE FAIRCLOUGH:

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**BUSTER B. JONES**

*"Steve is a superbly accomplished player, at home in both the Jazz idiom and the Fingerstyle world, playing with him is always a pleasure"*

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