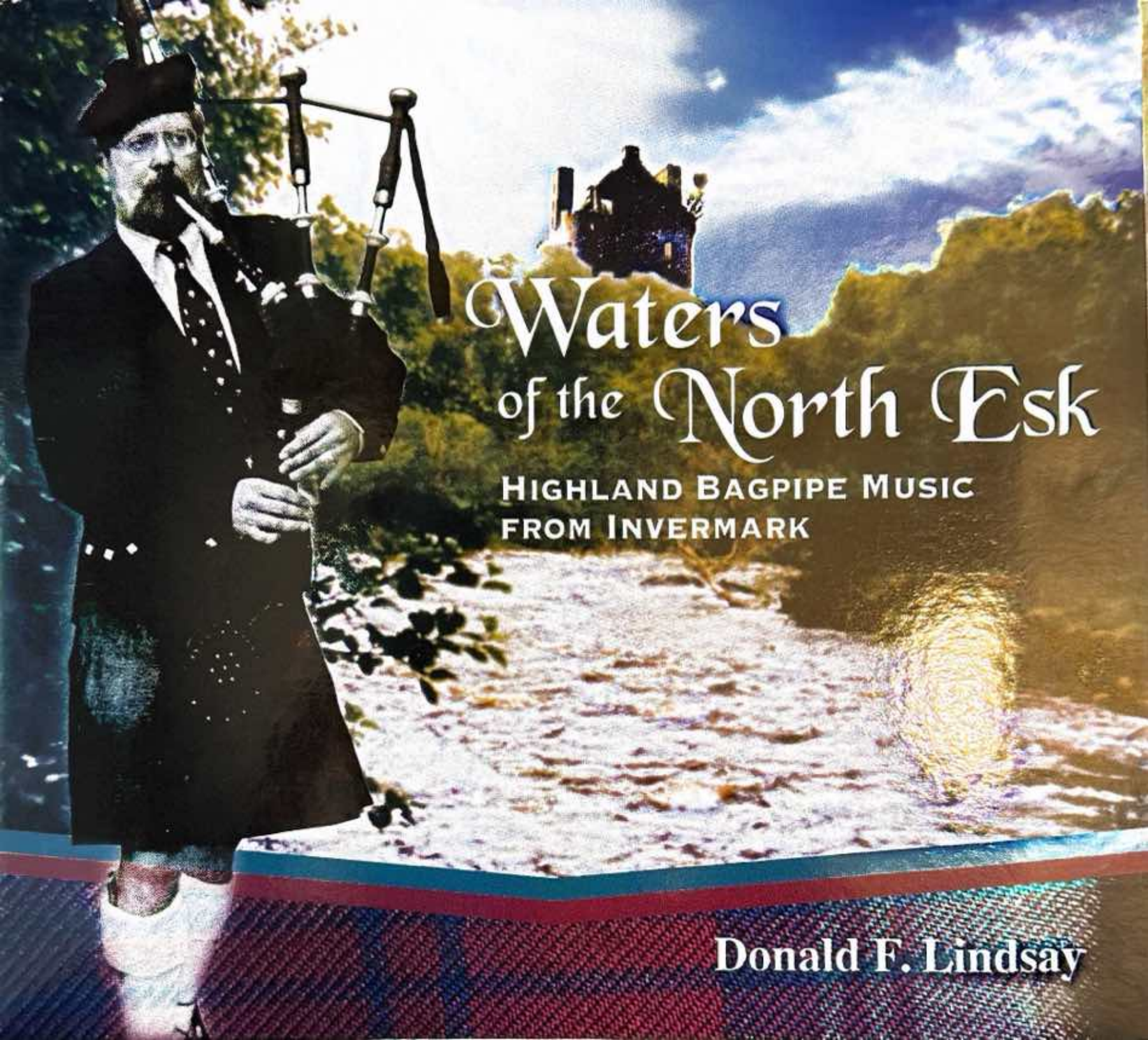




Waters of the North Esk

HIGHLAND BAGPIPE MUSIC
FROM INVERMARK

Donald F. Lindsay

Waters of the North Esk

Invermark Castle is situated on the banks of the North Esk river in Aberdeenshire, Scotland.

The North Esk flows through the ancient lands of my ancestors. It is formed by the meeting of the Water of Mark and the Water of Lee, and enters the North Sea four miles north of Montrose.

Like the North Esk, the heritage of my parents, James and Isabel Lindsay, and of my teachers, William Morley, George M. Bell, Seumas MacNeill, Thomas Pearston, John MacFadyen, Robert U. Brown and Robert B. Nicol has travelled to the sea and to the shores of North America. Wonderful gifts.....a wonderful legacy..... sharing those gifts and 'giving back' through the Invermark College of Piping has given my life meaning and purpose.



*Front: R.U. Brown, J. MacDonald, R.B. Nicol,
Back: J.B. Robertson, Inverness circa 1928*

Legend has it that a Glen Esk piper was once kidnapped by the fairies as he played by the river, and occasionally his music is still heard in the distance.

My father, James Lindsay, emigrated to the United States, and brought with him treasured memories of his young days in Scotland where he worked as a ghillie on the Invermark estate. He had a love and profound appreciation for the opportunities afforded him by 'the New World'. My mother Isabel's parents emigrated from Vienna. My Mom was a wonderful pianist and singer and studied and loved ballet.

James and Isabel worked hard, and eventually established the Invermark College of Piping in 1961. It was the first institution of its kind in North America. Its purpose was to develop pipers and piping. My father believed that, in time, a North American would be ranked among the best pipers in the world. In recent years several North American solo performers and bands have attained recognition at the highest levels.



Isabel and James F. Lindsay



Donald and his Mom, 1961

I continue to teach and concertize. My pupils have distinguished themselves worldwide.

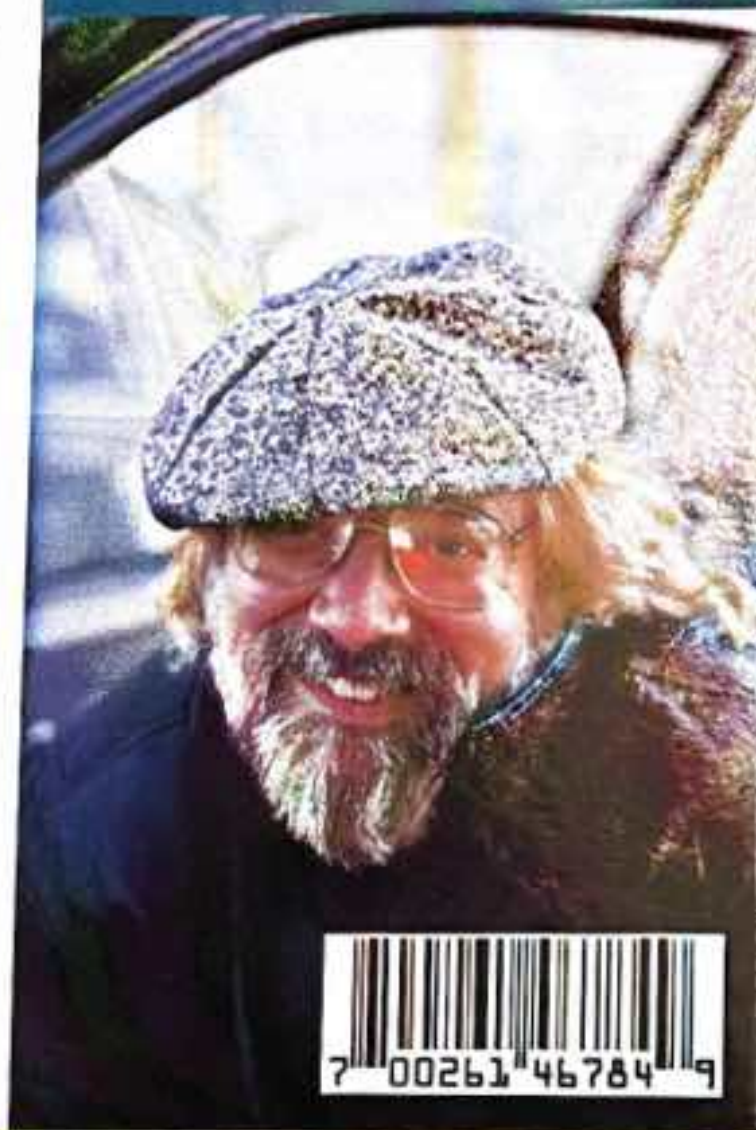
I remain deeply grateful to my parents and my teachers, who encouraged me to travel down this long and wonderful road.

1. **Retreat Marches**(3:52)
Pipe Major Thomas Hall (Donald Lindsay/Iain MacHarg);
MacGregor of Rora: Colin's Cattle
2. **Jigs**(3:56)
The Seagull (D. MacLeod); Donald MacLean (P. R. MacLeod);
Jig of Slurs (G. S. MacLennan)
3. **2/4 Marches**(4:14)
The Men of Argyll (J. MacLellan, Dunoon); Achany Glen
(A. MacPherson)
4. **Hebridean Air**(1:54)
An Ataicheachd Ard (The High Rolling Wave) (D. Macvicar)
5. **6/8 Marches**(3:35)
The Isle of Man Highland Games (D. Ramsay); Col. Craig Brown
(Arr. I. MacLellan)
6. **Strathspeys and Reels**(4:22)
The Piper's Bonnet; Caledonian Canal (J. MacLaughlan); Alick
C. MacGregor (G. S. MacLennan); Capt. Alec Fraser (J. Scott)
7. **Piobaireachd**(7:20)
The Munro's Salute (I. D. MacKay)
8. **Retreat Airs**(2:39)
The Dream Valley of Glendaruel (J. MacLellan, Dunoon);
The Bloody Fields of Flanders, (J. MacLellan, Dunoon)
9. **Piobaireachd Song**(2:53)
Lord Lovat's Lament (Suibhal Variation- Angus MacKay Setting)
10. **Little Jigs**(1:49)
Wandering Home (W. Bryson); The Boys of Ballymote; Within a Mile
of Dublin.
11. **2/4 Competition Marches**(4:18)
Col. MacLean of Ardgor (J. MacLellan, Dunoon); Hugh
Alexander Low of Tiree (H. Campbell)
12. **Piobaireachd Story**(11:40)
The Desperate Battle of the Birds
13. **Little Strathspeys and Reels**(4:12)
Sandy Gordon (B. Gandy); The Braes of Mar; Rhona MacDonald
(N. Gillies); Port Donald Ruadh (arr. P/M Angus MacDonald);
The Shetland Fiddler; Alexander Duff
14. **Slow Air**(3:51)
Passage Home (D. Lindsay)

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ABOUT THE TUNES AND SONGS

1. Retreat Marches(3:52)

Pipe Major Thomas Hall (Donald Lindsay/Iain MacHarg); *MacGregor of Rora*; *Colin's Cattle*. Iain MacHarg and I composed Thomas Hall jointly to honour the long-time Pipe Major of the Ulster Pipe Band, who encouraged his grandson Derek Cooper to pursue his study of the snare drum at the highest level. I learned MacGregor and Colin's Cattle from the playing of P/M Donald MacLeod. Stéphane Beguint tells the legend of Colin's Cattle (Crodh Chailein): "The melody is thought to have been composed by Isabel Cameron of Mull. It tells the story of Colin's beautiful bride who was enchanted by fairies on her wedding day. Her fate was to disappear from her home for a year, during which time she was allowed to return home once a day to milk the cows, invisible to her husband who had to content himself with hearing her sing. The spell was broken at the end of the year and the couple could live together at last."



Bob Nicol's class at Invermark, NY circa 1973.



Donald and his daughter Morgan, St. Patrick's Day, Troy, NY

Except as noted, all of the tunes are public domain. Tunes are traditional except where the author is noted.

2. **Jigs**(3:56)

The Seagull (Donald MacLeod); *Donald MacLean* (Peter R. MacLeod)

Jig of Slurs (G.S. MacLennan)

The seagull in question was adopted for a while by the Seaforth Highlanders. It was capable of creating a ruckus, which prompted this composition by Donald MacLeod.

3. **2/4 Marches**(4:14)

The Men of Argyll (J. MacLellan, Dunoon); *Achany Glen* (A. Macpherson)

Two of my favorites.

4. **Hebridean Air**(1:54)

An Ataireachd Ard or The High Rolling Wave (D. Macvicar, 1908).

After a long absence, returning to one's childhood home is poignant. Many loved ones are gone. Only the sounds of nature are the same.

5. **6/8 Marches**(3:35)

The Isle of Man Highland Games (D. Ramsay); *Col. Craig Brown* (Arr. I. MacLellan)

I heard Isle of Man Highland Games on an Edinburgh Police record when I was a young lad. It has become one of my favourite 6/8's. I learned Craig Brown from Iain MacLellan who composed the 4th part.

6. **Strathspeys and Reels**(4:22)

The Piper's Bonnet; Caledonian Canal (J. MacLaughlan); *Alick C. MacGregor* (G.S. MacLennan); *Capt. Alec Fraser* (J. Scott).

I heard Hector MacFadyen (Pennygael, Mull) play The Piper's Bonnet many times. He was outstanding at this fine strathspey. Captain Alec Fraser was composed by John Scott from South Uist. I remember John well. When in Glasgow, he worked for the Glasgow Transport. He was a gifted composer and player of reels and jigs. John composed several fine tunes, not the least of which was Dolina MacKay. The first time I heard Capt. Fraser was when Scott MacAulay played it in the Ottawa Gold Medal MSR.

7. **Piobaireachd (pronounced "pee-brock")**(7:20)

The Munro's Salute (I. D. MacKay)

This is a 'cheery' tune. I learned it for the Gold Medal competitions at Oban and Inverness in

1970. Here's a note on the tune from Angus MacKay, Piper to Queen Victoria: "This is the production of John Dall, Piper to Mackenzie of Gairloch, who being a favorite with the Munros, was a frequent guest at Fearndonel, the seat of the chief, where he was treated with particular kindness, and composed this salute, in compliment to his hospitable friends."

8. Retreat Airs(2:39)

The Dream Valley of Glendaruel (J. MacLellan, Dunoon) *The Bloody Fields of Flanders* (J. MacLellan, Dunoon)

Two fine retreat marches by J. MacLellan, Dunoon. He was one of our finest composers. He served in the Highland Light Infantry and later in the 8th Argylls during the First World War. He was awarded the Distinguished Conduct Medal for Gallantry at Magersfontein during the Boer War. He lost many friends and neighbors during those conflicts. Several of his compositions depict those events.

9. Piobaireachd Song(2:53)

Lord Lovat's Lament (D. Fraser, 1746, Suibhal Variation, Angus MacKay Setting)

Lord Lovat was a formidable Highland Chief. The stories about his adventures and his wit are numerous. He was aligned with the Jacobites in the 1745 Rebellion. For that, he was brought to trial by the House of Lords in 1747. Despite the eloquence of his defense, he was deemed guilty and was be-headed in the Tower of London. I learned this beautiful piobaireachd from Robert Brown, Piper to the Royal Family, at his home, the Garbh Allt Shiel, at Balmoral. Bob would sometimes play this as a tuning phrase to check the sound of his bagpipe. This was also a favorite variation of his teacher, John MacDonald. The singing here is in the ancient system of the Nether Lorn region of Scotland. This system of vocables is called canntaireachd (pronounced "coun-ter-ock") and is one of the systems used by ancient pipers to convey the classical music of the bagpipe from one person to another.

10. Little Jigs(1:49)

Wandering Home (W. Bryson); *The Boys of Ballymote*; *Within a Mile of Dublin*.

Perhaps *Wandering Home* marks the occasion of a little too much 'celebrating'.

11. 2/4 Competition Marches(4:18)

Col. MacLean of Ardgour (J. MacLellan, Dunoon); *Hugh Alexander Low of Tiree* (H. Campbell)



Boys in the woods at Invermark, NY

Alexander John Hew MacLean of Ardgour was commissioned as a 2nd Lieutenant in the 91st Highlanders on August 12th, 1891. He fought in WWI and was taken as a prisoner of war at Le Cateau on August 26th, 1914. He received numerous medals for his outstanding service and retired as a Colonel on December 1, 1920. The setting that I play for Col. MacLean of Ardgour is based on the setting played by Norman and Alasdair Gillies. I first heard Hugh Low played by Kenny MacDonald in a BBC broadcast and it has been a favourite ever since.

12. Piobaireachd Story(11:40)

The Desperate Battle of the Birds.

Historians believe Angus MacKay of Gairloch to be the composer of this wonderful piobaireachd. Queen Elizabeth and her guests would often visit Bob and Annie Brown at the Garbh Allt Shiel for a picnic. This tune was requested so often that Bob sometimes referred to it as 'The Ladies Tune'. Bob Brown and Bob Nicol normally chose specific tunes to study with their teacher John MacDonald. The Desperate Battle of the Birds is the only tune that John MacDonald asked them both to learn. He was concerned that this version might be lost. John

MacDonald called it 'the Standard Army Setting'. Here are some notes on the legend from Henry Whyte: "this tune was composed...to commemorate a fight between black game cocks". Donald MacLeod said "when listening to the urlar (or ground) it would be easy to picture the birds circling lazily on a calm summer day, sizing each other up as to the pecking order. The first variation could be the challenge, with the fight taking place in the doubling. The second variation is the crowing of the victor and the third the crying of the vanquished. Finally, with the repeat of the urlar, all is peaceful again".

13. Little Strathspeys and Reels(4:12)

Sandy Gordon (B. Gandy); The Braes of Mar; Rhona MacDonald (N. Gillies); Port DomhmuillRuadh or Red Haired Donald's Tune (Arr. P/M Angus MacDonald); The Shetland Fiddler; Alexander Duff.

Sandy Gordon is one of my favourite Bruce Gandy compositions. I met Sandy Gordon at the Gaelic College in Cape Breton when we were young lads. We were both studying with Seumas MacNeill and Thomas Pearston. Sandy has become well known in piping circles for his long-time leadership of the St. Andrew's Society of Fredericton Pipe Band. I learned Rhona MacDonald and Donald Ruadh from Norman Gillies. I've played Shetland Fiddler and Sandy Duff from my earliest piping days.

14. Slow Air.....(3:51)

Passage Home (D. Lindsay)

I composed this tune while staying with the Dean family, after the loss of their beloved Grandfather. It is heard occasionally at memorial services. Thank you Iain MacHarg and Jackie Lewis for this wonderful arrangement.



*Donald, Thomas Leigh, and Iain MacHarg
at the Worlds, 2015*

THANK YOU TO

- Iain MacHarg for his insight and expertise in the studio, as well as his exceptional creative, instrumental and production skills
- Dan Houghton for understanding and performing the music so well
- Jackie Lewis for her excellent harp arrangements
- Thomas Leigh for his valuable percussive additions
- Judy Campbell for her love, fondness for "the road", country music and exceptional editing skills
- Morgan Lindsay for her support in mind and spirit
- P/M Sandy Jones and Dorcas, P/Sgt John Bosworth, Gerry and Sheena Quigg, Diarmid Early, and all the members of the USAF Pipe Band, present, and in Pipe Band Tir Nan Og
- Ann K. Lindsay and Alannah Fitzgerald for many years of support and inspiration
- Nicole, Aileen, Seona and Maeve MacHarg for putting up with all the late night recording
- Arthur J. Golder for your historical research on John MacLellan and Colonel MacLean of Ardgour
- Joe Egan for your 'mixing magic' and the best coffee in the state of Vermont

Musicians

Donald Lindsay – highland pipes, Scottish small pipes, voice
Iain MacHarg – Scottish small pipes, whistles, $\frac{3}{4}$ highland pipes
Dan Houghton – guitar, bouzouki
Jackie Lewis – Celtic harp
Thomas Leigh – hand drum

Several Bagpipes were used in these recordings.

Highland Bagpipes: 1909 Henderson drones; 1920 Henderson Drones; Mark Austin Polypenco Drones; 2 David Naill Pipe Chanters, 1982 and 1990;
Small Pipes: Michael MacHarg bellows pipes in A; Garvie bellows pipes in A; Michael MacHarg $\frac{3}{4}$ sized Cape Breton pipe in A

Recorded by Iain MacHarg at The Vermont Institute of Celtic Arts, Marshfield, Vermont
Mixed by Joe Egan at Egan Media Productions, Colchester, Vermont
Produced by Donald Lindsay and Iain MacHarg
Envelope and Booklet Design by Spectrum Design, Bennington, Vermont



Donald and Judy Campbell
on Skye

Passage Home

Your Work is Done

Donald Lindsay

Air



1st Time 1st Part

2nd Time 1st Part

1st Time 2nd Part

2nd Time 2nd Part

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