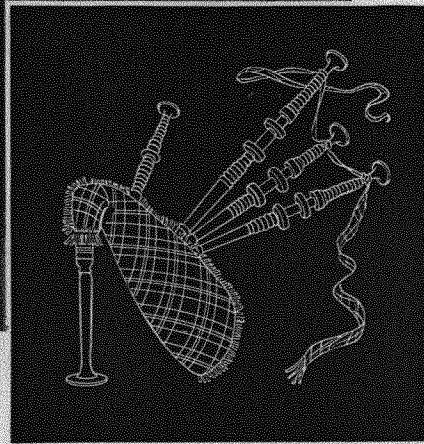


BONNIE PRINCE CHARLIE IN 1745

*Reproduction of painting by permission of DRAMBUIE Liqueur Co., Ltd.*



## KILTS ON PARADE

Scan McGonigal, pipe major  
*and the St. Columcille's United Gaelic Pipe Band in full parade*

*"... easily the finest  
pipe-band disc  
I have ever come across ...  
a wonderful sound-picture  
of a band moving off  
majestically into the distance."  
Weymess Craigie,  
Scotland's Magazine*

### It was the Scotch and Irish

who discovered in the clamor of pipes and drums a call to battle . . . and their wild clear sound threads its way through centuries of history's most colorful military exploits.

But before this lay additional centuries of pastoral use of Moorish, Arabian and medieval Germanic shepherds who piped away at their lonely vigils to unexcitable sheep and goats. Something about the pipes there is which will always keep them with us.

*Mein pillie willie wee,  
Das ist mein dudelsack . . .*

(Old German Drinking Song)

There will be some cheeky enough to question the decorum of exposing the general public to true wide-range recordings of a crack pipe band. For every three objectors there will be one fierce partisan capable of persuading a dozen of the faint at heart.

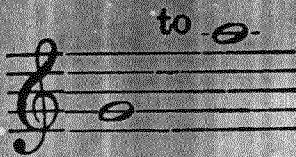
The influence of the hardy pipe connoisseur has been felt even in the wry pages of Cecil Forsyth's classic on instruments of the orchestral.

"When this book was first published, an indignant letter was received, from the sterner side of the Tweed, inquiring why the Highland Bagpipe had been totally ignored . . . By the oddest trick of fate this post-card happened to be dated from the very street in which the author's father and grandfather were born—Alva Street, Edinburgh. There was, and is, no orchestral justice in including the pipes. But ancestral memories may temper that justice by a brief note on the instrument.

The standard Highland Bagpipe has four pipes, one of which is the "chanter," bored with holes, on which the melody is played. The other three are the "drones," which skirl a continuous bass-accompaniment to the melody.

The Bagpipe is now the only indirectly-blown instrument in existence. The player has a sloping wooden tube in his mouth. Through this he blows. And the action of his arm on the bag keeps the drones sounding. Provided the many mechanical details of the Bagpipe are fitted snugly, the whole scale of the chanter can be obtained in this indirect fashion.

The whole scale is the following nine "white notes" of the Piano:



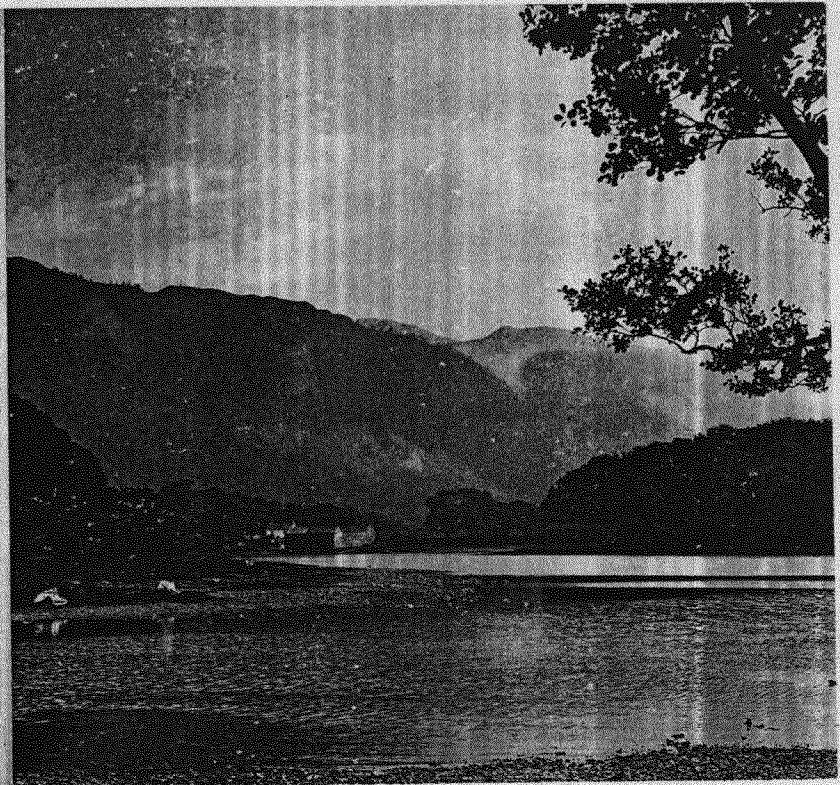
The above statement is not strictly true. The Bagpipe notes are not all precisely the same as the notes on the Piano. In the pipe-scale, the "C" between B and D, and the "F" between E and G, are bored exactly midway in pitch between the two outer notes. To our ears, accustomed to the modern tempered scale, they both sound about a quarter of a tone sharp.

The barbaric, or Oriental, sound of the Highland Bagpipe is mainly due to this one fact. It is for this reason that it cannot be used seriously in any orchestral combinations.

Long may it flourish out of doors! For, no laboratory dabbings in quarter-tones are ever likely to be a satisfactory substitute for this genuine relic of primitive melody. One feels that Nero would have appreciated it: what he would have done to the quarter-tonists need not be mentioned.

Cecil Forsyth, *Orchestration*

*The selection from Cecil Forsyth's Orchestration Copyright 1946 by The Macmillan Company and used with the publisher's permission.*



Walla Crag, Scotland

## St. Columcille's United Gaelic Pipe Band

SEAN MCGONIGAL, Pipe Major

OUTDOOR RECORDING, with the band in motion, produces the varying balance, timbre and volume of sound as they pass by and circle around the listener in ancient ritual. Finally, the St. Columcille band marches on over the hill and out of hearing in a fine display of acoustic perspective.

TECHNICALLY, the sound of a dynamic moving object is rare on records—with its great volume range and outdoor acoustics. The drums are satisfying to those who listen for low frequency transient response, and of course the pipes themselves carry overtones extending well out beyond audibility.

#### Pipes

Pat McGonigal  
Michael Cassidy  
David Cosman  
James Curran  
Joseph Eagan  
Peter Martin  
Coe McKeeby  
Bob Potemski

#### Drums

James McGonigal  
James Ham  
Charles Kilcullen  
Jack McArdle  
James O'Hagan  
James Ritchie  
James Shannon

#### Commands in true Gaelic speech

##### Side A:

Bonnie Dunder  
Men of the West  
Pibroch of Donal Dhu  
Wearing of the Green  
Believe Me If All . . .  
Garry Owen

##### solo by Sean McGonigal:

The Minstrel Boy  
Believe Me If All . . .  
Let Erin Remember  
Pádraig O'Donoghue  
O'Donnell Abu  
My Home  
Garry Owen

##### Side B:

Scotland the Brave  
Skye Boat Song  
The Hundred Pipers  
Road to the Isles  
The Rowan Tree  
Will Ye No Come Back Again  
Marine Hymn

##### solo by Sean McGonigal:

Marching Through Georgia  
I Love A Lassie  
Garry Owen  
Donegal  
Wearing of the Green  
Scotch Hot