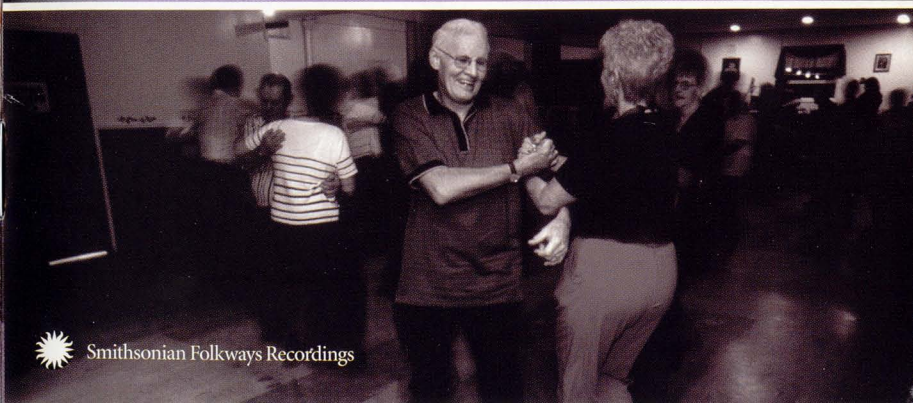




CAPE BRETON
Fiddle and Piano Music
The BEATON FAMILY of MABOU



CAPE BRETON *Fiddle and Piano Music*

1. *Thomas MacDonnell's Strathspey / traditional strathspey / My Great Friend John Morris Rankin / Maire O'Keeffe Reel / Francis Beaton's Reel* **4:22**
ANDREA BEATON, FIDDLE;
BETTY BEATON, PIANO
2. *Quickstep / Gordon's Trip to Sydney / The Garden Wall* **3:09**
KINNON BEATON, FIDDLE;
BETTY BEATON, PIANO
3. *Bandelena March / Ben Lomond Strathspey / Gabe Arsenault's Reel / Eoghan Dhu Reel / Tullamore Piper Hornpipe / traditional reel* **6:26**
ANDREA AND KINNON, FIDDLES;
BETTY, PIANO
4. *Mary Ann MacDougall's / Yester House Strathspey / MacKinnon's Other Rant / Beaton's Delight Reel / Joey Beaton's Reel / Tamarack 'er Down* **4:54**
GLENN GRAHAM, FIDDLE; ELIZABETH BEATON AND MARY GRAHAM, PIANOS
5. *The Haughs of Cromdale / Johnny Sullivan / Malcolm Finlay's Reel / White Lightning* **3:07**
RODNEY MACDONALD, FIDDLE;
BETTY, PIANO
6. *Sandy MacIntyre's March / Because He Was a Bonnie Lad / Editor's Favourite Strathspey / Willy MacKenzie's Reel / Joan Beaton's Reel / Sandy MacInnis Reel* **6:52**
KINNON, ANDREA, GLENN, RODNEY, FIDDLES; ELIZABETH AND MARY, PIANOS
7. *Glenn Graham's Jig / Teviot Bridge / Piper's Jig* **3:07**
RODNEY, FIDDLE, STEP DANCING;
ELIZABETH, PIANO
8. *Coilsfield House / Farewell Friend March / Fraser's Jig* **5:49**
BETTY, PIANO
9. *The Brig O' Balater Strathspey / Fife Hunt Reel / traditional reel / Mrs. Ronald MacDonald's Reel* **2:21**
KINNON, FIDDLE; BETTY, PIANO;
ALLISON, STEP DANCING

THE BEATON FAMILY of MABOU

10. *Do' igean Bachd / The Night the Goats Came Home / Carl Beaton's Reel / Michael Rankin's Reel* **3:02**
GLENN AND RODNEY, FIDDLES;
BETTY, PIANO
11. *A Joan Boes tune / Erchless Castle March / Donald Angus Beaton's Strathspey / General Stewart of Garth Strathspey / The Grey Old Lady of Raasey Reel / The Men of the Deeps Reel* **7:28**
KINNON, FIDDLE; BETTY, PIANO
12. *The Maids of Islay / Lucy Campbell / Elizabeth's Big Coat / Old Time Wedding Reel #1 (John of Badenyon) / MacKinnon's Other Rant / Old Time Wedding Reel #2 (Hamish the Carpenter)* **4:58**
DONALD ANGUS BEATON, FIDDLE;
ELIZABETH BEATON, PIANO
13. *Back of the Change House Strathspey / The Beaton Family Recording Strathspey / Todd Graham's Reel / Port St. Lucie Reel / Totar's Hornpipe / The Stone Frigate* **5:34**
GLENN, FIDDLE AND GUITAR;
MARY, PIANO
14. *Andrea Beaton's March / The Laird O' Thrums Strathspey / Hoch Hey Johnny Lad / Sir Reginald MacDonald Reel / Traditional Laddie Reel / traditional reel* **5:12**
ANDREA, FIDDLE; BETTY, PIANO
15. *Lady Dorthea Stewart Murray / The Glasgow Gaelic Club / Burt Feintuch* **3:15**
KINNON, FIDDLE; BETTY, PIANO
16. *Stumpie / Duke of Gordon Strathspey / West Mabou Reel / Joys of Mabou Mines Reel / Anna Mae's Reel* **3:46**
KINNON, ANDREA, GLENN, RODNEY, FIDDLES; ELIZABETH, ACOUSTIC PIANO;
MARY, ELECTRIC PIANO



Smithsonian Folkways Recordings

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Introduction | **BURT FEINTUCH**

Begin with some history: In 1978, Rounder Records released an album titled *The Beatons of Mabou*. It featured two generations of the Beaton family, recorded in their house in Mabou, a small community on the western side of Cape Breton Island. Patriarch Donald Angus Beaton, one of the best known and most loved dance fiddlers of his generation, and his wife and longtime accompanist, pianist Elizabeth MacEachen Beaton, were joined by two of their sons. Kinnon, born in 1956, played the fiddle, and his brother, Joey, born in 1949, played the piano. Cape Breton fiddle music had been commercially recorded since the 1920s, but this album, recorded by intrepid fieldworker Mark Wilson, was a landmark of sorts. Released by an American company, it brought the music to new audiences. Documenting a powerful tradition of music, it stands as an important record of a music deeply rooted in place and in family tradition.

Fast forward to 2002, when we recorded this album. Donald Angus Beaton died in 1982. Today, Kinnon, like his father before him, is one of Cape Breton's most revered dance musicians, generally playing with his wife, Betty, accompanying on piano. In her 80s, Elizabeth loves the music, although she rarely plays out these days, other than for occasional events honoring her family's estimable musical contributions. Kinnon and Betty's daughter, Andrea, in her early twenties, is much in demand as a dance fiddler, and their younger daughter, Allison, is a fine stepdancer. Kinnon's brothers and sisters are musicians, dancers, and great fans of the music, and one of his sisters, Mary Graham, appears here as a pianist. His nephews, Glenn Graham and Rodney

MacDonald, are among the family members whom he taught to play the fiddle. Each is a very highly regarded player in Cape Breton and beyond. This album documents a powerful tradition of music, also rooted in place and in a continuing family tradition.

Now picture this: It's a hot, muggy July 2003 night in Mabou. I pay my five dollars cover and walk into the Red Shoe Pub, where I bump into Frank Macdonald, who's covering tonight's music for the *Inverness Oran*, the county's weekly paper. "The moment I step out the door," he tells me, "my vacation begins." I step through the door; within moments, my shirt is stuck to my back. Kinnon is playing the fiddle, joined by Andrea. Betty's on the electric piano. Feet are pounding the wooden stage and the floor of the pub. Kinnon and Andrea look as if they're possessed. People are shouting, whooping, and even screaming in appreciation. The music is loud. It wails. It's beautiful.

The room is full of family, friends, and neighbors. Elizabeth is at a table, her hand keeping time with the music. She has three sons here this night: along with Kinnon, Angus and Sandy are moving to the music, Angus pretty much dancing in place as the music washes over us. Mary Graham is there with her husband, Danny, and their son, Glenn. Rodney MacDonald, Nova Scotia's Minister for Tourism and Culture, stops by. Allison does some stepdancing. This is an extraordinarily musical family even in a place where music seems to travel along family trees.

It gets hotter and hotter. There's some stepdancing, individual displays of percussive talent. Then people push the chairs and tables back, and they dance a square set, stepdancing their way through the figures. Glenn plays a group of tunes, accompanied by Joel Chiasson on piano. Kinnon's back, playing some of his own compositions, and the 19th-century building, which once belonged to his family, is nearly rocking with energy. Feet on the floor, music loud and strong, this is fiddle music of a different order. That is, there is nothing else like it.

There really is nothing else like it. Since the early 1800s, when Scots began arriving in significant numbers on the island's shores, Cape Bretoners have nearly always given their fiddle music a kind of pride of place, maintaining it, supporting it, dancing to it, loving it. Today, at a time when many local and regional musics in North America have either declined or become largely mass-mediated forms, the fiddle still reigns in many Cape Breton communities. In fact, some argue that the music is flourishing these days more than ever in the past. The music's vitality and its rootedness are unrivaled by any other North American fiddle tradition.

And the sound of the music is different from any other North American tradition. Cape Breton fiddlers play a wide range of tune forms. Much of the music is in service to the dance, which means that a strong, steady beat is paramount. People stepdance to strathspeys, and they dance square sets to jigs and reels. Fiddlers will also play marches, clogs, hornpipes, airs, slow strathspeys, and other forms. They tend to like a thick, deeply rhythmic sound. Typically, they avoid the ringing sound of open strings, preferring instead to use the left hand's little finger to stop the string below the open one, doubling and thickening the note. The music is full of "flavor" or "dirt"—the ornamentation that adds further complexity to the sound. "Cuts" or "cuttings"—three or four rapid notes played in the space of one beat—are very typical of the music. Bowing is vigorous, and the model is one note per bow stroke, down-bows accentuating the strong beats. Watch a group of Cape Breton fiddlers play, and their bows will almost certainly move in unison. And their feet will hit the floor, usually hard, on the beat. Almost certainly, the piano player's feet will keep the same time. The complex, syncopated style of piano accompaniment developed largely, it seems, in the second half of the 20th century. Every player has her or his own style, but they all share the strong, moving bass patterns in the left hand with the dancing chords, in many inversions, in the right, sometimes doubling the fiddler's melody, more typically helping set the time and drive the dancers.

The fact that Cape Breton is an island may have something to do with the music's distinctiveness. Part of the Canadian maritime province of Nova Scotia, but separated from the mainland by the Strait of Canso, it is a place apart, particularly those communities that make up Inverness County, on the western side of the island. In 1955, a causeway connected the island to the rest of the province, but it's still common to hear Cape Bretoners talk about going to Nova Scotia, as if the island stands on its own. Local identities are very strong, and the music tends to run in families and communities.

Thousands of Scots from the highlands and western islands arrived in Cape Breton in the first half of the 19th century, displaced by changing systems of land tenure and the decline of the kelp industry. These were largely Gaelic-speaking Catholics, and in many instances people who left one community in the old country settled together in a new one on the island. They represented, as music historian John Gibson argues, the last generations of traditional Scots Gaelic culture, leaving as Scotland was modernizing and urbanizing. The story that Cape Bretoners tell about their fiddle music is that the settlers brought their music to the new world, where they continued



to find it beautiful and useful, while Scotland then underwent significant enough socioeconomic changes that the old music either fell into disuse or was modified. Some aspects of culture that those early settlers brought with them became increasingly marginal, barely enduring into the 21st century. For instance, the Gaelic language, which in 1900 was the first language of about 85,000 people in Cape Breton, is now the first language of perhaps five hundred people on the island, if that. In the realm of music, the piping tradition, which once represented a freer, more dance-oriented style than modern Scottish highland piping, is nearly gone as well. But for whatever reasons, the fiddle music is thriving, and this album represents some of its finest exponents.

It used to be that people referred to the music as Scottish or Scotch, or sometimes as “Cape Breton Scottish violin music.” Frank Macdonald, the newspaper publisher, told me in an interview that sometime in the last couple of decades he went from talking about the fiddlers as “Scottish violinists” to describing them as “Cape Breton fiddlers.” That was an important moment in the island’s psyche, he told me, part of an evolving sense of pride and cultural

authority. Speaking about this, Rodney MacDonald told me:

Our people came from Scotland, but I always consider myself a Cape Breton fiddler. At the same time, our roots came from there, and I think the people settled along here because it reminded them of the highlands of Scotland. So, for me, there’s a very strong link. We’ve managed to keep something here—the dancing and the music and the whole raft of things. We’re very fortunate. I consider myself a Cape Breton fiddler, but at the same time with Scottish roots.

And Glenn Graham said:

When I think of my connection to Scotland, I think of myself as coming from Gaels, from Scottish Gaels. I consider myself a Cape Breton-style fiddle player now. But even probably thirty years ago, a lot of them said we play Scottish music. I think that change has happened over the last, what—ten years, fifteen years? But I still do feel a strong connection—knowing that I’m a Gael, knowing that we’re here for a reason. We’re here because we weren’t allowed to do what we’re doing now. A lot of the people before us came here for a better life, so they could keep doing the things that mattered to them. And this music was one of them. I think that’s important, and I think it’s good for us to know about that history when we’re playing this kind of music. We play a lot of tunes that were composed by these people, these Scottish composers. But once again, it comes back to we’re Cape Bretoners now. But I still feel a strong connection to why we’re here.

So, what once stood for the old country now is an assertion of local pride. And the music really is thriving, especially in Inverness County, where it seems to have established itself with the greatest staying power. The county runs pretty much the full length of the island’s western side. Cross the Canso Causeway. Turn left onto Route 19. You’re on the Ceilidh Trail, where the Gaelic word *ceilidh* signifies a musical gathering of neighbors. Drive along the coast, first through Troy, where both fiddler Natalie MacMaster and pianist Mac Morin hail from. A few miles later, you’re in Creignish, passing the family houses of fiddlers Ashley MacIsaac and Wendy MacIsaac, among others. The community hall in Judique tells you that you’re in “The Home of Celtic Music,” inviting you to visit the Celtic Music Interpretive Center. A moment

later, you pass fiddler Buddy MacMaster's house; Buddy is the single most venerated fiddler in the local tradition. Along the way you'll see flyers and signs inviting you to dances and concerts featuring the fiddle music. Eventually you'll come to Mabou. Now you're in Beaton territory.

The Beatons were Cape Breton pioneers. Alexander "Alasdair an Taillear" Beaton arrived in Mabou, more specifically in the Mabou Coal Mines area, from Lochaber, Scotland, on June 16, 1809. Mabou was a Gaelic society into the 20th century, and many of the Beatons provided music for family and community events. On Elizabeth's side, Eoghan Dubh MacEachen was born around 1768 in Scotland and settled in Mabou early in the 1800s, and the MacEachens are a musical family as well.

In his recent autobiography, Ashley MacIsaac writes:

The Beatons came out of a town called Mabou, which is best known now-a-days as the home of the Rankin Family. What Mabou offers is what you could call a "direct route" back to Scotland. It is still, to this day, a great centre for Gaelic speakers on Cape Breton. The original settlers from Scotland—who came over in the 18th century after being driven out of the Highlands—were all Gaelic speakers, and somehow the language still survives in Mabou. . . . Most of the Beatons were coal miners, and had been ever since the first one of them got off the boat from Scotland. And they lived in Mabou, where you were a lot more likely to associate with miners than with lawyers or bookkeepers. So in the music of the Beatons . . . you can hear the accent of those strong, hard-working people (2003:56–7).

Born in 1912, Donald Angus Beaton, Elizabeth's late husband, Kinnon and Mary's father, Glenn, Rodney, Andrea, and Allison's grandfather, descended from Alexander "Alasdair an Taillear" Beaton. Over the generations, the Mabou Beatons became celebrated for their music on the fiddle and pipes, and they became the prime practitioners of what has come to be recognized as one of the most distinctive of the local styles in Cape Breton, the Mabou Coal Mines sound.

Asked about music in his father's family, Kinnon says:

My father played the fiddle; his father, Angus Ranald, played the fiddle and the pipes. There was a lot of music among Angus Ranald's brother's people,

which would be Johnny Ranald's people. That's who I heard my father talk of mostly, about music—Danny Johnny Ranald Beaton, who played the fiddle. I'd hear Father Rankin talk about my father sounding an awful lot like this Danny Johnny Ranald playing the fiddle. And I'd hear my mother speak of Danny Johnny Ranald playing the fiddle. There was Angus Johnny Ranald, who played the pipes, and a sister Jessie who played the fiddle a little bit. They were a musical family, and they all played something.

Donald Angus had memories of learning to play from his father, who played at local dances—sometimes his father would do the fingering, and the children would do the bowing. At twelve, he made his debut as a fiddler, playing for a square set at a parish picnic in nearby Glencoe Mills. He followed his father's profession, working as a blacksmith until the mid-1940s, when he began a taxi business in Mabou. Donald Angus and Elizabeth married in 1940, and they had nine children. From the 1950s into the 1970s, the two were leading dance musicians in Inverness County, playing innumerable dances and concerts. Their children grew up hearing their parents' dance music from the windows of the Mabou hall, directly across from the family house. He was also a composer of tunes. Although he composed fewer than sixty tunes—a modest output compared to many of the island's fiddler-composers—he had a gift for composing within the tradition, and many of his tunes have become widely known. He seems, too, to have been especially adept at composing excellent strathspeys for stepdancing.

Elizabeth's life story gives some sense of Mabou through much of the 20th century. She was born in 1918. Her family lived in a company house near the coal mines, and her father worked the mines and a small farm. They had hens, cows, and pigs, and they raised much of their own food. When she was a year old, her mother died, and her father, hurt in a mining accident, died when she was three. Her aunt and uncle took Elizabeth and her brother in, at their house in Mabou. They'd walk a mile through the woods to school. She remembers a good life: "Good, homemade meals all the time. Your own beef, your own pork. We were never hungry. Curds, cottage cheese. And then there'd be fish sometimes—they'd get fish in the stores." About twelve people lived in the house, although over time, as has long been the case for Cape Bretoners, some moved away in search of work. Gaelic was her first language, but school and church emphasized English, and eventually the Gaelic began to fade away in Mabou. It was a strongly musical world then, though, as it is today.



Elizabeth Beaton

We used to love to go to dances. I remember dances in the Mabou hall. At that time, the priest wasn't too much in favor of dancing. The priest would be making sermons about the dances. So we missed a lot of good dances because you'd be scared to go, that you were going to get a blast for it. After that, when the different priest came, we went to them all. Picnics, too. And the priests started having them themselves. We didn't miss too many of them. It's so funny—now the priests are having the dances, and they're playing themselves.

By the time she was seventeen, Elizabeth was working in the lobster cannery in Mabou Harbour, and she did domestic work as well. She met Donald Angus when she was eighteen, as a dancer and concert-goer. The first time they went out together, they went to his uncle's house, where there was an organ. She'd just started playing the piano, and she knew enough to accompany him. Four years later, they married in the church in Mabou, celebrating, as used to be done, with a wedding breakfast.

He was a good man. We had a breakfast down home that day, and we went away for a couple of days, to Halifax. When we came back, we had a party over at his house. That was in 1940. We didn't take any wedding pictures; people didn't do that then. We lived over at Donald Angus's mother's place until he built his own home. In 1949 he started building this house, here.

Soon, the nine kids began coming, and she stopped outside work, rarely playing music out until she had children old enough to babysit for the younger ones. But there was a great deal of music

in the community.

Almost everybody had a kitchen party. . . . In the house, yes. Oh, it would go for three or four hours. It was great. You could get in for maybe twenty-five cents. You'd have to pay something to get in. Maybe sometimes they wouldn't charge anything, but most of them charged twenty-five cents to get in. The houses weren't that big, either. There was one room—the dancers sat there. There'd be a fiddler there, no piano player. If there was a fiddle around, Donald Angus would have to play. There was one piper around, Angus Johnny Ranald. We'd be out walking, and he'd be in the field, playing the pipes. He was a good piper, too. They weren't playing the pipes at the parties at that time, in the '30s. Donald Angus used to go down there for his vacation, when he was 15, 17. He just loved going down there, because they all played. His uncle and his wife played, and their daughter played the organ. And then all the rest of them played the fiddle. He was Donald Angus's uncle; he was a good fiddler. I think he played the pipes, too. Donald Angus's father did. But he just loved getting down there among all the music. Angus Johnny Ranald played at some of our parties.

In the 1950s, she and Donald Angus began playing dances and concerts, where they often drew large and enthusiastic crowds. Through the 1960s and 1970s, they were very popular in the halls of Inverness County.

When you'd start playing at the dances, you'd make some money; not a heck of a lot, though—\$30 between the two of us. We played for about ten years for \$30 for the two of us, and that was it. Shortly before we quit playing, that was what we were getting. The first place we got well paid was when we started playing at Brookside. Winston Fitzgerald was supposed to come and play, but he called and told them he couldn't come. So [the organizer] came up here, and he asked Donald Angus to play. He said, "You'll get \$75 at the door if you come down to play." We thought it was great. So we kept playing for a couple of years there. That was in the '50s. I was playing there when I was carrying Kinnon, in '55. That's why he's got the music in him.

Kinnon does indeed have the music in him. Go one summer Monday night to the hall in Brook Village and catch Kinnon and Betty playing there. It's likely to be mobbed with the largest and most enthusiastic crowd of dancers anywhere, any night, on the island. The Cape Breton tartan decorates the windows and the stage. Tables cluster in back, near the bar. Friends, neighbors, and tourists are dancing, lost in the propulsive swinging beats of the jigs and reels, yelling out their appreciation. Watch the people dance and socialize, and you get an idea of how music can be in service to community. And you'll find it impossible to sit still.

Kinnon used to wake up hearing music in the house, especially on Sunday mornings. His parents would have played Saturday night at a dance; in the mornings, they'd play more, maybe playing tunes that Donald Angus had forgotten to play the night before. Dan R. MacDonald, fiddler and prolific tune composer, lived across the road for a time, and he was a frequent visitor to the house.

I was hearing it all the time at home and liked it. One day I was in school in Mabou, and there was a guy playing the fiddle down there. I was down in the crowd watching him. It really appealed to me. He was just driving her on stage, and I was thinking, "Jeez, would I ever love to do that." This guy was from Sydney. I don't know his name. But just seeing a young guy playing the fiddle then was something—you didn't see it. They were all old playing the fiddle. You just didn't see young fiddlers. And shortly after, my folks came home from a concert in Glendale, talking about the young guy that would stepdance and play the fiddle at the same time. That was Jerry Holland. He was twelve, I think, or thirteen.

So I started thinking maybe young people can do this. One night—I'm no good on dates, but this one sticks in my head—it was the 25th of March 1968, Dad, Mom, and Joey went to Antigonish [off the island]. They were playing at the 25th anniversary of CJFX radio station. It was going to be broadcast over the radio. Somebody gave me money for my birthday, and I'd been talking about this fiddle that was down in the store that was down the street. There was a tin fiddle in there. I went down after they left, and I bought that tin fiddle. I came home with that, and I was trying to learn a tune. But I couldn't tune it. It had one big long string



Betty and Kinnon Beaton

that came down and looped around. I fooled with it all night. But anyway, I got up the next morning and my father had that fiddle all restrung. I'll never forget it—seeing the red and green and the different colors of the windings on the bottom of the strings. And it was tuned, ready to go. So that day I started learning "Donald MacLean's Farewell," which I would have been hearing on the radio by Joe MacLean. I'd hear my father play it in the house. That tune appealed to me, and I figured I could learn it. That was the first tune I learned.

The music was in decline when Kinnon began. He and his good friend, the late John Morris Rankin, were probably the only two people of their generation in Mabou to pick up the instrument. Elsewhere, Jerry Holland, still living in Brockton, Massachusetts, eventually to move to Cape Breton, was learning the music, as was Brenda Stubbart, in Point Aconi, on the island's north side. Without them, and as an older generation of musicians stopped playing, the music might have vanished. Now, of course, it's thriving, and its growth seems unbounded, as local pride, tourism, economic development, the broad interest in Celtic traditions, and the sheer exuberance of the music itself have worked together to make the music irresistible.

Kinnon and Betty met in the early 1970s at music events. Betty is Buddy MacMaster's youngest sister, and she used to accompany Buddy on the piano. They played dances, concerts, and festivals together. Kinnon might be at one of those dances, and Buddy would then invite him to play a set of tunes. Elizabeth was playing piano for Kinnon in those days, as he gradually began

to build the repertoire he needed to play for dances, and as his father began encouraging him to take over.

My father was trying to get out of playing at the time. He was trying to pack it in. He was bothered a lot by arthritis in those years, and he was looking to get out of fiddling. When the phone was ringing for him to play, he'd pass it on and say, "Well, I won't go, but maybe Kinnon would go." That's how I got started. For a lot of the weddings and things like that, it was only two or three sets you had to play. They'd have a band, besides; you didn't need as many tunes. But you just keep learning more tunes, and then you can do a dance on your own. But I used my mother most of the time until Betty and I got married. Even before I got married, Betty and I played a bit together.

Today, Betty is widely recognized as one of the finest piano players on the island, and Kinnon and Betty, who own and operate a men's clothing store in Port Hawkesbury, are among Cape Breton's busiest traditional musicians. Together they create music with a drive and a swing and an energy distinctively their own.

Kinnon is also a prolific composer. He wrote his first tune in 1974, and he has now published three books of his works, which number more than 500. In July 2003, he released a CD, *Eoghan Dubh*, which consists entirely of his own compositions.

Mary's memories of music in the Beaton family house are very much like Kinnon's:

My father played fiddle and my mom played the piano, and what I remember most about it is when people would come to the house and have a little session. They used to enjoy that. They played for a couple of hours, probably, at a time—just all the familiar tunes. We used to enjoy it. What I remember most is we'd be cleaning up after a meal or something and they'd go down and we'd tell them to go and play while we do the supper dishes, or whatever, or the dinner dishes. We'd just enjoy it. Daddy would take the fiddle out pretty well every day, I would say, and he'd just be going over some tunes with music books and stuff like that, but for the two of them to sit down and play, it probably wouldn't be every day, but maybe every second day or so. In the evening.

I used to watch Mom play, and I just picked out a few little songs or tunes—just on my own. She kind of showed me where the chords go. But I was probably in my late teens before I really started playing. I liked both the traditional music and any little songs that I'd hear on the radio that I used to try to play.

Today, she plays the piano mostly in the house, and she's an accomplished dancer as well.

Although many people talk about the Mabou Coal Mines style of music, most find it hard to describe with precision. Glenn Graham says:

It's hard to explain, I guess. I know when you listen to some of these players, you can kind of tell that there is a similar style to what they're doing. If I listen to Kinnon or John Morris Rankin or Donald Angus play some tunes, they're playing with a certain kind of drive, a certain kind of bowing that's suited for the dance. Also, you hear a lot of things going on with the fingers, a lot of

Left to right: Glenn Graham, Mary Graham, Rodney MacDonald



warbling—a little pressure release—things with your fingers that are used for expression. And they just kind of put the beef into the tunes. Some people say that Mabou Coal Mines music is really just an older style of music in general, not just this localized thing, and it just happened to stay alive in the Mabou area, more than other areas. But it's more an expression of what used to be, you know. There are a lot of theories about it, and I don't know which one is correct. But I think there is a Mabou sound, for sure. And if you listen to it—if you have a keen ear and you listen to these players—their playing is similar.

I think you definitely listen for these things in those players, you know. If you grow up listening to those players, you grow accustomed to hearing things done a certain way. And if you're going to pick up the fiddle, you're going to play it the way you're used to hearing it played by those before you. So you want to try some of the techniques and bowing things that they're doing. And as I said, it's passed down, and it's what you're accustomed to, and you're used to hearing.

In one sense, Glenn and Rodney grew up with the music in the family and the household much as Kinnon had, much as Donald Angus had. Glenn says:

One thing I remember a lot—I think it really helped me, too—was that every day, no matter where we were, Mom would always have this tape on. It was Kinnon's first tape, and that tape, I heard it every single day. The tunes on that tape were tunes that, well, there were a few that Kinnon made, and a lot of them were tunes that Grandpa had played. So, there's always that musical presence there. We couldn't avoid it. The music was always being played around us. So, I think it just became a part of us. We loved it from the start.

In fact, Kinnon taught Glenn and Rodney to play. He had worked at a heavy water plant before buying the store he and Betty operate; after that job ended, he began teaching a number of his nephews and nieces. Ashley MacIsaac took some lessons from him, too.

Rodney grew up in Mabou:

I grew up in Mabou. When I was in grade eight—when we started—there was no one our age in Mabou who was playing. And it was pretty near every day or two

that Uncle Joey would come in to our house, and he would always sit down at the piano, play a few tunes. And we did a lot of stepdancing in the house. I did a lot of stepdancing before I was starting to play the fiddle. One of the tunes I put on my first tape was the first one I danced to for Grandpa, a traditional strathspey. So, that's what I think of—people dropping in in the same way, I guess, playing the odd tune at get-togethers and family stuff at Christmas. It would be everybody playing. But once we started, when Kinnon got us going there, when we started playing the odd tune at the family things, that made a big difference, like when Glenn played a few tunes, with Mary—that really was a help, too. I never went and bought any other kind of music until I got to high school. I listened to other music on the radio but never would have bought a CD of anything else. Just fiddle, fiddle, fiddle.

He started dancing—stepdancing mostly—young.

I started in the house, just with my mother and father, and then I went and took a few lessons from Mary Janet McDonald and Jessie Cameron before that, when I was very, very young. But it was mostly in the house that my uncle, my father's brother, would come in and teach me the odd step. And then I did a lot of learning from videos—Harvey Beaton and guys like that, the Pellerine brothers. Just watching the videos non-stop and then watching people and picking up steps here and there. But in the first number of years, until I was probably in my late teens, I did more dancing than I was doing playing.

For a time, he taught school in Mabou. Then he ran for the Nova Scotia legislature. He won, and shortly thereafter he was named Minister of Tourism and Culture for the province. In the summer of 2003, he was reelected to a second term as a member of the legislative assembly.

Born in 1979, Andrea began after her cousins, with her father as inspiration and early teacher. They were living in Port Hawkesbury then, a few miles from the causeway.

I always really liked it. I always loved music. I remember that there were always fiddles floating around. I always would play with them and probably broke a few of them. Dad taught me “Twinkle Twinkle” and part of “The High

Road to Linton” when I was probably ten or so, and then I didn’t care for it after that. I didn’t bother with it again for another couple years. When I was about thirteen, I started taking lessons from Stephanie Wills, and I liked going there. It wasn’t cool at my school, Port Hawkesbury—they weren’t very much into it. So I didn’t go around telling people that I was taking fiddle lessons, and I didn’t keep up with it much. I probably did about twenty lessons, and then I quit. It just wasn’t the cool thing to do, so I didn’t bother with it much.



Andrea Beaton

Going to college at St. Francis Xavier, in Antigonish, revived her interest.

I played the odd tune here and there until I went to St. FX, and then I was missing home. People at St. FX were more open to it. They had the Celtic Society and a few little parties. I’d take the fiddle. Marian Dewar—she plays the piano for Jerry Holland—would organize ceilidhs, and she asked me to play in them. Glenn was around. He was older; he already had his first CD out. I just didn’t have the patience at all. So, I gave it up for a couple of years. And then I moved to PEI [Prince Edward Island], and everything changed. Everything got better. And I had more patience, because I was lonely for home.

Our kind of music for me is just—I don’t know what it is—it’s a feeling. When I moved away, and I wasn’t hearing the music—I was hearing the PEI music, but it’s not the same. It’s close, but it’s not the same. And I remember that Glenn

played at a Cape Breton night there, and it was just like a wave came over me. I had chills—that feeling, it was the swing. I love the traditional music a lot, more than the new stuff. I like all the new stuff, too—the new tunes, adding in instruments and queer things. But I also like the traditional the best—the rusty stuff, because it’s been passed down. You think about how the Gaelic’s getting lost, and the fiddle was almost lost. I’d hate to change the music after everyone working so hard to bring it back.

Raymond Beaton, a good friend of Kinnon’s, said to me that hot night at the Red Shoe, “Andrea owns strathspeys.” She’s become a powerful player with a strongly traditional style, much in demand at dances.

Allison, Kinnon and Betty’s younger daughter, has chosen her own path.

I’m 22 years old. I’ve been listening to fiddle music since I was born. I started off taking highland dancing lessons when I was about five years of age. Later on, I decided that stepdancing was what I preferred. So, I took lessons from the Warner sisters, Melody and Kelly. After my lessons, I just picked up some steps from watching others and basically just learned on my own.

I get asked a lot what happened to me. I don’t play the fiddle or piano, but people assume you should, since the rest of my family does. I’ve taken lessons in both, but, in all reality, I’d rather dance. I doubt I’ll ever be on the stage at a square dance, because I’d be too jealous of the people dancing on the floor. Dancing seems to be my hobby. I now perform in some concerts, too, and I love to go to square dances.

Allison Beaton





Mabou: the childhood home of Elizabeth Beaton

The Beaton music shows a robust continuity, always associated with dance, powerfully compelling in its rhythm. At the same time, the world the younger musicians occupy is a different one from Donald Angus's. Donald Angus wasn't much interested in recording. But musicians today produce their own CDs and distribute them throughout the region, taking advantage of technology now available on the island. Gaelic is nearly gone; there is no need for blacksmiths. Tourists now help fill the dance halls, especially in the summer, and economic development people think of the music as a significant resource. Still, in this extraordinary place, the music links people to each other, to community, to history. Glenn says:

I don't think I've ever felt any pressure to be different for a tourist. We just go and we do what we're doing, and we do what we've learned from watching other players. If tourists want to come and see us play, all the more to them, you know—it's just going to help our economy. But I don't think it's going to change the way that we've continually passed on our music around here. I think it's actually helpful to have these added people. It's just a bonus, really, to have tourists here watching us play and helping fill up the halls. It's only going to bring more of an awareness to our music, which I don't think will hurt us, because we've survived this long. If the music can survive this long, I don't think anything is going to change. Nothing will make our music go wrong.

Let's hope he's right.

THE *Selections*

1. **ANDREA BEATON, FIDDLE; BETTY BEATON, PIANO**

Thomas MacDonnell's Strathspey (DONALD ANGUS BEATON) / *traditional strathspey* / *My Great Friend John Morris Rankin* (BRENDA STUBBERT) / *Maire O'Keeffe Reel* (OTIS TOMAS) / *Francis Beaton's Reel* (DONALD ANGUS BEATON)

This opening track showcases Andrea's ability to "drive 'er," as Cape Bretoners say of fiddlers who make dancing necessary. In classic fashion, she opens with a couple of strathspeys, and then the pace quickens as she moves into three reels. Donald Angus Beaton composed about fifty tunes, and many of them have become standards. "Thomas MacDonnell's Strathspey" is a particularly strong strathspey for stepdancing, heard frequently at dances, and "Francis Beaton's Reel" is also widely known on the island. The second strathspey, untitled, seems to be associated with the Mabou area. Two other tunes are recent compositions. Brenda Stubbart, one of today's most celebrated composers, wrote a reel for the late John Morris Rankin, who died in a road accident, his truck plunging into the icy sea, in 2000. Violin-maker Otis Tomas wrote the next-to-the-last reel for an Irish fiddler who has visited Cape Breton, and Jerry Holland helped popularize the tune. These days, old tunes—such as the second strathspey—mix with recent compositions and tunes imported from other traditions, keeping the music vital. Andrea is herself a composer, writing tunes squarely within the tradition.

2. **KINNON BEATON, FIDDLE; BETTY BEATON, PIANO**

Quickstep / *Gordon's Trip to Sydney* (DAN R. MACDONALD) / *The Garden Wall*

Three jigs played with lift and energy introduce Kinnon and Betty's playing, demonstrating why they are so popular in the island's dance halls. Although there is some regional variation in the dance sets, invariably a square set begins with a group of jigs such as these. Once callers, or prompters, directed the dancers through the sets, but these days it is rare to encounter a caller. In the Mabou area, including the dances at West Mabou, Brook Village, and Glencoe Mills, the dances follow the same sequence. Start with a group of jigs, and the dancers do the simplest

of three dances. Follow with a second group of jigs, and the dance becomes a bit more complicated. Rip into a group of reels, where the dance becomes most complex. Repeat the cycle through the evening. To play a dance in Cape Breton requires a huge repertoire, as the musicians play each tune twice and then move on to another tune. Over the course of a three-hour dance, they may play perhaps a hundred tunes.

Dan R. MacDonald, who composed the second jig, was probably the most prolific composer in the music's history. For a time he lived across the street from the Beaton's in Mabou, and he was a very frequent visitor to the household, sometimes bringing his latest composition with him. He also started Kinnon on reading music.

3. ANDREA AND KINNON, FIDDLES; BETTY, PIANO

Bandelena March / Ben Lomond Strathspey / Gabe Arsenault's Reel / Eoghan Dhu Reel
(KINNON BEATON) / *Tullamore Piper Hornpipe / traditional reel*

This fine set begins with a march Kinnon associates with Theresa MacLellan, a respected senior fiddler. The tune is also known as "March Sarabande." It moves to a strathspey that dates to at least the 19th century, and then the reel tempo takes over. In some traditions, hornpipes are played with dotted rhythms, but Cape Breton fiddlers prefer to smooth them out and drive them harder, playing them as reels. And the final reel, not well known, is one Kinnon learned from his father.

4. GLENN, FIDDLE; ELIZABETH, ACOUSTIC PIANO; MARY, ELECTRIC PIANO

Mary Ann MacDougall's (MIKE MACDOUGALL) / *Yester House Strathspey / MacKinnon's Other Rant / Beaton's Delight Reel* (DONALD ANGUS BEATON) / *Joey Beaton's Reel* (DONALD ANGUS BEATON) / *Tamarack'er Down* (DONALD ANGUS BEATON)

Glenn has a distinguishing driving quality in his playing and a distinctive tone, in some ways reminiscent of Donald Angus Beaton's playing. This group of tunes has a very strong Mabou flavor, mixing a march by the late Mike MacDougall with old tunes long played in the area and compositions by Donald Angus. "Tamarack'er Down" is an unusual tune in the tradition, in that it maintains a driving rhythm but has extra notes.

5. RODNEY MACDONALD, FIDDLE; BETTY, PIANO

The Haughs of Cromdale / Johnny Sullivan / Malcolm Finlay's Reel / White Lightning (RODNEY MACDONALD)

Kate Dunlay and David Greenberg's authoritative *Traditional Celtic Violin Music of Cape Breton: The Dungreen Collection* discusses "The Haughs of Cromdale" extensively. A number of settings of the tune are common in Cape Breton. It seems that the core melody appears in print as early as 1710. At times it has been associated with a Gaelic song, known in Cape Breton. By 1780, it appears in Scotland in Angus Cumming's *A Collection of Strathspeys or Old Highland Reels*, where it is published as a strathspey. "Johnnie Sullivan" is a well-known E minor reel in the local tradition, also presented in Dunlay and Greenberg's book. "Malcolm Finlay's Reel" is a great favorite in Cape Breton; invariably dancers and audiences will indicate their appreciation with shouts and whoops whenever a fiddler switches to it. Under various names, "Malcolm Finlay" has been published in U.S. tunebooks from the 19th century, and the distinctive sound of the fiddle played in E major seems to add to its wide appeal. One of Rodney's compositions rounds out the group.



Rodney MacDonald

6. KINNON, ANDREA, GLENN, RODNEY, FIDDLES; ELIZABETH, ACOUSTIC PIANO; MARY, ELECTRIC PIANO

Sandy MacIntyre's March (DONALD ANGUS BEATON) / *Because He Was a Bonnie Lad / Editor's Favourite Strathspey / Willy MacKenzie's Reel / Joan Beaton's Reel* (KINNON BEATON) / *Sandy MacInnis Reel* (DONALD ANGUS BEATON)

This is a great, rollicking Mabou set. Kinnon's fiddle leads into the first tune, and four fiddles and two pianos move through a selection of Donald Angus's and Kinnon's compositions, with three other local favorites added to the mix. A number of community events have celebrated the Beaton's' contribution to the music. I recall one special program as part of the Broad Cove

Concert a few years ago, where a group selection along the lines of this one practically lifted the roof off the stage.

7. RODNEY, FIDDLE, STEPDANCING; ELIZABETH, PIANO

Glenn Graham's Jig (RODNEY MACDONALD) / *Teviot Bridge* / *Piper's Jig* (KINNON BEATON)

It's striking that at least from Donald Angus forward, the Beaton fiddlers have been composers as well. Rodney begins with a jig he wrote for his cousin. "Teviot Bridge" is an old favorite from Scottish tradition, and "Piper's Jig" is another of Kinnon's compositions. Here you can appreciate Elizabeth's strong and solid piano style, and Rodney has overdubbed some stepdancing as well. It's unusual to see someone stepdance to jigs, although these days at square sets many of the dancers step all the way through the figures, to jigs and reels.



Betty Beaton

8. BETTY, PIANO

Coilsfield House (NATHANIEL GOW) / *Farewell Friend March*
(KINNON BEATON) / *Fraser's Jig* (DAN HUGHIE MACEACHERN)

This lovely piano solo features tunes separated by centuries. Coilsfield House was until the 19th century the ancestral home of the Eglinton family in Ayrshire, western Scotland. The Scottish composer, Nathaniel Gow (1763–1831), wrote the stately tune that shares its name. Kinnon wrote the march for the late John Morris Rankin. And Dan Hughie MacEachern, another celebrated 20th-century Cape Breton composer and fiddler, wrote the last jig.

9. KINNON, FIDDLE; BETTY, PIANO; ALLISON, STEPDANCING

The Brig O' Balater Strathspey / *Fife Hunt Reel* / *traditional reel* / *Mrs. Ronald MacDonald's Reel* (BIG RANALD MACLELLAN)

This group of tunes showcases Kinnon and Betty's impeccable timing. The tunes, all in C, have the distinctive timbre that key provides. The first two tunes—the strathspey and reel—show up in 19th-century tune books from Scotland, and they are quite possibly older than that. The

unnamed reel sounds like a version of "Lady Montgomery's Reel." Big Ranald MacLellan, who authored the last reel, was reportedly about 6' 5", weighing in at 270 pounds. The father of the late Donald MacLellan, as well as Theresa and Marie MacLellan, Big Ronald was a blacksmith, legendary for his playing of the old traditional tunes. When Allison's feet kick in, you get a good sense of how the stepdancing and the music work off of each other. Generally at a dance, the fiddler will launch into a group of strathspeys and reels, and individual stepdancers will take the floor, performing for the crowd.

10. GLENN AND RODNEY, FIDDLES; BETTY, PIANO

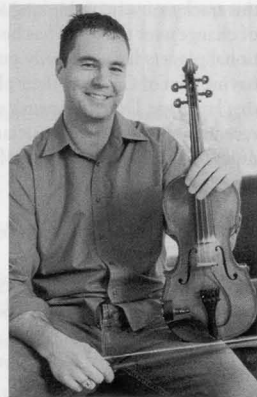
Do' igean Bachd / *The Night the Goats Came Home* / *Carl Beaton's Reel* (DONALD ANGUS BEATON) / *Michael Rankin's Reel* (JOHN MORRIS RANKIN / OLE SOUND PRODUCTIONS LTD., SOCAN)

Glenn and Rodney have performed together often over the years, and they released an album, *Traditionally Rockin'*, in 1997. This fine and enthusiastic track opens with a tune Kinnon recalls from his father. "The Night the Goats Came Home," sometimes called "The Night They Had the Goats," is a widely known tune, published in 19th-century Scottish tunebooks. Donald Angus's composition for one of his sons is reminiscent of that old tune, although it's in another key. And "Michael Rankin's Reel" is a popular composition by the late John Morris Rankin.

11. KINNON, FIDDLE; BETTY, PIANO

A Joan Boes tune / *Erchless Castle March* / *Donald Angus Beaton's Strathspey* (SANDY MACINNIS) / *General Stewart of Garth Strathspey* / *The Grey Old Lady of Raasey Reel* / *The Men of the Deeps Reel* (KINNON BEATON)

Here's another example of that impeccable Kinnon and Betty timing. Listen to Kinnon lift the first march and the way the



Glenn Graham

two of them move through this selection of marches, strathspeys, and reels, the energy and flow building beautifully. Joan MacDonald Boes was a composer and pianist from Inverness County, perhaps best known for her strathspey, “The Sweetness of Mary.” Once again, we have a group of tunes that combines recent local compositions with old Scots tunes.

12. DONALD ANGUS BEATON, FIDDLE; ELIZABETH BEATON, PIANO

The Maids of Islay / Lucy Campbell / Elizabeth's Big Coat / Old Time Wedding Reel #1 (John of Badenyon) / MacKinnon's Other Rant / Old Time Wedding Reel #2 (Hamish the Carpenter)

Given his popularity, there are surprisingly few recordings of Donald Angus available. This one was recorded by Angus, one of his sons, a fine dancer, and it's likely that it was broadcast on CIGO radio from Port Hawkesbury, which featured recordings of local musicians. Listen to this track as a way of thinking about continuity and change in the music. One general direction of change over the years has been the move to a cleaner sound, with less of the “dirt” that traditional players have typically put in the music. Cape Bretoners sometimes talk about musicians having a lot of Gaelic in their playing, making reference, at least in part, to the guttural sounds of that language. Donald Angus's strong and thick playing style embodies that; it's a marvelous representation of a master musician playing in an older style, heard less and less on the island. The tunes themselves are classics of the Mabou tradition; see the Dungen collection for extensive discussion of many of them.

**13. GLENN GRAHAM, FIDDLE AND GUITAR;
MARY GRAHAM, PIANO**

Back of the Change House Strathspey / The Beaton Family Recording Strathspey (GLENN GRAHAM) / Todd Graham's Reel (GLENN GRAHAM) / Port St. Lucie Reel (KINNON BEATON) / Totar's Hornpipe / The Stone Frigate (PM DONALD KERRIGAN)

Here Glenn begins with an old and well-liked strathspey, familiar from a number of 19th-century Scottish tune collections, moving into one of his own recent compositions, named for this



Mary Graham

recording. Another of his compositions, a reel, follows, with one of Kinnon's reels—named for family vacations in Florida—coming next. A hornpipe and reel close out the group. Mary's fine accompaniment on piano provides a solid underpinning, and Glenn's dubbed guitar track further nails down the beat.

14. ANDREA, FIDDLE; BETTY, PIANO

Andrea Beaton's March (KINNON BEATON) / The Laird O' Thrums Strathspey (J. SCOTT SKINNER) / Hoch Hey Johnny Lad / Sir Reginald MacDonald Reel / Traditional Laddie Reel / traditional reel

J. Scott Skinner (1843–1927), born in Blanchory, near Aberdeen, Scotland, sometimes known as the Strathspey King, was a composer and performer who bridged older and more modern styles in Scotland. There was a time when Skinner tunes were thought by some Cape Bretoners to embody too modern a style, but these days his works are widely played. Andrea turns in a fine traditional performance here, ably backed by Betty.

15. KINNON, FIDDLE; BETTY, PIANO

Lady Dorthea Stewart Murray / The Glasgow Gaelic Club / Burt Feintuch (KINNON BEATON)

Three beautifully-played jigs here, the last of which is a new favorite of mine. The first one is a four-part tune.

**16. KINNON, ANDREA, GLENN, RODNEY, FIDDLES; ELIZABETH, ACOUSTIC PIANO;
MARY, ELECTRIC PIANO**

Stumpie / Duke of Gordon Strathspey / West Mabou Reel / Joys of Mabou Mines Reel (DONALD ANGUS BEATON) / Anna Mae's Reel (ANNA MAE MAC EACHERN)

Another exuberant ensemble performance closes the album with a typical mix of old Scottish tunes and tunes associated with the Mabou area.

All compositions by Kinnon Beaton, Donald Angus Beaton, Glenn Graham, Dan R. MacDonald, John Morris Rankin, and Brenda Stubbart are registered with SOCAN.



DISCOGRAPHY: RECORDINGS BY MEMBERS OF THE BEATON FAMILY

For live recordings of Kinnon and Betty playing for dancing in Mabou and Brook Village, see *The Heart of Cape Breton: Fiddle Music Recorded Live along the Ceilidh Trail*, Smithsonian Folkways 40491, released in 2002, featuring Kinnon and Betty along with Jackie Dunn-MacIsaac, Jerry Holland, Wendy MacIsaac, Buddy MacMaster, and Brenda Stubbert.

The Beatons of Mabou: Marches, Jigs, Strathspeys, and Reels of the Highland Scot. Rounder 7011 (Donald Angus, Elizabeth, Kinnon, and Joey, released in 1978).

Beaton, Andrea. *License to Drive 'Er* (released in 2002).

Beaton, Kinnon. *Eoghan Dubh* (features Kinnon, Betty, Andrea, and various guests playing Kinnon's compositions, recorded at a house party and in a studio, released in 2003).

Beaton, Kinnon, and Betty Beaton. *Saturday Night Lively* (fine selection of tunes, with Andrea and Joey as guests, released in 1998).

Graham, Glenn. *Step Outside* (features traditional tunes and modern vocals, some by Glenn's sister, Amy Graham, released in 2000).

Graham, Glenn. *Let 'er Rip* (traditional recording with Jackie Dunn-MacIsaac on piano, released in 1996).

Graham, Glenn, and Rodney MacDonald. *Traditionally Rockin'* (energetic recording featuring some contemporary touches, released in 1997).

MacDonald, Rodney. *Dancer's Delight* (with Joel Chiasson on piano, released in 1995).

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A NOTE ON BUYING RECORDINGS OF CAPE BRETON MUSIC

In many cases, it is difficult to find locally produced recordings of Cape Breton musicians once you leave the island. Two web-based vendors do an especially good job of making the recordings available. Cranford Publications (<http://www.cranfordpub.com>) has an extensive website featuring recordings, books, many tunes in notation, and a wealth of valuable information. And the Compact Disc Depot (<http://www.compactdiscdepot.com>) has a large inventory of new and used recordings from Cape Breton and the rest of Atlantic Canada. Both ship internationally.

ABOUT THE COMPILER

Burt Feintuch is a folklorist at the University of New Hampshire, where he directs the Center for Humanities. From 1990 to 1995, he edited the *Journal of American Folklore*. A fiddler himself, he has done field research in many musical communities in the United States, Canada, and the United Kingdom.

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THE FIDDLE AND PIANO REIGN IN CAPE BRETON! WHEN THE BEATONS PLAY, THE DANCING FEET OF FAMILY, FRIENDS, AND FANS POUND OUT THE VIBRANT RHYTHMS OF REELS, STRATHSPEYS, JIGS AND OTHER FAVORITES FROM THIS TRADITION-RICH CORNER OF CANADA. 36-PAGE BOOKLET, 74 MINUTES.



CAPE BRETON *Fiddle and Piano Music* THE BEATON FAMILY of MABOU

Featuring:

KINNON BEATON, DONALD ANGUS BEATON, ANDREA BEATON, GLENN GRAHAM & RODNEY MACDONALD, *fiddle*;
ELIZABETH BEATON, BETTY BEATON & MARY GRAHAM, *piano*

1. *Thomas MacDommell's Strathspey / traditional strathspey / My Great Friend John Morris Rankin / Maire O'Keefe Reel / Francis Beaton's Reel* 4:22
2. *Quickstep / Gordon's Trip to Sydney / The Garden Wall* 3:09
3. *Bandelena March / Ben Lomond Strathspey / Gabe Arsenaault's Reel / Eoghan Dhu Reel / Tullamore Piper Hornpipe / traditional reel* 6:26
4. *Mary Ann MacDougall's / Yester House Strathspey / MacKinnon's Other Rant / Beaton's Delight Reel / Joey Beaton's Reel / Tamarack'er Down* 4:54
5. *The Haughs of Cromdale / Johnny Sullivan / Malcolm Finlay's Reel / White Lightning* 3:07
6. *Sandy MacIntyre's March / Because He Was a Bonnie Lad / Editor's Favourite Strathspey / Willy MacKenzie's Reel / Joan Beaton's Reel / Sandy MacInnis Reel* 6:52
7. *Glenn Graham's Jig / Teviot Bridge / Piper's Jig* 3:07
8. *Coilsfield House / Farewell Friend March / Fraser's Jig* 5:49
9. *The Brig O' Balater Strathspey / Fife Hunt Reel / traditional reel / Mrs. Ronald MacDonald's Reel* 2:21
10. *Do' iegan Bachd / The Night the Goats Came Home / Carl Beaton's Reel / Michael Rankin's Reel* 3:02
11. *A Joan Boes tune / Erchless Castle March / Donald Angus Beaton's Strathspey / General Stewart of Garth Strathspey / The Grey Old Lady of Raasey Reel / The Men of the Deeps Reel* 7:28
12. *The Maids of Islay / Lucy Campbell / Elizabeth's Big Coat / Old Time Wedding Reel #1 (John of Badenyon) / MacKinnon's Other Rant / Old Time Wedding Reel #2 (Hamish the Carpenter)* 4:58
13. *Back of the Change House Strathspey / The Beaton Family Recording Strathspey / Todd Graham's Reel / Port St. Lucie Reel / Totar's Hornpipe / The Stone Frigate* 5:34
14. *Andrea Beaton's March / The Laird O' Thrums Strathspey / Hoch Hey Johnny Lad / Sir Reginald MacDonnell Reel / Traditional Laddie Reel / traditional reel* 5:12
15. *Lady Dorthea Stewart Murray / The Glasgow Gaelic Club / Burt Feintuch* 3:15
16. *Stumpie / Duke of Gordon Strathspey / West Mabou Reel / Joys of Mabou Mines Reel / Anna Mae's Reel* 3:46

COMPILED & PRODUCED BY BURT FEINTUCH

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