



Calvary  
EPISCOPAL CHURCH

# Fall Recital Series

821 South Fourth Street Louisville, KY 40203 | [calvaryepiscopal.org](http://calvaryepiscopal.org)

**Anne Marie de Zeeuw and Larry Frederiksen**

## Highland Bagpipes

October 7, 2020; 12:05 pm

March of the King of Laois	Traditional (before 1809)
The Minstrel Boy	Traditional (before 1850)
The Wearing of the Green	Traditional (before 1841)
Over the Isles to America	John Riddell (1718-1795)
The Mist-Covered Mountains	John Cameron (Iain Camshroin) (19th c.)
Skye Boat Song	Traditional (before 1880)
Cabar Feidh	Traditional (ca. 1780)
The Munro's Salute ( <i>urlar</i> )	Iain Dall MacKay (1656-1754)
Bonnie Dundee	Traditional (before 1825)
The Gold Ring	Traditional (19th century?)
Lament for Mary MacLeod ( <i>urlar</i> ; Var. I-II)	Padruig Og MacCrimmon (1645-1730)
Brother James's Air (Psalm 23)	James Leith Macbeth Bain (1860-1925)

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# Program Notes

The slow air **March of the King of Laois** is an ancient melody associated with the Irish family of O'Moore. It may have been composed in praise of one Ruairi Og O Mordha, a head of the family during the 16th century and a famous hero of the Irish resistance to English colonization at the time. The harmonization is by Anne Marie de Zeeuw.

**The Minstrel Boy**, a 4/4 march, is based on the melody of an old Irish air called "The Moreen." Thomas Moore (1779-1852) composed patriotic lyrics to this melody.

**The Wearing of the Green** is another old Irish air, the tune of which was first published in 1841. There are several versions of the lyrics, which refer to the persecution of supporters of the 1798 Irish Rebellion; the most widely known are those written by Dion Boucicault in 1864.

**Over the Isles to America** is a reel attributed to John Riddell (1718-1795). Riddell was a well known fiddler and a prolific composer of reels, many of which he published in his *A Collection of Scots Reels* (1766); "Over the Isles to America" does not, however, appear in that collection.

**The Mist-Covered Mountains (Chì mi na mòrbheanna)**, a slow air, was written in 1856 by John Cameron (Iain Camshroin) of Ballachulish. It was a favorite of President John F. Kennedy and was played at his funeral by the Air Force Pipe Band.

The melody of the **Skye Boat Song** was among the traditional airs collected in the 1870s by Anne Campbelle MacLeod. Sir Harold Boulton added lyrics for its first publication in 1884 in *Songs of the North*. The song tells the story of Bonnie Prince Charlie's escape after his defeat at Culloden in 1745, when, with the aid of Flora MacDonald, he dressed as a serving maid and rowed in a small boat across the strait known as the Little Minch from Uist to the Isle of Skye.

**Cabar Feidh**, "Antlers of the Stag," is the march of the Clan MacKenzie. This tune has been arranged not only as a march, but also as a strathspey, a reel, a hornpipe, and a jig; all five versions are frequently played. A traditional tune, it was first published in some form as early as 1780.



# Program Notes cont'd

**The Munro's Salute** is an example of *piobaireachd*, the “classical” music of the pipes. This genre, which originated in the Highlands of Scotland, takes the form of a theme or *urlar* followed by variations of increasing complexity. (*Piobaireachd* is also called *ceol mòr*, “great music,” in contrast to *ceol beag*, “little music” or “light music,” which comprises such genres as marches, airs, and dance tunes.) The Munro's Salute was composed by Iain Dall MacKay (1656-1754); it was first published in Angus MacKay's *Ancient Piobaireachd* in 1838.

**Bonnie Dundee**, a 6/8 march, is associated with lyrics by Sir Walter Scott commemorating John Graham, 1st Viscount Dundee, who fell at the Battle of Killiecrankie in 1689 in defense of the Jacobite cause. The tune is traditional and antedates Scott's poem of 1825.

**The Gold Ring** is an old Irish jig. Its origins are obscure, but it is widely published and recorded with no other attribution than “traditional.” Confusingly, there are two different jigs bearing this title; this is reputedly the older of the two.

The **Lament for Mary MacLeod** is a *piobaireachd* composed by Padruig Og MacCrimmon, that is, Patrick MacCrimmon the Younger (1645-1730). He was one of the few supporters of Mary MacLeod (Màiri Nighean Alasdair Ruaidh, ca. 1615-1707), who became a poet in the Gaelic bardic tradition. Because that art was supposed to be the exclusive domain of male poets, she was exiled from her home at Dunvegan, on the Isle of Skye, to the small island of Scarba, but allowed to return in her old age. MacCrimmon composed this beautiful lament some years after her death; the angular contours of the theme and first variation suggest the poet's bold and unconventional spirit, while in the rocking rhythm of the second variation we hear the composer's gentle lullaby for his friend's last sleep. Larry Frederiksen collaborated in the composition of this harmonization of Variation II.

**Brother James's Air**, a setting of Psalm 23, was composed by James Leith Macbeth Bain (1860-1925). It was first published in 1915, although today it is probably best known through Gordon Jacob's 1934 arrangement, a very popular choral work. This arrangement for two bagpipes is by Anne Marie de Zeeuw.