



The Metropolitan Museum of Art
82nd Street and Fifth Avenue
New York, New York 10028
(212) 879-5500

A World of Musical Instruments in Performance

Scottish and Irish Bagpipe Music with George Balderose
Saturday, April 4, 1992 6:00 p.m.
Van Rensselaer Hall, The American Wing

Practice Chanter
made by David Naill, Ltd.
London, England. African
Blackwood with Imitation
Ivory Mountings and Delrin
barrel and mouthpiece. 1989.

Illustration by Nancy Ward Balderose

THE ARTIST

George Balderose, a piper with nearly twenty years experience, performs and teaches Scottish and Irish pipe music on the Great Highland Bagpipe, the Highland Chamber Pipes, and the Scottish Small Pipes. He has performed in Carnegie Music Hall in Pittsburgh as a soloist and with the Pittsburgh Symphony. Since 1975, he has been heard at numerous festivals, concerts, recitals, college and university functions, theatre productions, birthday celebrations, parades, weddings, and many other occasions. His piping has been recorded most recently on H.K. Hilner's *Dream Cathedral*, and he plays in the 1992 feature film, *Passed Away*. Mr. Balderose has also studied piping in Ireland and performs regularly for the Pittsburgh Irish community.

In 1978 Mr. Balderose founded the Balmoral Schools of Highland piping, a non-profit corporation which produces educational summer programs devoted to the study of the Great Highland Bagpipe taught by champion Scottish pipers.

In 1980 the Clan Donald Educational and Charitable Trust awarded Mr. Balderose a fellowship to travel and study for a year in Scotland with master piper James McIntosh. After a series of examinations he was awarded the Senior Certificate from the College of Piping in Glasgow, Scotland. Mr. Balderose has produced three cassettes and an instructional video tape of his mentor and long-time teacher, Mr. McIntosh, and with him completed the Pennsylvania Governor's Heritage Affairs Commission's Apprenticeship Program in 1989. Currently he serves as a Trustee of the Clan Donald Educational and Charitable Trust.

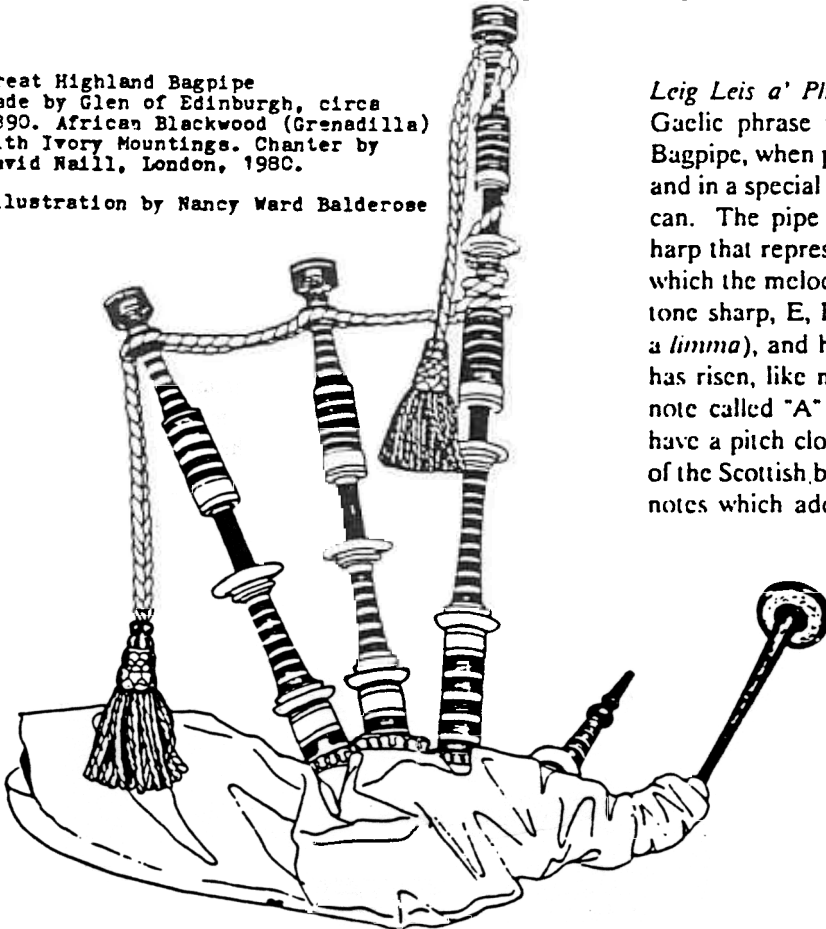
THE GREAT HIGHLAND BAGPIPE

Great Highland Bagpipe
made by Glen of Edinburgh, circa
1890. African Blackwood (Grenadilla)
with Ivory Mountings. Chanter by
David Naill, London, 1980.

Illustration by Nancy Ward Balderose

Leig Leis a' Phìob bruidheanna or "Let the Pipe Speak" is an old Gaelic phrase which conveys the belief that the Great Highland Bagpipe, when properly played, takes on qualities of the human voice and in a special way invokes the imagination as few other instruments can. The pipe itself is the only instrument since the old Highland harp that represents the Gaelic vocal scale. The chanter, or pipe on which the melody is played, has a range of G, A, B, C#, D a quarter-tone sharp, E, F#, G a quarter tone sharp (in musicological terms, a *limma*), and high A. Since the 19th century the pitch of the scale has risen, like most other instruments, so that now the pitch of the note called "A" is much closer to B-flat. The Scottish Small Pipes have a pitch close to A=440, and the fingering is the same for each of the Scottish bagpipes. There are also many combinations of grace-notes which add embellishments and expressiveness to the melody notes of the chanter. Three additional pipes, called drones, provide accompaniment: one bass and two tenors, tuned to the note "A" octaves apart. The tonal characteristics of the instrument are unique, for the combination of chanter, drones, and harmonic overtones produce an effect not unlike the projection of the human voice by an experienced

singer



Beginning or Prelude

Scotland the Brave

March

Wearing of the Green

March

Two "banner" 4/4 pipe marches, one from the Scottish, the other from the Irish, with lyrics added during the 19th century.

Brian Boru's March

Slow March

The March of the King of Laois

Slow March

Two ancient marches from the Irish repertoire in common (4/4) time. Some say that *Brian Boru's March* is the oldest of all extant Irish marches. They are related to *piobaireachd* (pronounced pee'broch), the Gaelic word for classical pipe music developed in the Highlands, and traditions hints in Ireland as well. However, these marches are "metered" whereas the rhythms of piobaireachd are measured by strong, medium, or weak "pulses."

Piobaireachd of Dhomhnuill Duibh

(Ceol Mor)

(Black Donald's March)

(Urlar and 1st 2 variations)

Piobaireachd of Dhomhnuill Duibh

6/8 March

(Black Donald's March)

Robert Louis Stevenson in *Kidnapped* wrote of two pipers who met (Alana Breck and Rob Roy McGregor) and resolved a dispute by deference to the winner of a pipe competition between the two. Breck won. The music they played, gone unheard by most of Stevenson's readers, was piobaireachd and called *ceol mor* "the great music" by pipers and enthusiasts. This music is at the core of Gaelic and ancient Scots culture.

With the MacCrimmons of Skye (1580-1822) as its masters, piobaireachd today is a Scottish Gaelic classical art form. Formal competitions in Scotland since 1783 have influenced its identity and heritage to modern Scotland. Piobaireachd consists of a theme and variations. Some of the tunes are very old, and *Black Donald's March* commemorates the Battle of Inverlochy in 1427, near modern-day Fort William. The ceol mor repertoire is comprised of salutes, gatherings, laments, battle tunes, rural or "pastoral" tunes, and others. Performed at either clan events or at night while the clansmen slept, the power of ceol mor is said to influence men's dreams, thereby the future. The MacCrimmons of Skye (1580-1822) are credited with bringing the music to new heights of composition and performance. The name *Piobaireachd of Dhomhnuill Duibh*, is shared by at least two tunes, one a piobaireachd and the other a 6/8 march developed later.

After the defeat of Culloden in 1745 and the suppressing of Irish ambitions for nationhood in the same century, the Great Highland Pipe suffered somewhat of a hiatus, due in no small part to the English prohibition against playing it in Scotland and Ireland. During the 19th century the Great Pipes were given back, as it were, to the Gaels by wedding it with the drum and setting popular songs to metered marches. With the fall of the clan system in Scotland, the army filled the void as chief sponsor of piping culture and development.

THE SMALL PIPES

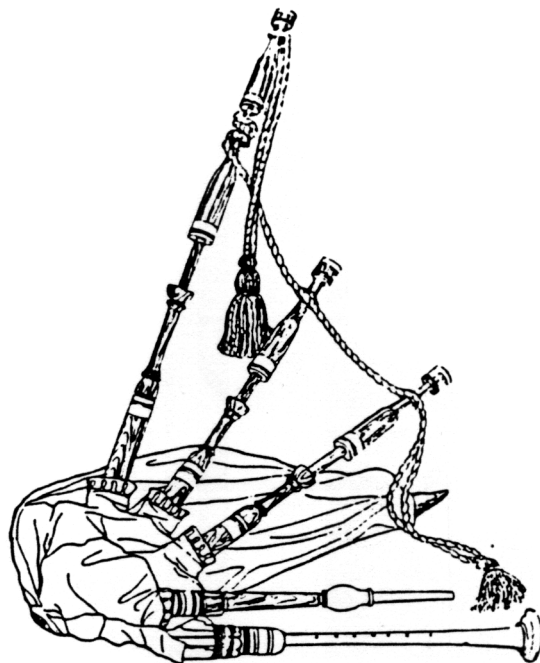
The Reel

High Road to Linbon
Sleepy Maggie

(Highland Chamber Pipes)
Reel (4 parts)
Reel (2 parts)

The Chamber Pipes, or "Miniature Highland" are convenient for indoor use, as well as for playing for the sustained periods of community dance. The reel today is a team dance in Scotland, while it survives as both team and solo dances in Scotland.

The 18th century was a time of change for all the cultures of Europe, and the Highlands of Scotland were no exception. Different types of bagpipes were developed and perfected in Scotland that made use of new technological developments in musical instrument design. One change was to attach a bellows-type air supplier in place of the blowstick to the mouth. This gave the reeds dry or "cold" (Scots: *cauld*) air instead of warm or wet air. Coupled with the design of a cylindrical-bore chanter rather than a conical-bore as in older bagpipes, the new instrument which we today call The Scottish Small Pipes, produced a softer, more mellow tone that blends well with other instruments, be they fiddle or harp, as well as voice.



Highland Chamber Pipes
made by Mark Cushing, Ithaca, NY
1979. Rosewood with Brass Mount-
ings. Chanter by David Naill,
London, 1987. African Blackwood
with imitation ivory mounting.

Illustration by Nancy Ward
Balderose

The Highland Fling (Dance)

Brochan Loun
Orange and Blue

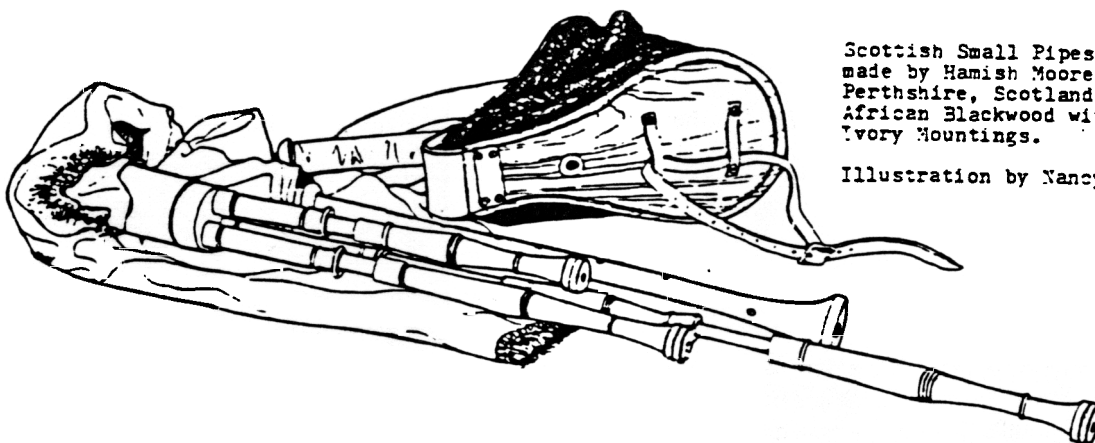
(Scottish Small Pipes)
Mouth Music (*Puir-a-beul*)
Strathspey

Recent Compositions

Calanish
High Over Bunachton

Hamish Moore
Hamish Moore

Hamish Moore is perhaps the leading innovator in the world of Scottish Small Pipes. He has recreated several types of Scottish Small Pipes and has recorded not only traditional music, but also contemporary Small Pipe music with non-traditional accompaniment.



Scottish Small Pipes
made by Hamish Moore, Birnam,
Perthshire, Scotland, 1984.
African Blackwood with Brass and
Ivory Mountings.

Illustration by Nancy Ward Balderose

A World of Musical Instruments in Performance is sponsored by the General Electric Foundation

The Songs of Robert Burns

<i>Auld Lang Syne</i>	4/4 March
<i>Coming Through the Rye</i>	6/8 March
<i>A Man's a Man for A' That</i>	4/4 March
<i>My Lodging's on the Cold Ground</i>	6/8 March

The immortal bard of Scotland really knew how to put a tune to words and words to a tune, and army pipers knew how to set them to a march, be it 2/4, 4/4, or 6/8. Jean Redpath, a Scottish folk singer, has shown the original melody of *Auld Lang Syne* to have been different in Robert Burns' day. However, the idea seems the same.

Late 19th Century Irish Favorites

<i>Danny Boy</i>	Slow Air
<i>When Irish Eyes are Smiling</i>	Slow Air

Danny Boy is a most-often requested Irish pipe tune in common time, and although the song reaches a note or two (!) above the pipe scale, a harmonic variation is used by the piper to bridge the reachable musical notes.

Hornpipes and Jigs

<i>Crossing the Minch</i>	2/4 Hornpipe by Pipe Major Donald MacLeod
<i>Pipe Major George Allan</i>	2/4 Hornpipe by Pipe Major Donald MacLeod
<i>Paddy's Leather Britches</i>	6/8 Jig
<i>Little House Under the Hill</i>	6/8 Jig

The hornpipes as a pipe tune did not come into vogue in the Highland piper's repertoire until after the Second World War, partly due to a diminutive giant named Pipe Major Donald MacLeod, who came from the Isle of Lewis and published six books of light music and one of piobaireachd. Captured at Dunkirk during WWII, he escaped en route to Germany and made his way back to Britain. Most of his tunes were written down afterward, and many of his jigs and hornpipes continue to set the standard for today's competitors.

Paddy's Leather Britches and *Little House Under the Hill* are traditional to the piper's repertoire, and favored tunes for dancers because of their reoccurrence at the dancing competitions. *Little House Under the Hill* is definitely of Irish origin, an adaptation a fiddle tune.

Breton Music for the Great Highland Bagpipe

<i>Marv Pontkellag</i>	6/8 (Barzaz Briez) Arr. J. Pincet
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During the 20th century, the Breton culture of France has undergone a major revival of its Celtic roots, with bagpipes playing a prominent role. Some of the most beautiful music composed for the Great Highland Bagpipe is Breton.

Hymn

<i>Amazing Grace</i>	John Newton (1725-1807) American Spiritual, Arr. by J.A. MacLellan, M.B.E.
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When John Newton, an English minister and former slave trader, composed *Amazing Grace, How Sweet the Sound* in the 1700's, he may or may not have anticipated its popularity on the bagpipe. Pipers took a while to realize it, for it was almost unknown as a pipe tune until the Royal Scots Dragoon Guards in 1972 made it to the Top 40 with their rendition. Since that time it has become a very oft-requested pipe tune.
