

REEL # 56 A

- 7289-A - NOT complete
7289-B - TDD Reel to record
7290-A - " " " " " "
7290-B - " " " " " "
7291-A - " " " " " "
7291 B - " " " " " "
7292-A -
7292-B -
7293-A -

Children singing Gaelic with organ
accompaniment

Birds

Piano, Scotch Tunes

Le Calum Mac Gill - 903a
children. Song is in praise of
Margaret Valley, composed by
Malcolm Gillis who died in 1929.
Song is published with his poems
in Old Country

Birds at Margaret, quite good

Piano, good

197A. Gaelic song and birds.

Recorded by Helen Creighton.

May 30, 1944, & May 31.

1. At the home of Mr. Jack Malcolm Gillisdale, Gillisdale.
2. From my hotel window, North East Margaree.

Singers; Jean Gillis, aged 10, and Joan and Helen Gillis, 7 year old twins, daughters of the Jack Malcolm Gillis' and granddaughters of the composer, Malcolm H. Gillis.

This is a song about their own valley, called in English, "The Hills and Vales of Margaree."

In Gaelic; Cnuic is glinn a' Bhraighe.

2. Birds at dawn. It was a dull day and they did not sing very lustily, but I think I got some of their songs on this record.

Mount A re-recording tape No. 14 to nice tune. 2 vs. rcho
with organ accompaniment.

197B. Milling Frolic.

Recorded by Helen Creighton.

June 1, 1944.

At the schoolhouse, Gillisdale, Nova Scotia.

Singers; A group of the villagers who had gathered at a few days' notice in order that I could record a milling frolic. Realizing that the song was all that was necessary, they had dispensed with the usually blanket which they mill, or waulk, and had a piece of canvas in its place, dry on a long table. The singing was led by Mrs. Sandy Hamish Gillis, a highly respected villager who sat at the head of the table. She must know dozens of songs, and I could have recorded many more had records permitted.

The rhythmic thump which is so necessary a part of the milling sounds on the record like a flaw. I tried to get them to soften it, but they are so used to coming down hard upon the table that they did not seem to be able to restrain it. I like these records because they are from the heart of a district where they are used not for exhibition as often happens in the larger centres, but as a part of their life. The fact that a gathering of this kind could be brought together at such short notice proves that the old custom is still a vital part of life.

Mrs. Gillis, the soloist is the mother of the young soldier, Neil, recorded on earlier records. She has an old fashioned loom on which she weaves blankets. She does everything in her home from the raising of the sheep on, except carding, which is done at a mill nearby. Her patterns are intricate and beautiful, and have been handed down from the old people.

Gaelic title; ~~Oran Luaidh Ho Ro gan tugainn air hugan fhathast thu.~~

Oran Luaidh Ho Ro gan togainn ho ro mo luaidh oot.

Ho Ro gan togainn air hugan fhathast.

198A. Milling Song. 2. Birds at Margaree.

Recorded by Helen Creighton.

June 1, 1944.

At the schoolhouse, Gillisdale, Cape Breton, Nova Scotia.

Singers; Villagers from Gillisdale. See note 197B.

Solo ist; Mrs. Sandy (Hamish) Gillis " " "

This is a good milling song, but it may be a little subdued. Not as lively as it would be at a real frolic. But it is a song well known by the villagers, who all joined in without any previous rehearsal.

Gaelic title; ~~Oran huaidh Bhi cha chuirneachadh 's gan uimderan.~~

Oran huaidh Bhi cha cuinneachadh 's gan iondrainn.

2. Birds at Margaree.

198B. Milling Song. Birds at Margaree.

Recorded by Helen Creighton.

June 1, 1944.

At the schoolhouse, Gillisdale, Cape Breton, Nova Scotia.

Singers: Villagers from Gillisdale. See note 197B.

Soloist. Mrs. Sandy (Hamish) Gillis " " "

This should be good, if I haven't cut too deeply. The thread was troublesome, and I see by the light of the day that the finish is not even. I had to work with a flashlight, and did not see the finished record as clearly as I should. But the test came through nicely, so I hope the whole song will too. I think this should probably be the best of the lot.

Gaelic title; ~~'Se gilian mo run u thogith air suind.~~

'Se gilleann mo run a thogadh oirnn sunnd.

2 & 3. Birds at Margaree.

199A. Milling Song.

Recorded by Helan Creighton.

June 1, 1944.

At the schoolhouse, Gillisdale, Cape Breton, Nova Scotia.

Singers; Villagers from Gillisdale. See note 197B.

Soloist; Mrs. Sandy (Hamish) Gillis. " " "

They sang this with more life than the earlier ones. I thought the milling songs were more lively and asked about it, so they made this one more realistic and in the manner of a real frolic. But the thread tangled badly, and I see the surface of the record is not smooth. I hope it will come through all right, because it should be an excellent song of its kind.

Title; I ri il u il e ho
Ho ro mo luaidh opt

199B. Piano.

Recorded by Helen Creighton.

June 2, 1944.

At the home of the Jack Dan Rory McKinnon's, Inverness, Nova Scotia.

Pianist; Mrs. Jack Dan Rory McKinnon; aged probably in her thirties; accompanist for fiddlers who specialize in Scotch music. She has had all her musical training in the town of Inverness, and plays for many of the dnaces in and about Inverness. We had intended to record the best fiddler in Cape Breton, but he had an opportunity to play in Sydney, and disappointed us. Mrs. McKinnon was to be his accompanist. We called to tell her that the recording was off, and presently it occurred to me to ask her to play, which she did willingly enough. Realizing that she knows exactly how Scotch music should be played, and knowing that she had worked for a long time with fiddlers who are considered authorities, I decided to record her. I am pleased with these records, because I feel they must be good.

King Robert the Bruce and Balkan Hills.

Both of these numbers are marches. Balkan Hills is also used for dnaces.

200A. Scotch music. Piano.

Recorded by Helen Creighton.

June 2, 1944.

At the home of the Jack Dan Rory McKinnon's, Inverness.

Pianist; Mrs. Jack Dan Rory McKinnon; aged in her thirties probably; native of Inverness County. See note 199B.

Sandlaw's Welcome and Culloden Day or the Inverness Gathering.

Sandlaw's Welcome could be used for dancing, but in Inverness it is only played for entertainment. The Inverness Gathering is a favorite piece which is known far and wide. It is used for dances for the fast part of sets.

200B. Scotch Music. Piano.

Recorded by Helen Creighton.

June 2, 1944.

At the home of the Jack Dan Rory McKinnon's, Inverness, Nova Scotia.

Pianist; Mrs. Jack Dan Rory McKinnon. See note 199B.

1. Johnie Cope. Incomplete. See 201A.

2. Music for sets composed by Sandy MacLean, Strathlorne, who is reputed to be the best fiddler in Cape Breton. Mrs. McKinnon picked these tunes up from playing Mr. MacLean's accompaniments. It is a pity that this fiddler is so unreliable. He has refused many times to record and to broadcast. If he hadn't had an invitation to play in Sydney I believe he would have recorded for me. I should have taken him on the day of my first visit, but I was afraid to interfere with his work on the farm, and although it meant a 26 mile drive each way to get him, I thought ~~it~~ it would be better not to urge him ~~then~~, but to leave him to the date he had set.

1. It is most unusual for Mrs. McKinnon to break down while playing, but the microphone must have upset her. This is such a noble piece that I felt I should get it, so she worked on it for quite a while before making her second attempt. The nearest copy of the music was five miles away. For the complete piece see 201A.

201A. Piano.

Recorded by Helen Creighton.

June 2, 1944.

At the home of the Jack Dan Rory McKinnons, Inverness, Nova Scotia.

Pianist; Mrs. Jack Dan Rory McKinnon; aged probably in her thirties; player of Scotch music.

Johnie Cope. This is a favorite piece played for entertainment, and well known throughout this countryside. Mrs. McKinnon told me it was a very old Scotch tune. She was particularly anxious to play it because she felt it was the most beautiful tune she knows. There are six turns.