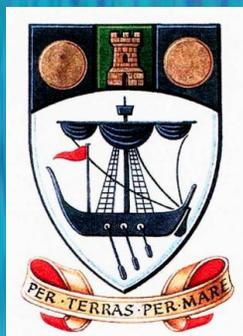


IRM

# CEOL RIGB INNSE GALL

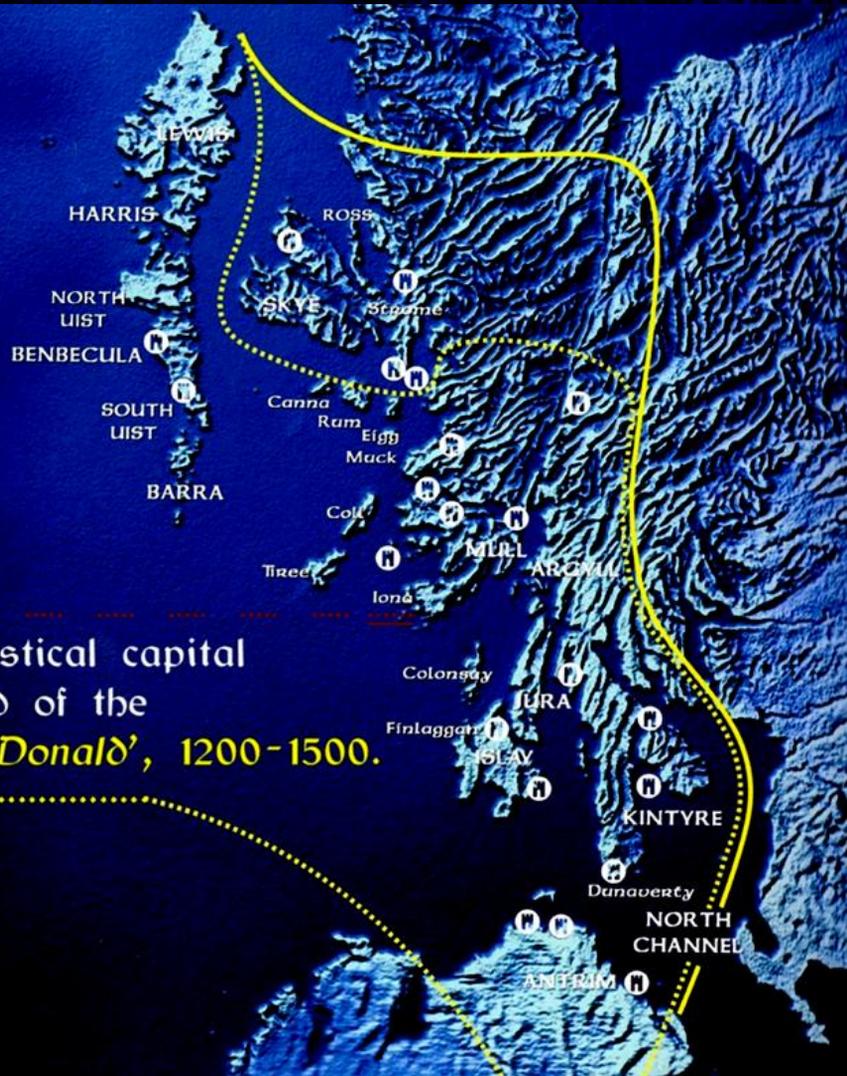


**Clan Donald  
Museum of the Isles  
Armadale Castle, Skye**

**25 June 2014**

HOMECOMING 2014  
HOMECOMING 2014

BANNOCKBURN - 700  
BANNOCKBURN - 700



**IONA**

The ancient ecclesiastical capital  
of Dalriada and of the  
*'Royal Family of MacDonald'*, 1200-1500.

**THE CLAN DONALD LORDSHIP OF THE ISLES**

The extent of the Lordship until 1438 - - - - -  
after 1438 —————

 Castles of Clan Donald



*Ceud Mìle Sàilte*

*to*

*“Ceol Rìgh Innse Òall”*

*from*

The Rt. Hon. Godfrey James Macdonald of Macdonald  
LORD MACDONALD  
Chief of the Name and Arms of Macdonald  
High Chief of Clan Donald.

*“THERE IS JOY WITH CLAN DONALD”*

HOMECOMING 2014 & BANNOCKBURN700  
CLAN DONALD MUSEUM OF THE ISLES, SKYE

June 2014



CLAN DONALD SKYE

Our legacy - Your experience

## Become a friend of Clan Donald Skye



Clan Donald Skye is operated by the Clan Donald Lands Trust, a non-profit charitable organisation.

**It was established in 1971 with the aim of promoting an understanding and appreciation of the history and traditions of Clan Donald and the Lordship of the Isles.**

The Trust purchased the last remaining 20,000 acres (8000 hectares) of the once vast MacDonald lands. They have acted as custodians of the land, and developed high quality facilities for all people interested in the conservation of Highland heritage.

These facilities include the Visitor Centre at Armadale, where the Museum of the Isles collects, preserves and makes available information on Clan Donald, the other Clans of the Lordship, and the West Highlands and the Isles of Scotland. The Trust also preserves the remains of Armadale Castle, and oversees the tending and development of the historic Castle gardens.

By professionally managing and maintaining these resources, the Trust provides members of Clan Donald, the other Clans in the Hebrides and West Highlands, and the general public with the opportunity of learning about their individual and shared heritages in a beautiful setting overlooking the Sound of Sleat.

If you would like to become a friend of the Trust and support this valuable and worthwhile work please download the form. Alternatively please contact us by phone or letter – see our contact details below. Our Friends enjoy free admission to the Gardens and Museum, plus discounts on our self-catering lodges.

Clan Donald Lands Trust is a Scottish Registered Charity, No SC 007862



# MUSIC OF THE KINGS AND LORDS OF THE ISLES

## CLAN DONALD HIGH COUNCIL TOUR 2014 BATTLE OF BANNOCKBURN 700 CENTENNARY

Salute to Angus Og Macdonald, d.1318

*"The noble and high chief of the Innse Gall"*

{'Red Book of Clanranald'; Bard, MacMhuirich.}

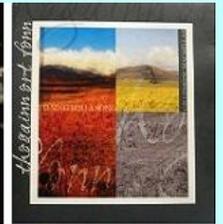
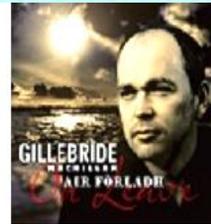
*"Renowned as the leader of the Islesmen force which played a vital role in the Battle of Bannockburn in support of Robert Bruce."*

{Historic Scotland - 2013}

## PERFORMERS

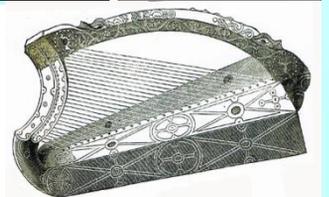
Gillebrìde  
MacMillan

Gaelic Reciter/Singer



Simon Chadwick

Medieval Harpist : on the "Queen Mary" replica Clàrsach



PRODUCED BY

*Ian Macdonnell*

Sponsored by

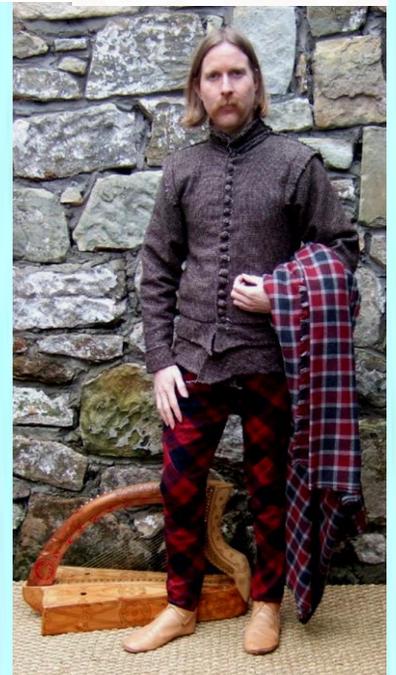
*Ian Macdonnell  
Jamie Macdonald*

With the support and  
assistance of the  
Clan Donald Lands Trust  
and



CLAN DONALD SKYE

Our legacy - Your experience



## “CEOL RIGH INNSE GALL”

Of the "Royal Family of MacDonald, formerly Kings of the Western parts of Scotland and the Isles [Innse Gall]." {W. Sacherverell Esq., Governor of Mann, 1688.}

A programme of the Gaelic poetry/song and music associated with the MacDonald Lords of the Isles.

**Genre** :- ‘High Medieval’, gaelic music revival. Secular. An emerging model of historically informed and performance based research of chanting style poetry recitation {Canntaireachd} and bardic harp revival {not later folk or ‘traditional’ music}.

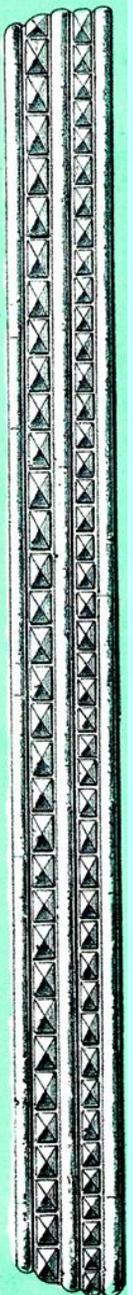
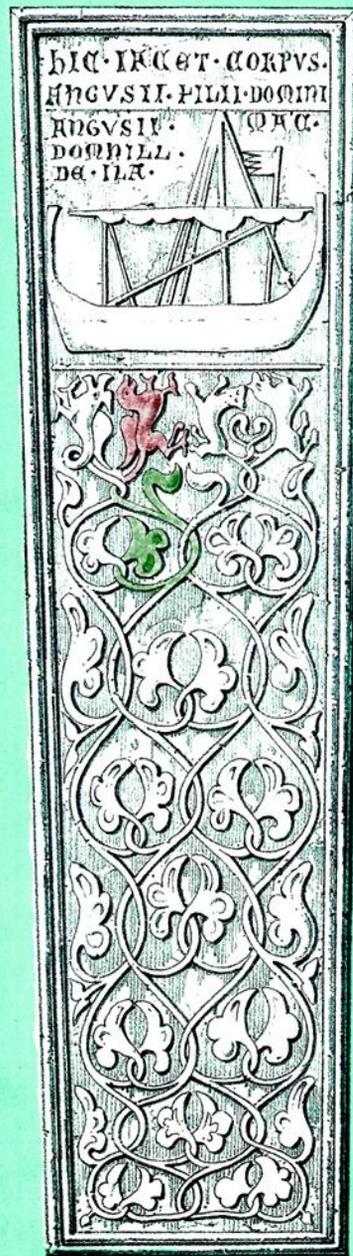
The recitation/singing of near contemporary poems to be framed by other song and ‘piobaireachd’ instrumental music that has historical connections to the Lords of the Isles.

Bardic verses traditionally celebrated the Clarsach harp and made no mention of bagpipes. Aristocratic Scottish Gaelic Ceòl Mór harp repertoire and practices began to transfer across from the harp to the bagpipes in the 16th century. By the mid-17<sup>th</sup> century, bagpipes were grafted onto existing structures of aristocratic cultural patronage and aesthetic appreciation and became the primary Ceòl Mór instrument, appropriating and supplanting the high cultural and musical role of the harp {ref : Hugh Cheape}.

**Context** :- The Bannockburn 700 Centenary celebrations and Chief Angus Og's recently attributed graveslab, Iona, by Historic Scotland, 2013. The only attributed graveslab of a Lord of the Isles, for the Bannockburn famous Angus Og, son of *Lord Angus {mor} mac Domnill de Yle*, as inscribed on the monument's epitaph.

The Clan Donald High Council Tour 2014 will be on Skye for nights of 24 and 25 June. A full size, traditionally stone carved replica of Lord Angus Og MacDonald's graveslab is displayed in the Clan Donald Museum, Skye. Angus Og is being celebrated this Bannockburn centenary, as well as his monument and epitaph being formally re-attributed after it being stripped from him :-

"It has been identified as a memorial to Angus Og, d.1318." [Historic Scotland; 2013]



HIC · IACET · CORPVS ·  
ANGVSI · FILII · DOMINI  
· ANGVSI · MAC ·  
DOMNILL · DE YLE

ANGUS OG'S MONUMENT  
AND EPITAPH - 1318

Image - Graham HD; "Antiquities of Iona;" 1850

# CONCERT PROGRAMME

6 .00pm to 7.00pm – 25 June 2014

AT THE GRAVESLAB OF LORD ANGUS OG MACDONALD, † 1318 [replica]

1. **CLARSACH SOLO** : *Deuchainn Ghleusda* (tuning prelude).

An improvised prelude, based on the only surviving notated example, which was collected in the late 18th century in the North of Ireland from one of the last of the old Gaelic harpers. The tuning prelude sets out the atmosphere and structure of the music that is to follow.

2. **BARDIC CHANTING OF ANGUS OG'S NOBLE LINEAGE.**

As recognised in the 14<sup>th</sup> century, back to *Conn of a Hundred Battles*, High King of Ireland (eg, "O Children of Conn remember"; Harlaw, 1411). Accompanied by harp.

A distinguished pedigree located a Chief in Gaelic history and tradition and connected him to other prominent kindreds. This genealogy reading was the practise during the burial of a Lord of the Isles , on the south side of St Oran's Chapel: "*in the tomb of his ancestors, the sacred storehouse of his predecessors and guardian of their bones.*" The heir removed the bones of his grandfather to a new grave and placed the body of his father in the spiritual dust of "the ancestors" guaranteeing the line of descent as a continuous living institution – kingship transition and perpetuation.

3. **"AN ADDRESS TO AONGHUS MOR OF ISLAY."** **"THE FIRST MACDONALD."** A eulogy, c. 1250.

A dramatic recitation by Gillebrìde MacIlleMhaoil in "*Classical Gaelic*" {13<sup>th</sup> to 18<sup>th</sup>}, in time to *clàrsach* accompaniment, in bardic *canntaireachd*, chanting style. Harpist : Simon Chadwick on his acclaimed replica "*Queen Mary*" harp of "Argyll" of 15<sup>th</sup> century which has Iona and Lords of the Isles associations.

A poetic address to Angus Og's father, Angus Mor, son of the eponymous Donald {Clan founder}. These are the very first three "*MacDonalds*" of Clan Donald who are all inscribed on this magnificent Iona graveslab. This is in effect a kindred "salute" to Angus Og Macdonald, prominent leader of the vital Islesmen forces at the victorious Battle of Bannockburn, performed next to his recently attributed "Iona School" graveslab [replica]. See "Extra Information" for the full context.

Verses 29, 31 - short piece now beside the graveslab, with remainder of poem in the main gallery, with audience comfortably seated.

**Audience** : Please move to the centre of the "Standing Stones" in the main gallery.

# CONCERT PROGRAMME

6 .00pm to 7.00pm – 25 June 2014

I N T H E M A I N M U S E U M G A L L E R Y

3. {Cont.} **“ADDRESS TO AONGHUS MOR OF ISLAY.” “THE FIRST MACDONALD.”** A eulogy, c. 1250.

A dramatic recitation by Gillebrìde MacIlleMhaoil in "Classical Gaelic" {13th to 18<sup>th</sup>}, in time to *clàrsach* accompaniment, in bardic *canntaireachd*, chanting style. Harpist : Simon Chadwick on his acclaimed replica "Queen Mary" harp of "Argyll" of 15th century which has Iona and Lords of the Isles associations.

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4. **CLARSACH SOLO : *Cogadh no Sith*** (war or peace) 15 min.

This is a traditional piobaireachd from the bagpipe repertory. It has a long association with the Scottish regiments, and before then was known as the "true gathering of the clans". There are traditions that it goes right back to medieval times when it was associated with the clans under the authority of the Lords of the Isles. Simon has "reverse-engineered" the tune and re-built it using medieval harp techniques and structures to produce an exploratory reconstruction of how it may have sounded as an anthem for the Clan Donald Lords of the Isles in the 14th century.

5. **POEM WITH HARP : *Dòmhnall Mac Raghnaill, Rosg Mall***; poet unknown, but from NW Ireland.

An address to the eponymous founder of Clan Donald, so it is contemporaneous to Donald mac Reginald, who flourished in the period 1207-47. "***Dòmhnall Mac Raghnaill of the Stately Gaze, I give this gift : a gift greater than the golden cup given to me. Though I received the gift freely from the wolf of the Gaels, I returned the gift in kind: my love was payment.***" {The poem survives as a late 17<sup>th</sup> century copy by Niall MacMhuirich.}

# CONCERT PROGRAMME

6 .00pm to 7.00pm – 25 June 2014

I N T H E M A I N M U S E U M G A L L E R Y

6. **CLARSACH SOLO** : *Cath nan Eun* (the battle of the birds) 6min.

This set of variations is preserved inside one of the traditional Highland bagpipe tunes associated with the Battle of Harlaw in 1411. However the variations don't belong with the tune, and Simon considers that they may be the remnants of older ceremonial music connected with Clan Donald and the Lords of the Isles. The music unfolds through a set of eight variations, each one working systematically through the minimalist geometrical melody which uses only three different notes on the harp.

7. **POEM WITH HARP** : *Fior mo Mholadh ar Mhac Dhomhnaill* - by MacMhuirich (c. 1450).

*“True My Praising of MacDhòmhnail, hero I’m bound to, hero of every conflict”*. This short but vivid poem was composed for Eòin {mac Alasdair} MacDhòmhnail, †1503, last Lord of the Isles, in connection with his inauguration, c.1450. The poet is said to have “sung these words” to certify Clan Domhnaill’s determination to stand firm against their enemies, with Eòin as their leader.

END



**BUFFET DINNER IN THE STABLES RESTAURANT 7.30 to 8.30**

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**CONCERT IN THE STABLES RESTAURANT : “*THERE IS JOY WITH CLAN DONALD*” 8.30 to 9.30.**

**Gillebride MacMillan and Simon Chadwick.**

Iona connected tunes and songs, with other ancient Clan Donald marches, etc.

# ACT 3. EXTRA INFORMATION

## “AN ADDRESS TO AONGHUS MOR OF ISLAY” c.1250

### “THE FIRST MACDONALD”

Poem : **Address to Angus Og's father, Angus Mor, son of the eponymous Donald** {Clan founder}.

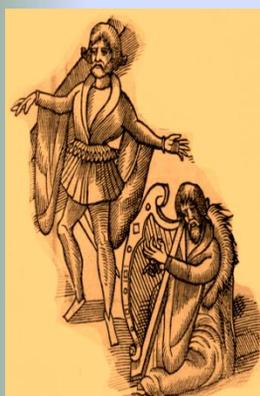
**These are the very first three “MacDonalds” of Clan Donald.**

Inscribed on Angus Og’s graveslab is Clan Donald’s embryonic “Two Generation Patronymic Byname”. Two given names and a grandfather’s name, chiseled forever in stone witnessing the very beginning of our Clan’s evolving kindred/clan/surname. It comes unbroken down the seven centuries right to us today, in the common three name ‘formula’ :- son’s name + father’s name + MacDhòmhnaill.

The three names of this formula are inscribed in Lombardic script on Angus Og’s “Iona School” graveslab :-

ENGVSII · FILII · DOMINI · ENGVSII · MAC · DOMNILL · DE YLE

\*\*\*\*\*



**Poet** : Irish. Maybe *Giolla-Brighde Mac Con Midhe* {Ulster}.

**Date** : c.1250

**Class** : Eulogy to Lay Person

**Date** : Poem composed mid 13<sup>th</sup>. Strict form of metre called in Middle Irish, *Setrad Mor* {or ‘*Seadhna*’}. “Looked upon as a model of technique in the bardic schools of the 16th century.”

**Length** : 31 quatrains. Bardic chanting tonight - the 17 most relevant.

A dramatic recitation by Gillebride MacIllemaoil in “*Classical Gaelic*” {13<sup>th</sup> to 18<sup>th</sup>}, in time to *clàrsach* accompaniment, in bardic *canntaireachd*, chanting style. Harpist : Simon Chadwick on his acclaimed replica “*Queen Mary*” harp of “Argyll” of 15<sup>th</sup> century which has Iona and Lords of the Isles associations.

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**POEM’S CONTEXT, SIGNIFICANCE AND PURPOSE** : It is contemporary to when the eponymous Donald died, c.1247. He left considerable territory and wealth to Angus Mor which is very interestingly detailed in the poem. Donald, “*Conn’s fair-headed, blue-eyed descendant – Race of Colla*”, showing every trait of the true aristocrat, had not paid a bill – for his panegyric, ie, a praise poem. The Irish poet eulogised that as Angus Mor received much wealth in his will, that it “*behoves thee* “ to also receive this bill! And of course, in true style, thoroughly praised Angus Mor, “*O blue-eyed Prince, comely brown-haired one*”, in the process of buttering him up .....

**“There is not in Ireland nor in Scotland  
an Aonghus like thee, thou graceful form.”**



*"AN ADDRESS TO AONGHUS MOR OF ISLAY" c.1250*

*"THE FIRST MACDONALD"*



21. Thou hast come round Ireland; rare is the strand whence thou hast not taken cattle : graceful long ships are sailed by thee, thou art like an otter, O scion of Tara.
22. To Lough Foyle, to Erris, thy path is straight from the Hebrides : the haven of Erris, 'tis a true preparation, thou hast found the host of Islay there [21–25 locations Galway to Derry coast].
23. The host of Islay has been with thee beside Aran, to test their shooting as far as Loch Con : that fair host of Islay takes cattle from smooth Innse Modh.
24. Corcomroe thy fleet has reached, Corca Baisginn beside it : from Bun Gaillmhe to Cúil Chnámbra thou art a salmon that searches every strand.
25. Domhnall's son is heir to Manannán; around Dún Balair he has fought whence he came, O bright scion of Gabhair , the son that rescued Banbha from captivity.
26. From you Colum Cille came over thrice to help us : the men of Ireland have paid for this poem, it is a work of learning that has spread from among you.
27. Your ancestor, the Race of Colla, Cairbre Lifechair, warrior of Mis : from the death of Conn's descendant who fought at Gabhair the ridge of Banbha's prosperity broke.
28. Around thee are Thorkell, Iomhar and Olaf, O warrior of Loch Riach, the doom-wave of the earth for vehemence, heroes of Ath Cliath [Dublin] of bright hazels.
29. The house of Somerled, the Race of Godfrey, whence thou art sprung, who did not store up cattle, O fresh-planted orchard, O apple-branch, noble is each blood from which thou comest.
30. The race of Ceallach around thee from Ireland, the Oirghiallaigh from Innse Liag, the kindreds thou hearest, I have paid court to them all.
31. There is not in Ireland nor in Scotland an Aonghus like thee, thou graceful form : the Aonghusus of the dew-dappled sod of the Brugh send thee gifts, O Aonghus."

## PERFORMERS

### Gillebrìde MacMillan...

... is from the Milton in South Uist in the Outer Hebrides and he is a Double Gold medal winner at the Royal National Mòd.

{*"mod"* : from a Gaelic word for a parliament in common use during the Lordship of the Isles!}

He comes from a family with a strong Gaelic background. Gaelic is his first language and Gaelic songs and traditions were always an important part of family life.

The Gaelic Voices Festival, London, is now in its third year of celebrating the creativity and vibrancy of Gaelic languages and culture. The one-day festival was one of the rare opportunities for London audiences to hear the best of Gaelic song from Ireland and Scotland.

This years festival was on the 17th of May in the London Irish Centre and artists included Gillebrìde MacMillan (Scotland).

Gillebrìde studied Celtic Studies at Glasgow University and he now works in the Celtic and Gaelic Department at Glasgow University.

He has taught at many prestigious festivals such as Ceòlas and Fèis Rois as well as having taught and performed regularly in the USA, Canada and Europe.

**Gillebrìde MacIllemaoill** released his highly acclaimed CD, '**Air Fòrladh**' which was nominated as one of the four best CDs of the year at the Scottish Traditional Music Awards 2011.



<http://www.gillebride.com/html/home.html>

[gillebride@hotmail.com](mailto:gillebride@hotmail.com) Ph 07742936801

## PERFORMERS

### Simon Chadwick...

... is a specialist in the ancient music of Scotland and Ireland. He lives in St Andrews on the east coast of Scotland, and has been studying and teaching the *Clàrsach* or Gaelic harp since 1999. He has made three CDs of historical Scottish and Irish music.

In 2007, Simon commissioned a replica of the medieval *Queen Mary* harp, one of Scotland's treasures held in the National Museum, from the Irish harp maker and sculptor, Davy Patton. This beautifully decorated instrument forms the inspiration for Simon's investigation of the old traditions.

The soundbox is hewn from a single large log of willow wood, and the parts fit together without any glue or fixings. The strings are made of metal, following historical Irish and Scottish practice. The harp has 20 treble strings of pure sterling silver and 10 bass strings of solid 18 carat gold, producing the distinctively rich tone and long resonance of the old Gaelic harp. The "Queen Mary" harp is named after Mary Queen of Scots, but it is much older than that.

The decorative designs on the fore-pillar, carved and incised into the wood and picked out with vermilion paint, belong to the "Iona School" of carving and give this part of the harp a secure provenance of the late 15th century in or near Iona.

Bardic verses traditionally celebrated the *Clàrsach* and made no mention of bagpipes. The early wire-strung *Clàrsach* was played in the royal courts and great houses of Scotland and Ireland from over 1000 years ago. It was extinct by the end of the 18<sup>th</sup> century [replaced by a modern type and with soft sounding gut strings.] Its been revived from the 1970's but the early *Clàrsach* is still extremely rare and seldom heard. Simon's original playing techniques on the authentic replica *Clàrsach na Bànrighre* {Queen's Harp} produce a wonderful and unique sound. *"No instrument hath the sound so melting and prolonged as the Irish harp"* {Francis Bacon; 1627}.

*"Simon Chadwick is something of a heavyweight in the world of ancient Gaelic music and he specialises in the Clarsach".*

Phil Thomas, [Living Tradition](#)

*"Simon Chadwick is a harp scholar, a researcher and reconstructor of ancient melodies."*

Alex Monaghan, [FolkWorld](#)



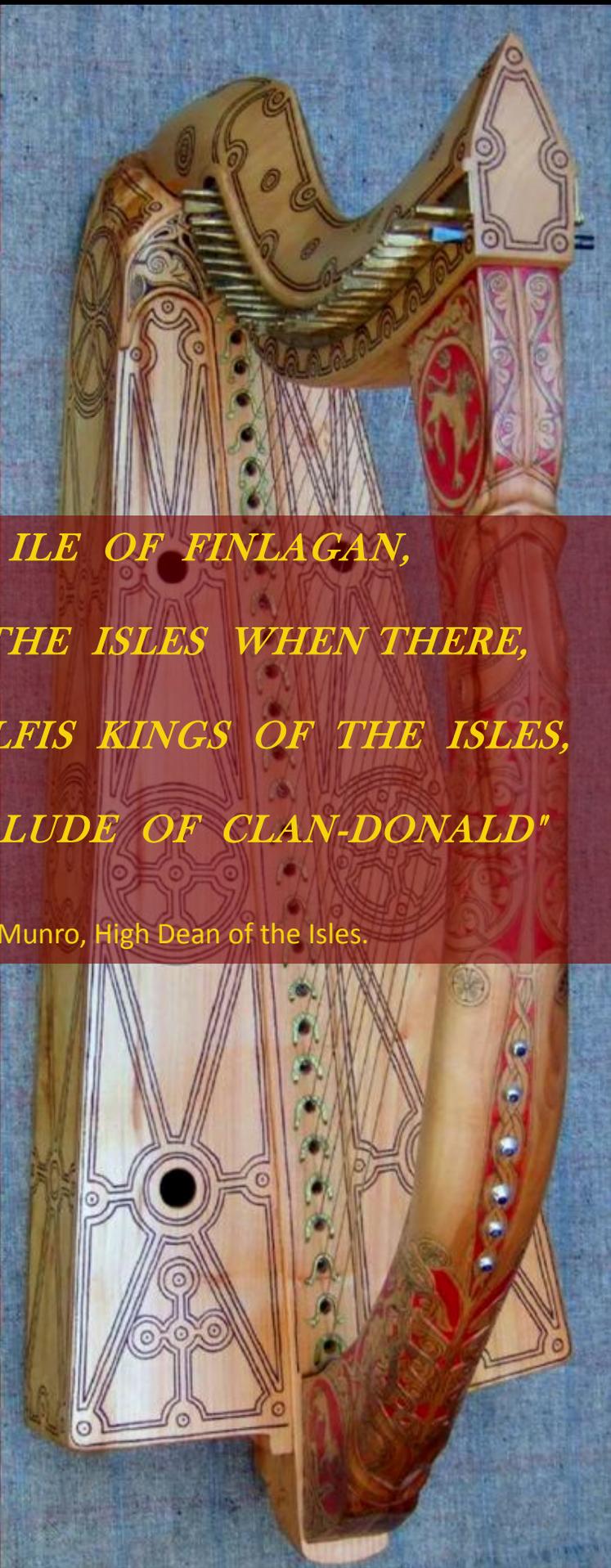
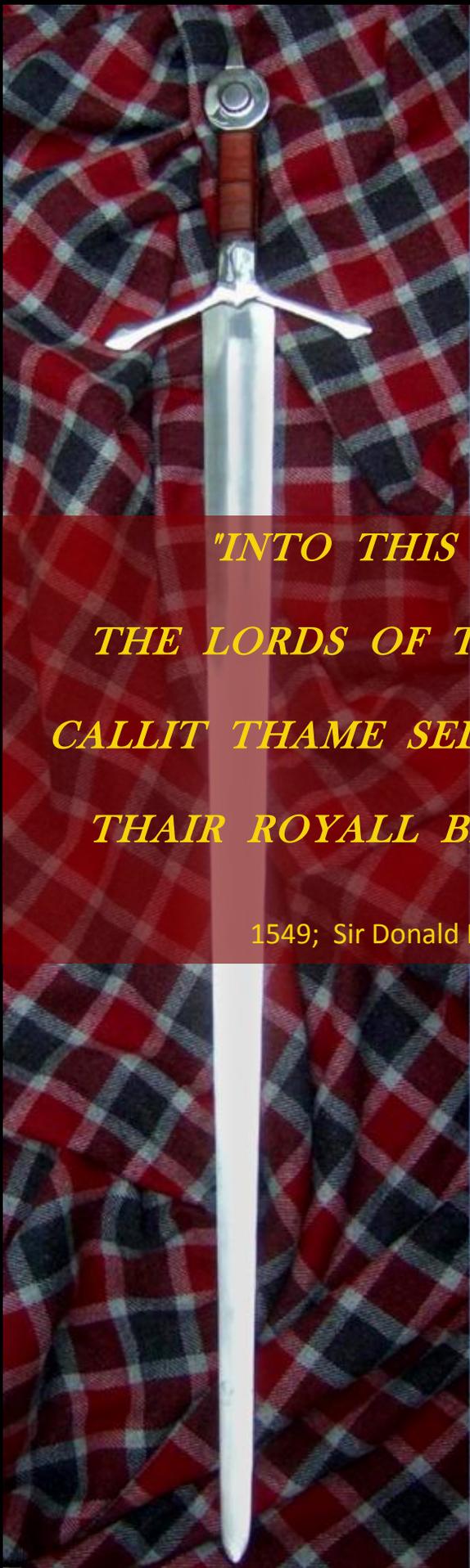
<http://www.simonchadwick.net/>

[simon@simonchadwick.net](mailto:simon@simonchadwick.net) Ph : 07792336804



**"RIGH INNSI GALL - REX INSULARUM - KING OF THE OCCIDENT ISLES - LORDS OF THE ISLES"**

A ROYAL INAUGURATION : *"There was a square stone, seven or eight feet long, and the tract of a man's foot cut thereon, upon which he stood, denoting that he should walk in the footsteps and uprightness of his predecessors, and that he was installed by right of his predecessors."*



*"INTO THIS ILE OF FINLAGAN,  
THE LORDS OF THE ISLES WHEN THERE,  
CALLIT THAME SELFIS KINGS OF THE ISLES,  
THAIR ROYALL BLUDE OF CLAN-DONALD"*

1549; Sir Donald Munro, High Dean of the Isles.