

## William Jackson MRCD021 “Composition”

### THE CELTIC SUITES

MRCD021A

William Jackson was commissioned by Tennent Caledonian Breweries to write a piece of music which would celebrate 100 years of the history of the City of Glasgow.

The result was **The Wellpark Suite**, premiered at Glasgow’s Mayfest in 1985. This new combination of traditional and contemporary instruments was met with widespread acclaim and was described at the time as *‘A milestone in Scottish music’*.

In 1990 the same sponsor returned to commission William Jackson to compose a piece of music to celebrate the City of Glasgow’s tenure as European City of Culture during that year.

**St. Mungo** was premiered at The Henry Wood Hall in May 1990, and this is a live recording of that concert. The piece was inspired by the coat of arms of the City: a Bird, Bell, Fish and Tree, all taken from the life story of Glasgow’s patron Saint Mungo, also known as Kentigern.

The city’s motto *‘Lord let Glasgow flourish by the preaching of Thy Word and the praising of Thy Name’* is sung in Gaelic by Mae McKenna - *‘A Thighearna fasadh Glaschu gu math le searmonachadh ur facal is le moladh ur ainm’*.

#### THE WELLPARK SUITE

1. GLASGOW 1885 5.17
2. LIFE IN THE CITY, THE MARCH OF THE WORKERS 6.48
3. MOLENDINAR, THE SPRING 5.51
4. THE BREWING [THE GLASGOW JIGS] 7.07
5. FERMENTATION 5.51
6. A GLASGOW CELEBRATION 10.57

#### Musicians:

William Jackson: clarsach, keyboards  
George Jackson: fiddle, whistle  
Iain MacDonald: highland pipes, flute, whistle  
John Martin: fiddle  
Tony Cuffe: guitar  
John Gahagan: fiddle, whistle  
Chris Miller: fiddle  
Wendy Wetherby: cello  
Ron Shaw: cello

Cy Jack: double bass, electric bass  
Jim Sutherland: cittern, bodhran  
Peter Cairney: electric guitar  
Alex Baird: drums

### *ST. MUNGO*

7. ST. MUNGO'S BLESSING 2.14
8. THE BIRD 6.34
9. THE TREE 8.06
10. THE BELL 6.48
11. THE FISH 8.40

#### Musicians:

William Jackson: clarsach, whistle  
Iain MacDonald: flute, whistle  
John Martin: fiddle  
Tony Cuffe: guitar  
Mae McKenna: vocals  
Chris Miller: fiddle, Northumbrian smallpipes  
Christine Nelson: violin  
Mary MacFarlane: violin  
Wendy Wetherby: cello  
Ron Shaw: cello  
Ninian Perry: double bass  
Fiona Elliot: French horn  
Mike Travis: percussion

Total Playing Time: 74.23

Re-mastered by Calum Malcolm at Castle Sound Studios, Pencaitland, June 1999.

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## **INCHCOLM**

MRCDD021B

### **CORRYVRECKAN (W. Jackson)**

William Jackson: harp  
Fred Morrison: bellows blown pipes in A, whistles, highland bagpipes  
Mae McKenna: vocal  
David Tulloch: percussion  
The Scottish Chamber Orchestra Strings

Corryvreckan is a whirlpool which lies between the island of Jura and the smaller island of Scarba off Scotland's west coast. This whirlpool is a permanent feature due to unusual sea currents and has been feared by sailors for hundreds of years.

#### IN THE NORTHEAST KINGDOM (W. Jackson)

William Jackson: harp, Indian flute  
Wendy Weatherby: cello

This piece is dedicated to my stay in the State of Vermont.

#### THE NEW ROAD (W. Jackson)

William Jackson: harp, whistle  
John Martin: fiddle  
John McCusker: fiddle  
Tony McManus: guitar

#### WATERFALL (W. Jackson)

William Jackson: harp (gut), knee harp (nylon), blackwood D flute, marimba, keyboards

#### THE PURE LAND (W. Jackson)

William Jackson: harp, small F whistle, keyboards  
Mairi MacInnes: vocal

This piece begins with a Gaelic prayer the words of which come from 'Carmina Gadelica' collected by Alexander Carmichael (1832-1912).

*Ta me lubadh mo ghlun*

*An suil an Athar a chruthaich mi,*

*I am bending my knee*

*In the eye of the Father who created me,*

*An suil an Mhic a cheannaich mi,  
An suil an Spioraid a ghланаich mi,  
Le caird agus caoimh.*

*Tre t'Aon Unga fein a Dhe,  
Tabhair duinn tachar 'n ar teinn,*

*Gaol De,  
Gradh De,*

*Gair De,*

*Gais De,*

*Gras De,*

*Sgath De,*

*Is toil De,*

*Dheanamh air talamh nan Tre,  
Mar ta ainghlich is naoimhich*

*A toighe air neamh;*

*Gach duar agus soillse,*

*Gach la agus oidhche,*

*Gach uair ann an caoimhe,*

*Thoir duinn do ghne.*

*In the eye of the Son who purchased me,  
In the eye of the Spirit who cleansed me,  
In friendship and affection.*

*Through Thine own Anointed One, Oh God,  
Bestow upon us fullness in our need,*

*Love towards God,*

*The affection of God,*

*The smile of God,*

*The wisdom of God,*

*The grace of God,*

*The fear of God,*

*And the will of God,*

*To do on the world of the Three,*

*As angels and saints*

*Do in heaven;*

*Each shade and light,*

*Each day and night,*

*Each time in kindness,*

*Give Thou us Thy Spirit.*

## GARDYNE CASTLE (W. Jackson)

William Jackson: harp, boxwood whistle

John Martin: fiddle

John McCusker: fiddle

Tony McManus: guitar

David Tulloch: percussion

Gardyne Castle lies between the towns of Arbroath, Forfar and Montrose and its origins date back to the 14th century. This composition results from the ten months I stayed there in 1994 with close relatives who are now restoring the castle to its original state.

## SALVE SPLENDOR (arr. Jackson)

William Jackson: harp, Eb bamboo flute, vocal

Mae McKenna: vocal

This beautiful chant, for which the words and music are unique, comes from the Inchcolm Antiphoner (13th century). Inchcolm is a small island situated on the Firth of Forth just north of Edinburgh, upon which stands a monastery dedicated to St Columba of Iona.

ABBEY CRAIG (W. Jackson)

William Jackson: harp, low boxwood whistle in F, laud (Scottish lute), bodhran

On the Abbey Craig, near Stirling, stands the symbol of Scottish freedom, the Wallace Monument. It was from this wooded knoll in 1297, that the Guardian of Scotland, Sir William Wallace observed the approaching forces of England sent by Edward I. Wallace attacked as the army was divided by the river Forth, and led his soldiers to a great victory at the battle of Stirling Bridge. Years later Wallace was captured and sent to trial in London. In 1305 he was hung, drawn and quartered, and parts of his body were displayed at Newcastle, Berwick, Stirling and Perth as a warning to others.

COLUMCILLE (W. Jackson)

William Jackson: harp, whistles  
Fred Morrison: pipes  
David Tulloch: percussion  
The Scottish Chamber Orchestra Strings

St. Columcille, or Columba, was born near Lough Gartan in Co. Donegal, Ireland. In 563 he journeyed across the Irish Sea as a pilgrim and missionary and eventually came to establish a monastic settlement on the Island of Iona. This beautiful Island remains a spiritual focus for Scotland. In Ireland, Columcille has become known as the patron saint of emigrants.

A LOVER'S CALL (Words by Kahlil Gibran, Music by W. Jackson and M. McKenna)

William Jackson: blackwood flute, piano, small percussion, keyboards  
Mae McKenna: vocal

These beautiful words were written by the Prophet of Lebanon, Kahlil Gibran (1883-1931). This recording is of a continuous improvisation/meditation for voice, flute and piano, the music not being composed or constructed beforehand in any way.

*Where are you, my beloved? Are you in that little  
Paradise, watering the flowers who look upon you  
As infants look upon the breast of their mothers?*

*Ore are you in your chamber where the shrine of  
Virtue has been placed in your honour, and upon  
Which you offer my heart and soul as sacrifice?*

*Or amongst the books, seeking human knowledge,  
While you are replete with heavenly wisdom?*

*Oh companion of my soul, where are you?  
Are you Praying in the temple?  
Or calling Nature in the Field, haven of your dreams?*

*Are you in the huts of the poor, consoling the  
Broken-hearted with the sweetness of your soul, and  
Filling their hands with your bounty?*

*You are God's spirit everywhere;  
You are stronger than the ages.*

*Do you have memory of the day we met, when the halo of  
Your spirit surrounded us, and the Angels of Love  
Floated about, singing the praise of the soul's deeds?*

*Do you recollect our sitting in the shade of the*

*Branches, sheltering ourselves from Humanity, as the ribs  
Protect the divine secret of the heart from injury?*

*Remember you the trails and forest we walked, with hands  
Joined, and our heads leaning against each other, as if  
We were hiding ourselves within ourselves?*

*Recall you the hour I bade you farewell,  
And the Miriamite kiss you placed on my lips?  
That kiss taught me that joining of lips in Love  
Reveals heavenly secrets which the tongue cannot utter!*

*That kiss was introduction to a great sigh,  
Like the Almighty's breath that turned earth into man.*

*That sign led my way into the spiritual world,  
Announcing the glory of my soul; and there  
It shall perpetuate until again we meet.*

*I remember when you kissed me and I kissed you,  
With tears coursing your cheeks, and you said,  
'Earthly bodies must often separate for earthly purpose,  
And must live apart impelled by worldly intent.*

*'But the spirit remains joined safely in the hands of  
Love, until death arrives and takes joined souls to God.*

*'Go, my beloved; Love has chosen you her delegate;  
Obey her, for she is Beauty who offers to her follower  
The cup of the sweetness of life.  
As for my own empty arms, your love shall remain my  
Comforting groom; your memory, my Eternal wedding.'*

*Where are you now, my other self? Are you awake in  
The silence of the night? Let the clean breeze convey  
To you my heart's every beat and affection.*

*Are you fondling my face in your memory? That image*

*Is no longer my own, for sorrow has dropped his  
Shadow on my happy countenance of the past.*

*Sobs have withered my eyes which reflected your beauty  
And dried up my lips which you sweetened with kisses.*

*Where are you, my beloved? Do you hear my weeping  
From beyond the ocean? Do you understand my need?  
Do you know the greatness of my patience?*

*Is there any spirit in the air capable of conveying  
To you the breath of this dying youth? Is there any  
Secret communication between angels that will carry to  
You my complaint?*

*Where are you, my beautiful star? The obscurity of life  
Has cast me upon its bosom; sorrow has conquered me.  
Sail your smile into the air; it will reach and enliven me!  
Breathe your fragrance into the air; it will sustain me!*

*Where are you, my beloved?  
Oh, how great is Love!  
And how little am I!*

Recorded at Castle Cava Studios, Pencaitland, on 12-16 December 1994  
Produced and Engineered by Calum Malcolm

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**A SCOTTISH ISLAND**  
MRCD021C

Ships' bows ploughing noisily through foaming seas - sails pulling against straining and creaking ropes - waves falling gently on silver sands or ocean rollers crashing against rugged towering cliffs - the cry of the guillemot - or the gannet - or the black-headed gull as they swoop and soar. William Jackson's *A Scottish Island* evokes all of these sounds and creates vivid mental pictures, sometimes within the memory, sometimes within the imagination. This is the real West Coast of Scotland, projected in musical images through a delightful combination of traditional music and the classical sounds of the Saltire String Quartet and Kelvin Winds, all blended together by Jackson who was one

of the first to remove the constraining barriers of compartmentalism in developing a new style of Celtic music.

*A Scottish Island* is William Jackson's largest scale work to date, and its polished balance demonstrates just how much his musical talents have developed since those early days with Ossian, through his significant and much-acclaimed *Wellpark Suite* to this new work featuring classical woodwind and strings playing alongside Highland bagpipes, fiddles, tin whistles and the clarsach. His comfortable affinity with his own Celtic roots - albeit from Donegal rather than Argyll - has created a fascinating musical picture of the area's topography and climate, both of which have been telling influences on the inhabitants of these West Coast islands. No island is identified but all are there in some shape or form - either in Jackson's imagination or that of his listener familiar with the West Coast, perhaps as a resident or as a visitor. And if the listener hasn't yet been there, then Jackson's music will surely stir his or her desire to rectify that by encouraging a Hebridean visit at the earliest opportunity.

Eat your heart out Felix Mendelssohn - *Fingal's Cave* will never sound the same again!

*Bill Nolan*  
*May, 1998*

## A JOURNEY BY SEA

*A Journey by Sea* was composed in 1998 and reflects my experiences on these Islands over the years. From the moving spirituality of Iona to the beautiful island of Gigha where many a late night was spent at ceilidhs. The gentle rowing measure of Islay contrasts with the majestic splendour of the Paps of Jura and a last minute dash at dawn, for the ferry, on a single track road.

*William Jackson*

The musicians on this album:

William Jackson: gut strung clarsach *by Jack Yule*, wire strung harp *by Triplett Harps*,  
whistle, flute, uilleann pipes

Mairi MacInnes: vocal

Mae McKenna: vocal

John Martin: fiddle

John McCusker: fiddle, mandolin

Iain MacInnes: Highland pipes, Scottish smallpipes

Iain MacDonald: flute

The Saltire String Quartet

Kelvin Winds (woodwind quartet)

The Gardyne Chamber Ensemble

James McIntosh: percussion on *Gigha* and *Jura*

#### A SCOTTISH ISLAND

1. THE SEA 2.08
2. THE RAIN 3.20
3. ISLAND DAWN 1.53
4. THE WIND ON THE SAILS 1.58
5. CROSSING THE SOUND 4.40
6. WELCOME REFUGE 1.27
7. ISLE OF THE HEATHER 2.05
8. MACHAIR 1.55
9. FLIGHT OF THE HERON 2.14
10. FREEDOM OF THE SEAS 4.01
11. THE HIGH CROSS 1.52
12. THE SABBATH MORNING 2.59
13. DANCE TO THE WEDDING 2.24
14. THE CALL OF THE SILKIE 2.16
15. JEWEL IN THE OCEAN 2.18

#### A JOURNEY BY SEA

16. IONA 5.02
17. GIGHA 4.19
18. ISLAY 5.14
19. JURA 5.41

Total Playing Time: 57.14

*A Scottish Island* was commissioned by Glasgow Folk & Traditional Arts Trust, and The Scottish Chamber Orchestra, and premiered at Mayfest 1996 in Glasgow.

The composer acknowledges the assistance of The Scottish Arts Council in the composition of both pieces on this recording.

*All tracks composed by William Jackson except track 7 'Isle of the Heather', and track 18 'Islay', which are traditional - arranged W. Jackson.*

*All tracks published by Mill Music Publishing.*

Recorded at Castle Sound Studios, Pencaitland - February 1998.

Engineered and produced by Calum Malcolm.

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## DUAN ÀLBANACH

MRCD021D

1. JOSEPH ON THE GOLDEN STRAND
2. SHINING BRIGHT / LADY MARGARET (OR MAGGIE'S FINE MATTRESS)

I finally got around to writing some tunes for my grandson Joseph and my daughters Brigid and Margaret.

3. AN HONOURABLE PEACE / THE DRIP

The Drip was written for The Dripolator Coffee House in Black Mountain, North Carolina, where I have had many fine sessions.

4. BLUE RIBBON / LADY DOLLY PRIMROSE'S MINUET

### DUAN ÀLBANACH (THE SCOTTISH POEM)

Composed and Orchestrated by William Jackson

This new work by William is inspired by the ancient poem Duan Àlbanach, which he has set to music in the second movement. The theme of the poem was the past history of the land that came to be inhabited by the Scottish Gaels, The Àlbanach. Like the poem, this composition illustrates some turning points or milestones which shaped the people and the land we know today as Scotland.

Sìbhse tha fòghlumte an Àlbainn Ciudeachd fàltach òr - bhuidhe flathail companyBheil cuimhn' air a cheud ionnsaidh nàimhdeil invasion, is it known to you, O Ghlac an dùthaich Àlbannach	O all ye learned ones of Alba, O stately yellow-haired what was the first which took the land of Alba?
Ghoid Àlbanus e O' s a chuid feachd his host B' esan mac còmharraichte lshocon Isiocon Brathair Brutus bha gun mhèalladh betrayal) O' S gach bat' Àlbannach ainmeachadh as a dhèidh boats is named	It was Albanus who took (it) with (he was the distinguished son of brother of Brutus without from whom Alba of the many
An ùine ghoirid ghabh na Piochdaich e Thàinig iad bho fhearran Èireann Ireland Tri Fichead O' sa deich rìgh òirdheirc	The Picts took it after a time, after coming from the plain of seventy glorious kings of them

Gabhail ri talamhainn Piochdach	took the plain of Pictland
Lean Bhuadhe sin linn Eochu them	The descendents of Eochu after
Bhuannaich iad Àlba On dèidh stri Gineil Conaire am fear sèimh Gentle One;	took Alba after high contest, the descendants of Conaire the
Tàghadh an Gàidheal fòghainteach	choice were the mighty Gael
Tri mic Erc mac tàitneach Eochu pleasant Eochu,	The three sons of Erc son of
O, 'N triuir fhuair beannachadh bho Naomh Padruig Patrick,	three who got the blessing of St.
N'an spiònadh ghrèimich iad Àlba Loarn, Ferghus, Aonghas	took Alba, high was their vigour Loarn, Ferghus and Aonghus.

## 5. MONS GRAUPIUS

In AD 84 13,000 Roman soldiers under the command of Agricola, met in battle against a force of 30,000 Caledonian warriors led by Calgacus. Ten thousand Caledonians fell and fewer than 400 Romans were slain. History suggests that this may have been a turning point which taught the Caledonians not to confront the Romans in open battle, but that swift raiding parties of well-armed guerrillas were more effective in stopping and turning back the Roman advance. The piece starts with the sound of the Carnyx, the ancient horn that was used by the Celts in battle.

## 6. DALRIADA

The Scots from Ireland found the Argyll lands attractive for settlement, and so many came there in the 6th century that their new land was named after the place they had left, Dalriada, with their capital at Dunadd.

## 7. DUNNICHEN

Nechtansmere, near the present town of Dunnichen in Angus was, in 685 AD, the scene of one of the most important battles in Scottish history. Aethelfrith, king of the Angles, was defeated and slain in a crushing and decisive Pictish victory. The victory of the Pict chief Brude was so great that the Angles had to give up all further attempts to move deeper into Pict territory.

## 8. THE BANNOCK BURN

This is a musical tribute for this silent witness, in 1314, at the most crucial military success in Scottish history. This piece is for Rosemary.

## 9. LIA FAIL (THE STONE OF DESTINY)

This slab of stone, which has long courted controversy, was reputed to have been the pillow on which Jacob had his dream about the angels climbing up and down the ladder. It was claimed to have been transported to Tara in Ireland, on to Dalriada and then Iona amongst other places, as part of its participation in the coronation of many Kings and as a symbol of Nationhood. This final movement follows the journey of the stone.

Laigheamaid air fail eile lia fail destiny	Let me lie fail eile on the stone of
Is leanamaid am faileas ailleachd, plaide fardadh	And let me follow the shining shadow, a black bark blanket
Fail eile lia fail	Fail eile the stone of destiny
A' falach anns an fhardaich fhior.	Hiding in your true dwelling place.

Laigheamaid air fail eil' lia fail destiny	Let me lie fail eile on the stone of
Is leanamaid am faileas ailleachd, plaide fardadh	And let me follow the shining shadow, a black bark blanket
Laigheamaid air fail eil' lia	Let me lie fail eil' on the stone
A falach anns an fhardaich fhaileas fhior.	Hiding in the true shadow place.

Commissioned by Celtic Connections and recorded live at The Glasgow Royal Concert Hall on 16 January 2002.

### Featuring:

William Jackson:	Clarsach, Whistle
Alasdair Fraser:	Fiddle
Iain MacDonald:	Highland pipes, Flute
Mackenzie:	Vocals
Jerry O'Sullivan:	Uilleann pipes, Whistle
Joseph Sobel:	Guitar, Cittern
Paul Jennings:	Percussion
John Kenny:	Caronyx

Scottish Festival Orchestra conducted by Cecilia Weston

1. JOSEPH ON THE GOLDEN STRAND 3.43
2. SHINING BRIGHT / LADY MARGARET (OR MAGGIE'S FINE MATTRESS) 7.10
3. AN HONOURABLE PEACE / THE DRIP 2.58
4. BLUE RIBBON / LADY DOLLY PRIMROSE'S MINUET 4.15

5. MONS GRAUPIUS 7.44
6. DALRIADA 11.48
7. DUNNICHEN 11.30
8. THE BANNOCK BURN 6.14
9. LIA FAIL (THE STONE OF DESTINY) 8.35

All tracks © Mill Music Publishing

All tracks composed by William Jackson except, "An Honourable Peace," "Blue Ribbon," "Lady Dolly Primrose's Minuet," traditional arranged by William Jackson.

Gaelic Translation of "Duan Àlbanach" by Mairi MacInnes.

Words for "Lia Fail" by Eilidh MacKenzie.

Harps used on this recording: Gut strung Raven by Jack Yule, and Triplett Eclipse nylon and Triplett wire harp.

Mandola on track 1, and whistles on tracks 1, 2 and 4 played by William Jackson.

Tracks 1-4 recorded at Braidstream Studios, Asheville, North Carolina, September 2003.

Engineered by Adam Johnson. Mastered by Calum Malcolm.