

IAN POWRIE

1. *Scotty Wilson*
Donald Maclellan Of Rothesay
2. *Highland Cathedral*
3. **Concert Waltz:** *Jimmy & Mickie*
4. **March, Strathspey & Reel:**
Kenny Thomson's Compliments
To Ian Powrie/A Tribute To
Stan Hamilton/Peerie Willie
5. **Slow Air:**
Mrs. Hamilton of Pencaitland
6. *Catherine & John Fraser's Diamond*
Wedding
7. **Slow Strathspey & Hornpipe:**
Mackworth/Kemmel Hill
8. *The Old Scottish Waltz*
9. **Gaelic Reel Medley:**
Gaelic Reel/In The Gloamin'
Tigh-Na-Gorm
10. *The Crags Of Tumbledown Mountain*

BOBBY CROWE

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Farewell To The Tay/Willie Wilson Of
Beith/John RossMackenzie/Alyson
Margaret Crowe
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Song/Battle of The Somme/The Rookery
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Circassian Circle/Morpeth Rant/Anne and
Tam Leggat/Catchin' Rabbits/The
Garden Clock
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Shakes The Barley/The Mason's
Apron/Rachel Rae/ The De'il Amang
The Tailors/The Drummer
19. **Dundee Eight Hundred:**
The Road and the Miles To Dundee/
The Logan Bridge/The Piper O'Dundee/
Bonnie Dundee

Highland Airs

Ian Powrie Bobby Crowe
& His Scottish Dance Band



IAN POWRIE

- 1 a. **SCOTTY WILSON**
(Powrie) Deeay Music
b. **DONALD MACLELLAN OF ROTHESAY**
(D. MacLeod) MCPS 2.50
2. **HIGHLAND CATHEDRAL 4.37**
(Korb-Roever) GEMA
3. **CONCERT WALTZ: JIMMY & MICKIE 3.34**
(Powrie) MCPS
4. **MARCH, STRATHSPEY & REEL 3.14**
a. **KENNY THOMSON'S COMPLIMENTS TO IAN POWRIE**
(Thomson) JDC Publ.
b. **A TRIBUTE TO STAN HAMILTON (I. Powrie) MCPS**
c. **PEERIE WILLIE (W. Hunter) MCPS**
5. **SLOW AIR: MRS. HAMILTON OF PENCAITLAND 2.57**
(Neil Gow arr. Powrie) MCPS
6. **CATHERINE & JOHN FRASER'S DIAMOND WEDDING 2.40**
(Jimmy Shand) MCPS
7. **SLOW STRATHSPEY & HORNPIPE 2.49**
a. **MACKWORTH (J. Scott Skinner arr. Powrie) MCPS**
b. **KEMMEL HILL (J. Michie-A. Fitchet) MCPS**
8. **THE OLD SCOTTISH WALTZ (J. Morgan) Boosey & Hawkes 2.34**
9. **GAELIC REEL MEDLEY 3.27**
a. **GAELIC REEL (Trad arr. Powrie) MCPS**
b. **IN THE GLOAMIN' (J. MacLennan) Patersons Publ.**
c. **TIGH-NA-GORM (Ian Powrie) MCPS**
10. **THE CRAGS OF TUMBLEDOWN MOUNTAIN 4.38**
(P/M J. Riddell) MCPS

BOBBY CROWE

11. **THE HOLLIN BUS (JIG 4 X 32) 2.22**
a. **FAREWELL TO THE TAY (Trad. arr. Crowe) Patterdale Music Ltd**
b. **WILLIE WILSON OF BEITH (Crowe) MCPS**
c. **JOHN ROSS MACKENZIE (Crowe) MCPS**
d. **ALYSON MARGARET CROWE (Crowe) Deeay Music**
12. **AIR: ACHILL ISLAND (Bob Barratt) Patterdale Music Ltd 2.27**
13. **THE BLUEBELL POLKA (F. Stanley) Copyright Control 2.25**
14. **VELETA: PIERRETTE (Felix Burns) P.D. 4.06**
15. **BOSTON TWO-STEP: THE CLAYBRAES TWO-STEP 2.21**
(Cunningham) Sidlaw Music
16. **A HIGHLAND MEDLEY 2.54**
a. **LORD LOVAT'S LAMENT (arr. Forsyth) Patterdale Music Ltd**
b. **HIGHLAND CRADLE SONG (arr. Forsyth) Patterdale Music Ltd**
c. **BATTLE OF THE SOMME (Lawrie arr. Forsyth) Patterdale Music Ltd**
d. **THE ROOKERY (P/M J. McLellan) Copyright Control**
17. **CIRCASSIAN CIRCLE (5 X 32) 2.59**
a. **CIRCASSIAN CIRCLE (arr. Forsyth) Patterdale Music Ltd**
b. **MORPETH RANT (arr. Forsyth) Patterdale Music Ltd**
c. **ANNE AND TAM LEGGAT (Fitchet) MCPS**
d. **CATCHIN' RABBITS (Powrie) Deeay Music**
e. **THE GARDEN CLOCK (Fitchet) MCPS**
18. **EIGHTSOME REEL (Full Dance) 8.07**
*High Road To Linton/The Wind That Shakes The Barley/
The Mason's Apron/Rachel Rae/ The De'il Among The Tailors/
The Drummer (all: arr. Forsyth) Patterdale Music Ltd*
19. **DUNDEE EIGHT HUNDRED 3.24**
a. **THE ROAD AND THE MILES TO DUNDEE (arr. Forsyth) Patterdale Music Ltd.**
b. **THE LOGAN BRIDGE (J. Moncur) Copyright Control**
c. **THE PIPER O'DUNDEE (arr. Crowe) Patterdale Music Ltd**
d. **BONNIE DUNDEE (arr. Crowe) Patterdale Music Ltd**

BOBBY CROWE

In 1950 when I became involved as a young accordionist, playing for dancing, it did not occur to me that some day a major record company would want the services of my band. In 1991, it is hard to believe that forty one years have elapsed since my first dance in Strathkinness village Hall.

Although the band has now recorded many albums of Scottish Country Dance Music for the Royal Scottish Country Dance Society and this year marks thirty years in broadcasting, I was delighted to be asked by Bob Barratt of Grasmere to make a recording. This would be an opportunity to record music to suit the people who dance in the village halls,

the Accordion and Fiddle Club audiences and all those who just like to listen to Scottish Music.

I began to wonder if time would allow me to select and arrange sufficient material which would sound interesting and fresh, but with the assistance of my associates we soon had more than a few ideas. As most people will know, it is possible with up-to-date equipment and recording techniques to do all sorts of things in creating or contriving different sounds.

I did not want to record music we would not be able to play in a live situation, using our conventional instruments and more important, enjoy the experience. My friend Ian Powrie is of the opinion, that when a band is performing, it is safe to assume that if the musicians are not enjoying

themselves then no one else will! We had a lot of fun in the studio and hopefully that feeling came across to you, the listener.

Since what we do in the main is play for dancing, it surely follows that the content would be dance music. Most of the tracks are for dances which over the years have proved to be popular. If the Eightsome Reel, or the ever popular Bluebell Polka sound a bit energetic for you, the inclusion of a Veleta could be the answer!

The Eightsome Selection here has been played at Hunt Balls and Village Halls for a century or more. However we believe this to be the first recording for this dance on C.D. It was recorded at the first take, thanks to the magic powers of adrenaline and an enthusiastic sound engineer.

In 1991 Dundee reached the ripe old age of 800 years as a city; we thought we should mark this historic occasion in music. It seemed appropriate to visit the city playing "The Road and Miles to Dundee" over "The Logan Bridge" (by the late Jimmy Moncur of Newport-on-Tay) to meet "The Piper of Dundee" who was probably around at the same time as "Bonnie Dundee" and home by "The Road and the Miles"

The Circassian Circle (Second Figure) is worth mentioning. Playing for and observing the dancers in the Lothians and Borders going through their paces excites me, and who better than Angus Fitchet and Ian Powrie to look to for some catchy tunes. And our treatment of "Achill Island" will hopefully interest more than a few.

Enough from me - make up your own minds! We will know if you like our ideas by the response of yourselves, the public. It is our sincere hope that you will find something to suit your ear and, who knows, one day soon I may be asked to play a repeat booking at Strathkinness Village Hall.

Happy dancing and pleasant listening!

IAN POWRIE

Home is Corrieburn overlooking the Strathearn Valley in Perthshire, and what a pleasure it was to sit down at home my old friends and colleagues and put down the tracks on this recording.

Craighall Mobile came through with all its gear, bundled it into the lounge and we were off and running. I had previously phoned RAF Leuchars to ask

if they could possibly divert the low flying jets during the time which would be recording, but I was told that would have to be a NATO decision, and there was, I thought, no way NATO was going to listen to a retired, fiddling farmer. However the call was made and I was informed by the appropriate department that a hold would be put on all low flying aircraft in our area from 1000 hrs on the first day of the recording until 2000 hrs on the second day.

Needless to say we had some hilarious moments during the two days; firstly when we had to relegate Jack Cooper on drums to a position stemmed in between an armchair and a settee so that the album would not develop into a drum solo either that or make him play outside! Another giggle came when I discovered that I could not stand up to play my solo fiddle sections without the

sound bouncing off the ceiling. This problem was solved by bringing in a large beach umbrella under which I sat to play.

The recording includes a wide variety of music and I am sure that there must be a morsel for everyone listening. I personally feel that 'Highland Cathedral' and 'The Craggs of Tumbledown Mountain' hold something very special and they highlight the sympathetic playing of Jimmy Blue on button accordion.

BOBBY CROWE

Leader & Accordion -Bobby Crowe

Bass -Dave Barclay

Second Accordion -Edward Galley

Violin -Ronald Kerr

Piano -James Lindsay

Drums -Malcom Ross

Produced by -Bob Barratt & T.Bryce Laing.

Recorded in -Temple Studios, Edinburgh, Scotland.

Recording Engineer -Chris Welch.

Mastered at Finesplice by Don Skywalker.

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IAN POWRIE

Fiddle -Ian Powrie

Button Accordion -Jimmy Blue

Piano Accordion -Mickie Ainsworth

Bass -Dave Barclay

Drums -Jack Cooper

Piano -Joan Blue & Paul Clancy

Synthesiser -James Lindsay

Recorded on location at -Corrieburn by the Craighall Mobile

Sound Engineer & Editor -Chns Welch

Produced by -Bryce Laing

A Craighall Sound and Braemar Enterprises
Production for Grasmere Records © Grasmere
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Digitally remastered by -Richard Millard.

Sleeve Design: Definition

Photograph: Bob Barratt

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