

Journal of the Northumbrian Pipers' Society



Volume 34, 2013 - 14

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Cover photograph: Pipes of all Nations, 1926, - see p.3 for full details.

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EDITORIAL

It is very unfortunate that it was not possible to produce a Society journal in 2013. Over the thirty-odd years that the magazine (now journal) has appeared, a wide variety of interesting and important piping matters have been addressed, and it has become the Society place of record, as well as the natural home of many substantial and well-researched articles. It would be a great loss to the Society, and Northumbrian piping, if it disappeared for lack of editors.

Thinking over a lot of things in my “free” winter, I came up with a list of likely suggestions for a next edition; and in the absence of a willing volunteer have offered to put together this one edition ONLY whilst a new editor is sought.

The 200th anniversary of the birth of James Reid, for one thing, seemed too important to remain unmarked. Readers will find perhaps the longest article this publication has ever included to remedy the deficiency: there is no more appropriate place for such an authoritative article to appear.

Ivory – the use of, and its legal status – has also been in the news recently and I felt that a “statement of position as at time of writing in plain English” would be of use to members. Further information, and an even longer article on the situation of musical instruments and other artefacts in America, should be on the Society website by the time this journal reaches members – it was too long to include here.

Discussions on social media may seem an unlikely source for articles of note, but an informative exchange on the origins and versions of the tune Northumbrian pipers know as “The Cold Nights of Winter” seemed worthy of working up into a more permanent record.

Introducing young people to the pipes is a concern for many members: tunes from a commissioned musical performance are published here for all members to try.

All this in addition to new tunes, competition results, and memorials to those who have passed since the last edition: it is a bumper, and varied, issue.

One major article will have to wait due to limitations of space. Indeed there is more active historical research on pipes, piping families, and the background to our instrument than ever before. Enough material already exists in draft, and in contributors' heads, to fill several future journal editions – provided a compiler / editor comes forward. The only issue for this potential contributor is which projects to progress next, and which can be brought to a suitably finalised state in time for each edition.

Meanwhile, I would like to thank all the contributors, and I hope members enjoy this current batch of varied articles.

Julia Say

Cover photograph

Pipes of all nations: 1926



Left to right: R W Clarke (Ireland), W A Cocks (England), PM Daniel Laidlaw (Scotland), PM James Robertson (playing Half-Longs)

Photo: from the late Jim Bryan's collection, now in NPS archives.

The photo is dated 17 Sept, 1926, Ryton: so was probably taken in Cocks' garden. It dates from before the start of the NPS and gives clues to some of the influences that resulted in the Society's formation.

Clarke had family connections in Northumberland, and with players of the Brian Boru pipes, and also features in later photographs with Billy Pigg. Piper Daniel Laidlaw won the VC in the First World War whilst serving with the Scottish Borderers. PM James Robertson worked to produce numbers of "half-longs" for the Scouts in the 1920s and became a technical adviser to the fledgling NPS. He worked with Cocks on the design, starting with a copy of a set now in the Chantry Bagpipe Museum - but for the production models modified the chanter so that it was closer to the scale of a Highland pipe, and the drones to a harmony closer to the Irish Brian Boru pipes.

A further couple of the photos from this collection may be found on p. 41.

NPS Vice-President, and Hon. Sec. 1994-2005

Jim Richmond was born and brought up in Gateshead, where his first jobs were with the local council as a drainage engineer. He did National Service with the Tyneside Scottish, starting a lifelong association with them: he also became a player of the Highland pipes. He joined the Northumbrian Pipers' Society in May 1950, at one of its low points in terms of numbers, and through the 1950s & 60s was one of the more active members, serving on the committee intermittently. It is noted in the records that he commented on NPS concerts: suggesting that the content was not "local" but consisted of Scottish and Irish music, and dance spots, rather than Northumbrian piping!

Changing work commitments took him both to Glasgow and the south in the late 60s and 70s and he was not able to be active in the Society again until his retirement in the 1980s. His profession enabled him to develop proficient drawing and mapping skills, whilst his other active interests also included self-taught proficiency in Scottish Gaelic.



Returning north on retirement, he quickly re-engaged with the Society, and although primarily a Highland piper, he played a set of Robertson Half-Longs with enthusiasm. At this time he was also able to obtain a set of Hedworth pipes and develop his Northumbrian piping. In 1989, elected to the Society committee, he took on management of the hire pipe system, which at that time comprised four sets of pipes. Some of these were bought from David Burleigh and sold on to players who wished to purchase them: Jim was always keen to help beginners.

With an enthusiastic and inquisitive mind, he always managed to keep busy, and joined the Killingworth pipemaking and reedmaking classes for a period. He developed a highly organised and densely packed "piping room" in a spare bedroom in his own home: one suspects this may have been partly because he was not allowed to keep pipes lying about elsewhere!

He became Hon. Sec. of the Society in 1994, passing on the pipe hire system as the committee workload, and Society membership, increased markedly. His forthright views on aspects of piping and admin. were not always greeted with universal support by the committee, but his enthusiasm and

commitment to the work of the Society was undeniable, and his dedication contributed greatly to the smooth running of the committee at this period. He was always willing to turn his hand to necessary jobs, and many a newsletter mailing was packed on his family dining table. He also took enthusiastically to the internet and to music conversion software at this time, finding many tunes for his beloved Highland pipes as the web developed.

His dedication to his job was also recognised by the anonymous cartoonist who contributed to the newsletter at the time: woe betide anyone who did not pay their subscription on time and had the temerity to attend Society meetings.



(Jim thought this depiction was very funny.)

Jim produced an index of tunes in Society publications, and also instigated compilation of the "Border Bagpipe Tutor" sold by the NPS for some years. He was an active and committed member of the NPS over many years, and his work was recognised when he was elected as a vice-president in 1997.

In his later years he suffered increasingly painful mobility problems, finding walking any distance extremely difficult. Problems with his eyesight necessitated his retirement as NPS Hon Sec. in 2005, and latterly he attended less Society events as his health deteriorated. He leaves a widow, Joan, and two sons with families.

Julia Say

NPS Vice-President, and Society President 1997-2005

My mother, Patricia Jennings, died in May 2013. Piping was her life-long passion and she was President of the Northumbrian Pipers' Society from 1997 until 2005.

Patricia spent most of her life living at Wallington – the ancestral home of the Trevelyan family given by her father to the National Trust in 1941. In my biography about her life (*Patricia – a Zest for Life*) Patricia admitted that she was a rather “dull and moody child” but at the age of thirteen, when she heard the small pipes for the first time, she knew instantly that she wanted to learn to play them. Apparently her parents were so thrilled when she actually expressed an interest in something they immediately found a set of Northumbrian Small pipes for her. She eventually established a reputation as an excellent player.



In the mid-sixties Patricia often accompanied her great friend Jack Armstrong, the Duke of Northumberland's piper. Jack taught her everything he knew about Northumbrian music and Patricia learnt to play the harmonies while he played the main tune. As the Duke's piper Jack took Patricia with him to play on formal occasions at Alnwick Castle or degree-giving ceremonies at Newcastle University while the Duke was Chancellor.

They started playing as entertainment at folk evenings, local concerts, weddings and pubs and could often be found playing duets and entertaining the customers at *The Clock Tower* café at Wallington, which Patricia started and ran very successfully from 1961 for 25 years. Perhaps more than the other noted players of that era, Patricia and Jack recognised the need for the pipes to be

introduced to the widest possible audience.

Jack and Patricia made a successful record of their music, which was then transferred onto a cassette tape and CD. (*Jack Armstrong & Patricia Jennings at Wallington*) At this time very few women played the pipes so they were a fairly unusual pair. On one occasion they were playing at Waterloo Station as a promotional exercise for the Tourist Board. Someone asked where the pipes got the air from and Patricia, who was rather deaf, misheard the question. She responded “from Northumberland”. Apparently Jack was laughing so much he could hardly continue playing!

Through Jack, Patricia met Tom Matthews and his wife Betty who played the clarsach and they became lifelong friends. There were many occasions when Tom, Jack and Patricia would play the pipes together as their three sets of pipes were in tune with each other. Betty comments that "Patricia always said we should love people for what they are - she was such an amazing and wonderful person." Those years of friendship and music making with Jack, Betty and Tom were a major influence on Patricia's life bringing her much happiness and fulfilment.

From 1962 Patricia held a monthly gathering of pipers, first in the Drawing Room, and then in her private rooms at Wallington, with anything from four to 20 pipes, with beginners getting a chance to play with, and-in front of, more experienced players. Children of the pipers were encouraged to sit in the middle of the circle and catch the rhythms with spoons. She always insisted that pipers should smile when they performed and she herself had a particularly serene expression when she played. The meetings continued uninterrupted for four decades. In her later years when she became too tired to continue she played Bach's 'Lullaby and Goodnight' as a gentle hint for her guests to retire.

Patricia's enthusiasm for the sweet sound of the Northumbrian pipes helped innumerable people to take up playing, bringing joy to many. She loved traditional music and encouraged many young people, to whom she related particularly well, to take up the pipes. She believed that through music children could find self-expression. One of her four grandsons, Jonathan Parker, remembers the way she encouraged him, as a self-conscious seven year old, to skip up and down while she played 'The Keel Row' when they were down by the River Wansbeck.

During the time that Patricia was President of the Pipers' Society the annual President's Day took place outside in the Wallington courtyard. Sometimes over 50 pipers would turn up to play traditional Northumbrian, Scottish and Irish tunes. When asked if sheet music could be used Patricia would say "No piper would ever be seen piping in public with music in front of him or her." Patricia frequently played her pipes both in the courtyard and in the Central Hall and became quite a feature for visitors to Wallington. She felt that in a small way she was making her own contribution to the running of the House as well as fulfilling her lifelong passion to share her knowledge and love of the pipes with the widest possible audience.

Janet Davis

Patricia was a playing member (a designation no longer used) of the NPS for over 80 years - a unique achievement. In her role as president she played an active part in as many Society meetings as she could attend, and was uniformly encouraging to players, greeting new members with particular enthusiasm. The editor personally recalls being invited to play with her in the hall at Wallington, and seeing National Trust staff almost jumping to attention as she swept from her flat down the main staircase. A remarkable lady. - Ed.

Can I still use my Ivory Pipes?

Andrew Davison

The storm in the press earlier this year, when it was reported that Prince William has vowed to destroy every item of ivory in the Royal collections, once again raises the question about what we should do if we are fortunate enough to own a set of pipes made of ivory, or with ivory mounts. Is it still legal to own them? Is it legal to play them in public? What if you want to sell them? Or, if you are a pipemaker, can you still use those old ivory billiard balls, or the carved tusk you bought on ebay that you have been saving up to make a special set? Or maybe you have been asked to repair a set of pipes and a piece of ivory needs to be mended or replaced. Where do you stand?

Ivory has been used as a material for making/decorating pipes for centuries. Hundreds of sets exist that are wholly or partly made of ivory, so this is a significant issue within the piping community. I hope that the following will at least provide some clarity on the rules – even if it does not provide an easy solution!

In the UK (in common with all EU member states), the position is set out in Article 8 of Council Regulation 338/97. This seeks to protect a number of endangered species (including the elephant) and states that:

- 1 The purchase, offer to purchase, acquisition for commercial purposes, display to the public for commercial purposes, use for commercial gain and sale, keeping for sale, offering for sale or transporting for sale of any [ivory] is prohibited.
- 3 Exemption from this prohibitions may (*emphasis added*) be granted by the issue of a certificate to that effect by a management authority in the Member State in which the [ivory] is located, on a case by case basis where the [ivory] concerned:
 - a Was acquired in, or was introduced into, the European Community before the provisions limiting the use of/trade in [ivory]..... became applicable; or
 - b Is a worked specimen that was acquired more than 50 years previously; or
 - c Was introduced into the European Community in compliance with the provisions of this Regulation and is to be used for purposes that are not detrimental to the survival of the species concerned.

Article 10 of the same Regulation allows certificates to be issued by the appropriate management authority in the relevant Member State where it “has received an application with all the requisite supporting documents.....and provided that all the conditions governing their issuance have been fulfilled...”

The UK management authority is the Animal Health and Veterinary Laboratories Agency (AHVLA). Wildlife Licensing and Registration Service, Zone 1/17, Temple Quay House, Temple Quay, Bristol, BS1 6EB.

See <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/cites-and-bird-registration/> or telephone 0117 3728170.

In recent correspondence I have had with the AHVLA, they have provided the following further guidance:

"You do not need a Certificate for items that you are not intending on using for any commercial purposes. However, you should keep with them full details of legal origin and acquisition including any documentary evidence of when they were manufactured if worked items, or imported into the European Union.

"Commercial" means the purchase, sale, offering for sale and display for commercial purposes, or using for any commercial purposes. These activities include hiring or photographing such specimens or playing them for reward.

Fully finished musical instruments which were acquired/manufactured prior to 3rd March 1947, were acquired in this condition, and require no further crafting or manufacture to effect their purpose, do not require a certificate for commercial use within the EU if you wish to use them for commercial purposes in that condition, as they are covered by a general derogation for worked items.

You will need Certificates for the commercial use of items which were originally worked pre-1947 if they are re-worked (e.g. billiard balls intended for pipe making or if any repair is needed).

Please find enclosed a link to our general guidance notes on commercial use and additional guidance notes on worked items for further information.

<http://animalhealth.defra.gov.uk/about/publications/cites/guidance/GN2.pdf>

<http://animalhealth.defra.gov.uk/about/publications/cites/guidance/GN7.pdf>

Here is the link to the application forms and guidance.

<http://animalhealth.defra.gov.uk/cites/applications/makinganapplication.html>

If you have a number of items of ivory, all from the same species of elephant and all from the same source, then you can put them all on one application form, just make sure you put the number of pieces.

A fee of £25 is required for each application to commercially use a single specimen or any number of specimens as long as they:

- are of the same species and are either-
- included together on a single previously issued commercial use certificate, or
- were imported into a member state on a single import permit.

We need to be certain that the ivory you apply for is pre-convention (i.e. pre July 1975). Unless we can be sure of that, we may not be able to issue permits."

Based on my reading of the rules and my experience in dealing with the AHVLA, it seems to me that:

1. Ivory that has been worked pre 3 March 1947 and is still in its original condition as at 3 March 1947 and does not need repair and is not intended to be worked on, does not require a Regulation 10 Certificate (these are covered by the antiques derogation in Article 62(3) of the EC Regulation 865/2006). However, evidence should be preserved (e.g. the chain of ownership/invoices etc.) to show that this is the case, so that this can be presented if ever challenged or to a prospective buyer. By way of example, a set of ivory pipes made before 1947, or set made before 1947 with ivory mounts, falls into this category – as long as it remains in its original (pre 1947) condition and does not need repair.
2. If a piece of ivory was worked pre 3 March 1947 and is now to be worked further (e.g. making pipes or mounts for pipes out of old billiard balls or old carved tusks – or even the repair or alteration of a pre 1947 ivory set of pipes), then a Regulation 10 Certificate will be required. To get this, it will be necessary to prove – to the satisfaction of the AHVLA – that the object was worked into its current shape pre 3 March 1947 and how it came to be in your possession. I have succeeded in this with billiard balls on the grounds that nobody was known to be making ivory billiard balls after 1947. I have succeeded with a carved tusk on the basis of an invoice showing that I bought it from a reputable auction house (which, presumably, was satisfied with its provenance before they agreed to it being included in the auction). Anything bought on ebay is unlikely to come with the necessary proof to satisfy the AHVLA, but it is worth a try if you have suitable paperwork.
3. If a piece of ivory is in its original state (i.e. an unworked tusk), the AHVLA guidance notes suggest that any application now for a license to use it for commercial purposes (e.g. pipe making) will be refused.
4. If a piece of ivory has been worked after 3 March 1947, then the pre 1947 exemption will not apply (as it only covers items fully worked before that date). It will, therefore, be necessary to prove – to the satisfaction of the AHVLA – either that the ivory was imported into the EU before a CITES (Convention on the International Trade of Endangered Species) import license was required (which, I am told by the AHVLA is pre July 1975), or that it was imported with the correct licenses (see below).
5. If a piece of ivory was imported into the EU after July 1975, you will need to prove – to the satisfaction of the AHVLA – that, when it was imported, it had the relevant CITES license. The AHVLA seem to want to see a chain of

original invoices or other evidence linking the piece of ivory from the original importer (quoting the relevant CITES import license number, or even attaching a copy of it) through to the person now seeking the Regulation 10 Certificate. The AHVLA has argued at one point that even if you have the original import license number, that in itself is not good enough unless you have a copy of the license itself, as they do not have records going back far enough to enable them to match up a license number with a license they themselves granted!

6. You do not need a Regulation 10 Certificate simply to own ivory (worked or unworked) unless you want to use it for "commercial purposes". As shown above, this includes hiring it out, offering it for sale, offering to buy it, or even playing a set of pipes that includes any ivory decorative fitting if you are playing for money. You will, however, need a Certificate if you ever want to sell the ivory (you could always give it away!)
7. There seems to be some confusion about whether you can work ivory for non-commercial purposes (eg if you own a piece of ivory and want to make a set of pipes out of it for personal use, or if someone has a piece and you offer to make it into a set of pipes for them without charging them for doing so – if you charge to work it, you will be using it commercially). My advice would be that you should not do anything until you have a written confirmation from the AHVLA that what you intend is lawful – or that you get a Regulation 10 Certificate. Do not rely on a telephone conversation with the AHVLA. I know of a situation where someone had spoken to the AHVLA and was told that what he wanted to do did not need a Certificate. At a later date, when the person who gave the advice was no longer working at the AHVLA, the AHVLA did not accept that they gave any such advice.
8. I have been advised to obtain a separate Regulation 10 Certificate for each set of pipes (you have to state the number of separate pieces of ivory on each set) and also that if I make anything from certificated ivory, I then have to seek a new certificate for the completed item.
9. Regulation 10 Certificates are not transferable. They do not license the ivory. They license the current holder of the certificate to use the specified ivory for commercial purposes. If you want to buy or sell a set of pipes with ivory on them, it seems to me that both the seller and the buyer will need a Regulation 10 Certificate. This is not absolutely clear, as it appears from the guidance that it might be possible to get a certificate to cover an object and that the certificate can follow the object into different ownership. If you are going to make a set of pipes for someone using their ivory and charge for the work, it seems to me that both the owner and the maker may need a Regulation 10 Certificate. In either case, the only safe thing to do is to seek clarification (in writing) from the AHVLA.

I have found that the AHVLA take a very tough line when you first apply for a Regulation 10 Certificate – refusing to issue one unless you can produce original receipts and import licenses that trace the item back to it being lawfully imported, or to it being in the country before the rules on ivory trade came into force. However, they have been willing to discuss what evidence you might be able to provide in order to satisfy them that the relevant piece of ivory is “legal”. Where there are no original receipts, for example, they have accepted letters from the people who have owned the ivory as to where they got it from, when etc. remember that the issue of a certificate is discretionary. It is up to you to satisfy them that the ivory is “legal”. You have no right to a certificate.

One tip that you should be aware of if ever applying for a Regulation 10 Certificate is that you have to fill in a box to say which species the ivory comes from. Do NOT just put “Elephant”. There are two types of elephant, African and Indian. Whereas African elephant ivory has been licensed by CITES for commercial use, Indian elephant ivory has not. Anything made of Indian elephant ivory is not going to get a certificate as far as I can tell. If you do not make it clear that you are asking for a certificate for African elephant ivory, the AHVLA may ask for proof that your ivory is African. I know of one person who was asked to get a DNA test done on his ivory before they would consider his application.

In summary, if you own a set of pipes that includes any ivory, consider the following:

1. Can you prove that the ivory was worked into its current state pre 3 March 1947? If so, no license is required. You can use the set commercially and sell it but you will need a license if you want to alter or repair it.
2. You will need a license to use any other ivory commercially (including playing for money, selling or buying the pipes or working the ivory)
3. To get your license, you will need documentary evidence that is sufficient to satisfy the AHVLA that the ivory was either imported into the EU before July 1975, or that it was imported after this date and has the appropriate CITES paperwork. This chain of evidence must link the piece of ivory in your possession to the specific CITES license.

Please note that the rules on the use of ivory have changed several times over the years. To the best of my knowledge, all the well-known professional pipemakers complied strictly with the rules, as they applied and as they were interpreted by the AHVLA at the time they were working in ivory. The fact that the sale of a set of pipes with ivory on them was perfectly legal at the time does not necessarily mean that you will now be able to satisfy the AHVLA that, under their current interpretation of the rules and their current practice, you are entitled to a certificate allowing you to use that set commercially today. Makers were not required to keep their records (and many have not, so you should not expect them to be able to produce any paperwork you may now be asked for). The responsibility for keeping up to date with the rules and seeking the relevant certificate rests with the owner/person then wanting to use the ivory

commercially. So if you experience difficulties getting a license now, you should not take it out on the maker!

I hope the above helps/is of interest. Please do not rely on it. It is intended as general guidance only. Always contact the AHVLA to get certainty about what you should do and get their advice in writing.

In theory, once you have a certificate for your ivory pipes, you should be able to take them with you anywhere in the EU. However, the penalty for getting anything wrong can be confiscation and destruction, so be careful! Outside the EU is even more difficult, as the rules will depend on the law of the country you seek to take your pipes into. Be very careful with the USA. Recent articles have suggested that it is becoming almost impossible to take ivory into the USA and different states even have different rules.

One final point. It would be extremely sad if the rules on the use of ivory today were to prevent pipes with ivory on them from continuing to be used. The reason why ivory was so popular is because it is such a beautiful material, treasured over generations. It is absolutely correct that we must do our bit to prevent illegal trade in ivory, so as to protect the extraordinary and wonderful animal that produces it. We should, therefore, all seek to comply with these rules and make sure that we hold the relevant license, where required. If for any reason you are unable to secure a license for your pipes, this does not stop you from playing them in a non-commercial environment, or from giving the ivory to someone when you no longer have a need for it. Out of respect for the animal that produced the ivory on your pipes, I hope that you will honour its memory by continuing to create wonderful music.

Maybe if anyone has an experience that others might learn from, you could let the NPS know and/or post it on the NPS website?



More from the archives

Anty Charlton and Margery Bell playing Northumberland half-long pipes.

(from the Jim Bryan archives, no date)

Cuddy and his Mates

Matt Seattle

On 5 February 2013 Julie Ward of Jack Drum Arts, Crook, Co Durham contacted me about the possibility of writing Northumbrian pipe music for *Cuddy and his Mates*, a new play for children (aged 8-11) and family audiences which was to be performed throughout the North East in Summer 2013 to coincide with the Lindisfarne Gospels Festival. This appealed to me very much, and I was given the job when Julie and her co-producer heard the *Thomas The Rhymer Suite* which I had recorded with my 'North of the Border' band on our *Reivers of the Heart* CD.

A commission of any kind is a serious responsibility. I also take it as an opportunity to compose something which would not otherwise have occurred to me, and which might fit into my own repertoire, in this case of course bearing in mind the different possibilities of the Northumbrian smallpipes and Border pipes. This admittedly selfish consideration would have a very useful consequence with *Cuddy*: Alice Burn was to be the minstrel for the performances, but other commitments meant she would not be available for the whole run so a second piper was also required, and there I was. At two performances (Kendal Parish Church and The Sage Gateshead) we both played.

Well before the script had been completed I knew that part of the brief was to compose a theme for each of the characters which would suggest something of the qualities of the historical Saints as revealed to the three 'children' through the *Book of Saints* in the play (the children's adventures would, on their own level, parallel the struggles of each of the Saints).

All composers will have their own ideas of how to write to requirement, but we all need a starting point, and we develop our own procedures for finding this if it does not land in our lap. Sometimes starting is the hardest part, sometimes the easiest, likewise with continuing and with completing. I offer two observations in case they are of use to anyone else:

Inspiration is freely available to everyone: the trick is to be available to inspiration. Craft is learnt, sometimes with great effort over a long period. Art is when you cannot tell them apart.

To compose means to 'put together'. Inspiration may strike — or stroke — us, but we humans do not create, we assemble. We have ideas about what is well put together, and when these ideas are shared we call them tradition. In short, we don't have to reinvent the wheel, but we do have to make a good wheel, however we define it.

Based on the verbal sketches which Julie had given me, and on what I could gather from meaningful coincidence, here are the three main character themes.

Cuthbert's Tune



For Northumbrian smallpipes use A drones. The 3/2 strains, in A minor, D mixolydian and E minor respectively, have an increasingly distant relationship with the drones. The 9/8 strains follow the same modal sequence. The tune may be played as a 3/2 Hornpipe and Slip Jig or as a more reflective piece.

Bede's Tune



G drones (Border pipes transpose up one tone). The accents indicate rhythmic emphasis: lengthen these notes slightly at the expense of the following notes. The tune may be played as a Rant or as a more reflective piece. It is written as a 'self-duetting' tune which may be played straight through by one performer, or as a duet by two players, one beginning with strain 1 and the other with strain 3. There was no dramatic necessity for this, it was rather a matter of seeing a possibility and finding out whether it could be realised.

Godric's Tune



G drones (Border pipes transpose up one tone). Slow and meditative, giving each note its space, or a little more.

Two further pipe tunes (and four song melodies) would emerge during rehearsals.

Twa Corbies (Raven Theme)



A drones, Northumbrian and Border pipes play as written. Ravens were a dramatic *motif* of the play, and the traditional air, collected in the Abbey town of Jedburgh, for the Border ballad *The Twa Corbies* flew by in rehearsal, grew in size, and nested itself within the play. It is in the Æolian rather than Dorian mode of the original (i.e. *f* naturals) and is another 'self-duetting' tune.

Jig of the Book



G drones (Border pipes transpose up one tone). As well as the Character themes I composed melodies for the song lyrics which Julie Ward provided, and the chorus of one of them was reconfigured to provide a dance tune at an appropriate point in the play. It is another 'self-duetting' tune.

Alice Burn guests on the new Border Directors CD *Lowp till ye Cowp* playing *Cuthbert's Tune* and the *Jig of the Book*.

NEW TUNE WINNER, ROTHBURY TMF 2014

Robbo's Rant

Richard Taylor



Mrs Taylor's nickname is apparently Robbo. The editor is making no further enquiries.

JAMES REID, 1814 – 74: Clothing the Bare Facts

Richard Heard and Graham Wells

The central figures in developing the Northumberland Small-pipes in the 19th c. were John Dunn of Newcastle, who probably first added keys to the simple chanter, and Robert Reid and his son James, of North Shields, who together further developed the keyed chanter and added to the three drones of the earlier instrument.

None of these people are well chronicled, and documentary evidence about James's life is sparse; dates of birth and death, census returns, directory entries, some brief letters, a probate record, references in letters from Charles Keene to Joseph Crawhall (II), and his headstone. We can, however, examine the contexts in which James lived and worked, and so perhaps glimpse some aspects of his life.

This article offers an account of James Reid on the 200th anniversary of his birth, summarising evidence and aspects of his environment, and disclosing new information.

We must impose the caveats that some proposals are, of necessity, speculative, and that the joint authors occasionally place different emphases on the evidence.

SECTION 1: James Reid's family and circumstances

1.a: James's immediate family

James Reid was born on 20th January 1814, the fifth child of Robert Reid⁽¹⁾ and Isabella (née Smith). His older siblings were Mary, born illegitimately when Robert was only 16, Christiana, Margaret and Isabella, and he had a younger sister Elizabeth. We do not know where they lived before 1841, although it was almost certainly in the old riverside town of North Shields. James's baptismal records have not been found, but two of his sisters, Mary and Elizabeth, were baptised in Christ Church, the parish church, and the other three sisters in a strict secessionist Scottish Presbyterian church⁽²⁾.

Robert died on 13th January 1837, a week before his son's 23rd birthday, and was buried in Christ Church graveyard.

James married Ann Todd in 1851; Ann was born in Byker, c.1808, daughter of Robert Todd, a waggonman. They had no children but maintained contact with family. James's sister Isabella named her eldest son Robert Reid Revely; professionally a clerk, he appears to have been at least an amateur musician, as James gave him a book of manuscript music by Joseph Crawhall (II) in which a group of ten tunes is inscribed "Tunes from a book presented by James Reid of North Shields (piper) to his Nephew Robt Reid Revely". In turn, his eldest son William appears as an office clerk in the 1881 census, but as a musician in the 1891 census. William Cocks believed that James's sister Elizabeth was also a piper; he claimed to have seen a portrait of her with pipes (now lost) and that she inherited James's library of tune books⁽³⁾.

1.b: Official and public information about James Reid: census returns, directory entries, polling registration and addresses

The 1841 census⁽⁴⁾ provides James's first known address, recording Isabella Reed (64, independent), James Reed (27, Music Master) and Elizabeth Johnson (23, Straw Hat Maker) living as a household in Dotwick Street, although no house number is recorded. An annotation mark on the census return suggests Isabella, James and Elizabeth formed that household within the larger building, and that another family shared the building.

It is possibly, even probable, that Elizabeth Johnson was James's sister Elizabeth. She is the right age, although no evidence has yet been found of any marriage by Elizabeth before her 1853 marriage in Merthyr Tydfil to John Oliver of Tynemouth, at which she gave her surname as Reid⁽⁵⁾.

The 1851 census lists James (37) and Ann (42) as married and living in Dotwick St. (no number given). James is described as "*Musical Instrument Mr*" (=Maker).

After this date census returns are supplemented by entries in commercial and general directories⁽⁶⁾. The last positive listing at Dotwick St is in Ward's Directory of 1851:

Midwife—Ellen Allen, 9 Saville st
Musical Instrument Maker—J. Reid, Dotwick st
Piano Forte Maker—T. Smith, 3 King st

In Ward's directory of 1853 James is listed at 73 Linskill St. The house number 73 is extremely confusing, as this house appears to have been one of a row (Nos.72-79 on the east side of the street) demolished in 1847 when the railway to Tynemouth was built, and therefore before James and Ann moved to Linskill St. It is also very unlikely to have referred to Dotwick St. (see below). We must therefore assume *pro tem* that this directory entry is erroneous:

77*
Reid Isaac Brandon, m-mariner, Linskill st
— Jas. musical instrument maker, 73 Linskill st
— John, grocer, &c. Tyne st ; r Stephen-son st

No house number has been found in subsequent directories until 1857/58, when James is listed in Ward's at No.43:

Musical Instrument Maker—J. Reid, 43 Linskill street
Optician—W. H. Moralee, 41 Union st

James was still at No.43 when he wrote his third letter to Mr Kells on May 24th 1858 (see below, p. 29). Their final address at No.163 Linskill St. first appears in Ward's of 1859/60 and then in all later directories. This entry lists James on pp.107 and 129 as an umbrella maker, and on p.115 as a musical instrument maker but still at No.43. (N.B. the Ann Reid, Butcher, listed above James is not his wife.) The address at No.43 is probably a legacy listing, which suggests that this directory was published at about the time of their move to No.163.

	pleasant and at Low Walker	
	Musical Instrument Maker—J. Reid, 43	S
	Linskill st	2
	Newspaper—North and South Shields Ga-	2

Reid Ann (Mrs.) butcher, 13 Clivo st; r 40
Wellington at
— Ann (Mrs.) William at
Isaac, master mariner, 47 Camden st
— James, umbrella maker, 163 Linskill st
— John, grocer &c. 82 Tyne st; r 130
Norfolk st

The 1861 census lists them at 163 Linskill Street, giving James as "Merchant Musical Instruments". This census confirms his birthplace as North Shields and hers as Byker⁽⁷⁾.

The Burgess Rolls for the Borough of Tynemouth from 1862-69, and an 1866 Polling Register, all list James as a voter at 163 Linskill Street, his qualification to vote being "house and shop".

The 1871 census shows them still at No.163. He is described as "Bag Pipe Maker"; Ann had no specific occupation listed although directories show that she was operating her own Servants' Registry Office at that time.

1.c James's occupational listings in census returns and directories

From 1850 to 1875 directories consistently list James as a musical instruments maker. He is also, however, listed at times as a Music Teacher⁽⁸⁾, a musical instrument seller⁽⁹⁾, and as having a Musical Warehouse⁽¹⁰⁾.

ay	Walker & Murray (& waggon build-ers), White hill point	S
	MUSIC TEACHERS.	B
	Bone Jane, Nelson st	E
ig	Greenwell William, 2 Dale terrace	L
y	Jameson James (and organist), 24 Saville st	B
in	Reid James (& musical instrument maker), Lin-skill st	E
	NAIL MAKERS.	G

Three entries between 1859 and 1861 differ, listing James as a toy maker and toy dealer, and as an umbrella maker (including a listing under 'Umbrella and Parasol Makers'). Note the use of 'Reed' rather than 'Reid' in Ward's 1862 directory⁽¹¹⁾.

Toy Dealers.	
at Eskdale J., Little Bedford st	
Poletti C., 6 Tyne st	
at Reed J., 163 Linskill st	

Umbrella and Parasol Makers.	
at Reid J., 163 Linskill st	
at Watson J. C., 2 Camden st	

The relative importance of the various strands of work is discussed in Section 3, below.

Between 1858 and 1873 there are also several listings giving Ann Reid operating a Servants' Register (or Registry) Office at the same addresses.

James died on 20th December 1874. His will was proved on 3rd February 1875, and probate granted to Ann Reid of Linskill-street, as his relict and sole executrix. Ann maintained her servants' registry office, which was listed at 31 East Stephenson St.⁽¹²⁾ in 1879. By the 1881 census she was living with the McKie family at 37 East Stephenson St; they were relatives and she was their aunt. Ann died in c.1888.

1.d: James's dwellings

In summary, the combined census and directory information shows that James lived in Dotwick St until after his marriage, after which, in late 1851 or early 1852, but certainly by 1853, he and Ann had moved to Linskill St., where they are positively listed at No.43 by 1857. By 1859 they had moved again, to 163 Linskill St where they lived for 15 years until James died in 1874 (this was a house and shop; in this context it is possible that the term "shop" might be used in the sense of "workshop").

In following their moves it is possible to see a progression from a shared dwelling in an environmentally and socially depressed area of the old town to a moderate but modern single-occupancy dwelling in the new town development, and thence to premises in the same street which offered additional shop or workshop facilities.

By describing aspects of the streets in which they lived it is hoped to hint at the sort of lives James and Ann may have led.

Dotwick St (a.k.a. Dortwick, Dortwich, etc.) lay at the western end of the riverside town. An early centre of industry and with strong maritime connections, in James's time it lay amidst shipyards, foundries and manufactories⁽¹³⁾ and in the early 19th c. the Burdon Main waggonway (colliery railway) ran past the south end of the street, taking coals to the river. In the mid-19th c. the street was in poor condition and a report that informed the Public Health Act⁽¹⁴⁾ in 1851 stated:

"Dotwick-street, &c., is in a lamentable state, and from the natural lowness of its situation, it forms a natural sewer for all the streets that are above it. Cholera was very prevalent in this locality, in which 149 families reside, consisting of 522 persons, of

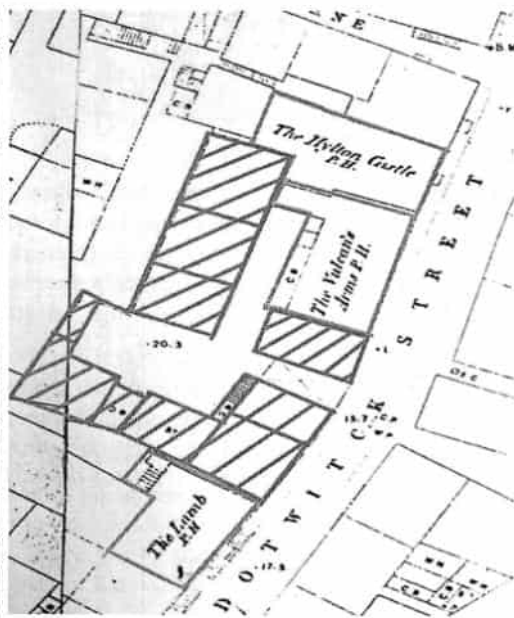
whom 262 are males and 260 females. There are only 5 yards and 1 privy in the whole of the street."

Only 18 of the houses in the Dotwick St area had a water supply while 79 did not. This report is exactly contemporary with James and Ann living in Dotwick St, and so must reflect their environment and the risks it presented.

The street was about 260 yards long: in 1850 it had 6 taverns in that length, and about 30 other buildings fronting onto the street, but with courts behind that on the west side.

In 1841 the Reids shared premises with the family of a shipsmith and that of a shoemaker, but in 1851 James and Ann's neighbours were a (different) shipwright's family. We do not know if the 1841 and the 1851 dwellings were the same, or exactly where they were, but by cross-referencing the 1851 census returns for the whole of Dotwick St. with directory sources and the OS Town Plan of c.1860 we can tentatively suggest a possible general location.

Referring to the map below, The Lamb Inn at house number 16 had census Schedule No.223; the Vulcan Arms Inn at house number 24 had Schedule No.163, and the Hylton Castle Inn at house number 28 had census Schedule No.179. The Reids are listed under Schedule Number 193, which presumably lay in the same area, and locates them on the west side of the street or in the courtyard area immediately behind the street.

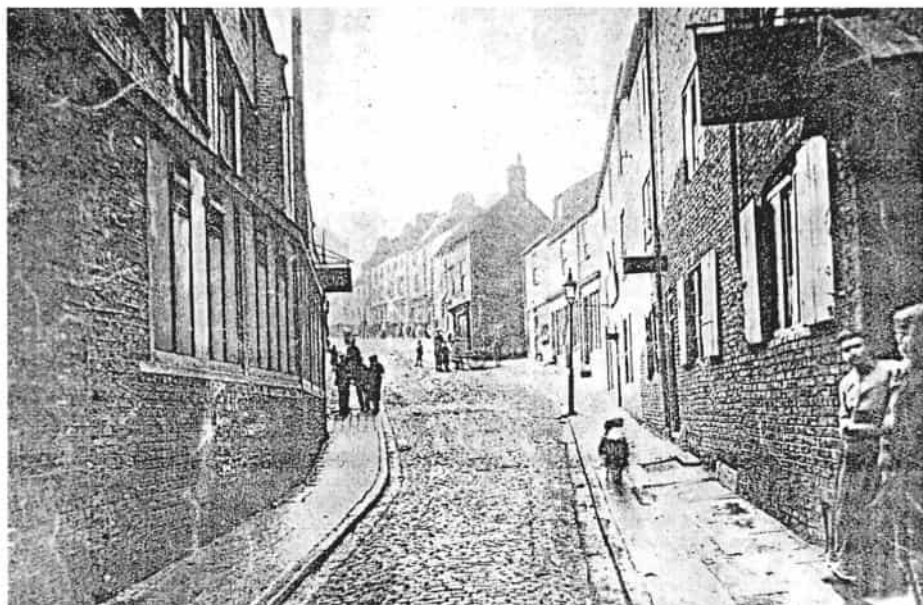


The outlines on the map (left) show the three inns identified from the census returns. The hatching show the buildings delineating the courtyard where the Reids may have lived.

The area immediately west of the courtyard rejoined in the name Mount Pleasant, which in 1850 was the address for W. Milburn's foundry, and for Beall & Alexander, Ship Breakers, and for T. Bulman, a veterinary surgeon.

No.16, the Lamb Inn, was also the address of N. Mainger, a painter and glazier.

Below: the view south along the south end of Dotwick St in the later 19th c. shows a narrow, rather depressing street widening as it rises towards its junction with other streets to the south. To the right of the handcart was Pant Lane, where stood the pant - the public water supply. The men on the right stand near the Lamb Inn.



An account of the Causey Bank in the Wooden Bridge area of North Shields, probably written around the 1870s⁽¹⁵⁾, still refers to Dotwick St in scathing terms:

"... the Causey Bank ... (was) an unknown land, a region of mysteries, a place surrounded with terrors, a locality without law, the abode of all that was vicious and depraved, a very sink of iniquity ... Twin sister of the Beggar's Opera in Dotwick Street, it differed only in being of larger dimensions, and thereby affording greater accommodation and security to the criminal classes who sought refuge in its pestiferous passages."

This lurid (and fairly damning) account was probably substantially correct when it was written, even allowing for Victorian social attitudes and hyperbole. A later commentator says of Dotwick St:

"The houses were of the most ruinous description, most of them being minus windows or doors, and infested by hords of individuals who lived no-one knew how. It was a rendezvous of beggars - hence the name."

The second photograph shows the same part of the street, looking north. The waggon in the middle of the street is standing outside the Beehive Inn, which is house No.12. In 1850 the dilapidated building on the left was an engine, chain and nail factory owned by a Mr R. Dixon. The theatre poster dates the photograph to after c.1882.



The street was not, though, entirely populated by “the criminal classes”; it also housed artisans (including a straw hat maker), grocers, a draper, mariners and people in ship-yard and maritime trades. Examination of census returns shows a population predominantly born locally, but also a number of migrants from places on the North Sea coast, and a large number of Irish and Scottish immigrants.

By 1853 James and Ann had moved (possibly with some sense of relief) from Dotwick St. to Linskill St. William Linskill had sold his ropery as prime building plots in 1827, when North Shields was expanding away from the original riverside settlement. The new street on the site became part of the commercial and residential hub of the new town; compared to the riverside slums it was modern and airy. In 1851, 122 of the 130 houses had their own water supply. The street was totally redeveloped in the 1980s.

We can describe the Reids’ home at No.43 in some detail. It was in the middle of a terrace, the northern-most of a row of eight identical buildings forming part of the east side of Linskill St. The houses adjoining James’s to the north were slightly different in layout.

Nos. 43 & 42 would now be known as "Tyneside flats" – a terraced house with one dwelling on each of two floors, each dwelling being known as a flat. These were entirely separate dwellings with access to a surfaced yard in which there was a (possibly shared) toilet and, probably, a small coal store for each flat. A photograph exists of Nos. 30/31, six doors south from James and believed to be identical to No. 43.

Right: Nos.30/31 Linskill St in 1949. The door on the right gives access to the upper flat. The corner stones seen on the right belonged to No.29, originally identical but given a new façade in c.1874 when it was adapted for use as a synagogue.

An 1839 advertisement⁽¹⁶⁾ for Nos. 33/34 (also identical to James and Ann's dwelling) includes the following description:

"..well built and nearly New FREEHOLD DWELLING HOUSE, No. 33, 34, East-side of LINSKILL STREET, in the Borough of Tynemouth, Which possesses a double Front Entrance adapted for the accommodation of two Tenants, contains six rooms, Yard, and out-door appurtenances, together with a good supply of Water The lower part of the said house could, at a moderate expense, be easily converted into a commodious shop, especially as its situation is becoming one of the most generally frequented thoroughfares in the New Town of North Shields, and as such holds out considerable inducements to making it a Business Street."



Note that the six rooms mentioned are the total number – each flat had three rooms. Typically these would be used as a bedroom, a parlour and a kitchen (which may have incorporated washing or bathing facilities. In the absence of firm evidence we can speculate that James may have used one of the rooms to accommodate his working space, or he may have used some outhouse in the yard, but we must remember that Ann also required working space and perhaps even a place for meeting clients.

The last statement in the advertisement undoubtedly has a touch of "spin" but it does reflect the optimism and economic energy generated by the development of the new town. James's neighbours in the street included, for example, ship-owners, several Master Mariners, cabinet-makers, builders, bakers, milliners, tailors and drapers, a surgeon, a diver, and other professional and skilled artisans.

James's qualification as a voter states that their next, and final, home together, No.163, was "a house and shop" but we have not been able to locate it exactly. None of the available maps with house numbering details show it. We can be fairly sure that it was a little south of No.43, but on the other side of the street and near to or even adjoining the Salem Methodist Church, or on the NW corner of the junction of Linskill St. and Lower Pearson St (later part of Charlotte St.).

Shortly before and after their move to No.163 directory entries list James as a seller as well as a maker of instruments, and as a toy maker, a toy dealer and a maker of umbrellas and parasols. We have no indication of which instruments James might have made; clearly he made and sold pipes of his own manufacture, and Charles Keene (see below) refers to him having old pipes for sale. We might surmise that the emphasis on making and repairing things suggests a workshop which customers might visit, rather than a conventional retail premises, and that the shop or workshop contained a conglomeration of artefacts as well as bagpipes.

SECTION 2: James's correspondence

2.a: Previously known personal correspondence

Three letters from James (at 43 Linskill St.) to Mr Kell in 1857/58 survive and are well known. William Kell (c.1796-1862) was a solicitor, the first Town Clerk of Gateshead, a piper and collector of pipe music, and the first chairman of the Ancient Melodies Committee of the Society of Antiquaries of Newcastle upon Tyne until his death in 1862⁽¹⁷⁾. James writes in a good hand but with idiosyncrasies in both spelling and grammar. The letters are transcribed below: all the transcripts in this article keep the original spelling and grammar.

The first letter (right) is dated November 10 1857. (transcription overleaf)

North Shields Nov. 10
1857
43 Linskill Street

Mr Kell. Sir I write to
inform you that I can
play the violin and I
think myself quite able
to accompany the Piano or
small pipes on the
Ancient Melodies and
will think very highly
of your aid with the singing.

I remain your
Obedient Servant
James Reid

Mr Kell Sir,

I write to inform you that I can play the violin and I think myself quite able to accompany the piano or small-pipes in the Northumbrian melodies and will think myself highly honoured with the engagement
I remain your Obedient Servant, James Reid.

The second letter is dated December 7th 1857, and covers two pages:

Mr Kell Sir, I have received the post office order for a £1- which is the full amount for the pipes with thanks wishing you may soon master them about the Northumberland big pipes I have heard my Father say that Jemmy allan played the big North^{land} pipes as well as the small pipes and played the big pipes when they Rid the fairs, and also that George Young and James Young his son of Alnwick were celebrated makers of both the big and small pipes and that James Young of Alnwick made the first pair small pipes which my Father commenced with. I also have a pair of big Northumberland pipes which Belong to my grandfather of Youngs make. This is as much as I can inform you about the pipes

I remain your Obedient servant, James Reid

North Shields Dec⁷ 1857
43 Linskill Street
Mr Kell Sir I have received
the post office order for a
£1- which is the full amount
for the pipes with thanks
wishing you may soon master
them about the Northumberland
big pipes I have heard my
Father say that Jemmy
allan played the big North^{land}
pipes as well as the small
pipes and played the big
pipes when they Rid the
fairs, and also that George
Young and James Young
his son of Alnwick were
celebrated makers of both

the big pipes and small
pipes and that James
Young of Alnwick made
the first pair small pipes
which my Father commenced
with I also have a pair of big
Northumberland pipes which
belong my grandfather of
Youngs make this is as
much as I can inform
you about the pipes

I remain your

Obedient Servant

James Reid

Finally the third letter, of May 24th 1858 reads:

North Shields May 24
43 Linskill Street 1858
Music Seller

Mr Kell Sir I take the liberty to write to you to enquire about the situation for to be one of the Duks piper which I would wish to have the honour to be one please be so kind as to write me and tell me when and where to apply for the situation as I have just heard of it to day been advertised in the papers by your kind attention to this and favours you will much Oblige Your Obedient Servant, James Reid

North Shields May 24

43 Linskill Street /58

Music seller

Mr Kell Sir, I take the liberty to write to you to inquire about the situation for to be one of the Duks piper which I would wish to have the honour to be one. Please be so kind as to write me and tell me when and where to apply for the situation as I have just heard of it to day been advertised in the papers by your kind attention to this and favours you will much Oblige Your Obedient Servant, James Reid

These three letters perhaps give us our most intimate view of James Reid. The first concerns an un-named playing engagement and makes it clear that he played the violin as well as the small-pipes. It also tells us that at this time the small pipes were played in duet with other instruments, at least in some

settings. The second is by way of a receipt presumably in part payment for some pipes or for repairs, after which he provides an all too succinct history of the Northumbrian pipes, both 'big' and small and his family's involvement with them. James appears surprisingly unaware of any broader piping history or traditions. This letter was written at the time the Ancient Melodies Committee was carrying out its early research, and just after it had presented an initial report to the Duke and Duchess in November 1857. This might suggest that Mr. Kell had specifically asked James what he knew about the history and traditions of piping as part of that research.

The last letter appears a rather desperate one asking how to apply to become one of the Duke's pipers. He is obviously afraid that his application may be too late. As we all know, he did get the job and was the Duke's deputy piper⁽¹⁸⁾ until his own death.

Note that this is the only letter in which James describes himself as a Music Seller, slightly formally and probably unnecessarily in the circumstances. This might suggest that James never had a letterhead printed and wrote all his business letters in this way.

2.b: Newly discovered personal correspondence

In 2012 a letter written to James was discovered, written by Thomas Ellis of Bishop Auckland on 2nd December 1872:

Bishop, Auckland
Dec 2/72

Mr Ried
Sir

As I have not yet heard from you, since I sent you my pipes, I thought I had better drop you a line or two, as I should like to have them by the 15th of this month. What are you going to do to them, I should like to have some idea about the expence what it would cost to alter the drones

to change the key by a slide like my Fathers, because if it would not cost much I would like to have them done. If you will be so good as let me know I will let you know what to do. An answer by return will much oblige You Resp

Thos. Ellis
82 Newgate Street
Bishop Auckland

Bishop, Auckland

Dec 2/72

Mr Ried

Sir

As I have not yet heard from you, since I sent you my pipes, I thought I had better drop you a line or two as I should like to have them by the 15th of this month.

What are you going to do to them. I should like to have some idea about the expence what it would cost to alter the drones to change the key by a slide like my Fathers, because if it would not cost much I would like to have them done. If you will be so good as let me know I will let you know what to do. An answer by return will much oblige Yours Resp

Thos. Ellis

82 Newgate Street

Bishop Auckland

The Transactions of the Northumbrian Small-Pipes Society list Thomas Ellis as an Honorary Playing Member in both 1894 and 1896/7. Initial research shows that he was probably a clock and watchmaker, and may have come originally from Middleton One Row, a village near Darlington. Clearly, his father also played Northumberland pipes, and if they both had key-changing drone switches then we might presume that they were competent players.

This letter provides evidence of James's relationship with his clients. Clearly, Ellis is concerned to have his pipes returned and to seek clarification about the expense of the work needed, but also wants to investigate the possibility of a potentially expensive modification. He is sufficiently anxious to impose a deadline, and specifically request an answer by return, having heard nothing for a period long enough to make him uncomfortable, but we do not know whether his 13-day deadline was an arbitrary date or whether he may have had a playing commitment on or shortly after the 15th. The implication of the letter, though, is that James has been dilatory in both doing the work and in letting his client know about what he was doing; this is consistent with comments in the Keene letters to Crawhall.

An unrelated but, unfortunately, empty envelope addressed to James was discovered at the same time as the Ellis letter, bearing a Penny Red stamp cancelled by a Rothbury postmark dated 22nd December 1873. This indicates that James had a (presently unidentified) correspondent in Rothbury or the surrounding area.

2.c: The Keene / Crawhall correspondence

Charles Samuel Keene (1823-91), the well known cartoonist for "Punch" and self-confessed "music maniac", developed in c.1869 a profound interest in bagpipes which included playing the Northumbrian small pipes. He shared a long, wide-ranging correspondence⁽¹⁹⁾ with his friend Joseph Crawhall (II) (1823-96), the Newcastle woodcut engraver and printer⁽²⁰⁾, in which between Oct 1873 and May 1876 he makes several references to the Northumbrian pipes and specifically to James Reid:

October 3rd 1873: "I've just been practising 'Wylam away' on my small pipes. I can only do this in a very make-shift fashion, by converting a small Scotch chanter into a Northumberland one by plugging up the end! as I'm waiting for a reed I ordered half a year ago of old Reid of North Shields, who is a very dilatory old boy, but a picturesque though, and his wife Holbein would have liked to paint!"

Unspecified date, probably late 1873: "I gave a set to a friend of mine, a Scot in Edinburgh, nearly a year ago, but sent them *en route* to old Reid to put some metal reeds in the drones, and there they are stuck! The Scot is 'lashed into madness at intervals with impatience for them. If you are near his shop it's worth visiting. I like the old boy very much, so don't scold him, but tell him I can't get on for want of an easy-going chanter reed. He's always mending those confounded umbrellas; that's the worst of your pluvial country. I often jog him with a letter, but he never answers. He has a set of Low-

country pipes of his father's make. I asked him if he would part with them the last time I wrote."

December 19th 1873: "Old Reid has at last sent the pipes to my friend, and my reeds, so now I'm going in for Northumberland tunes." *And also*: "What sort of condition were those big Northumberland pipes you saw at Reid's for which he asked 30s. – very dirty? That set of Tommy Hair's are a 'caution' for that matter. Are the former as good as yours and the same sort? I'm thinking of getting Reid to send them up for me to look at."

December 25th 1874 (letter completed on January 30th 1875), in respect of chanter reeds, Keene writes: "I'm writing to old Reid to make me 10s. worth." (N.B. At this time he clearly did not know that James had died.)

April 23rd 1875: "I was sorry to hear of poor old Reid's death. Who's to make chanter reeds now? Does his Rembrandtish old wife carry on the business?"

March 3rd 1876: "I suppose, now old R___'s gone, there's nobody to make Northumberland pipe reeds. If you know of anybody I wish you would let me know. I heard a beautiful player once in London, a friend of old R___'s from Newcastle, but forget his name. He spoke of several gentleman pupils he had – a short, neatly-dressed, jolly-looking little man; I fancy I heard he was a shoemaker."

May 1876: Keene writes of hearing a lecturer speak of buying reeds: "It touched me when he spoke of one going into a shop and asking for a reed! I could have spared many a greater man than poor old James Reid."

Keene's letters hold much of interest; the reference to James as 'dilatory', James reluctance or disorganisation in answering letters, some of the pipes James dealt with, the descriptions of his and Ann's physical appearance, the cost of pipes and reeds, the umbrella repairing, the reference to Tommy Hair and to James's friend (at present unidentified). There is also a clear sense of affection and of respect for (and a reliance upon) James's skills, despite the implied and rather patronising assumption of their relative social status.

The Ellis letter confirms the Keene references to James being dilatory, at least in his later years. Keene's reference to umbrella repairing comes approximately 14 years after the directory entry listing James as an umbrella maker, which could suggest that the umbrella work was intermittent or, perhaps, that it remained a low intensity element in James's working life and income for a considerable period (see below).

Keene's references to James as "a picturesque" and his referring to Rembrandt and Holbein in relation to Ann are intriguing. He may be suggesting that James had some old-fashioned, slightly nostalgic and perhaps eccentric air – that of a dusty old craftsman about his trade – but we simply cannot know exactly what he meant about Ann. He was possibly referring to these artists' skill in portraying character in their portraiture. Keene knew the Reids only in their later years (in 1873 James would be 59

and a year from death, and Ann about 66). The National Gallery website describes Rembrandt as developing "a new way of describing faces with patterns of light and shadow, rather than simply lighting one side and shading the other. Shadows around the eyes of his portraits, making it hard to read a precise expression give his canvases the extraordinary impression of the living, thinking mind behind the face." Perhaps Keene is saying that Ann had the sort of strong facial features, possibly exacerbated by ageing, that would support such a chiaroscuro effect. Holbein also painted portraits of mature women, and both artists seemed to be able to convey both dignity and strength of character as significant qualities of the sitter.

The references to pipes and people only hint at James's business and social contacts and are difficult to interpret. James had a friend who played well, taught piping and was able to travel. The Tommy Hair mentioned may have been the Bedlington piper (c.1779 – 1854), in 1834 possibly the landlord of the Blue Bell inn at Bedlington and described in the 1851 census at age 71 as a musician and retired innkeeper. It is just possible that these were the very pipes that John Farrer of Netherwitton wrote of in his 1831 poem to "To Mr Thomas Hair, Bedlington"⁽²¹⁾:

His drone's a yard without dispute,
His chanter is, I think, twa foot,
And something mair,
But when it opens its noisy throat,
T'wad flay a bear."

If so, then the pipes mentioned must have been at least 40 years old when Keene saw them, but we don't know if James had had them since Hair's death.

We must consider the contact James had with Joseph Crawhall and with other known pipers. Keene's letters make it clear that Crawhall knew James and was likely to visit his shop, and we know that James used a tune book of Crawhall's, as yet unidentified, as a gift to his nephew. We know also that he made the pipes with six drones for Cornelius Stanton. An annotation on an untitled Waltz on p.63 of Robert Bewick's fourth notebook reads "No1 Mr Stanton's book", which shows that Bewick knew Stanton. In his important article⁽²²⁾ Iain Bain mentions that in 1822 Robert Bewick paid Robert Reid 2/6d (two shillings and six pence) for mending his pipes, and also wrote to him at the end of 1822; James would have been 8 years old then, but perhaps he also knew Bewick as an adult. Given the links that we know of it is interesting to speculate on the nature of James's role on this loose association of pipers.

Certainly the 1858 letter to Mr Kells and James's subsequent appointment as a piper to the Duchess suggests that he had the credibility, standing and background that the post required, albeit as a player and pipe maker rather than as a "gentleman".

Combining the letters with the other evidence, an impression emerges of James being active in both social and trading elements of piping, the latter covering an area extending at least from central Northumberland to central County Durham.

The Ellis letter and the Rothbury envelope survived as documentary evidence about James's life and were discovered 138 years after his death; perhaps it is not too optimistic to hope that there are more things yet to be discovered.

SECTION 3: James's work

Reliably deciding whether a given set of pipes is the work of Robert or James Reid or rather more realistically, which part of any given set is the work of which man is an all but impossible task. Of the surviving recorded sets of Northumbrian small-pipes emanating from the Reid workshop approximately fifty per cent bear the full Robert Reid stamp R. REID. The others are stamped just REID. As far as it is possible to tell it is the same stamp but with the R cut off. This would seem to suggest that at some stage Robert considered his son to be sufficiently proficient as a pipe-maker to be considered a full partner⁽²³⁾. It is reasonable to assume that Robert would probably have assigned small tasks to his son from quite an early age, possibly when he was around twelve. If this was so they would only have had a little over ten years to work together before Robert's death in 1837. If one assumes that James reached the required level of competence in pipe-making acceptable to his father by his mid to late teens that reduces their period in full collaboration to approximately seven years. This also assumes that the market for small-pipes (and Union pipes) remained buoyant, which may not have been the case.

There remains the knotty problem of just how active James was as a pipe maker after his father's death. There are only three records of the use of the J. REID stamp, all on incomplete instruments, indeed one is only on a fragment. One of these is a seventeen-keyed small-pipe chanter⁽²⁴⁾ in the Cocks Collection in Morpeth Chantry Bagpipe Museum. The drones that make up the full set are by George G. Armstrong. Another is not on small-pipes but the drone stock, drones and regulators from a set of Union pipes now located in the Edinburgh University Collection of Historic Musical Instruments (EUCHMI)⁽²⁵⁾. The final part is just the connecting pipe and stock from a set of small-pipes, also in EUCHMI⁽²⁶⁾. The stamp on each of these items is the old family stamp augmented by a separate stamp bearing the letter J. The paucity of instruments bearing the J. Reid stamp is no reason necessarily to suspect a meagre output after his father's death as he may have continued to use the old family stamp.

Returning to the search for clues that might help in identifying whose hand, Robert's or James's, is to be found predominating on any given set one is required to consider their working practices. The most intriguing factor is perhaps their absolute consistency of style. There were indeed some small alterations with the passage of time such as the profile of the upper key blocks and of the form of the keys, particularly the touch pieces. Other features remained virtually unaltered on every set including their Union pipes.

Although between them they were making sets of small-pipes with anything from seven to seventeen keys and four to five drones⁽²⁷⁾ they maintained absolutely the same

pattern of decoration on the metal mounts which comprise either wide or narrow incised rings but always in precisely the same sequence.



Above: the consistent patterns of rings on Reid pipes

The accuracy of these incised rings can vary leaving one wondering if this was a task that Robert passed to James in his early days or perhaps he never did achieve the accuracy of his father. Similar variations in the turnery of individual tubes may be explained in the same way. The turnery of ivory pipes is normally of a consistently high standard.

Perhaps because we know from elsewhere that James seemed to have had his faults, over and above his ability as a craftsman, it is tempting to assume that any set of pipes or parts thereof where the workmanship is slightly below the standard set by Robert at his best is possibly the work of James. This is quite possibly a very unfair accusation but it cannot be denied that there are sets where the workmanship is not of the best and these do tend to be the later sets.

Tradition has always suggested that it was James Reid in conjunction with John Baty of Wark (b.1811/12, d.1885) and Thomas Errington Thompson of Sewingshield (b. 1840/41, d.1890) who devised the seventeen-keyed chanter⁽²⁸⁾. This is certainly a proposition which is open to argument and one factor at least in this suggestion simply does not stand up to examination. Whoever brought Errington Thompson into this equation had not done the most simple searches, otherwise they would have discovered that he was a generation apart from Reid and Baty. Even before this, one has to make the assumption that Robert Reid, clearly the more inventive of the two men and arguably the finer craftsman, was not involved in this work⁽²⁹⁾. When and if there was any collaboration in such a chanter development it could not have involved Errington Thompson who would have been but a babe in arms at the time⁽³⁰⁾. One is also tempted to wonder just how much contact there could have been between James Reid and John Baty given the reported state of the road system between places such as Wark and North Shields⁽³¹⁾. There is no reason to suppose that Reid and Baty did not know each other but it is unlikely to have been a regular occurrence even if Baty, as a slater, is likely to have owned a horse and cart.

The Fenwick Tutor preface also mentions that Cornelius Stanton of Tyneside (b. 1799, d. 1866) "induced James Reid to increase the Drones to six in number, so as to enable the player to perform in any key, major or minor, with the accompanying harmonies".

The only known set of small-pipes by the Reids with six drones has recently come to light again after a period in obscurity⁽³²⁾. The suggestion as to its musical capabilities is to say the least a gross exaggeration. Indeed it is hard to see what advantage if any it has over a five drone set with a drone change. If anything the increase in drone weight might be considered a disadvantage.

Another myth that developed around the Reids was their association with umbrella making. Research has not brought to light anything that would suggest that Robert Reid had anything to do with umbrellas. It is possible that the whole misconception has come about through two entries in Ward's Directory of 1859 plus a passing mention in the Keene / Crawhall correspondence. In the mid 19th century it seemed that James was having considerable difficulties making a living brought about, at least in part, by the ever decreasing interest in the small-pipes. He appeared to be casting about in the hope of turning his skills to anything that would produce an income. He doubtless had contacts in the local whaling industry as the Reids regularly used marine ivory in their pipes in addition to elephant ivory. Until the mid-19th century the normal material for umbrella ribs was either whalebone or bamboo. James was therefore in a position to repair umbrellas in addition to turning the originally wooden stems, known as "fit-ups", and the handles, these latter often being made of ivory in expensive examples. It was unfortunate that almost at the time he embarked on this project the metal stems or tubes and ribs were introduced⁽³³⁾. James would also have had stiff local competition as there was already a well-established umbrella manufacturer in North Shields. This was Michael Watson of Stephenson Street (active from at least 1827) who was succeeded by his son Ingram Chapman Watson at Camden Street (active until at least 1871). It is of course not inconceivable that he took on outwork for this company. There were also numerous umbrella manufacturers in Newcastle. One way or another this diversion would not seem to have supplied the necessary income as he did not continue his trade directory entries beyond this one year even if he continued to do sporadic work on umbrellas as mentioned by Keene in 1873, fourteen years after the entry in Ward's directory.

As has been stated above, James's next venture was as a toy maker and dealer, a trade in which he advertised himself for just three years. It needs to be made clear that it was not children's toys that he was making as we would assume now but in the past a 'toy' was any sort of knickknack or small amusing object probably of the sort now usually referred to as treen. One would expect him to have no trouble in turning up these sorts of objects on his lathe. However in the Ward's directory of 1865 he returned to calling himself a musical instrument maker so this would seem to be another enterprise in which he failed.

In the 1841 census and in Slater's directory of 1854/5 James is described as a music master or a music teacher. We might assume that he taught pipes and violin, but we do not know how much of this work he had. He faced competition in this field as well, though, as throughout the mid-19th c. there were two or three other, well-established music teachers in North Shields.

Directory references in 1857 and 58 refer to James selling or dealing in musical instruments, and another in 1873 lists him having a music warehouse (i.e. he sold musical wares). To date, we have no evidence of which other types of instruments or wares he might have sold, although it was standard practice for instrument retailers to put their own stamp on instruments they retailed.

It is logical to ask what exactly was causing James to experience difficulties in his business life. It seems likely that this was twofold; his own personality and the nature of the instrument he was making. Working from the admittedly rather slender evidence left to us by the Thomas Ellis's letter and the Keene/Crawhall correspondence one is left with a general impression that James was not the most efficient person. This would not have helped his business in a declining market and it is quite clear that from around the time of his father's death the interest in Northumbrian small-pipes, at least amongst the wealthy amateur players who had been its traditional buyers, was falling away. Instruments such as the piano and concertina, which could be easily and relatively cheaply mass-produced were replacing the old drawing room instruments of which the small-pipes were an example⁽³⁴⁾. To this change in fashion must be added the perennial problem faced by the small-pipes, namely that they are a high maintenance instrument. Robert Reid had never shown any interest in expanding his business beyond the immediate environment of Newcastle. Having close to a monopoly of small-pipe manufacturing he probably did not need to, and he did not appear to be an enthusiastic entrepreneur like William Bainbridge and Edward Light the leading manufacturers of flageolets and harp lutes who marketed their instruments throughout the British Isles. He almost certainly spent a fair amount of time pipe fettling as it is unlikely that his high class clientele would have undertaken such tasks themselves. This in itself would have limited the spread of the instrument in those days of poor transport. The instruments cited as competition to the small-pipes, namely the piano and concertina need very little maintenance. The piano may need tuning from time to time but not every time you play it. It would not have helped if the only craftsman you could turn to was not good at returning your instrument in a reasonable time.

Mention has been made of three letters that have survived in James Reid's own hand (see above). The last letter, dated 24th May 1858, seems to confirm James's need to gain the post of assistant piper to the duke, a position that almost certainly did not pay much but was high in prestige.

In his later years James Reid may have been largely supported by his wife who, as mentioned earlier, was running what is described in the trade directories as a "servants' registry office". James's will, proved in February 1875, indicates that he left 'under £100'. Unfortunately there is no indication of how much under that was.

To summarise what we know about James Reid's life and work we see a man who was perhaps aware that his father was a more gifted craftsman than himself. Left on his own after the comparatively early death of his father he just never seems to have made the grade except perhaps as a musician and if one is honest there is nothing to say he was particularly brilliant at that. If the Duke had wanted a great piper he might have looked

to Tom Clough II (Old Tom) but the fact is that Clough probably did not have the contacts and came from the wrong sector of society. James obviously did not help himself by his general inefficiency or, dare one suggest it, laziness. He must have had some good personality traits as clearly his wife stuck by him and possibly even supported him financially and Charles Keene had an obvious affection for him. It is perhaps ironic that we find ourselves celebrating the life of a man who quite clearly was something of a failure while his father, almost single-handedly, preserved and developed an instrument which in other circumstances could have gone down the path to obscurity and even extinction, as did bagpipes in so many other countries. Perhaps we should be generous and commemorate the part that James did play in producing our legacy of 'Reid' pipes.

James is buried in the eastern side of Preston Cemetery in North Shields. His grave is marked by a well-preserved stone with the simple inscription:



SACRED
TO THE MEMORY
OF
JAMES REID

OF NORTH SHIELDS
MUSICAL INSTRUMENT MAKER
BORN JANUARY 20TH 1814
DIED DECEMBER 20TH 1874

His end was peace:

THIS MONUMENT WAS ERECTED
BY HIS AFFECTIONATE WIDOW

Notes

¹ Robert Reid was born and raised in Newcastle and most probably learned his pipe-making skills from John Dunn. He moved to North Shields around 1800/1802 when he met his future wife.

² Christiana and Margaret were baptised by Alexander Armstrong (d. late 1810), who signed himself "protestant dissenting minister".

³ Cocks gives no supporting evidence for either of these suggestions. His failure to quote his sources is a perennial problem for researchers, and undermines the reliability of his archive.

⁴ All census details used in the article are taken from facsimiles of original census returns held on the Ancestry UK website

⁵ Mr Oliver was a colliery viewer (a mining engineer and colliery manager) who Elizabeth must have met locally after 1841 but before 1851 (when he was living in Wales).

⁶ These directories come in several, often overlapping, editions and in different formats, each publisher using a different approach. Ward especially compiled different versions for different local markets. For convenience, in this article only the name of the publisher is given and the date of publication.

⁷ Now absorbed into Newcastle, Byker was then a settlement lying east of the city.

⁸ 1841 census and in Slater's Directory of 1854 and 1855

⁹ 1841 census and in Slater's Directory of 1854 and 1855

¹⁰ Campbells Directory of 1873

¹¹ This was the original spelling of the family's surname; the "Reid" form appears to have been adopted by James's father.

¹² East Stephenson St. lay immediately west of Linskill St.

¹³ No trace of Dotwick St. now remains since Smith's Dock was extended over the site in the 1930s.

¹⁴ Public Health Act (11 & 12 Vict., Cap. 63) "Report to the General Board of Health on a Preliminary Inquiry into the sewage, drainage, and supply of water, and the sanitary condition of the inhabitants of the Borough of Tynemouth", HMSO, 1851.

¹⁵ Unreferenced, but quoted in "Old North Shields Stairs", Tynemouth Priory Press, 1941

¹⁶ Port of Tync Pilot, 15th June 1839

¹⁷ 'Northumbrian Minstrelsy', facsimile reprint, Folklore Associates, Pennsylvania, 1965

¹⁸ The Piper to the Duchess at this time was William Thomas Green, who held the post from 1849 until 1892, and in the 1891 census described himself as "Duke's piper". Note that until c.1890 the title of the post still referred to the Duchess, although the term "Duke's Piper" was commonly used.

¹⁹ The Keene / Crawhall correspondence is described in "The Life and Letters of Charles Keene of Punch", George S Layard, pub. Sampson, Low, Marston & Co. Ltd., London 1892

²⁰ Crawhall's profession was helping to run the family's business, the St Anne's Ropery

²¹ "The Poetical Works of John Farrer, Netherwitton, printed for the author by J. Robinson, Blyth 1831

²² "Thomas and Robert Bewick and Connections with Northumbrian Piping", Iain Bain, NPS Magazine Vol.3, 1982, revised and republished in "Bewick's Pipe Tunes" Ed. Matt Seattle, NPS, 2010

²³ Clearly in such a specialised field, with almost no other professional makers, no formal apprenticeship would have existed.

²⁴ Museum No. MOPBM28/WAC25a. This set was once the property of Joe Hutton.

²⁵ Museum No. 1352. These drones are on loan to EUCHMI from the National Museums of Scotland and were formerly in the Ross Collection

²⁶ Museum No. 3778. Also on loan from the National Museums of Scotland and formerly part of the stock of Messrs J. & R. Glen

²⁷ In one case, six; see page 16

²⁸ The Preface of the Fenwick Tutor (1895) suggests that James Reid increased the number of keys to eighteen. No such chanter is known to exist.

²⁹ There are four sets of small-pipes and one chanter either by, or almost certainly by, the Reids. One of these sets is of ebony with brass mounts and all the others of ivory with silver mounts. With the exception of the ebony set which is actually stamped J. Reid (see above) the work is highly indicative of Robert Reid.

³⁰ Thomas Errington Thomson farmed at Sewingshields, a large farm of over 2,000 acres, in partnership with his maternal grandfather Thomas Errington. He was a respected piper and was one of the three judges at the 1877 competitions in Newcastle.

³¹ In *Recollections of a Northumbrian Lady, 1815-1866* (p. 135), the author Barbara Charlton of Hesleyside states "...the roads in North Tyne were little more than tracks..." She describes how as a result every lady and gentleman was an expert rider.

³² An illustration of this set forms the frontispiece of J. W. Fenwick's *Instruction Book for the Northumbrian Small-pipes* (1896)

³³ Metal tubes were first introduced in 1840 by Henry Holland and metal ribs by the famous umbrella manufacturers Samuel Fox & Co. around 1848.

³⁴ Other drawing room instruments such as the flageolets, and harp lutes suffered the same fate at the same time.

Pipes of all nations



PM James Robertson with a full set of Uilleann pipes, Tom Clarke with a set of Robertson half-longs.

Undated photos from the collection of the late Jim Bryan.

Below, L to R:

James Ennis with a set of Northumbrian smallpipes "made by R W Clarke", Tom Clarke with Irish war pipes, and R W Clarke himself with Uilleann pipes. The notes read:

"This photo was taken by an Irish war piper who belonged to the pipe band in Ballybay and who lives about 4 ½ miles down the lake shore from Ballybay. We went by boat to his place."



Some biographical notes: two composers from the Charlton Memorial tune book

Julia Say

The Charlton (G V B Charlton) memorial tunebook, first published by the NPS in 1956, previously contained no information about its tunes, or the composers named within. It is currently in the course of updating and revision, with some notes being added. These will of necessity be brief, and so further information about a couple of the composers is published here, for reference.

Tom Carruthers

This name is over four tunes in the Charlton book, all hornpipes – the Glendale, the Whittingham Vale, the Tynedale, and the Coquetdale (the last being the only one much played today).

Confusingly, there are two musical Tom Carruthers – both composers, and to make matters even more entangled, they were cousins. The fathers of both families originated from Scotland.

One was a fiddler who wrote two tunes – “The Lass of Coquetside”, and another, which could not be recalled by the grandson of the above “lass” – Ian Scott of Catcherside.

His cousin was born at or very near Alwinton into a shepherding family, spent his boyhood at Hazelton Rig, and became a shepherd himself – at Barrow (on the S. side of the Coquet just above Alwinton) – as his father graduated to the description of farmer there in the 1901 census. The musical life of this area at the time is well-known (see for instance Dippie-Dixon's book *Upper Coquetdale* published in 1901): dances were held up the Coquet at Barrowburn, and musicians were, if not the norm, at least fairly plentiful amongst the population. Although the eldest son, Tom chose a new career, and in his mid-20s was living in Newcastle in a boarding establishment apparently set up for training police constables.

He eventually returned to Rothbury, becoming a “polis” sergeant. Ian Scott remembers “Tom the bobby” coming to help with the hay harvest at Catcherside. He is known to have played the concertina, and possibly fiddle as well. He was an early member of the NPS, and it seems more than coincidence that the four hornpipe titles are those of four of the medals commissioned by the Society and funded by local landowners. Possibly the tunes were commissioned for the book; alternatively they may have been submitted when the matter was under discussion, as Tom was briefly on the committee at the time.

The best-known tune by Tom is “Bonny Cragside” – this is not the missing title mentioned above, but a further composition by the policeman. It was written in D, not as usually played by pipers, in G.

The mysterious "RL" of a number of local MSS collections – and quite a few tunes: three four-bar reels of his composition may be found in the NPS 3rd tunebook.

In the Charlton book he is credited with 4 tunes - "Horsley Lassies", "Beeswing", "Mr. Sharp's Quadrille", and "Shipley's Hornpipe". All are of different rhythms: a jig, a 4-bar reel, a 2/4 tune and a hornpipe respectively.

Robert was the 4th son of John Lightfoot, a weaver, and was christened in Ovingham parish church: this could account for the earlier stories associating him with Harlow Hill. Nothing can be ascertained of his childhood, but in 1836 he married Mary Colman in Pitlington, Co. Durham. He presumably trained as a schoolmaster (in Durham?) since the first census in 1841 has him working as such in Belford, Northumberland. This suggests a degree of intelligence and application (also luck or perhaps a sympathetic sponsor) for one of his background (he was the 4th of six surviving children).

We have no definitive evidence as to his musical training, though he is believed to have been a fiddler: village schoolmasters sometimes also helped out with local church music if they had the aptitude and / or inclination. His spread of compositions suggests a familiarity with the local music of the times.

His entire working career was spent as a schoolmaster: after Belford he moved to Witton Gilbert in Co. Durham, then into the city of Durham itself. These latter two appointments could account for the appearance of some of his tunes in the Lister MS collection, which also contains a large number of early appearances of James Hill's tunes.

Robert had 3 sons, all of whom made careers for themselves – Thomas the eldest as a clerk, Robert as a journalist and later in the printing trade, and the youngest, John, completed teacher training at the Mining school in Durham before moving to Liverpool. Robert jnr. also had a numerous family, living in the Crossgate area of Durham city.

This bald and rather vague biography leaves a lot unknown about his musical links, but more may yet emerge. Another musician in the Harlow Hill area at the time Robert was young was a fiddler named Herdman, a farmer whose descendants moved to Laverock Hall near Blyth. Eventually their MS book passed to the Clough family and by a circuitous route it is now back locally - in the Chantry museum.

These two sketches are leaves in the tree of Northumbrian music rather than complete stories, but as we store and publish the various strands, it may be possible to make more, and better, links in the future.

The Cold Nights of Winter

John Gibbons

In January and February, there was an extended and wide-ranging discussion on Facebook, involving Richard York, Adrian Schofield, Anne Moore, Julia Say, Matt Seattle, Pete Stewart and myself. Richard's initial question was simple enough – what is the accepted speed for playing 'Cold Nights of Winter'? The first answer – about half the speed of *Winster Galop* – might have closed things then and there. Then it was pointed out that Billy Pigg played it rather faster than some present-day sessions, and that the tune is even played as a reel in Scotland, called 'Bonny Annie', or 'Bonnie Ann'^[1]. So the problem arose, are there any early sources for this tune that might cast light on the modern tune, or for the variant titles? Happily, it turned out that we had not one, but two distinct tune families to deal with, both with versions stretching from the 17th century to the present day, and three long variation sets, all suitable for the pipes. These two families are different melodically and rhythmically, but share a ground bass – and tunes from both families have used the title 'Where will our goodman lie?'. There is also a link to a tragic wedding in 1723 (1722 on the old calendar).

While everyone involved in the original discussion provided valuable input, I would especially like to thank Matt Seattle, whose detailed notes on some of these tunes have been invaluable; and Pete Stewart, who has been able to follow some references which I could not. Of course the errors are my own.

1. - The Song

The 'Goodman' title refers to an old song, quoted in the Scottish Musical Museum under the song 'Where was bonnie Annie lie?'^[2], but much older:

O whare'll our gudeman lie,
Gudeman lie, gudeman lie,
O whare'll our gudeman lie,
Till he shute o'er the simmer?

Up amang the hen-bawks,
The hen-bawks, the hen-bawks,
Up amang the hen-bawks,
Amang the rotten timmer.

The Scottish Musical Museum, in the notes to *Bonnie Annie*, also states, somewhat churlishly: *The more modern version of this song was said to have been composed on the beautiful Lady Anne Cochrane, Duchess of Hamilton, who at an early age, died in childbed. She is still remembered by tradition as 'bonnie Annie'; but her portrait at Holyroodhouse, and a cast of her face at Hamilton, inspire no admiration of her charms.*

The marriage was on St Valentine's Day, 1722/3.

Allan Ramsay published a 'more modern version' of the song in his *Tea-table Miscellany* in 1724. The song has the form of a dialogue between a betrothed couple:

The Cordial

O WHERE wad bonnie Annie lie, Alane nac mair ye maunna lie
Wad ye a gudeman try, Is that the thing ye're lacking?

O can a lass sae young as I, Venture on the bridal tye,
Syne down wi a gudeman lie, I'm fley'd he d keep me waukin.

Never judge until ye try, Mak me your gudeman I
Shanna hinder you to lie, And sleep till ye be weary.

What if I shou'd wauking lie, When the hoboy's gaun by
Will ye tent me when I cry, My dear I'm faint and eiry.

In my bosom thou shalt lie, When thou waukrise art or dry
Healthy cordial standing by, Shall presently revive thee

To your will I then comply, Join us priest and let me try
How I'll wi a gudeman lie, Wha can a cordial gie me.

Tragically, Anne died the following year shortly after the birth of her only son James. Allan Ramsay also wrote 'An Ode, sacred to the memory of Anne, Duchess of Hamilton', which appears in his collected poems.^[3]

A further fragment of the older lyric appears as the title of a melody in the Thomson recorder manuscript^[4], from about 1702: 'Where shall our goodman lie in the cold nights of winter?'. The three apparently unrelated titles 'Bonnie Annie', 'Cold nights of winter' and 'Where shall our Goodman lie?' are thus all interconnected. There is a further connection - in Anne Gilchrist's article^[5] on this tune, she quotes a singing-game recorded in Elginshire around 1900:

Where shall bonnie Annie lie,
Annie lie, Annie lie?
Where shall bonnie Annie lie,
In the cold nights of winter, O?

A poem with a similar refrain is quoted, described as later than Ramsay's, in Cunningham's life of Burns^[6], in the footnotes to his song 'Address to the Woodlark'. This rhyme seems to be a hybrid of Ramsay's verse with the older 'Goodman' lyric; it would have been considered more acceptable than 'The Cordial' in the prudish moral climate of the 1840s. If this rhyme was also known in the Northumbrian tradition in the 19th century, it would explain the survival of the 'Cold Nights' title there. We will see that a song to the tune of 'Bonnie Annie' was used as a lullaby in Cumberland in the 1820s. But what of the tune itself?

2 - The Tune - I

The version of 'Cold Nights of Winter' currently played in Northumberland nowadays is the 4-strain version in the Third Tunebook, or more elaborately, the version played by Billy Pigg ^[7]:

The Cold Nights of Winter



It would be interesting to know the source for Billy Pigg's version – it differs from the two commonest modern Scottish versions: a reel of two strains, and a four-strain pipe march, basically the reel played as a march, with variations on each strain. The latter is transcribed for fiddle ^[8], but the reel version, transposed into G, is given here, following the Rook manuscript from 1840 near Carlisle ^[9]. I have also doubled the note values and split the bars in two, for ease of reading.

Where wad Bonnie Annie ly? (Rook)



This clearly relates to the first two strains of Billy Pigg's version, but the later strains of his version seem to relate more closely to a 6-strain variation set in *The Caledonian Pocket Companion*, compiled by James Oswald about 1750^[10]. This is worth reproducing in its own right, and plays well on the Northumbrian or Border pipes. The first strain of this version is rhythmically a Scots measure, in effect a common time hornpipe with a lot of syncopation: Oswald's tempo indication is 'Brisk'. Together with the 4/4 time signature, it suggests moderately fast crotchets, and hence lively quavers. It was definitely not a slow march, as it is played nowadays. This version definitely stands up well to being played briskly, at hornpipe speed.

Where shall our good man laye? (Oswald)



An early precursor of this, from Playford's *Dancing Master* in 1695^[11], is "The Red House". (see over)

The Red House (Playford)



Despite being from half a century earlier, the only significant difference between this and the first three strains of Oswald's is the mode, Playford's version being Dorian throughout. Different variants of tunes are often different in mode, and this was particularly so when musical tradition was primarily oral rather than literate. The version from the Thomson recorder manuscript^[4] mentioned above has a different melodic shape, and is also in the mixolydian mode, but is recognisably the same tune, here transposed into G:

Where shall our goodman lie in the cold nights in winter (Thomson)



This version, with its melody moving mostly stepwise, may perhaps derive from an original song melody, in contrast to the other two versions which, with their octave leaps, are more suitable for instrumental performance. Pete Stewart has pointed out another ornate version, in the minor key, in the early 18th century Scottish Gairdyn manuscript, in the National Library of Scotland, but the notation there is very erratic rhythmically, and different transcriptions are possible.

It is hard to convincingly identify any precursors of this family prior to the Playford version; while there are examples of Scotch Measures and common time 4-bar Scotch Jigs going back as early as 1590, none corresponds closely to any tune in this family.

Despite the differences of mode and melody, these versions have a common harmonic pattern or ground, each strain of either version being of the form 1100 1101, where 1 denotes a bar built from the tonic chord, and 0 denotes one dissonant with it, here the subtonic. This is one of the commonest such 'double tonic' patterns in Scotland – Barnaby Brown^[12] has found it in about one third of Highland and Cape Breton ceol beag tunes he looked at, and the first example he gives of such a tune is the pipe march 'Bonnie Annie' – basically the first two strains of our second example. This pattern is rarer south of the border, few of the Dixon tunes being on this scheme.

There is a close connection between this tune, and that for the song 'D'ye ken John Peel', written in about 1824; it is easy to see that there are passages in common between the two melodies, though they are clearly distinct – in particular the harmonic pattern is slightly different. His story of its composition by John Woodcock Graves, who later emigrated to Tasmania, is told in [13]:

"He was sitting in his parlour one evening with Peel when Graves's little daughter came in and said, "Father what do they say to what granny sings?" "Granny was singing to sleep my eldest son with a very old rant called 'Bonnie (or Cannie) Annie'. The pen and ink being on the table, the idea of writing a song to this old air forced itself upon me, and thus was produced, impromptu, 'D'ye ken John Peel with his coat so grey'. . . . I well remember saying in a joking style, 'By Jove, Peel you'll be sung when we're both run to earth'."

A very early appearance of a tune with this title is in the Rook manuscript^[14], marked 'from memory'. As this version from Cumbrian oral tradition in 1840 is from before Peel's death in 1854, and long before William Metcalfe's early published version of 1868, it is worth reproducing:

D'ye ken John Peel (Rook)



I have corrected the rhythm of Rook's over-long final bars, instead following Metcalfe's later version, which is otherwise much closer to Scottish versions of 'Bonnie Annie'. The song version known today, first published by C.V. Stanford,

clearly derives from the early version in Rook, but lacks both the second strain, and the pause on a 'd' in the final bar. Rook clearly regarded 'John Peel' and 'Where wad Bonnie Annie lie' as sufficiently distinct to deserve separate entries. The text of the song was reworked by George Coward, in 1865, and the early melody replaced with one closer to 'Bonnie Annie' by William Metcalfe at about the same time. Graves approved these changes, and his account, in a letter to Coward in 1865, of how he wrote 'John Peel' 40 years before, should perhaps not be taken too literally. The Rook version bears less resemblance to 'Bonnie Annie' than this story told 25 years later might suggest, so Graves's account may have been updated to reflect this recent reworking.

3. The tune - II

The obvious next question is to look for other versions of the 'Goodman' tune, roughly contemporary with the Playford version. A search for this, though, takes us somewhere else entirely. The 'Goodman' title is found in the Henry Atkinson MS^[15]; however it is attached to a wholly different melody:

Whier must our good man ly (Atkinson)



The manuscript is slightly ambiguous about the mode of this, as (only) the second of 4 lines, corresponding to the end of the first and beginning of the second strain, has two flats for a key signature; was Atkinson unsure, or was this just a slip of the pen? Did he intend the whole tune to have two flats or none? The tune works perfectly well either way. Despite the totally different melody from the 'Cold Nights' tune, this tune is recognisably on the same ground – perhaps this is how the 'Goodman' title moved from one tune to the other. There is a Playford version of this tune too, from Apollo's Banquet in 1669^[16]; here it definitely appears in the minor mode. It is perhaps significant that this book contains 'many divers new Scotch tunes'. There was clearly a demand for this music in London at this time; in the aftermath of the Commonwealth, when armies moved back and forth between England and Scotland, Scottish music would be much more familiar in London than previously. In Playford, it is in A minor, but I have transposed down a tone for easier comparison.

The Black and Grey (Playford)



This does not follow the 'Goodman' ground as strictly as the others, but the pattern is still clear. It corroborates the reading of the Atkinson version as being in the minor mode.

An almost contemporary Scottish source to Playford is the Panmure violin book, of about 1670^[17]; this starts similarly to Playford, moving mostly in crotchets, but in G mixolydian. This version is called 'The New Good Man', perhaps suggesting this branch of the tune family was "seen as newer than the 'Cold Nights' one. Also in Scotland, a 6-strain variation set based on a similar version to Henry Atkinson's, and roughly contemporary with it, and definitely in the mixolydian mode, appears in the Balcarres lute book of 1695-1700, where it is described as 'Mr McLaughlan's Way'. It appears again in the Bowie fiddle manuscript of 1705; the differences between these are few, with Bowie's version using semiquavers more freely, and the Balcarres lute version adding sketchy harmonies. Also, where Bowie has syncopated crotchets, Balcarres has repeated quavers. The Bowie version, which is perhaps closer to McLachlan's fiddle original, was transcribed for Border Pipes by Pete Stewart in Common Stock in 2012 [18], and he has also transcribed the Balcarres version. I have collated these and transposed back to a tonic of G, for easier comparison with the other variants.

(see over)

Here the second half of bar 1, like the Playford version, departs from the expected tonic harmony. Also strain 2, in the third bar, remains on the tonic, so the first half of this strain now follows an 1110 pattern. However strains 4 and 6 hold to the 1100 structure of earlier versions. One feature of McLachlan's variation writing is the use of accidentals – the effect is to make the piece sound a little less like a modal tune based on the chords G major and F major, and a bit more like a tonal piece, modulating back and forth between these two keys. The semiquavers in the variations are presumably intended to be very fast, so the crotchet pulse cannot be taken too quickly.

A later appearance of this version is in David Young's McFarlane manuscript, from about 1740, under the title 'Ay as she pissed she padled it'.

Wher will our goodman ly (Mr McLaughlan's Way)



A completely different long variation set on the same tune, though with a different title, appeared in Oswald about 1750^[19]: (*see over*)

The new way of wooing (Oswald)



Although this title appears elsewhere, this seems to be its only appearance attached to this tune. Note that again the third bar of strain 2 does not quite fit the harmonic pattern of the other strains, a change which seems by now to be well-established, appearing in all 18th century versions. Of most interest to us is its appearance in Vickers^[20], where the first two strains appear as ‘Lady Hamilton’s Rant’, in about 1770.

Lady Hamilton’s Rant (Vickers)



Matt Seattle's notes to this tune, as well as to the Henry Atkinson version on FARNE, were very helpful in following up different variants, and clarifying the relationships between them. Very similar to Vickers' version, and with a similar title, is 'Hambleton's Rant' published in Walsh's Complete collection of country dances in about 1736. Note that these titles associated with the Hamilton family do not appear until after the time of Bonnie Annie's tragic wedding to the Duke of Hamilton in 1724. Ramsay's lyric, said to have been composed on the occasion of the wedding, certainly fits this melody very well, although by the time the Scots Musical Museum was compiled at the end of the century, the 'Cold Nights' tune was used for it. Ramsay's song was intended by him 'to be sung to the tune of, *Where shall our goodman ly*, which doesn't resolve the ambiguity. Oswald's title 'The New Way of Wooing' also refers to a wedding – it would work well as a subtitle for Ramsay's poem.

An almost identical version to Oswald's appeared as 'Torphichen's Rant' in Riddell's collection^[2] in about 1800. The Torphichen name for it seems to be unknown earlier – the 'Torphichen' in the Balcarres lute book is unrelated. Riddell states, in his notes on this tune '*In the Southern parts of Scotland, the Rant's resembled that species of composition, called in Northern parts, Ports: The one here, may have been composed in honour of the family whose name it bears.*' As James Sandilands, the 9th Lord Torphichen, married in 1795, this tune, with established wedding associations, may have been renamed for this occasion, and Riddell's informant might then have used the more current title. An earlier possibility for the renaming might have been the wedding of his father Walter in 1757, but that seems too close in date to its first publication by Oswald. The title appears again a few years later – in 'Old Mortality', published in 1816, but set in the 1680s. Scott has Niel Blane, a town piper, complain of Wittenbold, 'as grave and grewsome an auld Dutchman as e'er I saw', that '... he has nac skill in the pipes; he gar'd me stop in the middle of Torphichen's Rant, the best picee o' music that ever bag gae wind to.' Scott may have been anachronistic in his choice of both the tune and the title, but Blane was right about its quality.

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NPS COMPOSITION COMPETITIONS 2013

Tune Composition

1st place: Reivers' Gallop

Bill Wakefield



Bill named this tune for one of his forbears, who “galloped” to the USA in something of a rush. What precisely he’d been reiving is not recorded.

2nd place: Kinder Scout

Neil Tavernor



“Black peat groughs of the summit plateau”. Neil is from the Manchester pipers’ group, and Kinder is one of the peaks in the nearby southern Pennines – a famous beauty spot.

3rd place: Wylam Dognobbler

Richard Taylor



Richard hastens to assure members that his title is that of a beer from the local micro-brewery (which has been a source of inspiration for several composers!) rather than a reference to instances of harm to the local canine population.

Composition of Variations

Winner: Chevy Chase

Brian Forster

Musical score for 'Chevy Chase' by Brian Forster. The piece is in 3/4 time with a key signature of one sharp (F#). It consists of six staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff contains the word 'Fine' above the first measure. The third staff continues the melody. The fourth staff features a series of eighth-note patterns. The fifth staff includes triplets (indicated by a '3' over the notes) and a 'DC al Fine' instruction. The sixth staff concludes the piece with a final double bar line.

NPS COMPOSITION COMPETITIONS 2014

Tune Composition

First Place: Prudhoe Mill

Chris Ormston



Visions of a quaint stone building inspired by the title would be rudely shattered by the actuality: steam rising from a modern industrial unit on the south bank of the Tyne and visible from the composer's window!

Second Place: The Sheep's Head

Sue Clarke



Third Place: The Ranting Shieldsman

Chris Ormston



Written (in somewhat of the style of J Scott Skinner) for Colin Ross' 80th birthday in January.



The assembled company at the above birthday party, in the Chantry Museum.

Composition of Variations

First place: Mary Hamilton

Richard Taylor



A ballad sometimes known as "The Four Marys". The incident at the centre of it - a lady-in waiting to the queen having a child by the king, and killing it - did actually take place in the 16th century. The lady involved was of Scottish origin, but it occurred in the Russian court, not in Scotland.

COMPETITION RESULTS 2013-4

Morpeth Gathering, April 2013

Judge: Anthony Robb

Northumbrian smallpipes

Open: 1st – Dawn Goff 2nd – Peter Dunn No further entries

There were no entries in any other classes.

Rothbury Traditional Music Festival, July 2013

Judge: Anthony Robb

Northumbrian smallpipes

Novice: 1st – Richard Taylor No further entries

Open: 1st – Dawn Goff No further entries

There were no entries in any other classes.

Bellingham Show piping competitions, Aug 25, 2013

Judge: Kathryn Tickell

Northumbrian smallpipes

Novice: 1st – Richard Taylor 2nd – Jack Famelton No further entries

Open: 1st – Dawn Goff 2nd – No further entries

Pipes duet: 1st – Anne Dolphin & Ann Sessoms 2nd – Colin Ross & Julia Say
No further entries

There were no entries for the Smallpipes Intermediate, Champion of Champions, Border pipes or Mixed Duet classes.

NPS competitions, Oct 19, 2013

Overseas smallpipes

Judge: Pauline Cato

(c) Open: 1st – Bill Wakefield no further entries

There were no entries in any other overseas classes

Judge: Colin Bradford

Composition - original tune: 1st – Bill Wakefield 2nd – Neil Tavernor
3rd – Richard Taylor 5 entries

Composition of Variations: 1st – Brian Forster 2nd – Eric Franklin No further entries

Judge: Anthony Robb

Novice: No entries

Junior: No entries

Beginners: 1st – Richard Taylor 2nd – Pam Horne No further entries

Senior Starters: 1st – unawarded 2nd – Brian Forster 3rd – Pam Horne

Intermediate: 1st – Brian Forster No further entries

Advanced: 1st – unawarded 2nd – Brian Forster No further entries

Open: No entries

Smallpipes duet: 1st – Anne Dolphin & Ann Sssoms
2nd – Dorothy Cragg & Gill Sergeant No further entries

Mixed duet / ensemble: No entries

Border Pipes Beginner / Intermediate: No entries

Border Pipes Open: No entries

Pipemaking: No entries

Morpeth Gathering, April 26 , 2014

Judge: Chris Ormston

Northumbrian smallpipes

Novice:	1 st – Ian Stephenson	2 nd Richard Taylor	3 rd – Steve Riddell	3 entries
Intermediate:	1 st – Richard Taylor			No further entries
Open:	1 st – Dawn Goff	2 nd – Peter Dunn		No further entries
Border pipes:	1 st – Iain Gelston	2 nd – Dunmail Hodgkinson		No further entries

Rothbury Traditional Music Festival, July 19, 2014

Judge: Andy Watchorn

Northumbrian smallpipes

Novice:	1 st – Jack Famelton	2 nd – Emily Stephenson	3 rd – Steve Riddell	3 entries
Intermediate:	1 st – Ian Stephenson	2 nd Richard Taylor		No further entries
Open:	1 st – Ian Stephenson	2 nd – Dawn Goff		No further entries

Northumbrian pipes New Tune:

Open:	1 st – Richard Taylor	2 nd – Richard Taylor	No further entries
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Piping pairs:

1 st – Anne Dolphin & Ann Sessoms	No further entries
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There were no entries in the Border pipes class, and no competitor was eligible for the “best local” trophy.

Bellingham Show piping competitions, Aug 30, 2014

Judge: Anthony Robb

Northumbrian smallpipes

Novice:	1 st – Jack Famelton	No further entries
Intermediate	1 st – Richard Taylor	No further entries
Open:	1 st – Ian Stephenson	No further entries
Pipes duet:	1 st – Anne Dolphin & Ann Sssoms	No further entries

There were no entries for the Smallpipes Intermediate, Champion of Champions, Border pipes or Mixed Duet classes.

NPS competitions, Oct 18, 2014

Overseas smallpipes and Border pipes

There were no entries in any overseas classes this year.

Judge: Julia Say

Composition - original tune: 1st – Chris Ormston 2nd – Sue Clarke
3rd – Chris Ormston 12 entries
Composition of Variations: 1st – Richard Taylor 2 entries

Judge: Andrew Davison

Novice: No entries
Junior: 1st – Jack Farnelton No further entries
Beginners: 1st – Steve Riddell 2nd – Jack Farnelton No further entries
Senior Starters: 1st – Brian Forster No further entries
Intermediate: 1st – Richard Taylor 2nd – Chris Gregg No further entries
Advanced: 1st – Brian Forster No further entries
Open: 1st – Bill Wakefield 2nd – Dawn Goff No further entries
Smallpipes duet: 1st – Anne Dolphin & Ann Sessoms No further entries
Mixed duet / ensemble: No entries
Border Pipes Beginner / Intermediate: No entries
Border Pipes Open: 1st – Iain Gelston No further entries
Pipemaking: No entries





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