

THE FLUTEFLING COLLECTION

FULL NOTES ON THE TUNES

SHARON NEWTON CREASEY

The Pretty Apron

A bagpipe march from the playing of John Burgess on his on his 1976 LP *King of the Highland Pipers Vol. 1*. The two volumes were released by Topic Records as a CD compilation in 1994 and I have found it a great source of tunes.

The Tweedside Lasses

A marching air composed by Alexander Walker of Strathbogie (1819 - 1905), inventor, gardener and fiddler to Sir Charles Forbes of Newe. I first heard it from Cape Breton pianist/fiddle player Troy McGillivray. Originally in the key of D, I transposed it to G to be flute and whistle-friendly.

Ca' Hawkie Through the Water

Learnt from the late Packie Manus Byrne of Ardara, Co. Donegal. This highland, which can also be played as a reel, derives from a Northumbrian song about a cow ('Hawkie') reluctant to cross a stream. Packie Manus Byrne (1917 - 2015) was a singer, whistle player and storyteller. I was fortunate to play with, and learn from Packie and his musical partner, harpist and singer Bonnie Shaljean, in London during the 1980s. Many of Packie's tunes can be found in the Mel Bay book *A Dossan of Heather*, compiled by Jean Duval and Stephen Jones.

The Game of Love

I originally learnt this reel from the playing of Jackie Daly and Seamus Creagh on their 1977 album. It can also be found in the *Gunn ms* (Fermanagh 1865) as *The Aberdeen Lasses*. The earliest publication of this tune was as 'Sir John Stewart of Grantully's Reel' in Bremner's *A Collection of Scots Reels, 1757*.

Rodney's Glory

A set-dance based on the song by Gaelic poet Eoghain Rua Ó Súilleabháin, who enlisted in the British Navy to escape a scandal and fought in the Battle of Les Saintes in 1782 under Admiral Rodney. The tune is based on *The Princess Royal*, a composition attributed to the harper Turlough O'Carolan.

Mickey Mòr Doherty's March

Learnt from a recording of Donegal fiddler John Doherty. Mickey Mór was John's father. A 'quick' march, it can also be played as a polka.

Captain John's Hornpipe

Learnt from the *Archives* recordings of French-Canadian fiddle player Jean Carignan. It is also known as *La Mer* and appears in the *Gunn ms* (Fermanagh 1865) as *The Duke of Brunswick's Hornpipe*.

The Braes of Auchtertyre

This reel was first published in 1761 and later transposed and played as a strathspey. It is played in Cape Breton in the key of C. This version is based on a recording made by James Scott Skinner in 1909.

The Random Jig

Composed by Tyneside fiddler James Hill (1811 - 1853).

Cooking 6/4 (composed by Tina Jordan Rees)

A recent composition in 6/4 time by Glasgow-based flute and piano player Tina Jordan Rees. A unique tune which is a mix of hop-jig and reel. Tina's own tunebook and album, *Beatha*, is available through Bandcamp.

JOHN GAHAGAN

The Olinda Waltz (composed by Ron Clarke)

A lovely waltz I first heard from the playing of Pat Slattery at the regular Babbity Bowster sessions in Glasgow. Composer Ron Clarke is a fiddle player from Australia.

McHugh's Other Foot (composed by John Gahagan)

I originally called this tune 'McHugh's Broken Foot' and wrote it for fiddler Jimmy McHugh who was hobbling on crutches at the time. However, flute player Martin Hughes had already written a tune with the same name so I had to change the title (and the foot).

The Falls of Clyde

I got this hornpipe from hammered-dulcimer player Jack Bethal. It can be found in volume 4 of the *Kerr's Merry Melodies* books.

The Glasgow Hornpipe

Also from the repertoire of Jack Bethal, this second hornpipe comes from O'Neill's *Dance Music of Ireland : 1001 Gems*.

Dougie's Decision (composed by John Gahagan)

A pipe jig I wrote back in the eighties, to celebrate Dougie Pincock's decision to join The Battlefield Band.

Ponte Isabella (composed by Enzo Palombella)

An Italian waltz which I learned it from the playing of the group Setanta. It was written by Enzo Palombella of Turin, around the time the Italian city twinned with Glasgow.

Swedish Waltz

One of many tunes of Scandinavian origin which made their way in to the repertoire of Glasgow musicians having been learned from visiting musicians performing at the Glasgow Folk Festival events of the 1980s.

Fermentation / Life in the City (both composed by Billy Jackson)

In 1985 I was fortunate enough to be asked to play on Billy Jackson's Wellpark Suite, a suite of music written to celebrate the centenary of Tennent's Wellpark Brewery in Glasgow. 'Fermentation' and 'Life in the City' are excerpts from this fine musical work.

MUNRO GAULD

These are mostly all old Perthshire tunes from the mid to late 18th century. Perthshire has an extremely rich musical heritage, with the area around Dunkeld in particular producing successive generations of fiddlers from the Gow and MacIntosh families. There were also numerous other Perthshire fiddlers / composers including David Young, Robert Petrie, John Crerar, Duncan MacKerracher, John Bowie, Malcolm MacDonald, and Daniel Dow. Hundreds, if not thousands, of tunes can be found in their various published collections. I've tried to give an illustration of the wide range of different types of tunes – from airs and song melodies, to reels, strathspeys and jigs as well as some more unusual tunes too. I hope that you enjoy playing them as much as I do.

Killiecrankie - The Original Sett

Not to be confused with the song made famous by Scottish folk duo, The Corries, this slow march is very old – the first version of it appearing in *Henry Atkinson's Manuscript* of 1694, only some 5 years after the battle it commemorates. It is known in Ireland as *Planxty Davis*. This version, from *Gow's First Repository* (1799) is in the key of C – which means that there are a few F naturals and low Cs in there. It can easily be played in D, but that requires playing a third octave D which can be annoying to dogs, children (who can actually hear those high frequencies) and any passing bats. Either which way, it is a really lovely tune.

Miss Mary Lumsden's Favourite (composed by Nathaniel Gow)

A courtly and mannered slow air by Nathaniel Gow taken from *Gow's Fifth Collection of Strathspey Reels* (1809). I first learnt the tune 30 years ago from a clarsach playing friend who'd been taught it by Alison Kinnaird, including her beautiful phrasing and stretched timing throughout. Rather like when you play a slow strathspey, you have to just “feel” the tune and allow it to slow down when it demands. I haven't been able to find out who Mary Lumsden was – though I suspect that she will be from the well-known Lumsden family of Aberdeenshire.

Forneth House (composed by Robert Petrie)

Forneth House sits looking over Loch Cluny between Dunkeld and Blairgowrie and was once the “big hoose” for Forneth estate. The tune, also known as Miss (or Mrs) Crawford, is a gorgeous slow Strathspey written by Robert Petrie of Kirkmichael – one of a long line of fiddlers and traditional musicians from Strathardle. He was a prolific composer and a brilliant, prize-winning fiddler who wrote many lovely jigs, reels, Strathspeys, minuets and cotillions. He was also well-known for his love of drink and, perhaps consequently, getting up to nonsense. This version of Forneth House is adapted from his *Collection of Strathspey Reels and Country Dances &c.* (1790). It should be played fairly slowly – ideally with the timing loose and the tune stretched in places to suit the phrasing.

Lady Mary Lessley's Minuet

Learnt from Daniel Dow's *Twenty Minuets and Sixteen Reels or Country Dances* (c. 1775). Minuets were first introduced from the French Court in the mid 1600s and were hugely popular in Scotland throughout the early to mid 1700s, though the dance went out of favour in high society following the French Revolution. It appears that new Scottish minuets stopped being composed and included in tune collections around 1780. However the minuet carried on being danced by local people throughout the 19th century and even beyond – a friend's Great Aunt recounted to him that she was taught to dance “minoways” at Aberfeldy School in 1913. It is a shame that they are now not played by traditional musicians as they are part of our musical tradition and often have beautiful melodies – though it has to be said they're also often in keys that are a challenge on the flute. This minuet was specifically written for the flute and is in the

straightforward key of G - but it does go right to the top reaches of the second octave so is a good workout for your embouchure.

Lady Mary Leslie was born in 1736, the youngest daughter of Alexander Leslie, 7th Earl of Leven. She was an interesting character who married Edinburgh physician Dr James Walker in 1762 and they had at least three sons and one daughter before he moved to Jamaica in the 1770s to be a prison physician. Lady Mary became an author, according to her own account, so as to "cloath, feed, and educate" her children who had been "abandoned by their father". By 1782, Lady Mary had started a long-term extra-marital relationship with George Robinson Hamilton, (a cousin of the 10th Duke of Hamilton) and lived in Lille, France where they had at least two daughters together. Hamilton died in 1797, leaving his Jamaican sugar plantation and slaves in trust for the benefit of Lady Mary from which she received an income of £3,000 per annum. Lady Mary continued living in France after Hamilton's death but eventually returning to England where she died in 1821.

Miss Sarah Drummond of Perth (possibly composed by Niel Gow... uncertain)

A popular strathspey that works really well on the flute, though in order to get the dotted snaps crisp and sharp you need to use a bit of articulation – whether by using breath, finger or tongue (or a combination of all of them). The tune is normally attributed to Niel Gow, but it first appeared in print in *Malcolm MacDonald's 2nd Collection* of 1789 (when Sarah Drummond was only 3 years old) - some 6 years before it was published by the Gows. The tune was also published under different titles in various other musicians' collections in the same period and therefore it is fair to say that it's not certain who actually wrote it. This version is based on the one played at our local session in Dunkeld – though, as with all tunes, the written notes are only the bare skeleton of the tune and it requires ornamentation, phrasing and variations to be added to bring it to life.

Sarah Clementina Drummond was the only surviving child of James Lundin who, in 1760 inherited the Drummond lands (and surname) from his relations, the Jacobite Earls of Perth who had previously had their titles and land confiscated. On the death of her father in 1800, Sarah Drummond, aged 14, inherited the family's land and considerable wealth and thus became an extremely eligible young lady. In 1807 she married the Hon. Peter Burrell, a great dandy of the day, becoming Clementina Drummond-Burrell, and later Lady Willoughby de Eresby. She was an influential London society hostess with a formidable reputation for being a high stickler with the power to make or break a social career. As one of the patronesses of the exclusive Almack's Assembly Rooms, she controlled London high society, vetting introductions, debutants and marriages. Her descendants are still the owners of Drummond Castle and an estate near Crieff.

Major Molle (composed by Andrew Gow)

Written by Andrew Gow, Niel Gow's second son, *Major Molle* is regarded by writer George Emerson as "possibly superior to any written by other members of (Niel Gow's) family." Certainly, it is a great session reel, popular in these parts, and sounds good whether played slowly or roaringly fast. This version is taken from *The Athole Collection* (1884). George Molle (1773 - 1823) of Berwickshire, began his military career with the 94th regiment of foot. Wounded in India in 1803, he briefly returned to Britain to recover during which time he must have met and befriended the Gows. Molle went on to fight (and get wounded) in numerous wars and campaigns, became the Lieutenant Governor of New South Wales in 1814 and finally was posted to Madras where he died.

An Honourable Peace (composed by Daniel Dow)

This slow reel is by Daniel (or Donald) Dow (1732-1783) who was originally from Kirkmichael. I originally assumed that the tune's title related to the American Wars of Independence – the "honourable peace" being PR spin to paper over the reality of the British defeat and surrender to the American army at Yorktown in October 1781. However according to John Glen, the tune first appeared in print around 1776 in Dow's *Thirty Seven New Reels & Strathspeys* so the "honourable peace" must relate to an earlier British defeat. This version of the tune is adapted from the one to be found in the *Athole Collection* (1884) and is happy enough being played fast,

but personally I prefer it moderately slow. It can also be played as a strathspey - see the version in Book 3 of *Gow's Repository*. The two Eb notes in the last bar are a nice wee twist at the end if you have a keyed flute. If not, you can equally well play high Ds instead.

Loch Glassie

A great session tune also known as *The Man With Three Thumbs* or *Bodach Na Tri Ordagan*. The triplets on the A and B notes are great for practicing your rolls or triple tonguing. This version is from the *Athole Collection* published in 1884. Loch Glassie sits high up in the hills north-west of Aberfeldy. The loch was once home to an "each uisge" or water horse, which drowned locals by enticing them on to its back and then plunging into the loch. Another legend has it that there is a tunnel running from the loch to the cliffs above Weem into which one of the daughters of the Chief of Clan Menzies was enticed and murdered by a mysterious, red-cloaked man.

Cam' Ye By Atholl ? (composed by Niel Gow Junior)

Written by Niel Gow Junior, son of Nathaniel Gow, this gorgeous air was used as the melody for a Jacobite song written by James Hogg, 'The Ettrick Shepherd'. This version was learnt from the playing of fiddler Pete Clark from Dunkeld.

Nis o Rinneadh Ar Taghadh (Now Since Our Choice Has Been Made)

This short, six bar tune is the melody of a (now forgotten) Perthshire Gaelic "iorram" or rowing song from the *Patrick MacDonald* Collection of 1784. It's in an unusual time signature for a Scottish tune – though as befits a rowing tune, it has a lovely swinging rhythm to it. I've transposed it down from the original key of G so it sits more easily on the flute.

Tending the Steer with a Heavy Heart

It is pushing it to claim this slip jig as having a Perthshire provenance, even though its earliest printed source is Daniel Dow's *Ancient Melodies* (1775) under the name *Gae To The Kye Wi' Me, Johnnie*. John Glen, the 19th century music publisher, thought it likely that the tune was originally from the Borders and dated back to the early part of the 18th century if not before. This version is an adaptation of the pipe setting in William Gunn's *The Caledonian Repository of Music* (1848). Although slip jigs are nowadays more commonly associated with Irish music, there are a lot of great old Scottish pipes and fiddle slip jigs dating from the 18th century. The swinging rhythm makes them lovely to play on the flute at a relatively slow pace, and this one is no exception.

Joy Gae Wi' My Love

Amended from the version to be found in *Gow's 2nd Repository* (1802), this is a great wee jig – though the double notes and octave jumps make it a little tricky on the flute and require a bit of articulation. Despite being at least 250 years old - (Gow identified it as being "a very old Highland tune") - it has a really contemporary feel and could easily pass as a Gordon Duncan tune. It can either be played either as written by Gow where there are some dotted notes giving it a slower, more pointed feel, or as per this amended version which makes the tune smoother and more flowing.

KENNY HADDEN

Fife And A' the Lands About It

An air from James Oswald's collection, *The Caledonian Pocket Companion*, published around 1760. My source for this beautiful tune is a fine group of musicians, mainly from Fife, collectively known as the folk band Heritage.

These next 2 tunes can be played together as a set:

The Celtic Society's Quickstep

From the repertoire of the great Scottish fiddle player, Johnny Cunningham (RIP), who recorded this quickstep on his solo LP *Fair Warning* in 1983. Published in *Kerr's Third Collection Of Merry Melodies*, late 1800s.

Barbados Bells

I heard this second quickstep on Radio Scotland's excellent piping programme *Pipelines*, Presented on Saturday evenings by Gary West. It has been recorded by Scottish piper Finlay MacDonald on his 2003 CD, *Pressed For Time*. Published in the *Willie Ross Collection* c1885.

The Fairy's Mazurka (composed by Nathaniel Gow, arrangement by Kenny Hadden)

A few years back, I was listening to a recording of Nathaniel Gow's reel *The Fairy Dance*. Something put it into my head to turn it into a Donegal-style mazurka, with variations using "half-holed" or "cross" fingering to insert semi-tone notes of F-natural, G# and Bb. I usually play it on whistle, but it would be a good work-out for using keys on the flute !

Drunk at Night and Dry in the Morning (composed by Niel Gow)

I first heard this tune played by Scottish folk band Ossian, who recorded it on their LP *Dove Across The Water* released in 1982. It was composed by Perthshire fiddler Niel Gow and was included in *The Athole Collection*, published in 1884. It is in the key of A in that collection, Ossian played it in G, and it was only fairly recently that it occurred to me to play it in D, which fits perfectly on the flute.

The Farewell (composed by William Marshall)

This fine air came to me the long way round, via Ireland, through the playing of the great Mary Bergin, who recorded it – unusually on flute – as a member of the female trio Dordan. It has a particular poignancy for me, as the great Scottish whistle player Alex Green, knowing that he did not have much time left in 2017 asked if I would play at his funeral. This was my musical "farewell" to a great Scottish musician and friend, and I also played it at a full-house memorial concert organised in tribute to Alex in Aberdeen in 2018.

Colonel Fraser's Return to Scotland (traditional, arrangement by Kenny Hadden)

The 5-part Irish reel *Colonel Fraser* is a great test-piece for Irish musicians on any instrument, and has been a favourite tune of mine for many years, since hearing the great Barney McKenna of the Dubliners playing it on an LP record which my parents had. "Fraser" is not a particularly Irish name, so it occurred to me to lift the tune by a semi-tone, and re-arrange it in the style of a Scottish strathspey, hence the title.

Merrily Danced the Quaker's Wife

This version of a jig popular both in Ireland and Scotland comes from George Forrester's *Flute Players Pocket Companion arranged as duets for The German Flute*, published c1817.

NIALL KENNY

The Trip to Pakistan (composed by Niall Kenny)

I composed this tune for a group of friends who went to study wild goats in the Hindu Kush valley in Northern Pakistan/Southern Afghanistan. This was done in the mid 1980s, at what was not the safest time in the region. The tune was written with a range that would suit the Highland bagpipes, but was also slightly Breton in feel.

The Battle of the Braes

A Scottish march commemorating events on Skye in 1882, when crofters went on rent strike to oppose actions by Lord MacDonald to try to evict them. Their actions eventually led to the Crofter's Act of 1886, which conferred far more rights to crofters. I can't find definitely who composed it, as different composers are mentioned in different collections. This version came from Iain MacDonald of Glenuig, one of the great piping family.

The Shore Bar (composed by Niall Kenny)

Written for the bar in Leith where many great sessions have taken place over many years.

Glenfeshie (composed by Niall Kenny)

A reel I wrote after a memorable time spent in the 1980s in Glenfeshie in the Cairngorms, studying the flora and fauna there. At that time it was a private estate and not visited by the public.

The Scorpion on the Stage (composed by Jimmy Young)

A great reel written by the late Jimmy Young, who was a great influence on me when I was learning the flute.

Suck (composed by Niall Kenny)

A jig written as part of a set of tunes, and inspired by another tune by the late Jimmy Young called *The Storm*. The tune had no title but was given one by the bodhran player in the band, Billy Muir. The title given here is the shortened version...

The Otter (composed by Niall Kenny)

A jig I wrote following a memorable experience in the ponds above the Falls of Clyde, close to where I live.

I Ne'er Shall Wean Her

Learned from multi-instrumentalist Tommy Fitzharris, from Stradbally, Co. Laois. Again, another tune I taught at FluteFling.

Slip the Dogs

This is an old tune which I learned from my father, who was born in 1911 in Tubbercurry Co. Sligo. I have never heard anyone else play it but it has echoes of other tunes and may be a Sligo version of *Paddy Be Easy* (or *Huish The Cat From Under The Table*).

The First Slip

I learned this slip jig from the playing of Willie Clancy, and it can be found in the book by Pat Mitchell, *The Dance Music of Willie Clancy*. This is one of the tunes I taught at the FluteFling.

I Wish I Never Saw You

I learned this tune many years ago from sisters Máire and Siobhan Ní Chaoimh, from Kenmare in Kerry. I only learned the name much later. Another tune I taught at the flute fling.

REBECCA KNORR

The Johnstown Reel (composed by Rebecca Knorr)

I wrote this tune for my father after his death in 1992. His mother was born in Johnstown, Pennsylvania and often spoke of the terrible flood that occurred there in 1898 after the catastrophic failure of the South Fork Dam, caused in part by the modification of a reservoir into a private fishing lake for the wealthy. It was the worst flood to hit the US in the 19th century; 2,208 lives were lost.

Tune for Janis (composed by Rebecca Knorr)

This tune came into my head soon after my mother died in 2015.

Kevin Ryan's Jig (composed by Rebecca Knorr)

Kevin is a fantastic flute player who lives in County Clare. He once instigated some great sessions in Edinburgh.

Blackford Hill (composed by Rebecca Knorr)

I named this tune after one of my favourite places to walk in Edinburgh. It's smaller and lesser known than Arthur's Seat but provides wonderful views of the city and surroundings.

Alexander Selcraig (composed by Simon Fleming)

Written by a very fine fiddle player and friend, this slow air is named after the son of a shoemaker and tanner from Lower Largo in Fife, whose life as a privateer and castaway may have inspired the creation of Daniel Defoe's *Robinson Crusoe*.

The Warlocks

A strathspey composed by C19th fiddle player Robert Lowe.

Marry Me Now

From *Kerr's First Collection of Merry Melodies*. Calluna play this after The Warlock's on their CD released in 2000.

Half Moon Bay (composed by Rebecca Knorr)

The location of my brother's wedding on a California beach in 1997.

MacDermott's Polka (composed by Tim O'Leary)

Written by an excellent musician and friend when he was a member of the band MacDermott's 2 Hours.

The Butterfly Walk (composed by Charlotte Petersen)

Written by a wonderful clarsach player, composer, teacher, dear friend and musical collaborator.

DAVY MAGUIRE

Big John's Reel

Among many other tunes which I learnt from the wonderful array of flute players that we were fortunate to have in Belfast in the 1970s – early 1980s is this Fermanagh reel. 'Big' John McManus was a mainly fiddle-playing multi-instrumentalist and singer from Aughakillymaude in County Fermanagh. I'm not sure if he composed the tune or was only the primary source, but it was brought to us by those Belfast musicians who went to Fermanagh to learn music from the likes of Cathal McConnell, Eddie Duffy, Mick Hoy, to name but a few. I can't remember from whom exactly I got the tune but it was almost certainly from two flute-players I would strongly associate the tune with - Gerry O' Donnell and Gary Hastings, who often played it around Belfast sessions.

Johnnie Steele /The Miller o' Dervil

A fine example of a "Highland", a type of tune popular in Co. Donegal which is closely related to the Scottish strathspey.

McNamara's

I heard this tune (and recorded it) in a session at the Irish Music festival in Poitiers, France, which takes place every April. The session was made up of mostly French musicians and as is often the case with on-the-hoof recordings no name was attached to it. Luckily one of the musicians playing was a fellow Antrim man, concertina player Dónal Savage who found the name of McNamara's for it, but its origins have remained a mystery.

Corney is Coming

An absolute personal favourite of mine to play, this tune has several different theories surrounding the title, from a lascivious landlord to a travelling fiddle and dancing master, and may well be even Scottish in origin. I got this tune (and some of its treatment) from Gerry O' Donnell, who played it in a set along with Big John's. In common with a lot of traditional musicians, and the tune having a modal construction, I tend to move freely between some of the c naturals and c sharps in the second part, which gives a slightly different colour depending on which note is played.

Henry McDermott Roe

One of Turlough O'Carolan's many well-known compositions in honour of one of his patrons. This particular tune sits easier on the flute than some other of his compositions, I think.

Father Fielding's Favourite

The group North Cregg recorded this high-octane jig which is where I got it from. They say that the version they play comes from Donegal fiddle player James Byrne, although they had previously learnt it from another Donegal fiddle player, Tara Ní Chonacháin, which makes me wonder about its origins, albeit that there is another version of it in O'Neill's *The Dance Music of Ireland: 1001 Gems*. Donegal sometimes strikes me as being the Galapagos Islands of Irish traditional music – tunes go in and in the isolation evolve into other species of the same tunes, often with stunning results. You'll find highly original and pleasing versions of many tunes which have taken on the musical DNA of that region.

The Victory Reel

A reel which was popular in the Belfast sessions back in the 1970s - 80s.

The Tailor's Twist

A well-known hornpipe which, like many other tunes, has by a process of slow osmosis over the years become part of my repertoire. It's one of those hornpipes that can have a real bounce to it when you lean into the notes a certain way. Probably one of the myriad opportunistic names

that found its way into the title of a tune, *Tailor's Twist* is a strong silk thread used by (yes, you've guessed it...).

Open the Door for Three

The young Belfast piper Conor Lamb was the source of this slip jig, which on first hearing I was convinced was a recently-composed tune, but in fact it is quite old, dating from at least the first half of the 19th century. Conor's group Réalta do a beautiful arrangement of it on their CD for which this tune provides the title.

The Humours of Ballingarry

Angelina Carberry is once again a source for this tune, this time along with Martin Quinn from their eponymous CD which features many, many lovely tunes. As ever, there are other titles associated with this jig. Quite pleasant, and in flute / whistle-friendly G major - 'the peoples key'!

CLAIRE MANN

The Favourite Dram (Ho-rò Mo Bhoiban an Dram)

I have a love of Scottish 9/8's and discovered *The Favourite Dram* in an old collection, *Airs and Melodies from the Highlands of Scotland and the Isles* compiled by Captain Simon Fraser. A noteworthy recording featuring melodies from the collection was released by Greentrax in 1999 titled *The Captain's Collection*.

Òran na Maighdinn-Mhara (The Mermaid's Song)

A very beautiful and haunting traditional Gaelic song air. I have incorporated some 'lead' notes into the melody to demonstrate how effective the use of this type of ornamentation can be to enhance a simple melody.

Bottle of Whisky

The Central Bar in Edinburgh was once a thriving session pub. Cathal McConnell lilted this jig one night to Aaron Jones and Leo McCann and the tune was subsequently recorded on the album *Secret Orders*. The name refers to a piping competition between two Uilleann pipers to win a bottle of whisky. You can certainly hear the reference to piping at the end of each part of the tune.

Ella Buckley's Fancy

I learned this traditional Irish polka from the playing of Sliabh Luachra box player Johnny O'Leary.

Lord Seaforth

This strathspey came from the playing of two great musician friends Gabe McVarish and Ross Martin. It appears in *Lowe's Collection*. Joseph Lowe was a musician and dance teacher who established dancing schools in Montrose, Brechin, Inverness and Edinburgh. The collection dates from 1844. I also discovered that *Lord Seaforth* is in *The Skye Collection* as well as *Lowe's*.

Tha Dìth nam Bròg air Donnchadh Dubh (Black Duncan Lacks Shoes)

This great old strathspey has been a staple of my lessons and workshops for years. A worthwhile addition to any repertoire, the tune has always been popular with my students and pupils.

The Mountain Dairymaid (Nighean nan Gamhnach)

The *Mountain Dairymaid* is a superb 9/8 tune from the *William Gunn Collection of Pipe Music*. I presented a series of online workshops for FluteFling, during which I highlighted the amount of excellent 9/8's in this collection, but this tune stands out as one of my favourites.

A Fig for a Kiss

This is a very interesting setting of the popular slip jig *A Fig for a Kiss*. The version comes from an old Scottish manuscript called *Anderson's Pocket Companion of the most approved Highland Strathspey's Country Dances for the German Flute, Fife, Hautboy and Violin* dating from around 1820.

Tha Car an Earball Stidein (The Cat's Tail)

One of my favourite pipe reels from the *William Gunn Collection of Pipe Music*. William Gunn was a Highland piper and pipe maker from Sutherland, born around 1788. The *Gunn Collection* is an essential addition to any player's tune book collection.

Kissing is the Best of A'

Kissing is the Best of A' is a favourite of mine to teach. The F naturals are a great feature of the tune and are not too tricky to implement. On a keyless flute or whistle they can be achieved by using a half hole fingering on the E. The tune appears in the *Skye Collection* by Keith Norman MacDonald (1887).

My Wife's a Drunkard

There's definitely a tale somewhere behind the name of this tune. It hails from Shetland and was played regularly in the legendary Shore Bar Sessions in Leith, Edinburgh.

The Eel in the Sink

The Eel in the Sink is a classic Irish reel. It sits beautifully on the flute with lots of scope for intricate ornamentation. It appears on the 1977 recording *Matt Molloy, Paul Brady and Tommy Peoples* under the title *The Blackthorn*.

ÓRLAITH MCAULIFFE

Amy's Favourite (composed by Órlaith McAuliffe)

I named this reel after a friend of mine from Tulla, Co. Clare called Amy McNamara. Amy is an extremely talented fiddle player who I have shared many great sessions and memories with and she told me this was her favourite tune that I had written.

Nicola McAuliffe's

Nicola McAuliffe's hornpipe is the first tune I can recall composing when I was 12 years old. I wrote this for my beautiful cousin Nicola, who sadly passed away at the age of 12.

Bingo's Reel (composed by Órlaith McAuliffe)

This is a reel I composed a few years ago in memory of our first dog, Bingo. He was a very loyal and beautiful Blenheim Cavalier King Charles' Spaniel who particularly enjoyed chasing squirrels and waiting by the fridge for snacks (slices of ham were his favourite). He sadly passed away in 2011.

The Mouse Behind the Dresser

Mike McKeigue was a very talented musician and sportsman from Coxtown in Kiltormer, Co. Galway. He played hurling for the Kiltormer Minor Hurlers and toured the country playing the button accordion with various groups and céili bands in the 1960s-70s. I first heard the fantastic music of Mike McKeigue back in 2016 when I was asked by a friend of mine, Séan Claffey, to perform at a Tribute Night to mark the 40th anniversary of his death. Mike passed away tragically before he reached the age of 30 and this event, held in Kiltormer Sports Complex, was a wonderful way to honour his life and his talents. This lovely version of *The Mouse Behind the Dresser* comes from a recording of Mike on the button accordion which I am very grateful to have and it sits very well on the tin whistle and flute.

Granuaile

This is a really beautiful barndance named after a legendary 16th century pirate named Grace O'Malley – her nickname was Granuaile. I first heard this played by the wonderful band Téada and later heard it on a 1935 recording from New York City of the late great Sligo fiddler James Morrison.

Julia Clifford's

Having roots in The Kingdom (Co. Kerry!) means I couldn't forget to include a tune from the Sliabh Luachra tradition. This is a lovely slide that is commonly played at sessions in Killarney and Dingle. I got this version and name for the tune from a book called *Johnny O'Leary of Sliabh Luachra : Dance Music from the Cork-Kerry Border*. There are many slides attributed to Julia Clifford, a brilliant fiddle player from Gneeveguilla, who had a major repertoire of slides and polkas and had a huge influence on the Sliabh Luachra style of music and tradition.

The Little Grey Church

My sister Brogan is one of my favourite musicians to listen to and play with. She is a concertina and tin whistle player and we won the Senior All Ireland Duet competition at the Fleadh Cheoil together in 2014. This is a jig we found in *O'Neill's Music of Ireland 1850 Melodies (#1069)*. We had never heard this jig played before but we both really liked the sound of it and have now incorporated it into our set list for gigs and festivals.

Cooper and Keegan's (composed by Órlaith McAuliffe)

I wrote this slip-jig several years ago whilst on my summer holidays with my family in Ireland. A few years later, I came across this tune in a notebook with some of my own scrawled compositions. I was looking for new tunes to play and arrange with my bandmates in CrossHarbour, and this one made the cut ! We recorded this tune our debut album in 2014 and as it is a very cheerful melody, I decided to dedicate it to my two dogs Cooper and Keegan, who joined the family in 2011. Cooper unfortunately passed away at the start of 2021 due to a chronic illness, leaving his brother Keegan behind. We miss Bingo and Cooper every day but we are very happy and lucky to still have Keegan running around and brightening up our days !

Macallai Helen

This is a lovely simple hornpipe that I learnt from a recording on the Comhaltas archives. This tune was played after a hornpipe called *The Atlantic Wave* on the uilleann pipes by Seamus Ennis in 1969. This is another tune I learned during the many months of COVID isolation and my mum is particularly fond of it (her name also happens to be Helen !)

The Flowery Fields of Scotland

During the lockdown I listened to a lot of great traditional Irish music albums. This is a lovely reel I learned from the album *Flow* by the renowned concertina player Jack Talty from Lissycassey in Co. Clare. He learned this tune from the Godfather of the fiddle, Brian Rooney of Co. Leitrim.

CATHAL McCONNELL

The Hawk of Ballyshannon

I recorded Eddie Duffy playing this tune in 1972 in Derrygonnelly, Co. Fermanagh. Eddie, then in his 70s, had it from his own mentor, William Carroll.

Round the World

Learnt in the 1950s from Peter 'Pee' Flanagan, who was born in Kinawley c1906. 'Pee' learnt it from his father who was also a flute player.

The Slippery Slope (composed by Cathal McConnell)

I wrote this tune in the 1990s and like to follow it with **The Nine Pint Coggie**, which was learnt while living in Scotland. It is a popular tune in the Cape Breton repertoire.

Auld Springs Gies Nae Price

Learnt from fiddler Duncan Wood and recorded on the CD of the same name released in 2009.

Johnny Going to Ceilidh / The Gossoon that Beat his Father / The Long Slender Sally

I learnt these 3 old fife tunes from recordings of Cavan whistler Jack Maguire (father of fiddle player Sean Maguire). All three were recorded as a set on my first solo album, *On Lough Erne's Shore*, released in 1978.

Scotland-Ireland / The Hangover / The Fermanagh Curves (all three composed by Cathal McConnell)

I composed these three jigs in the 1980s and recorded them on my solo CD, *Long Expectant Comes at Last* (2000).

The Piper's Broken Finger (composed by Cathal McConnell)

This reel is one of my earliest compositions. It was recorded on the same-titled Boys of the Lough LP, released in 1976, and refers to an unfortunate accident which befell piper Finlay MacNeill who was touring with us in the USA at the time.

TOM OAKES

The Rocky Road from Norwich (composed by Tom Oakes)

One of my tunes and my first attempt to compose a strathspey that ended up more like a hornpipe. It tells the tale of whiplash caused by excessive head banging during a particularly energetic gig in Norwich and the very, very long and painful drive that follows the next day. It's a great fit on the flute this one. Enjoy it and make those bottom D's really loud!

The Snuff Wife

I'm quite late to this classic tune having only learned it properly a couple of years ago from the mighty duo of Iain Macleod and Allan Macdonald. It really is a masterclass in composition and so addictive to play.

The Devon Flute Player's Salute to Shetland (composed by Tom Oakes)

Another of my compositions written for Ross Couper and his family and pals in Shetland. There is no place on earth that does hospitality like Shetland and if you go you should always allow a weeks holiday AFTER you return! This is a reel designed to be played fast and swingy.

The Wounded Hussar

I really wanted to include a somewhat nomadic tune in this short collection. The Wounded Hussar is equally known in Scotland, Ireland and England played in different ways. It's a universal story from WW1 telling of a lone soldier dying on the battlefield. The tune dates back a lot further than the lyrics by Thomas Campbell and its origin (like the soldiers) are unknown. I play this as a slow Air, completely free of rhythm, Here it's written in 3/4 to give you more of a chance to get a feel of it. I've also heard of it being played like a waltz and also as more of a dirge or funeral march. I play this tune in G minor and at this speed it's a really good one to get a feel for the keys. It works equally well in A minor.

Harry and Nelly's First Dance (composed by Tom Oakes)

I composed this waltz for a compilation album called *Songs of the Voiceless*, which was a collection of songs and music to mark the centenary of World War 1. The album was about the unknown stories and this tune was written as the first dance for my Great Grandparents who married on New Years Eve as soon as my Great Grandfather returned from the war. I play this with The Wounded Hussar as it makes sense both in terms of story and key. The accidentals are a nice introduction to the use of keys on the flute.

Jimmy Byrne's

Another classic tune from Donegal and one learned from a dear friend that passed away recently. I'll always associate this tune with her and with Newcastle Upon Tyne where much of the Irish community have Donegal roots.

St Kilda Wedding

This is probably the first Scottish tune that I completely fell in love with. Learned from the playing of Northumbrian piper and fiddler Kathryn Tickell. I play a really slow version of this almost like you could walk down the aisle to it. It's a great tune to practice playing in A with whether using the keys or cross-fingering.

The Silver Slipper

This is a Donegal tune learned from the playing of Dermot Byrne and Canadian fiddle maestro Pierre Schryer. Donegal music was the introduction to Scottish music for me as, though unique, it has clear massive influences from Scotland and Ireland. I sometimes like to leave off the last note and start another tune in its place for added drama.

Dunrobin Castle

A mighty reel learned from the playing of the great Karen Tweed. Dunrobin Castle is in Sutherland. I play this tune with a lot of tongued triplets in an almost Breton style.

DOUGIE PINCOCK

The Laddie wi' The Plaidie

I learned this tune from Jimmy McGuire, the fiddle player in Kentigern, the first folk band I played in. Pipers call it 'The Roe's Among The Heather.' Jimmy and John Gahagan took me under their wing in the band and in the Glasgow session scene, and I owe them a lot more than just the music. This is a great wee tune for showing off in the pub!

The Smiler (Duncan's Tune) (composed by Dougie Pincock)

I wrote this for my son not long after he started nursery. He was a cheery wee soul (still is, most of the time). The tunes I wrote for his big sister have already been published, so this should help to even up the score.

Ge Do Thèid Mi Do M'Leabaidh (Though I Go To Bed)

There's more to this title – 'Little Does Sleep Come To Me.' We played it for years as an encore tune in Battlefield Band, and it always settled the crowd down. It was the first tune for which I had to use the keys on the flute. It had another name when we were touring – "Though I Wanted To Go To Sleep, Little Did Bed come To Me."

Lady Madelina Sinclair

Before I met John Gahagan, I heard him playing this tune, along with "The Duke Of Perth", on a Battlefield Band album. It made me want to be able to do that, and I've been lucky enough to do it all over the world since, often with John himself.

The Glasgow Highlanders

I learned this tune quite late in life, when I started playing in the pub session in Plockton. It came to The Incredible Fling Band from the incredible fiddler Willie Beaton, and although it must have been kicking around the Glasgow sessions in my youth, I don't remember it from then. It's funny how some tunes take on their own lives in our memories.

Belladrum House

This was another favourite of Jimmy McGuire's. It sits beautifully on both flute and whistle, and is a one-tune advert for why more people should play more strathspeys.

Jeannie's Blue E'en – this was another tune I got from Jimmy and John, and was my introduction to the magnificent *Kerr's Merry Melodies*, a collection which was a source of tunes for many of the Scottish bands who were forming in the 1970s.

The Duke Of Perth

Hearing John Gahagan play this was my real inspiration to play the whistle. It's not as technically demanding as it sounds at first, although certainly not without its challenges, but it's incredibly effective on an audience, and I've used it in countless musical situations throughout my career.

GORDON TURNBULL

Baltic (composed by Gordon Turnbull)

Cold winter winds in Edinburgh off the North Sea are described as being Baltic - basically from the Baltic region. This air was originally written as a strathspey for Irish dancer Linda Harkness who moved from Edinburgh to Denmark. Some of the phrases are inspired by the songs and singing of Christine Kydd.

Andrew Robert Turnbull (composed by Gordon Turnbull)

A strathspey written on the whistle for my father, just before I moved to Edinburgh. I was living and working as an archaeologist on a project in Strathardle, Perthshire, and had a copy of *Kerr's Merry Melodies* for inspiration.

The Road to Invermallie (composed by Gordon Turnbull)

Inspired by many musical bothy trips, this was written to fit the pipes and marks an undulating road on the shores of Loch Arkaig in Lochaber. I often play the first two parts as a slow air.

The Oyster Wives' Rant - A driving reel to be found in many collections, it was first published in 1757 by Robert Bremner.

The Iorram Set :

The Arran Boat Song

Rowing tunes and their original songs in Gàidhlig are a half-buried tradition and I enjoy discovering them. This tune is in many collections, including *Kerr's Merry Melodies*. These two go well together.

Iomramh eadar Ìle 's Uibhist (Rowing From Islay To Uist)

Published in the *Simon Fraser Collection* and recorded by Scottish band Ossian on their 1978 LP *St. Kilda Wedding*.

3/2 Set :

Tha 'm Buntàta Mòr (The Potato Is Large)

3/2 hornpipes are an old form of tune more commonly associated with the Scottish Borders and Northumbria, but this is from the Scots Gaelic mouth music tradition and was recorded by Mike Vass and Mairearad Green on their 2018 CD *A Day a Month*.

Pawkie Adam Glen

From *A Collection of the Choicest Scots Tunes for the Lowland and Border Bagpipe* compiled by Gordon Mooney in 1982, now available as part of *Gordon Mooney's Collection*. Adam Glen was a piper and is reputed to have written this tune. He died at the Battle of Sherrifmuir in 1715 aged 90. There are words to go with the tune that begin:

*Pawkie Adam Glen,
Piper o' the clachan,
When he stoited ben,
Sairly was he pechin';*

Hoireann ò air Nighean an Àirich (The Dairyman's Daughter)

A rare E minor strathspey from the *Simon Fraser Collection* that goes well slow. I follow it with *The Oyster Wives' Rant*.

Pennan Den (composed by James Watt (1832 - 1909))

Another tune popular in Edinburgh in the 1990s and not often played today, it is named after fishing grounds near the village of Pennan in Aberdeenshire. I first heard it on a session tape, led by Ron Shaw on cello.

Dhannsamaid le Ailean (We Would Dance with Alan)

9/8 Port à beul (mouth music) from the playing of Dàimh on their 2015 CD *The Hebridean Sessions*. The words tell of how Alan is such a fine dancer that everyone wants to dance with him. I find the rich and varied forms of mouth music suit the flute and whistle very well.

Rachainn a Shuirgh' air Oighrig (I Would Go Courting Oighrig)

Another 9/8 Port à beul, this from the singing of Clìar, from their 2017 CD *Gun Tàmh*. The lyrics tell of visiting Oighrig in the freezing night.