

# Pat McNulty

Uilleann Pipes



P.S.H.103



Traditional Music of Ireland



**Side A**

- 1 Gold Ring (Jig)
- 2 Blind Mary (Air)
- 3 Black Rogue, Nora Greene (Jigs)
- 4 Independent, The Star. (Horn)
- 5 Taimse Mo Chodhladh. (Air)
- 6 First House in Connaught, Killabeg House (Reels)

The Gold Ring:

A five part jig well suited to the pipes. There is another jig with the same title. This one is found in O'Neill's book of Irish Music.

Blind Mary:

Reputedly a Carolan composition in honour of a blind teacher of the Harp who lived in the early 1700's.

Black Rogue, Nora Greene.

Two double jigs in slightly contrasting styles. The second one is one of the first tunes Pat heard on the pipes.

Independent, Star.

Two exhibition pieces, presumably fiddle tunes, which make great demands on a piper.

Taimse 'mo chodhladh:

A treason song with the title line recurring in all verses.

First House in Connaught, Killabeg House:

Both tunes named after what must have been very popular meeting places for musicians.

**Side B**

- 1 Moll Roe, Humours of Derrycrosane. (Slip Jigs)
- 2 Bright White Sea-Gulls (Air)
- 3 Caroline O'Neill's. (Horn)
- 4 The Boy in the Gap, The Beauty Spot. (Reels)
- 5 Hewlett. (O'Carolan Piece.)
- 6 Mountains of Pomeroy, Fairy Revels (Marches)

Moll Roe, Humours of Derrycrosane:

Two tunes in  $\frac{9}{8}$  time for the slip jig — the most graceful of Irish Step-Dances.

Bright White Sea-Gulls:

This beautiful air from Connemara was passed on to Pat by his great friend Sean Og O'Tuama.

Caroline O'Neill's:

A four part hornpipe from O'Neill's Collection and obviously a fiddle tune.

Boy in the Gap, Beauty Spot.

Two easy-going reels favoured by most instrumentalists. They are particularly suited to the pipes.

Hewlett:

O'Carolan composition. A lively drinking song in the typical style of this famous blind harpist.

Mountains of Pomeroy, Fairy Revels:

The first tune from County Tyrone has a bold wildness about it, and the second is a Wexford tune with a Mystique of its own.

Trad. arranged Pat McNulty.

Pat McNulty is one of the best known of our present-day Uilleann Pipers. He won the All-Ireland and Oireachtas Competitions six times in all, as well as making numerous broadcasts on Radio and Television in Britain and Ireland.

The piano and tin whistle played a big part in his early musical development. He then studied the 'Pipes' and it became his favourite musical instrument. During the past few years he has been doing concentrated research into the pipes in general, and as a result some technical papers have been published by him. He is now involved in producing a much improved up-to-date form of this instrument.

Pat has always regarded the pipes as a great concert instrument. Consequently, a part for it was written into John Tavener's 'Celtic Requiem' — a modern orchestral work. He played at the world premiere of this brilliant musical piece at London's Festival Hall in 1969.

His talent does not end here, however. He published his own collection of 'The Dance Music of Ireland' in 1965, and amongst this collection some of his own compositions can be found. This publication has recently been re-issued.

Art Work: P. Classey.

Producer : P. Campbell.

Sleeve Notes, Musical Director: F. Dwyer.

Short Notes on **Uilleann Pipes**

The Uilleann Pipes is the most sophisticated form of bag-pipe in the world. Its existence in Ireland can be traced back to 1584 when it was known as the war-pipes. It has undergone many changes up through the centuries leading to its complicated present-day form. It has its own harmony content, and therefore stands as a full concert instrument.

The melody is played on the chanter and the Regulators are arranged so each forms a chord when struck by the heel of the right hand. This makes the instrument more complex playing-wise. Non use of the Regulators is like playing piano without left hand accompaniment.



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