



8 MARCH 2014
SECOND INTERNATIONAL
BAGPIPE CONFERENCE

Welcome to the Second International Bagpipe Conference

Hosted by the Institute of Musical Research

Organised by the International Bagpipe Organisation

In collaboration with
The Institute of Musical Research
The School of Oriental and African Studies, University of London
The British Forum for Ethnomusicology
and
The Bagpipe Society



www.bfe.org.uk
British Forum for
Ethnomusicology

PROGRAMME

| | |
|---|----|
| Acknowledgements..... | 7 |
| A WORLD OF BAGPIPES - SOAS Concert Series | 9 |
| SECOND INTERNATIONAL BAGPIPE CONFERENCE | 11 |
| ABSTRACTS in alphabetical order..... | 13 |
| SPRING FOLK BALL..... | 21 |
| Practical Information..... | 23 |

Acknowledgements

The Second International Bagpipe Conference is finally here. This would not have been possible without the help and trust of many people, most of whom are in this room today.

First, I would like to thank the Institute of Musical Research for their constant work towards the success of this event. Paul Archbold and Valerie James have been extremely helpful and have trusted me with this project for a second time. I would also like to thank the School of Oriental and African Studies for their collaboration. Katerina Pavlakis was enthusiastic about the bagpipe concert from the start and incorporated it in the official SOAS concert series. Keith Howard, my supervisor, and the department staff including Rachel Harris and Richard Widdess have all been extremely supportive and helped with arrangements for room bookings. I would also like to thank Vesna Siljanovska from the marketing department for helping with the press release and sending it to the university's contacts as well as Carol Miles who has diffused the message internally and is always asking when the next bagpipe event will be happening. Additionally, thank you to the SOAS Radio team who shall be editing the conference recording so that it can be accessible to all online at soasradio.org.

I would also like to thank the different organisations who have supported this event financially and morally. The British Forum for Ethnomusicology has exceptionally accorded us a grant for the second time running. They have also helped diffuse the information to their mailing list. The Bagpipe Society has given us a generous grant and lots of help to spread the message. Andy Letcher and Ian Clabburn have been ready to help at all times and I thank them for it.

The conference would not have been possible without the help of the committee members, Jean-Pierre Van Hees and Andy Letcher, with whom we exchanged many emails when presented with the difficult task of choosing eleven papers out of all the abstract proposals. I would also like to thank the many volunteers who have given their help willingly: David Heath – without whom today would not have been possible -, Joe Wass, Michele Serafini and Callum Armstrong. Hugh Cheape has also been very helpful with press contacts in Scotland.

Finally, I would like to thank you all for coming today as without you, this event would not be the success it is. International Bagpipe Day, launched on 10th March in 2012 by the first international bagpipe conference, has truly spread. Harvard University is hosting a round table about medieval, Greek and Irish bagpipes on 11th March 2014 from 7-9pm in honour of this occasion. What a wonderful surprise!

On a final note, I would like to announce that the Third International Bagpipe Conference dates have already been decided on. The event shall be held at the National Piping Centre in Glasgow from Friday 26th February to Sunday 28th February 2016. Roddy McLeod and James Beaton are very excited about the event, as we are. We are hoping to accommodate more papers and to have yet another exciting event with musicians and experts from all over the world. I hope to see you all there, but in the meanwhile, welcome to today's event.

Long Live the Bapipes!

Cassandra Balosso-Bardin

A WORLD OF BAGPIPES
SOAS Concert Series
7 March 2014 at the Brunei Lecture Theatre

The Andy May Quartet, Habelas Hainas and Goran Farkaš



An evening to showcase the many and varied traditions of the bagpipe from around Europe, featuring three artists, all masters in their respective regional styles: *Goran Farkaš* (Croatia) plays the Istrian bagpipes and is also an accomplished singer and dancer. Though bagpipes tend to be a male-dominated instrument this has not stopped the four women of *Habelas Hainas* to create an energetic and fresh yet feminine version of Galician music. Last but not least, award-winning Northumbrian piper and pianist *Andy May* and his quartet of virtuoso folk musicians playing both traditional and original compositions.

SECOND INTERNATIONAL BAGPIPE CONFERENCE

8 March 2014

Senate House, Malet Street, London, WC1E 7HU

Organised by the International Bagpipe Organisation

Hosted by the Institute of Musical Research and the School of Oriental and African Studies

SCHEDULE

| | | |
|------------------------|--|--------------------------|
| 09:15 | REGISTRATION | |
| 09:30 | Opening talk | |
| 09:45 | Bagpipes of Belarus: history, revival, perspectives | Eugen BARYSHNIKAU |
| 10:15 | <i>Tsamboúna</i> tradition and revival in Greece | George-Pericles SCHINAS |
| 10:45 | " <i>Soc un xeremier</i> " – the status of the <i>xeremier</i> in Mallorca | Cassandre BALOSSO-BARDIN |
| 11:15 | BREAK – tea and coffee | |
| 11:45 | Bagpiping and Gender Equity in the United States: The University of Iowa Scottish Highlanders, 1936-2008 | Martha MOORE DAVIS |
| 12:15 | Make Mine Gothic and Heavy: Trends in Bagpipe Construction within the Neo-Medievalist Gothic and Metal Community | Will CONNOR |
| 12:45 | LUNCH BREAK sandwich lunch provided | |
| 14:00 | Sublimation and personification of the bagpipe in French baroque opera : aspects of the musette in the lyric repertoire between Lully and Rameau. | Jean-Cristophe MAILLARD |
| 14:30 | Bela Bartók's secret plan | Ron ATAR |
| 15:00 | The bagpipe as an instrument, stripped of cultural baggage – a composer's perspective | Rohan KRIWACZEK |
| 15:30 | BREAK – tea and coffee | |
| 16:00 | Les Chabrettes Limousines, the mirror-bagpipes from Limousin (XVII th -XX th centuries): History, semiotic, musical anthropology | Eric MONTBEL |
| 16:30 | The Romantic legacy of the bagpipe in Scotland: a cultural history | Vivien Estelle WILLIAMS |
| 17:00 | 'Bundle and go': contradictions in the record of piping in Scotland | Hugh CHEAPE |
| 17:30 | Closing address | |
| 18:00 | DINNER Not provided | |
| 19 :30 to 00 :00 | EVENING DANCE Julien Cartonnet (Cornemuse du Centre France) and Léo Garnier (melodeon) open to the general public | |

All day: Bagpipe Stamp Collection from the 1920s to today – Tadeusz Rytwinski, Steve Wilson and Alison Carpenter

ABSTRACTS in alphabetical order

Ron ATAR

PhD

Bela Bartók's secret plan

Bartok systematically used several folk genres, which he had already studied in his ethnomusicological research, as sources of inspiration for his own compositions. László Somfai- the great Bartók scholar- present a catalogue of these folk genres that are clearly discernible in the rondo episodes of the piano sonata from 1926 (finale movement) and the themes of the third part-rondo sonata-of the first sonata for violin and piano from 1921. He named this catalogue a "secret plan" suggesting that they "recall the style-of course, merely a refined, stylized image- of a *genuine folk- music genre[s]*".¹

My research suggests that this "secret plan" is apparent, not only in Bartók's compositional practice, but also in his performance style. Of all the folk performance styles he studied, Bartók was particularly attracted to the style of the bagpipe (*duda*). The reason for this was, presumably, that the bagpipe was the only folk instrument that allows a single player to perform a melody with an accompaniment (and, therefore, the closest folk equivalent to the piano). His affection for the bagpipe performing style is revealed in many of his compositions which are clearly inspired by this instrument and its music. For example- the first movement from *Sonatina (Bagpipers)*, the sixth movement from *Petit Suit (Bagpipers) Musette* from suite *Out of Doors* and *Microkosmos* no. 138 (*Bagpipe*). However, this affection to the bagpipe peculiar performance practice and style revealed also through his renditions to some of his other compositions -that are not titled in the name bagpipe- such as *Improvisations* op.20 (Piece no. 2), piece no. 3 from *Six Dances in Bulgarian Rhythm (Microkosmos* no. 150) and many others.

In this paper I'll focus in Bartok's strong affinity to the East-Europe peasants bagpipe music and its realization in his piano performance style.

Cassandra BALOSSO-BARDIN

PhD Candidate

School of Oriental and African Studies, University of London

"Soc un xeremier" – the status of the xeremier in Mallorca

"What is a *xeremier*?" was one of the constant questions I asked my participants during my fieldwork in 2011-2012. The answers were all different, leading me to realize that each and every one of the *xeremiers* of Mallorca situated themselves in a continuum which went from the professional musician engrained in a long lineage of *xeremiers* to the amateur who dabbled with music on his day off. Often associated with heavy drinking and a dubious reputation, the *xeremier* has many faces. Historically, *xeremiers* were shepherds, rural men learning the art of their trade in the countryside. They animated private and public dances but were also central to official processions including church services on patron saint days. Nowadays the scene has changed and although some *xeremiers* still officiate at

¹László Somfai, "The influence of Peasant Music on the Finale of Bartók's Piano Sonata:An Assigment for Musicological Analysis," *Studies in Musical Sources and Style, Essays in Honor of Jan LaRue*, ed. Eugene K. Wolf and Edward H. Roesner (MADISON, Wis: a-a Edisons, 1990), 547.

official ceremonies and play for dancing, the post-revival movement has enabled the creation of many different groups which do not fit with this archaic vision of the *xeremier*. Based my field work, I will explore the stereotypical image of the *xeremier* and show how individuals embrace or reject this role. I shall develop the various definitions that were advanced about what a *xeremier* is and analyze how these fit in which each musician's identity. I shall also address the gender issues around the *xeremies*. Predominantly played by men, the first female *colla* was created in the 1980s. A round table in November 2013 discussed for the first time the place of women in a male-dominated field, an issue which I was personally well aware of during my fieldwork as a female bagpipe player. A few of the questions I wish to tackle are: How do women perceive the bagpipe world? Can women ever be perceived as "real *xeremies*"? How can stereotypes be broken and how can women be encouraged to enter this field?

Eugen BARYSHNIKAU

Vice-chairman of the [Student Ethnographic Association](#)

Coordinator of the [Bagpiping Club of Belarus](#)

Bagpipes of Belarus: history, revival, perspectives

Dudá, a kind of bagpipe, was extremely well known and wide spread in the territories we now call Belarusian at least in XIX - the beginning of XX ct. and almost forgotten after WWII, it has been brought to live again starting from 1980-s. However, in spite of probably the most active and successful bagpipe revival movement in Eastern Europe, Belarus is still a white spot on a 'bagpipes map' of the world. Till now there are no text publications on the topic available in English. The purpose of this paper is to shed more light on the topic, especially concerning ethnographical period and the revival of the instrument nowadays.

To be consistent, the term "Belarusian bagpipe" is rather conventional because the area where the same special kinds of bagpipes were known includes Belarus and neighbouring regions of Lithuania (Vilnius region), Southern Latvia and Western parts of Russia. These areas have constituted the medieval state known as *the Great Duchy of Lithuania, Ruthenia and Samogitia* (GDL) and a strong Belarusian impact could be still traced on these territories.

Two general types of bagpipes were known on described territories: in the Middle Ages these were so called "medieval bagpipes", spread all over the Europe of the time and disappeared together with a chivalry culture. But later on, in ethnographic period we found another type of bagpipes, even several of them. These are a single-drone bagpipe with a wood carved horns on a chanter and a drone (the most famous nowadays), a two-drone bagpipe (not too much is known about it) and *dudá-maciánka* with at least three drones and no horns.

The word *duda* is known since XV ct., though the first univocal evidences about bagpipes in the GDL could be found in Latin texts from XVI ct. Sources from XVI-XVII ctct. mention the instrument usage both among peasantry and in court/military. In mid-XIX - the beginning of XX ct. almost every ethnographer or a traveller who wrote about Belarusians have mentioned a bagpipe as their favorite instrument. A bagpipe and a bagpiper were seen by Belarusian intellectuals as a national symbol during the period of national romanticism and even by Communists in 1920-s. But industrialization, WWII and urbanization have almost destroyed the bagpipes in Belarus, as well as the whole traditional culture.

However, people's reminiscence about bagpipers could be still found in a villages in Central and Northern Belarus. This, combined with more than a dozen of instruments stored in a museums and a

lots of descriptions from the XIX-XX ctct. have provided an exhaustive basis for the revival movement which was started by enthusiasts in 1980-s. Today we have an association called *Dudarski klub* (Bagpipng Club), an international festival, a conference, a regular dance parties, about 6-7 professional instrument makers, a dozen of music bands and about a hundred of bagpipers who plays Belarusian bagpipes in Belarus and neighboring countries. And this is just the beginning.

Hugh CHEAPE

Sabhal Mòr Ostaig, University of the Highlands & Islands

'Bundle and go': contradictions in the record of piping in Scotland

Contradiction would seem to be the least likely or last response from the national instrument, so sure are we of its success and role. The curious and unequivocal claim by Donald MacDonald in the early nineteenth century that the Highland bagpipe was 'the only national instrument in Europe' enshrined a national ownership that need not now be challenged or overturned while it is so informative. A deceptively full documentation since his day tends to uphold the claim of national identity but scrutiny of context and organology has thrown up contradictions or inconsistencies. This paper glances at these to suggest that an unequivocal record was required to sustain modern perceptions of the bagpipe and conveniently to ignore aspects such as the Baroque engagement with Scottish music, the organology of the 'Pastoral' and 'Union' pipes, the wealth of published Scottish fiddle music and the rise of the 'Scotch song'. 'Bundle and go' is a traditional tune with credentials such as early versions and a Gaelic title, but may, symbolically, be represented as a good example of the Neo-baroque Scotch song.

Will CONNOR

PhD

Make Mine Gothic and Heavy: Trends in Bagpipe Construction within the Neo-Medievalist Gothic and Metal Community

The construction methods employed to build any given musical instrument neither remain static over time nor do they develop independently of the musical community in which the instrument is played, and the construction of bagpipes is no exception. The reintroduction of bagpipes into popular music, specifically gothic and metal related rock from the late 1970s to the present, influenced the construction of bagpipes, introducing new concerns about performance settings, accompanying instrumentation, aesthetics, and more.

Drawing from fieldwork and interviews with builders and players, this paper will attempt to outline some of the trends embraced by contemporary bagpipe makers whose wares are sold and used within the Neo-Medievalist goth and metal communities in order to better understand the roles of identity, gender, setting, perceptions of historical accuracy, community status, and the agency of makers and players surrounding modern bagpipe construction.

Rohan KRIWACZEK

MMus, MA. Author, composer, musician and sound artist

The bagpipe as an instrument, stripped of cultural baggage – a composer's perspective.

Most people who approach the bagpipes do so from a cultural perspective. Each instrument comes with its own repertoire, dances, history, musical stylistic language, ornamentation, mythology, rituals and often even a traditional costume. I am sure many of the other papers in this conference will be exploring all of these facets.

I have come to the bagpipes entirely from the perspective of a composer; specifically a disillusioned Academy-trained, over-educated ex-modernist searching for the fundamental elements of music, once it is stripped of the more superficial aspects of texture, dynamics, harmony and colour, and of course, culture. The pure power of melody unmasked.

In this paper I will talk about what bagpipe music actually is, from an abstract perspective. Taking the very simple single-drone Swedish sackpipa as my instrument of choice I will ask basic questions about the nature of music, as revealed specifically through bagpipe music. What is a note? What is a drone? How do the relationships between each note of a given scale and the drone differ? From there I will look at building music out of a 9 note scale and fixed drone; the three basic musical forms of song, dance and ritual; expression through ornamentation: and finally what are those essential elements that bagpipes offer the creative musician today?

Whilst of course the history and traditions behind this magnificent instrument's journey are of great value and importance, for its voice to survive as a living force it is vital to also embrace it as an instrument of music, apart from its cultural baggage. Otherwise it is in danger of cultural fossilisation, and we all agree, I'm sure, that would be a great shame, as it still has so much to offer, particular in the current post-harmonic musical climate.

Jean-Cristophe MAILLARD

Lecturer- researcher, Université de Toulouse le Mirail

Sublimation and personification of the bagpipe in French baroque opera: aspects of the musette in the lyric repertoire between Lully and Rameau.

French opera from XVIIth and XVIIIth centuries, following the established model by Lully with *Cadmus et Hermione* (1672) and in its continuation till the years 1760, was conceived to gather in an imposing way any face of theatrical and musical arts. The orchestra and its instruments, as much as accompaniment of the voice, basis of dance energy, or creator of evocative colours, have one paramount role.

Except a few cases, this repertoire is the only one which frequently includes the bagpipes inside its orchestra, by using the musette, a very successful bellows small pipe from this time. The case of the musette, in the general context of the repertoire from this time, is twice rich and complicated. The purely instrumental repertoire can be easy and made for amateur's entertainment, or sometimes made for a virtuoso instrument owning a brilliant technique, experienced in dance suite, sonata, concerto or descriptive pieces.

How is it in the opera? It is one of the instruments associated to a specific context, and just as the trumpet symbolises warlike and triumphal scenes, or the horn the hunt, the musette can be heard in the pastoral scenes, occupied by the shepherds. This looking-like stereotyped vision turns out to be one style exercise, and it frequently appears, from the 1670' and during about one century in numerous lyrical works. We shall observe the phenomenon in different ways. At first, the librettos: who plays the musette on the opera stage? Which symbols does it hide? What can be the theatrical

implications of its use? We shall give some suggestions, and then we shall appreciate in which way the composers use to translate with music the suggested atmospheres and contexts: from the first uses of this small pipe by Lully till Rameau's operatic scenes, it will be possible to considerate an evolution comparable to its global role out of the stage.

Eric MONTBEL

PhD, Lecturer in ethnomusicology at the university of Aix en Provence

Les Chabrettes Limousines, the mirror-bagpipes from Limousin (XVIIth-XXth centuries): History, semiotic, musical anthropology

Eric Montbel will present his research about the "Chabretas" or "cornemuses à miroirs du Limousin" (mirror-bagpipes from Limousin), and his recent publication - his book published in 2013. This study is based on a Corpus of 125 old bagpipes found by the author. These instruments, for some very old (Seventeenth century) are characterized by a particular organology, and their symbolic and religious decoration of mirrors. The author uses the iconography and manuscript sources to retrace their historic journey from the Court of France, where they were played during the reign of Louis XIII, as the *Consort of Cornemuses et Hautbois de Poitou*, to Limousin until we find them today. The hypothesis presented is that of a relation with Italian bagpipes from the sixteenth century, *phagotus* and *sourdeline*, in humanistic and spiritual perspective, that of the neo-Platonic Academies. The important role of a famous maker from Milano, Manfredo Settala (1600-1680), will be exposed, in a new perspective and an original iconography. After their surrender to the Court in 1670, these bagpipes were played and made in the Limousin until the early twentieth century. The author suggests a semiological approach associated to these different objects, the bagpipe and the mirror. The symbolism of pastoralism is also studied, and the place of wind instruments in what would become a fashion in the Baroque Music. The musical sources based on anthropological field studies will be presented too by the author; the meeting of the last players of this instrument in Limousin, and a reflection on the role of researcher-musician engaged in a process of invention of tradition.

Martha MOORE DAVIS

PhD, University of Columbia, New York

Bagpiping and Gender Equity in the United States: The University of Iowa Scottish Highlanders, 1936-2008

This paper addresses gender and equity in bagpiping in the United States, specifically in the University of Iowa Scottish Highlanders, 1936-2008, Iowa City, Iowa. It explores social change as a driving force in the life of the group and the ways in which the identity of the membership evolved. The historical framework is examined and three major shifts are documented. Additionally, the paper explores the unanticipated outcomes of gender equity.

The Scottish Highlanders began in 1936 as an all-male unit following military and Scottish traditions, the vision of Colonel F. N. Dailey, Commandant of the Reserve Officers' Training Corps of the United States Army. The World War II draft and the effort of helping on the home front led to the "lads are now lassies" with the pipers, drummers, and dancers exclusively female by 1943. It remained so until the 1972 Title IX federal mandate for inclusive membership in educational programs receiving federal

funds. That year the first male since 1936 joined the Scottish Highlanders. World events continued to affect the membership, including the Viet Nam War and the changing nature of the university experience. Membership declined in the late 1970s, the university ended funding in 1981, and the group disbanded in 2008.

The pipe band started with six members in 1936, grew to thirty, and then remained constant at eighty to ninety members. Whether male, female, or inclusive of both, the membership took on ambitious performance schedules. In 1939, the group performed at the World's Fair in New York City. From 1939 to the mid-1970s, with their signature company front entrance in the University football stadium, the forty pipers, twenty-five drummers, and fifteen dancers performed in front of 60,000 spectators at all games. They played philanthropic events, and every four years the self-governed group performed on tour in the British Isles and Europe, seven tours from 1952 until 1976.

This paper analyzes the unique gender dynamics of the campus and the community at large. In the culture of post-World War II when women were "giving back the jobs" to the returning men, the women did not "give back" the Scottish Highlanders. In a traditionally male-dominated world of piping, the Scottish Highlanders gained the reputation and billing of "The Largest All Women Pipe Band in the World" from 1943 until 1972. This paper also explores the sometimes ironic dimensions of campus culture of that era in which women were excluded from the all-men's marching band and instead joined the Highlanders. The Great Highland Bagpipes and the Black Watch military uniforms were traditional, but the players were not.

This paper references documents from the recently established Scottish Highlanders Collection at the University Historical Archives as well as the personal experience of the author as a piper in the group in the early 1970s. Historical photographs, promotional posters, newspaper articles are shared to illustrate.

George-Pericles SCHINAS

PhD Candidate, University of Athens

***Tsamboúna* tradition and revival in Greece**

The *tsamboúna* is one of two types of bagpipes played in Greece. It has a double chanter, capable of playing six notes, and no drone. It belongs to the local folk music cultures of about 20 Greek islands, plus a few non-insular areas. It is a highly archaic and idiosyncratic instrument, removed from modern aesthetic movements, and therefore it was, until recently, in the process of marginalisation and abandonment.

Its division into local variants (almost one for each island where it is played) with distinct sound qualities and capabilities; further local differences in repertoire, playing techniques and accompanying instruments; its use mainly on occasions where music is not just for listening but an element of something that is being done; the nature of its music, which is re-created at each performance by the collective improvisation of all the participants (not just the musicians); and its resistance to innovation, due to its restricted melodic capabilities – all these characteristics reveal its close relation to the small local community, identified by common place, common origin and past, common knowledge of codes, and opposition to Others. However, a slightly more distant perspective reveals that all these local musical and extra-musical differences are but superficial variants of form, the deeper content being basically the same for all these Greek communities.

In recent years (ca 2000), while the *tsamboúna* tradition seemed close to its end, a revival movement has appeared. The originally independent revivalist efforts of individuals or small groups of people gradually converged on a common path. In today's *tsamboúna* music there is room for almost every local peculiarity, and even for some innovations / modernisations; but the selection among them is no longer dictated by the musician's place of origin, but rather by personal aesthetic preferences or other circumstances. For many of the revivalists, what is common throughout the entire *tsamboúna* tradition is more important and more obvious than what differentiates local traditions. Instead of the old local communities expressing themselves through the *tsamboúna*, now we see one superlocal community created by it: a community of persons that didn't know each other before their first contact with this music. Meanwhile, the improvised, interactive and, to a certain degree, functional role of the music is preserved much as before.

In most of the islands where the *tsamboúna* was traditionally played, the force of the revival movement has an impact upon the local musical activity, which is reinforced but preserves most of its old character and is little influenced by the superlocal character of the revival *per se*. Thus the phenomenon as a whole can be described as follows:

a) An archaic instrument, the means of expression of a practically lost rural world of local communities, survives marginally.

b) A revival movement allows to new people to express, by the same means, new (or even old) messages in completely new situations.

c) The new force given to the instrument by the revival returns to the instrument's original home-places, and the local musical traditions are revived, regardless of the radical social changes since the time of their birth.

Vivien Estelle WILLIAMS

PhD, University of Glasgow

The Romantic legacy of the bagpipe in Scotland: a cultural history

The bagpipe, one of Scotland's key symbols, is an icon which has significantly contributed to construct national identity. In my paper I wish to illustrate how this cultural identifier has assumed the connotations it embodies today in Scotland by contextualising references authors and artists have made to the instrument.

I focus on the transition between the Jacobite Era and Romanticism, which gave rise to the particular kind of imagery and apparatus of icons the bagpipe is endowed with today. During the Jacobite risings, in authors and artists it is possible to detect a predominantly debasing attitude – especially south of the border – towards the Scot, Highlander and, synecdochally, icons of Scottishness. Tartan and the bagpipe are undoubtedly two of Scotland's most colourful emblems, and they both contributed to visually represent the conflict between the Establishment and the Jacobites.

The attitude adopted by Scottish authors, both Anglophone and Gaelic was on the other hand diametrically different: the bagpipe represented national pride, the voice of the nation, and it was endowed with very masculine symbolism – so much so that Gaelic poet Alasdair MacMhaighstir Alasdair would gender the Celtic harp negatively with female connotations, to praise the male, martial, virile virtues of the bagpipe, the symbol of cultural and political progress.

Gradually, as Jacobitism and its threat were seen to wane, one can notice a significant shift in how the instrument was perceived. With the advent of the Ossianic paradigm and the influence of Scott's works, for many British Romantic authors and artists the bagpipe assumes the status of quintessential Romantic instrument. The bagpipe's legacy today is still strong. A selective collective memory has tended to favour certain connotations, and abandon others: from sentimental depictions to souvenir items in Celtophile taste and a plethora of 'urban myths', the Romantic construction of the bagpipe's identity narrates a certain version of Scotland's history and culture.

SPRING FOLK BALL

Organised by the SOAS French Folk Dance Society
With French bagpipe virtuoso Julien Cartonnet and melodeon player Léo Garnier

Grand Spring Folk Ball

with

Julien Cartonnet
and Léo Garnier

at

The Brunei Gallery
SOAS, Russell Square

Doors 7.30pm, dance class 8pm
Tickets £10 adv

www.SoasFrenchDance.org.uk



PRACTICAL INFORMATION

Dinner arrangements

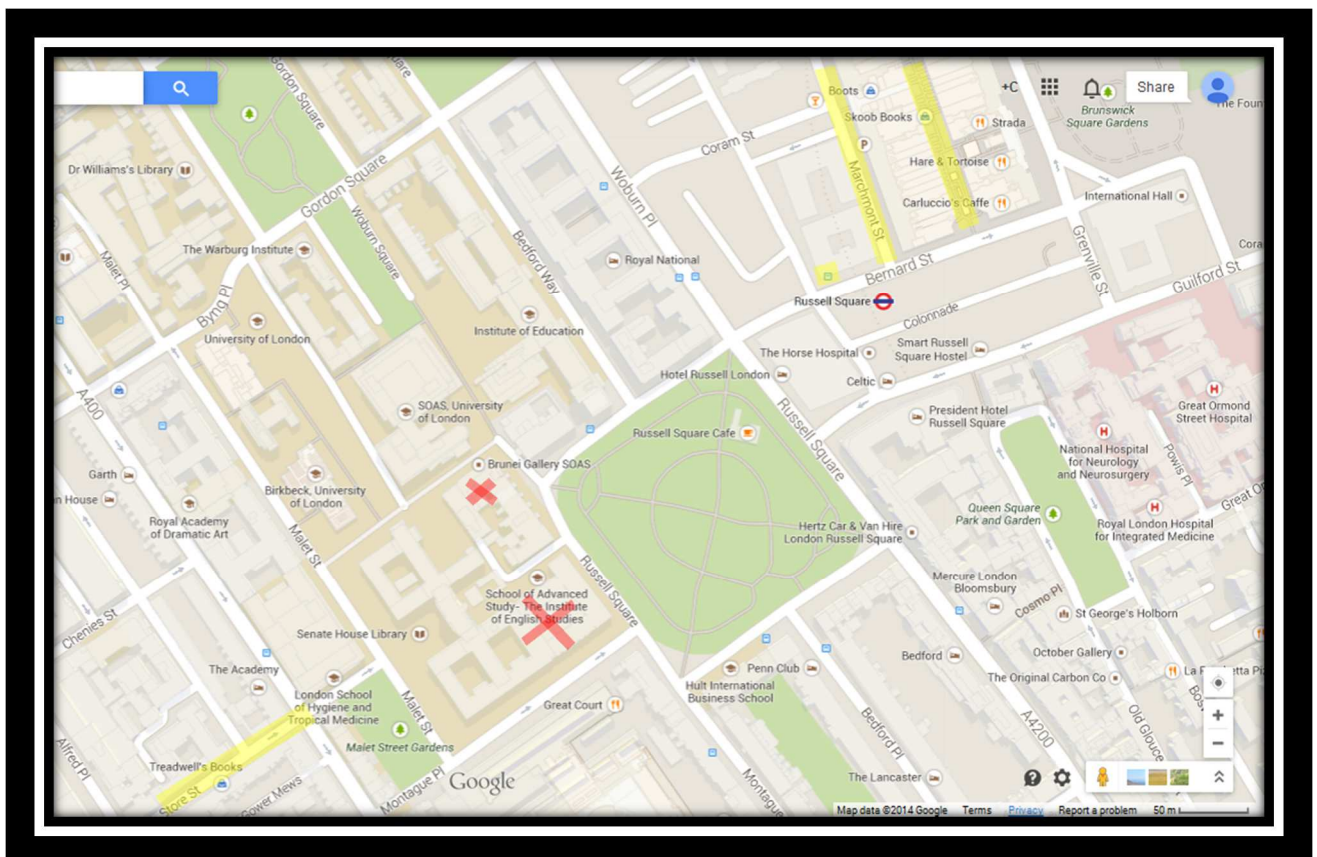
Dinner is not included in the conference tickets. Senate House and SOAS are located near various small cafés and shops. You have various options if you wish to eat before the Spring Folk Ball. Drinks, including alcohol, will be available at the dance.

Store Street (highlighted bottom left on map) offers a variety of small cafés and even a good Thai restaurant a little further along the street.

The Brunswick Centre (highlighted far right on map) also offers several food shops including a Chinese restaurant, and Italian Delicatessen and a Sushi place.

For more traditional English food, the Marquis Cornwallis is a good pub on Marchmont Street near Russell Square Station (second highlighted street from the right).

For extreme budgets, Tesco's is just opposite Russell Square Station or you have a Co-operative supermarket on Store Street.



Big red cross: Senate House

Small red cross: Brunei Gallery, SOAS



INTERNATIONAL
BAGPIPE
ORGANISATION



SOAS
University of London

www.bfe.org.uk
British Forum for
Ethnomusicology