

MUSICAL PRAYER

# TYRONE HEADE

*St. James Cathedral Piper*

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*Bb Small Pipe* by David Naill (2007)  
cane reeds by Brad Angus, Uilleann Pipe maker

My David Naill Bb Small Pipe was my first bellows pipe. Bb is by no means standard for bellows pipes, but given my clarinet lineage as a youth, playing by ear to my mom's LPs, and school band work, I've always been attracted to the key. And, Bb reflected the pitch of my Grandfather's Highland Pipe that I was playing in the '70s.

*A Lullaby for Small Pipes* (2020)

Peter MacNicol (b. 1954)

Peter MacNicol is an Emmy Award-winning actor, and piper, in California. "Lullaby for Small Pipes" is his first composition, a few months new. I favored it right away, and wanted to start with it tonight.

*Phoebe Thankful* (2012)

Tyrone Heade

I knew, barely I must admit, an older woman named Phoebe. I played for her family when she passed, and I learned her middle name was Thankful.

*She Moved Through the Fair*

traditional Irish

"She Moved Through the Fair" is a well known traditional Irish piece, usually performed on Uilleann pipes. It fits on the Small Pipe scale too, and since I'm Irish, well, there you go.

*Drones in D with Chanter in A* by Fred Morrison (2010)

I love all my Fred Morrison instruments! They have interchangeable parts, are highly musical, air-efficient, and well made. Playing a chanter in one key and drones in another is, well, not done (so I'm hoping the Drone Police are busy elsewhere tonight). But I like working with different tonalities, and was able to make this work based on detailed selection, tuning, and air efficiency. I like the effect, but don't try this unsupervised.

*For Ireland, I will not tell her name*

traditional Irish

Fugue:

*Scots Wha Hae* ("Scots Who Have")

traditional Scottish

*Elliot Finn MacDonald* (2016)

Finlay MacDonald (b. 1978)

*Great Small Pipe – Drones in A with Contrabass* by Fred Morrison (2010)

I call this instrument my Great Small Pipe. I created the Drone combination out of spare parts, including the Contrabass, to fill St. James nicely.

*Tohoku* (2011)

John Brock (b. 1958)

- Earthquake
- Tsunami
- Fukushima

John Brock is a good friend, and former student of mine in the 1990s. In addition to playing Highland and Small Pipes, he has a terrific brass player background as many years as a section leader, and now repairs and creates pipes in his 'spare' time. His playing and tonality are always wonderful and thoughtful. He was quite taken, as were many of us, with the Tohoku nuclear accident in 2011, and created this 3-movement piece out of his sorrow for those involved. This is my first time playing this: I've heard John play it in public twice and hope to do it justice. I was quite taken with his expression of it.

*Catherine's Lament*

Piobaireachd

*Piobaireachd* (pronounced "pea-brock") is the classical music of the Highland Pipe. Piobaireachd is a specialty of mine. They are organized as variations on a theme. And, though they are still newly composed today, most date back to 1500–1800 or prior. They pre-date traditional staff scoring and were originally sung with their own 'language', from teacher to student.

This tune, *Catherine's Lament*, is also referred to as *Catherine's Salute*. Given how I feel it should be played, it reflects as a Salute for sure.

[If time allows, the program continues with the following]:

*Jack's Gone a-Shearing*

traditional English

*Rarin' to Go* (2008)

John Brock

Scotland had a rich **bellows-blown bagpipe** culture in the 17th and 18th centuries, with pipes used in dance halls, homes, for gatherings public and private. **Bellows pipes**, a 'cauld wind' apparatus, had an advantage over **Highland Pipes** – no moisture was passed from musician to instrument; which means the instrument would stay in tune without the humidity of breath changing the cane reeds. So, pipers could play long into the night, and everyone had more fun.

Most examples of bellows pipes, though, didn't survive, given the climate and being made from wood, leather, twine and cane. These included **Scottish Small Pipes**, and their louder cousin, **Border Pipes**. They virtually disappeared. A few of these were stored away in the drawers of museum basements. One set was found in a drawer of the College of Piping, Glasgow, in the 1970's – it was quite the curiosity. Then, in 1995, the 1733 **William Dixon Manuscript** (the oldest known manuscript of pipe music from the British Isles, and the most important source of music for Scottish Bellows pipes) was found on a shelf in a northern Scottish library by Matt Seattle.

Pipe makers started to turn garages into Small and Border Pipe manufacturing sites, turning small numbers, not really enough to satisfy demand. Highland Pipe makers started using CNC lathes (modern computer-controlled lathes) to quicken their production, and eventually turned their attention to bellows-blown Small and Border Pipes, which one could say helped both in quality of production and quantity.

Lastly, I hope you enjoy this evening! In truth, though I may appear to be playing different instruments for you tonight, my most important instrument is St. James Cathedral itself (and has been since 1990). I've learned pretty much all I know here, musically, personally, and everything in between. I love what I hear here, and I learn volumes sitting next to you every week. — *Tyrone Heade*



Cathedral Piper **TYRONE HEADE** is a full-time Highland Bagpiper in Seattle. As Cathedral Piper in Residence for St. James Cathedral and St. Mark's Cathedral, he composes, competes, performs regularly, and teaches Highland Bagpipe and a variety of Small Pipes and Reel Pipes.

He developed both Cathedral residencies from scratch, responding to each cathedral in 1990 and 1993 respectively. He is a founding piper of Seattle's Elliott Bay Pipe Band, where he has been Music Director/Pipe-Major since 2003. He left his career and became a full-time piper in Seattle in 1994, after having lunch with a good advisor, John Pinette, who said, "You should do what you love." Words freely given and well received.

Tyrone won the *World Solo Amateur Championship, Piobaireachd, 2009* in Glasgow, Scotland. His performance instruments include ca. 1900 Highland Bagpipes by R.G. Lawrie, ivory/German silver with wood projecting mounts, previously owned and played by Nicholas Patrick Heade, Sr., Tyrone's grandfather; 1890 Highland Bagpipes by David Glen, silver/silver; Scottish Small Pipes made by David Naill, Somerset, in 1996, with Victorian silver engraving; and the instruments that you hear tonight. For more information on Tyrone Heade, visit <https://bagpipe101.com/biography>.

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