

# The Seán Reid Society Journal.

Volume 3

2009

**A special edition dedicated to the music and memory of**

**Richard Lewis O’Mealy 1873 - 1947.**

## **Editorial.**

Welcome to Volume 3. It has been a long time since we launched Volume 2 and much has changed. This issue is a special edition dedicated to R. L. O’Mealy simply because over the last few years we have learnt a great deal about this great piper and pipe-maker, much of which must be cast in stone for future generations.

Unlike previous volumes of the Seán Reid Society Journal, Volume 3 will be a living document which grows with our knowledge of R. L. O’Mealy. We are actively soliciting new material from readers regarding R. L. for addition. Previous article versions will be retained at stable web locations to ensure that page-numbering in citations remain valid. Both new additional articles and revised versions of old articles will be published as new information comes to light. At time of writing we await some important information and recordings. Upon receipt of these items, articles 3.16.6 and 3.25 will be completed and uploaded.

As with previous volumes, many articles are accompanied by associated materials such as photo albums and multimedia. These materials may be accessed via “Associated Files” links in the online table of contents.

Volume 4, which will contain a broad range of content is partially prepared and should appear soon.

Ken McLeod, Ronan Browne and Wilbert Garvin are joint editors of this special edition. A special word of thanks and tribute must be made to Bill Haneman for his work in creating the website and to Pier Kuipers for adding his expertise and for helping to bring the site to life.

**Acknowledgements and thanks to those who contributed with knowledge on the life, music and appreciation of Richard Lewis O’Mealy:**

Ross Anderson, piper.	Wilbert Garvin, piper and historian
BBC Archive, London.	Bill Haneman, piper and pipemaker
Harry Bradshaw, RTE.	Robbie Hannan, piper.
Tom Clarke, piper	Gary Hastings, Arch Deacon, Mayo.
George Crowe, UFTM	Dave Hegarty, piper and reed-maker.
Lucy Delap, piper.	Robbie Hughes, piper and pipe-maker.
Seán Donnelly, piper and historian.	Nollaig MacCárthaigh, piper.
Mick Dooley, piper and pipemaker.	Ken McLeod, piper and historian.
Leslie Drew, great-grand-niece.	Michael Maxwell, son of Paddy.
Clement Farrar, great-grand-nephew.	Terry Moylan, piper and archivist.
John Farrar, nephew.	P. F. Patterson, Arch Deacon, Knockbreda.
Jonathan Farrar, great-grand-nephew and piper.	RTE, The Long Note programme, 1985.
Sam Farrar, nephew and piper. R.I.P.	Trevor Stewart, piper.
Violet Farrar. Grand-niece.	Glenn Walsh, Source of R. L. video

...and the many people who were interviewed whose names appear in this journal.

Ken McLeod, Ronan Browne and Wilbert Garvin.

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### **Constitution.**

The society was the result of the wishes of a small number of Union pipers who have a serious interest in the history, music and technology of the Irish pipes. It was originally devoted to research and the preservation of the Union Pipes but has now been broadened to encompass all forms of bagpipes after receiving interest and requests from readers of various piping disciplines around the world.

The main aim is to discover as much as possible concerning the history and construction of bagpipes and their players. We believe that much of this heritage has been lost. The conservation of pipes made by the old masters is therefore of the utmost importance. We maintain that the work of the old masters is crucial to the whole endeavour and it is therefore a fundamental requirement of membership that ownership of such instruments is viewed as custodianship, and that no irreversible modifications should ever be made to them. Several pipe-makers, over several generations, have arrogantly adjusted bores in their ignorance leaving us today with much still to discover. There was a long period during which the surviving bagpipes had their chanters re-reamed to get a poor reed maker’s reeds to work. Sometimes it worked to a degree but usually to the detriment of tone quality. They chopped drones when the third or fifth drones went out of fashion and committed such destruction, that made the understanding of the great old pipes more difficult for the good makers of today to learn. Thankfully there is much expertise available these days through hard work and study, and some great makers have appeared around the world. This hard won knowledge must never be allowed to become lost again through what often amounted to arrogance, ignorance and/or selfishness.

### **Availability.**

The journal is published from time to time and is free of charge through the web-site, [www.seanreidsociety.org](http://www.seanreidsociety.org). Those who wish to have it in book form (I believe that most of us will), may now purchase copies from Na Píobairí Uilleann (NPU) as they are issued.

### **Membership.**

Membership of the Society is reserved for contributors only, although the information published is available to all. Membership is presently approaching thirty.

### **Publications & style.**

This issue features multi-platform compatibility and has been tested with Internet Explorer, Safari, Firefox and Opera.

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### **Notes for contributors.**

First and foremost, please try to emulate the style and standards used in this issue. PDF have been chosen for text and spreadsheets respectively. Submissions are accepted in Adobe PDF, MS Word and Excel.

Documents supplied on paper must use one side only with one inch margins all around. Pages should not be numbered.

Pictures should be of reasonably high resolution in a standard format such as JPEG.

Sound samples can be analogue recordings on cassette tape, on CD as wav or MP3 files.

Video samples should be in MPEG, AVI or MOV format.

Original drawings must be to a noted scale. They should be separated on a page by page basis and one side only of each page used.

The web-site has a Google search feature on the front page so that names mentioned in the journals will be easily found.

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Sources must always be acknowledged, if not in the text then in the footnotes.

The author grants to the Society and its agents the right to publish submitted material in whole or in part, in print, electronic, and broadcast formats, provided the author is properly acknowledged.

### **Document Format.**

Text will be justified left. The standard font used will be Times New Roman 12pt.

Titles, sub-titles and sub-sub-titles are Bold 14pt, 13pt and 12pt respectively.

Author's name in standard text size following the title on a new line.

Each article title is preceded with a unique number, which will be allocated by the editor.

Footnotes using standard numbers are by the page in Times New Roman 10pt.

Lists are to be in 8 pt or 10pt. Names of books and periodicals will be in italics.

Words in a language other than English will be in italics, but not personal names.

Quoted text will be indented and quoted verbatim.

*[sic]*, square bracketed and set in italics, is to be used to indicate that a preceding word or phrase in a quoted passage is reproduced as it appeared in the original passage.

Tune titles will be in double quotation marks unless in a list, where normal text will be used. Instrument names will use a capital e.g. Highland pipes or Union pipes.

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