



FOR OVER 300 YEARS ballads, poetry, music and song have been part of the rich tapestry of Orange heritage. They have immortalised events and cheered the spirits of the Orange Family at home and abroad.

This heritage has embodied innovation, creativity, satisfaction and inspiration for generation after generation of young people, especially those who have been involved in the diverse marching and concert band tradition.

Lambeg Drummers parading along Royal Avenue, Belfast.

If Orangeism and its ideals have been the lifeblood of Protestant identity in Ulster, and beyond; then bands, ballads, and lambeg drums have been the musical veins pulsing this heritage around the World and down the centuries.

Just as Orangemen and Women have been involved in all walks of life, so the musical heritage of Orangeism has had an influence well beyond the processions of the Twelfth of July. Threads of the Orange garment run through varied aspects of musical heritage; from hymns and praise, to popular culture.

This exhibition highlights not only the history of this rich aspect of Orange heritage but also the living and evolving legacy which it has bequeathed to the modern World.



Members of Drumderg Flute band meeting His Royal Highness, the Prince of Wales, in May 2016.

Dance Card from Quilly True Blues LOL No. 442.



SUPPORTED BY



BALLADS AND POEMS

Spa Accordion Band, Ballynahinch.

BACKGROUND TO A TRADITION

IRELAND, LIKE MANY PLACES, has a rich oral tradition dating back several centuries. This tradition was very important in an era before universal education and associated high levels of literacy. As a consequence, important stories and events were conveyed to the majority of people through popular formats like songs and ballads. This allowed events to become embedded in community memory and, in some cases, folklore.

Many of these ballads, tunes and songs reflected the prevailing political circumstances that inspired their creation. In other words, the creativity embedded in each piece had a motivation well beyond the simple creation of art for entertainment purposes alone. In some cases this propaganda does not have to be viewed in a negative fashion but rather a positive reflection of community celebration and perpetuating the meaning of events and related stories.

BROADSIDE BALLADS

Through this oral tradition, tunes and songs became popular by reaching a wide section of the community. Broadside Ballads, with their origin in the early Seventeenth Century, became a huge feature of satire and political commentary. Often biting, they were a deliberate propaganda tool to yoke the support of the masses during particular political and moral discussions. Prior to the Glorious Revolution, William, Prince of Orange, launched a massive propaganda exercise to explain his actions and prevent any disquiet. This continued in the early months of his reign as supporters released single sheet ballads as a running commentary on his actions. Two such early ballads were;

Popery's Downfall, and the Protestant Uprising by The Crowning of King William III and Queen Mary II (1689)

The Royal Salutation, or, The Courtly Greeting Between K. William and Qu. Mary at His Return from the Wars in Ireland (1690)

They provided a running commentary on events, championing the Williamite cause and Protestantism, while demonising James II and Rome.

This popularism has been one of the reasons for their longevity. They have traversed time to form part of the unique cultural heritage of the Orange family. Many of the tunes played, and songs sung, have an origin well before the last 150 years.

Just as important as the tunes themselves has been the custom and practice associated with their creation. The hours devoted to musical tuition and skills development is almost unparalleled, resulting in a marching and concert band tradition that has upwards of 30,000 members across Ulster today.



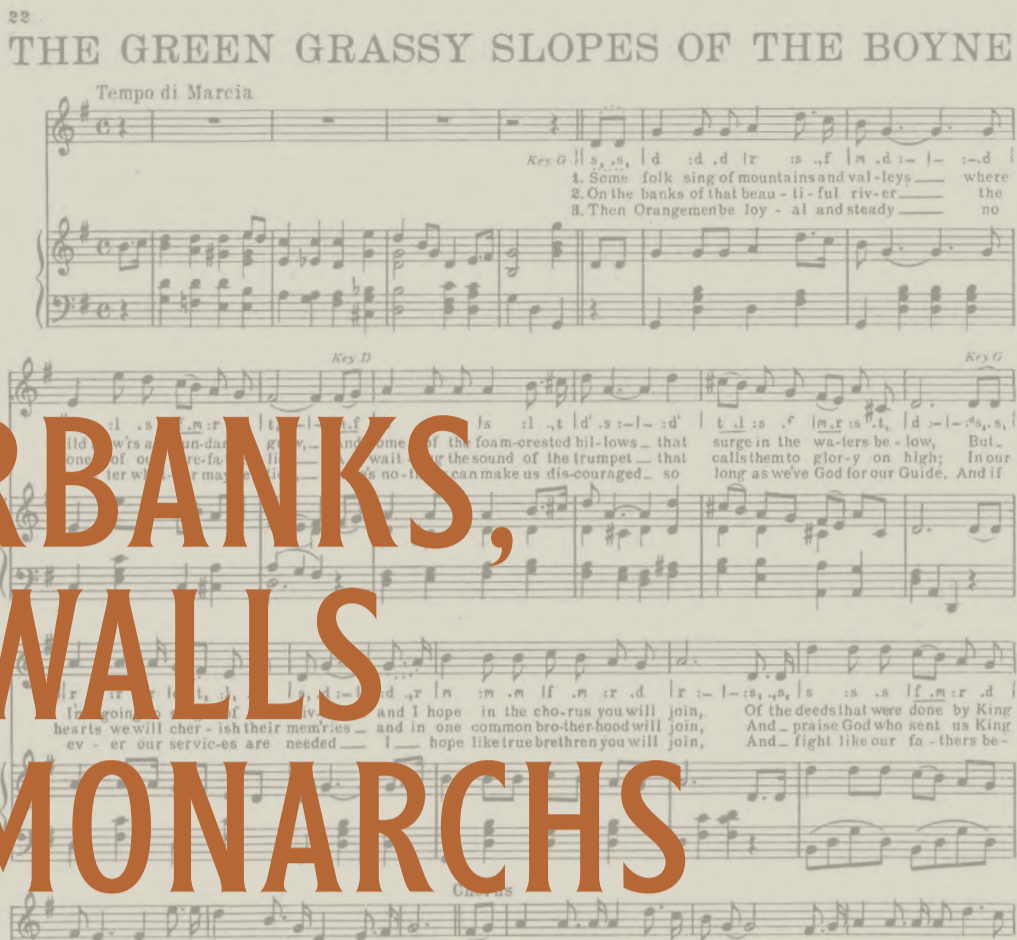
Cover of the Dominion Orange Harmonist, Toronto (1876).

Broadside Ballad sheets praising King William III and the Glorious Revolution.



BALLADS AND POEMS

RIVERBANKS, CITY WALLS AND MONARCHS



MANY OF THE SONGS AND TUNES associated with the Orange Family today have their origins in specific events and people.

ORANGE BALLADS

The iconic events of the Williamite and Jacobite War have been an obvious source of material for many songs, ballads and airs, that have echoed down the centuries along the parade route and in the Orange Hall. Favourites, such as *The Green Grassy Slopes of the Boyne* and *Derry's Walls* borrow from an older Eighteenth and early Nineteenth Century ballad tradition, a tradition that was given a platform at anniversary dinners, soirees, Orange Balls, assemblies and in the homes of many Protestants and later Orangemen.

These ballads captured and reinforced aspects of popular history that became part and parcel of the Orange and Protestant identity. The story of Orangeism and significant events in our history can be charted through the medium of music and song, with ballads being released to commemorate but also, crucially, contemporary pieces to encourage support for a particular point of view. This was especially the case during periods of political turmoil such as the Home Rule Crises, 1886 – 1914.

THE SASH MY FATHER WORE IS A RELATIVELY NEW SONG WITHIN ORANGE CIRCLES. ONE OF THE EARLIEST REFERENCES TO IT BEING PERFORMED WAS ON 28 JULY 1894, WHEN BRO. JAMES HUTCHINSON SANG IT AT COVE HILL, COLERAINE, FOR THE BRETHERN OF LOL NO. 735. BY 1905, THE WORDS WERE BEING WIDELY CIRCULATED.

The Orange ballad tradition fits firmly in the mould of *Broadside* political ballads that became increasingly popular during the late Seventeenth Century. Often these satirical works, with a direct political message, were employed to motivate the masses. The production of cheap, single sheet ballads remained popular into the early Twentieth Century and accounted for the success of works such as *The Siege of Londonderry*, *William Rode the Grey*, *The Orange Plant* and *King William Forever*.

Quadrilles arranged to commemorate the Siege of Londonderry, by Mrs. George Franks Jnr. Image courtesy of Alamy Images.

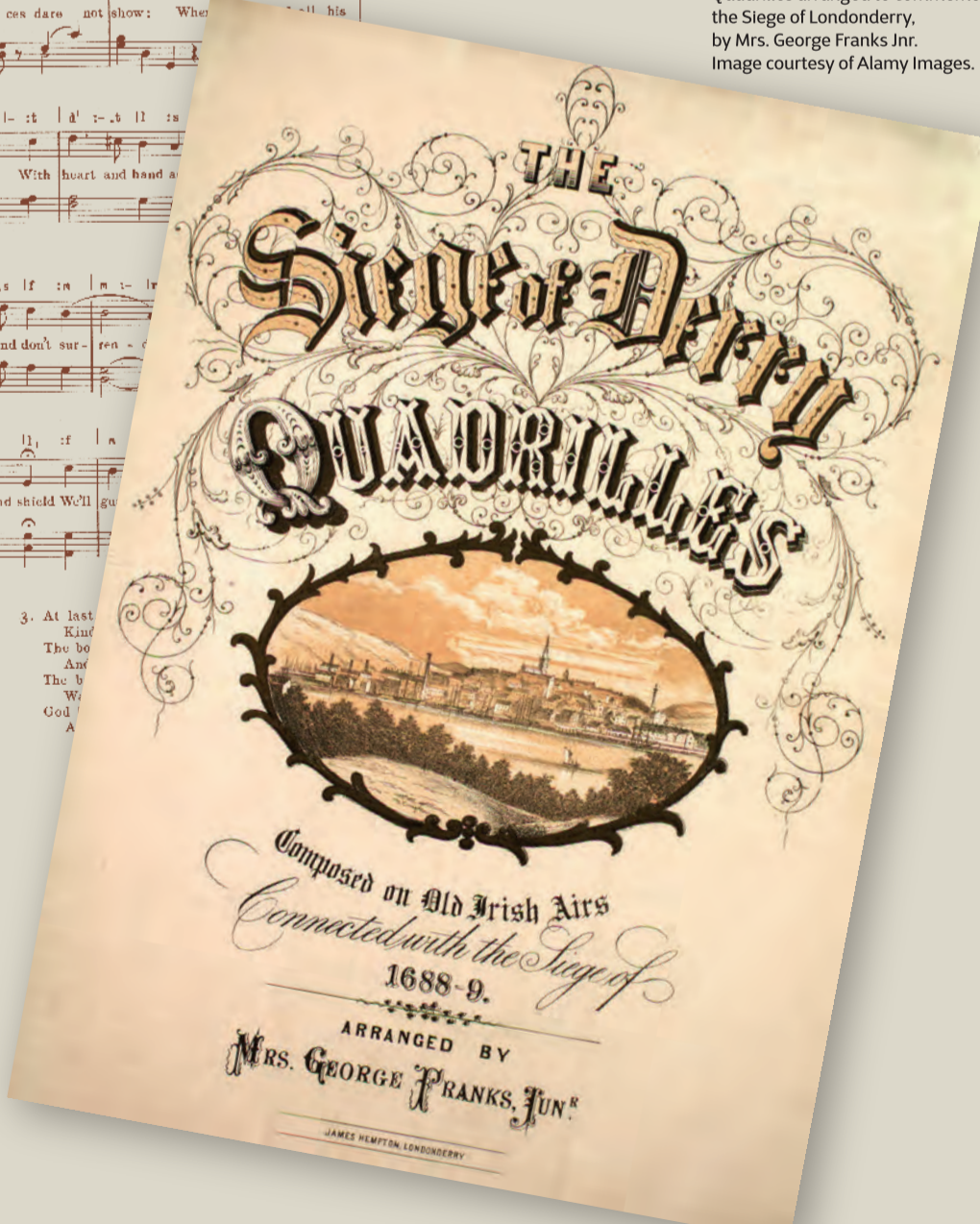
Sheet music of *Derry's Walls*.

Derry's Walls. Richard Hayward Version.
Moderato.
Key G
1. The time has scarce gone round boys, Two hundred years ago, When rebels on old Derry's Walls, Their faces dare not show: When the rebel band, Came up to High-op's Gate, With heart and hand and sword and shield We'll guard him to retreat. Then fight and don't surrender - call with heart and hand and sword and shield We'll guard him to retreat.

2. For blood did flow in crimson streams,
Full many a winter's night,
They knew the Lord was on their side
To help them in the fight;
They nobly stood upon the Walls,
Determined far to die,
To fight and gain the victory
And raise the crimson high.

3. At last
Kind
The be
And
The b
We
God
A

Recorded on Decca Record F 2408.



BALLADS AND POEMS

Frederick Hermann,
1st Duke of Schomberg.

THE HUGUENOT STORY

EXILED FRENCH PROTESTANTS, or Huguenots, played a major role in the Glorious Revolution. Thousands saw service in the Williamite army that fought in the War of the Three Kingdoms, many of whom had been forced to flee France by King Louis XIV when he revoked religious toleration in 1685.

The British Isles, especially Ireland, became one of the havens for these displaced peoples, many of whom settled in the Lagan Valley around Lisburn. Representatives from these Huguenot families would see service in major battles such as the Boyne (1690) and Aughrim (1691), proving themselves staunch fighters for the Williamite cause. On the eastern wall of the churchyard in Lisburn are several weather-worn headstones reflecting this Huguenot connection. Their connection and sacrifice would later be immortalised in song and ballad through the comprehensively titled;

ON THE GRAVES OF FRENCH PROTESTANTS IN LISBURN CHURCHYARD

*Lightly tread! Beneath are sleeping,
Warriors of the Cross of God!
Warriors! Conscience truly keeping,
Spite of persecution's rod!
Warriors! On their God relying!
Warriors! Victors over Rome!
Kings! Whom glories never dying
Wait in an eternal home!*

*Yours the foe whose hate bereft them
Of their homesteads by the Rhone;
Here's the heritage she left them -
Sculpture dim and mouldering stone.
List the lesson they are preaching
From the strange soil where they lie;
Hear the faithful exiles teaching
Wisdom that can never die.*

"ALLONS, MESSIEURS, VOILA VOS PERSECUTORS"

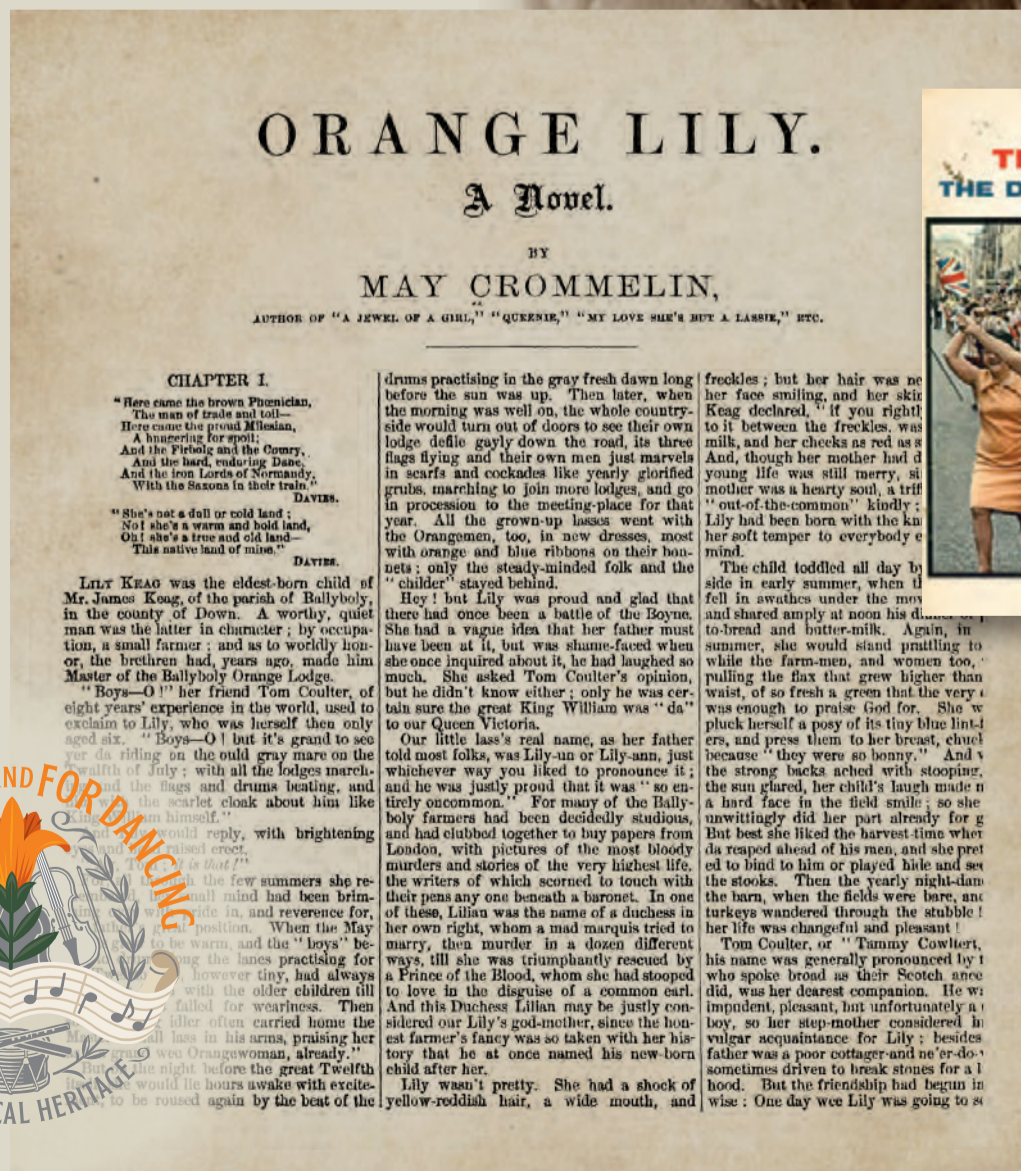
The most famous of these Huguenot warriors, was Frederick Hermann von Schomberg. Previously a Marshal in the French army, he had been forced out by King Louis XIV and became a senior general for William, Prince of Orange. Sadly, he would lose his life at the Battle of the Boyne, encouraging his Huguenot soldiers into the fray against James II's French allies; "Come on gentlemen, here are your persecutors."



The novelist May Crommelin (1850-1930) was of Huguenot ancestry. Her grandfather Nicholas Delacherois-Crommelin was County Down Grand Master for 30 years in the early 1800s. He is named in the old Orange song *The Hills of Carrowdore*.

May's 1879 novel *Orange Lily* tells a story of Lily Keag, the daughter of the local lodge Worshipful Master. It is thought to have been the inspiration for women to dress flamboyantly as 'Orange Lil' at 12th July parades.

LP cover from Emerald Records, showing some 'Orange Lils' enjoying the Twelfth celebrations.



BALLADS AND POEMS



Publications like the 1916 Orange Songster were popular in Orange homes across Ulster and Scotland.

DECONSTRUCTING THE ORANGE BALLAD

AS A FORM OF STORY TELLING, ballads were a popular format that evolved over time. The overriding feature was a story that reflected a particular event or circumstance. Here is one example;

THE BATTLE OF GARVAGH

The ballad, *The Battle of Garvagh*, loosely describes the events that took place in the village on 26 July 1813 when a large party of nationalist Ribbonmen came to wreak havoc. As with most popular songs, a degree of artistic licence has operated in relation to the facts of the day.

*The day before the July fair
The Ribbonmen they did prepare
For three miles round to wreck and tear
And burn the town of Garvagh*

*The Tory whistle loud and shrill
We heard it o'er the high Mourne Hill
Fall on, brave boys, we'll slay and kill
The Protestants in Garvagh*

Reference to the "Tory Whistle" was interesting. Tory was the old name for a robber or bandit in Ireland and the whistle was probably a form of signalling they used. The term Tory has been immortalised in the British Political system as it was the derogatory term the Liberal Party gave to Conservatives in Parliament. The Conservatives suitably replied by calling the Liberals 'Whigs' - the Scottish term for thief or bandit!

*The Judge then he would us condemn
Had it not been for our jurrymen
Our grateful thanks are due to them
For they cleared the Boys of Garvagh*

*All thanks and praise we'll tender still
To Mr. Price and brave George Hill
The Beresfords befriend us still
For they cleared the Boys of Garvagh.*

Written from an obviously Orange and Protestant perspective, the ballad nevertheless recounts the story of what happened in Garvagh on that day. A party of nationalists attacked the village and were beaten back by local Orangemen, some of whom were returned to trial but cleared by the Jury and the local magistrate, who may themselves have been Orangemen!

Although quite obviously a propaganda piece, its description of a real event, which became an important one in the annals of early Orangeism, ensured that it remains a mainstay at Orange celebrations and band competitions to this day.

Sheet music for The Battle of Garvagh.

The Battle of Garvagh.

Con spirito.

Key B♭ { .s₁ f₁ | m₁ .s₁ :s₁ .l₁ t₁ | d₁ .,r :d₁ .t₁ | l₁ .s₁ :l₁ }

1. The day be-fore the Ju - ly fair The Rib-bon-men
three miles round to wreck and tear And burn the town of Gar - vagh.



Traditional Orange Songs recorded by Richard Hayward. Courtesy of Beltona Records.



2. The Tory whistle loud and shrill
We heard it o'er the high Mourne Hill
Fall on brave boys we'll slay and kill
The Protestants in Garvagh
3. The day came on they did repair
In multitudes to Garvagh Fair
Some travelled thirty miles and more
To burn the town of Garvagh.
4. They all appeared in greatest haste
White handkerchiefs tied round their waists
But their jackets we did soundly baste
That July fair in Garvagh.
5. Then we quick applied
The fire soon us denied
It stands the toughest hide
And for Garvagh."
6. The Protestants and Orangemen
They did assemble then
To burn the town was their design
To do like men in Garvagh
9. Then Captain Douay cried: "Brave boys,
Maintain your Cause and fear no noise
We'll massacre these Orange boys
And burn the town of Garvagh."
10. He had not turned himself well round
Till he received a deadly wound
His heels went up his head went down
At the third tree in Garvagh.
11. We gave the word to clear the street
While numbers flew like hunted sheep
When Protestants did Papists meet
At Davidsons in Garvagh.
12. Oh then brave boys if you had seen
'Twas the best man through Ballinameen
While Orange boys pursued them keen
And cleared the town of Garvagh.
13. But mark what followed this affray
They thought to swear our lives away
To jail we went without delay
We had no guards from Garvagh.
14. They horrid oaths against us swore
Such swearing you ne'er heard before
M^cCluskey swore three hours or more
Against the boys of Garvagh



BALLADS AND POEMS

William, Prince of Orange, landing at Torbay. From the *Sentinel*, Toronto (1899). Image courtesy of Mark Thompson.

PSALMS, HYMNS AND PRAISE

GIVING GLORY TO GOD is a major theme within Orange musical heritage. It forms part of the basis of the Orange Institution and is reflected at church services, major anniversaries, and the Twelfth of July. This tradition has been a constant since the Glorious Revolution and reflects the wish of all Christians to put their *Trust in God*.

SPYMASTER AND CHAPLAIN REV. WILLIAM CARSTARES (1649 – 1715)

On 5 November 1688 William, Prince of Orange, disembarked with his army on the beaches of Torbay, Devon. Within the ranks of assembling soldiers, crates of supplies, horses and pack animals, was a key supporter and spy for the future King William III – Rev. William Carstares.

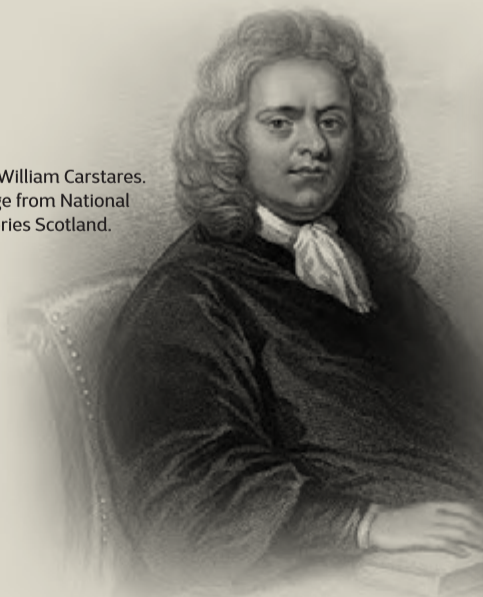
Carstares had been rewarded for his loyalty to the young Prince with the position of Chaplain, one which he used to promote both spiritual and political advice.

The son of a Covenanter Minister, he became a leading cleric and Whig activist in Scotland, having been educated in Edinburgh and Utrecht. It was at the latter where he met William, Prince of Orange. During the Third Anglo-Dutch War he provided intelligence for William and made a number of trips, under an assumed name, to England from the Netherlands. For his actions he was imprisoned in both the Tower of London and Edinburgh Castle. He remained under surveillance by the administration until the Glorious Revolution of 1688/1689.

As the soldiers and sailors moved onshore, Carstares began to recite Psalm 118. A calm passed over the assembled crowd as the waves slowly lapped the shoreline and Carstares reinforced that God would be with them; *“They came about me like bees, and are extinct even as the fire among the thorns for in the name of the Lord I will destroy them.”*

He remained a significant figure in the Scottish Presbyterian Church until his death.

Rev. William Carstares. Image from National Galleries Scotland.



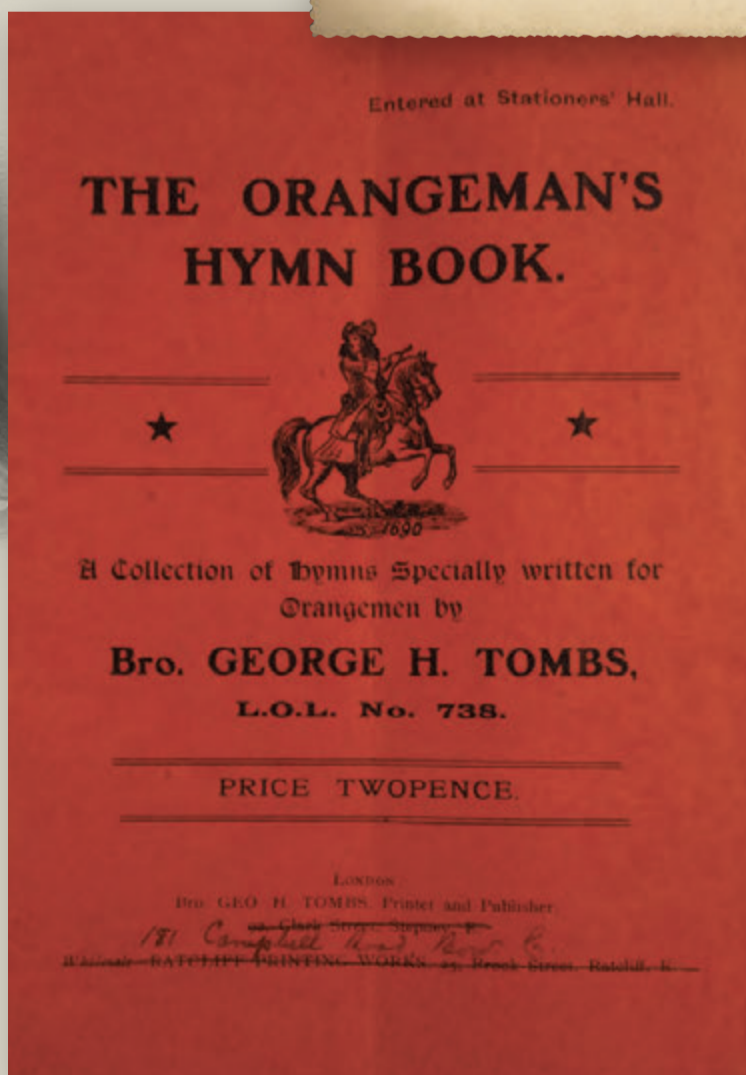
CREATION INSPIRING PRAISE

The coastline of Brixham had another influence over the creation of a hymn. **Henry Francis Lyte** was born in Scotland and educated at Portora Royal School in Enniskillen and Trinity College, Dublin. He graduated with a degree in Divinity and became an Anglican Minister. After several Parishes he moved to Lower Brixham where he opened a school and Sunday School, especially for seafaring families. His congregation grew and the church was expanded. It was here that Lyte would write a number of hymns, the most famous being inspired by the Brixham coastline. As Lyte looked out over the bay at sunset he was struck by the splendour and the overwhelming thought of God as our Creator. The hymn *Abide with Me*, would encapsulate his thoughts and feelings.

OUTREACH

Evangelism has always been part of the Orange tradition, especially in the wake of the Ulster Revival of 1859. Praise and Hymn writing has continued to find a focus within the Institution. In 2019 Bro. James Murray of Ballylone Purple Guards LOL No. 1609 composed a new hymn as part of a Gospel Mission held in Ballynahinch. The words reflect the evangelical nature of Orange praise and is played and sung to the tune *The Shepherd Boy* or *Blackman’s Dream*.

IN 1907 ORANGEMAN GEORGE H. TOMBS PUBLISHED AN ENTIRE VOLUME OF HYMNS AND PRAISE WITH AN ORANGE FLAVOUR. NATURALLY, HE CALLED IT ‘THE ORANGEMAN’S HYMN BOOK.’



The Orangeman's Hymn Book by George H. Tombs (London, 1907).



LAMBEG DRUM

Members of The Hazley Drumming Club, Ballymacarrett, Belfast. Image courtesy of Denis Morrow.



RHYTHM & TIME - THE LAMBEG DRUM

THE LAMBEG DRUM is one of the most iconic musical instruments associated with Ulster and the Orange tradition. It is one of the largest and loudest drums anywhere in the world with some having been recorded as exceeding 120 decibels, the equivalent of a rock concert!! Down through the centuries they have become a familiar feature at Loyal Order processions and celebrations.

The rhythms and times beaten out on the Lambeg form part of the heartbeat of Orange and Protestant Ulster and add to the colour and infectious musicality of Ulster's cultural heritage.

HISTORY

It is difficult to place an exact year on the emergence of the Lambeg Drum but Orange tradition has it that they were based on the large drums brought to Ireland by King William III's army during the Glorious Revolution.

One story from Orange folklore points to the involvement of a wren and a robin as part of the creation of an Orange drumming tradition. It is said that on the morning of 1 July 1690 these two birds alighted on a drum while the Williamite army was still sleeping. The noise they made on the drum woke a young drummer boy who in turn raised the alarm that the Jacobites were planning to attack. As Orange tradition has it, the thunder of drums was such that it 'drove a king out of three kingdoms'.

As with most aspects of folklore there is no evidence that the wren and robin awoke the army – especially given that it was William's forces that were on the march early to surprise their

Jacobite counterparts. It is more likely that the Lambeg Drum was modelled on the large European monotone drums that arrived with William's army and formed a crucial part of regimental communication and commands on the battlefield. Indeed, some Dutch regiments had larger than normal drums for use in battle, as depicted by Rembrandt in his 1642 painting *The Night Watch*. As with most things, however, the size and design were amended in Ulster!

Although the first account of an actual Orange parade is from Markethill in 1796, it is unlikely that the "drums" referred to as leading various companies of Orangemen, were lambeg drums as we know them today.

"THEY ACCORDINGLY CAME HERE ABOUT 5 O'CLOCK IN THE EVENING MARCHING IN REGULAR FILES TWO AND TWO ... THE PARTY HAD ONE DRUM AND EACH COMPANY HAD A FIFE AND TWO OR THREE MEN IN FRONT WITH PAINTED WANDS..."

Lambeg Drummers from Hillsborough District entertain Her Majesty, Queen Elizabeth II and Prince Philip at Government House, Hillsborough, in 1953.



LAMBEG DRUM

'The Orange Procession on its way to the Botanic Gardens', *The Graphic*, 15 October 1883.

Right: JW Carey image of a Lambeg Drummer.

'STICKING IN'



LARGE DRUMS WERE BEING USED over 200 years ago but, although rope tensioned drums, they may have had more in common with the large bass drums carried by marching bands today than the Lambeg Drum.

There is, nevertheless, an account of a 'drumming meeting' in the village of Lambeg in the early 1870s, which records the large drums being beaten with Malacca canes. Previously drums had been played or beaten with large drumsticks with wooden or cork based ballheads. The introduction of the Malacca cane allowed the drums to be beaten faster and with greater rhythm variety than ever before. The Lambeg Drum was born.

ON PARADE

Associated closely with the Orange tradition, Lambeg Drums have also been part of the wider fraternal tradition in Ireland finding a place in the celebrations of the Royal Black Institution, the Ancient Order of Hibernians and the Masonic Order during the Nineteenth Century. It has been pointed out that the origin of non-painted or 'plain shell' drums may have come about because the drums were lent back and forward between the different cultural traditions in Ireland. In theory, in a given year, a drum could have commemorated King William's victory at the Boyne on the Twelfth of July and been part of the celebrations for Our Lady's Day on 15 August!

CONSTRUCTION

Early Lambeg Drums were actually stave drums, made in a similar fashion to that of a wooden barrel. By the late Nineteenth and early Twentieth Century oak board was being used to form the cylindrical shell of what we regard today as the Lambeg drum. Early drums, made from a single piece of wood, were 2ft 10 inches in diameter but were quickly replaced by larger drums made from two pieces of wood.

The drum 'heads' or 'skins' have been made from a variety of materials down through the years, but the majority are made from nanny goat skins tightened around a thin wooden frame. These are held in place by brace hoops on either side of the drum connected by a long linen rope which is systematically tightened to create a better sound. The higher the tension, the better the sound emanating from the drum.

Lambeg Drums are assembled or built for use and are usually dismantled after the event, whether that be an Orange procession or a 'Drumming Match'.

A drumming party of women in Cable Street, Newtownards Road, Belfast. Image courtesy of Denis Morrow.



LAMBEG DRUM

Image of Hewitt's drum workshop.
Courtesy of Denis Morrow.

DRUMMING ASSOCIATIONS

IT IS NOT WIDELY KNOWN outside drumming circles that the Lambeg Drum is not merely played at the annual Twelfth of July celebrations but can be heard throughout the summer across the Ulster countryside.

Drumming matches, or challenges, quickly became a feature of rural Ulster, especially in Armagh, Antrim and Down. These allowed drummers to demonstrate their skill but also the worth of a particular drum. In early matches the respective drummers would stand facing each other with their drums almost touching and try and out-play or out-last their opponent.

In many cases these matches were informal but their popularity by the 1950s resulted in the formation of Drumming Associations to properly organise and administer proceedings. These include the Ulster Drumming Association, the Lagan Valley Drumming Association, the Antrim Drumming Association and the Mid Ulster Drumming Association. These groups help organise drumming matches between February and November every year with prize money being offered for the best sounding Lambeg Drum.

Outside of the Twelfth of July, Clady Day in Markethill boasts the largest collection of Lambeg Drums on display. This takes place on the last Saturday of July each year.

The late Moore Johnston in his workshop.



Lambeg Drum maker, Denis Morrow hard at work.
Image by W R Bradley.



BALLYNAFEIGH ORANGE HALL.
BAND AND DRUMMING CONTESTS
will take place in the **OPEN AIR**, under the auspices of
BALLYNAFEIGH ORANGE HALL,
On SATURDAY EVENING, 11th July, 1891,
When Valuable Prizes will be offered for competition by
BRASS BANDS, FLUTE BANDS, DRUMMERS and FLUTE PLAYERS, DRUM MAKERS, &c., &c.
Competitions confined to Protestant Bands. Further particulars in future advertisements, or can be obtained on application to the Hon. Secretary at the Hall. **10063**

Notice of a Band and Drumming Contest to take place at Ballynafeigh Orange Hall. *Belfast Telegraph*, 25 May 1891.

EARLY DRUMMING MATCHES WERE FACE TO FACE COMPETITIONS OR 'STICK INS' TO SEE WHICH OF THE PROTAGONISTS COULD STICK IN THE LONGEST AGAINST THEIR OPPONENT.

Lambeg Drummers at Rosstownlagh.



WRITERS AND BALLADEERS

JAMBOREE MAN - WILLIAM JOHNSTON OF BALLYKILBEG

WILLIAM JOHNSTON (1829-1902), the champion of popular Orangeism in the second half of the Nineteenth Century, was a small landlord from Ballykilbeg, outside Downpatrick in County Down.

His role in politics and processions is well documented, especially his campaign against the Party Processions Act (1850) and the Party Emblems Act (1860). This was a watershed moment in Orange history. Johnston was to the forefront of a political and illegal campaign against the legislation, encouraging Orangemen to defy both the Government and the Grand Orange Lodge of Ireland by holding Orange Jamborees on private estates. Public defiance of the Act landed him in jail in 1868.

His role as an author, especially of poems and ballads, is less well known. During his lifetime he was a determined to articulate Orange history and heritage through various mediums, especially poetry. Many of his poems were written as propaganda pieces during his campaign against the draconian legislation. Indeed, some were even written from his cell in Downpatrick jail, where he was imprisoned for breaking the Party Processions Act.

**"I WON'T GIVE UP GOD'S HOLY WORD,
FOR I KNOW IT IS TRUE,
THE BULWARK OF OUR BROTHERHOOD,
THE ORANGE AND THE BLUE"**



Advert from the Downshire Protestant newspaper, 20 May 1859.

William Johnston of Ballykilbeg.

ORANGE BALLADEER RICHARD HAYWARD

RICHARD HAYWARD (1892-1964) was a celebrated writer, actor, and a renowned singer of Orange ballads during the middle decades of the Twentieth Century.

Born in Southport, England, he spent much of his early life in Larne, County Antrim. His travel books about Ulster and Ireland were extremely popular, and in the 1930s he made the first ever black and white films in Northern Ireland. Hayward joined Eldon LOL No. 7 in Belfast and was involved in a Lodge of Research.

'The Ould Orange Flute' was one of the first songs he recorded in 1929, and his version of 'Orange and Blue' was chosen by Gramophone magazine as one of the top six UK recordings of 1956. During his life he would record 150 records. Known as the 'original Orange balladeer', Hayward also brought out an Orange Standard sheet music book containing eighteen songs. At the end of 1959, Fontana produced 'The Orange Sash: Richard Hayward with the Loyal Sons of William'. The cover of the record featured his Eldon Lodge collarette.

His contribution to Orange Musical Heritage was remarkable.

HAYWARD'S RECORDING OF 'THE SASH MY FATHER WORE' IN JUNE 1931 IS REGARDED AS THE FIRST RECORDING OF THIS PARTICULAR ORANGE FAVOURITE.



Richard Hayward. Image courtesy of Paul Clements and the Hayward family.

ONE OF THE EARLIEST SONGS RECORDED BY HAYWARD WAS 'THE OULD ORANGE FLUTE' IN 1929.

The Orange Sash LP, Fontana Records, 1959. The cover features the sash of Hayward's own lodge.



Hayward's Orange Standard songbook, printed in Glasgow, 1935.



WRITERS AND BALLADEERS



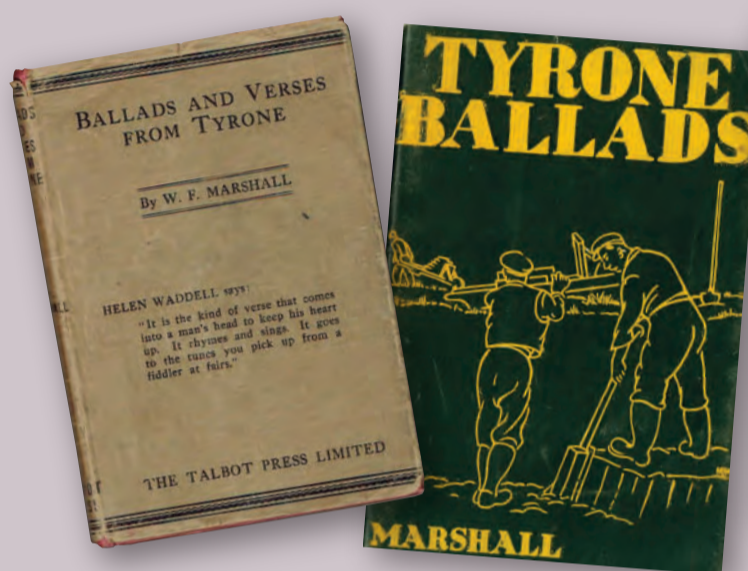
Rev. WF Marshall. Image courtesy the Marshall family.

‘BARD OF TYRONE’ REV. W.F. MARSHALL

The renowned ‘Bard of Tyrone’, **WILLIAM FORBES MARSHALL (1888-1959)** became one of greatest exponents of Ulster Scots poetry in the early Twentieth Century.

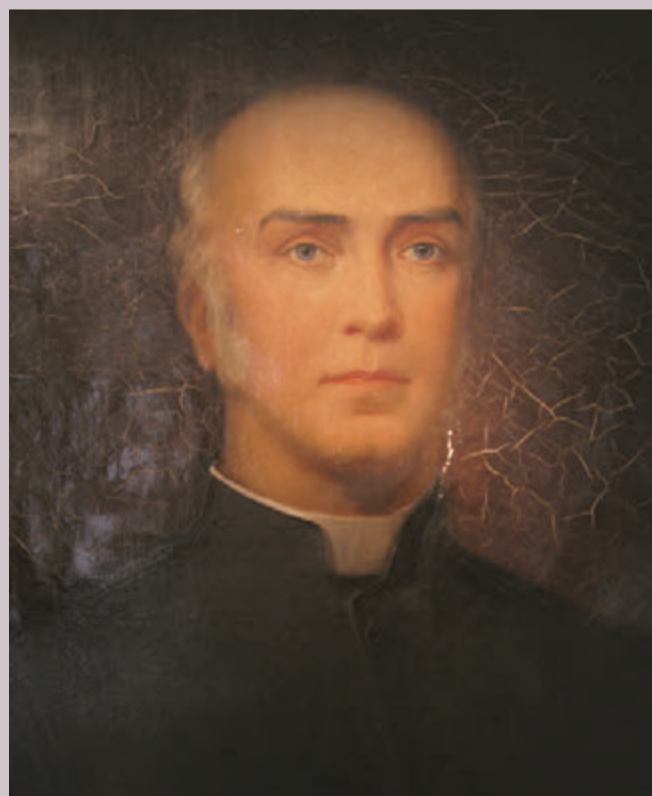
Linguist, playwright, Presbyterian Minister, Orangeman, B-Special... the list of attributes associated with Marshall is quite extraordinary.

He was a keen advocate of the Ulster Scots language and published many of his works in Ulster Scots and the vernacular of his home county – Tyrone.



“HI! UNCLE SAM!
WHEREVER THERE WAS FIGHTING,
OR WRONG THAT NEEDED WRITING,
AN ULSTERMAN WAS SIGHTING
HIS KENTUCKY GUN WITH CARE...”

Some of Marshall's most famous Ulster Scots publications.



Rev. Dr. Richard Rutledge Kane.

Illustrated Address to Bro. R R Kane (1892).



LOYAL IRISH PATRIOT RICHARD RUTLEDGE KANE

REV. DR. RICHARD RUTLEDGE KANE (1841-1898) was born in Omagh on 10 June 1841 and brought up in County Cavan where his father was a Methodist Minister. He joined the Church of Ireland and was initially curate of Dundonald before transferring to Walditch in Dorset.

In 1871 he returned to Ireland as curate for Tullylish Parish Church near Gilford, becoming rector of the Parish in 1872. In 1882 he was appointed as rector of Christ Church in Belfast, one of the largest Church of Ireland Parishes in Ireland.

Kane was an enthusiastic Orangeman and he became County Grand Master of Belfast in 1884. He had a passion for culture and history, especially the Gaelic language. In 1895 he became one of the patrons of the Gaelic League in Belfast. He was also a staunch unionist and an organiser of the 1892 Ulster Unionist Convention against Home Rule. He is credited with having the slogan ‘Erin go Bragh’ emblazoned on the Convention building.

Shortly after his death a poem was written and printed in his memory which encapsulated Kane's love for Orangeism, Ireland and loyalty.

“DEAR ERIN'S LAND HAS LOST A SON
WHO WAS LOYAL, STAUNCH AND TRUE,
TO WHOM ALL TRUE-BORN IRISHMEN
MUST BID A LONG ADIEU;
REMEMBER NOW WITH SADNESS
THAT YOUR LEADER'S VOICE IS STILL,
AND IN HIS HOME AN EMPTY CHAIR
NO ONE ON EARTH CAN FILL...”



“MY ORANGEISM DOES NOT MAKE ME
LESS PROUD TO BE AN O'CAHAN.”

WRITERS AND BALLADEERS



Alexander Muir.

“THISTLE, SHAMROCK, ROSE ENTWINE” ALEXANDER MUIR

At the age of three, **ALEXANDER MUIR (1830-1906)** left Scotland and settled with his family in Scarborough, Toronto. As a young man he joined the local Orange lodge and would maintain his membership until his death in 1906.

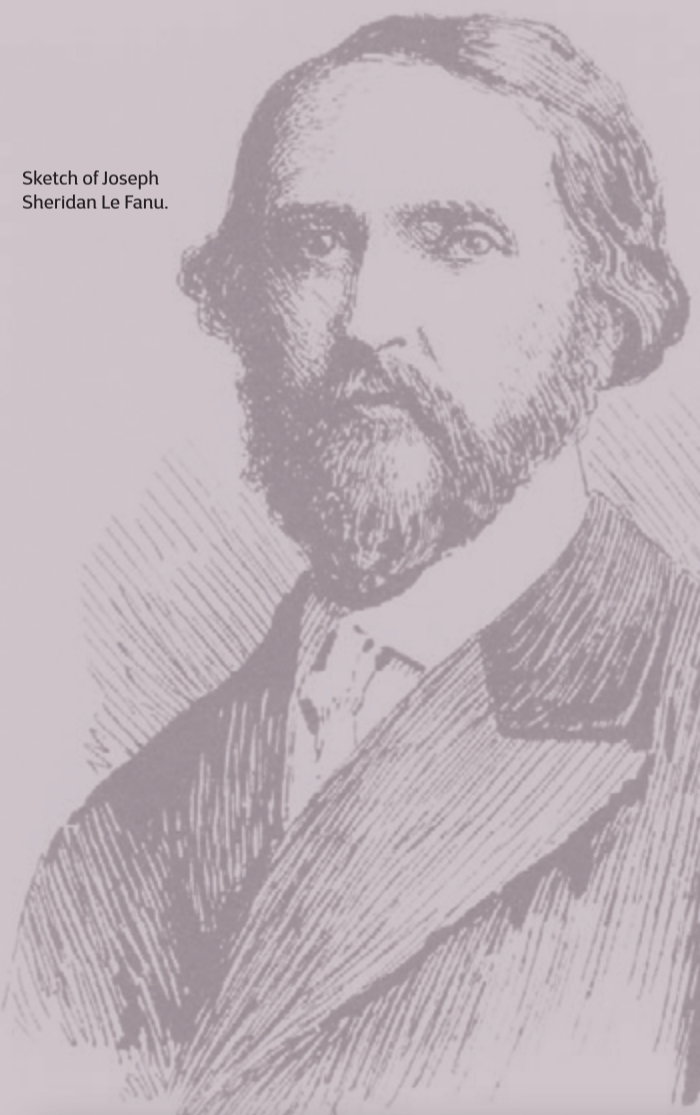
Like many of his contemporaries, Muir was an ardent Loyalist and steeped in the patriotism of British Canada. He served with the Queen's Own Rifles of Canada and fought at the Battle of Ridgeway (1866) when members of the Fenian movement invaded Canada from the United States. It was in such an atmosphere that Muir composed his iconic patriotic song, which encapsulated the loyal commitment of Canadians to the British Crown. Its words and stirring music left no one in any doubt about their views on the Empire. This loyalty would later be shown on the battlefields of the Boer Wars and the two World Wars.

“IN DAYS OF YORE, FROM BRITAIN'S SHORE,
WOLFE, THE DAUNTLESS HERO, CAME
AND PLANTED FIRM BRITANNIA'S FLAG
ON CANADA'S FAIR DOMAIN.
HERE MAY IT WAVE, OUR BOAST, OUR PRIDE
AND, JOINED IN LOVE TOGETHER,
THE THISTLE, SHAMROCK, ROSE ENTWINE
THE MAPLE LEAF FOREVER!”

The Maple Leaf Forever became the unofficial anthem of the Canadian Confederation, alongside the Royal Anthem. It wasn't until the 1960s that a new flag and anthem was adopted by Canada.



Sketch of Joseph Sheridan Le Fanu.



“DARK DREAMS” – JOSEPH SHERIDAN LE FANU

Born in 1814 to Emma Lucretia (née Dobbin) and Thomas Philip Le Fanu, later Dean of Limerick, **JOSEPH THOMAS SHERIDAN LE FANU (1814 – 1873)** would become a barrister, journalist, newspaper owner and editor, but it is as a gothic novelist that he is best remembered. The most famous of his novels are *The House by the Churchyard* (1863), *Uncle Silas* (1864), and *Carmilla* (1871). He pre-dates some of the more famous authors of this genre, having been a mentor to Bram Stoker and influencing later writers, such as M R James.

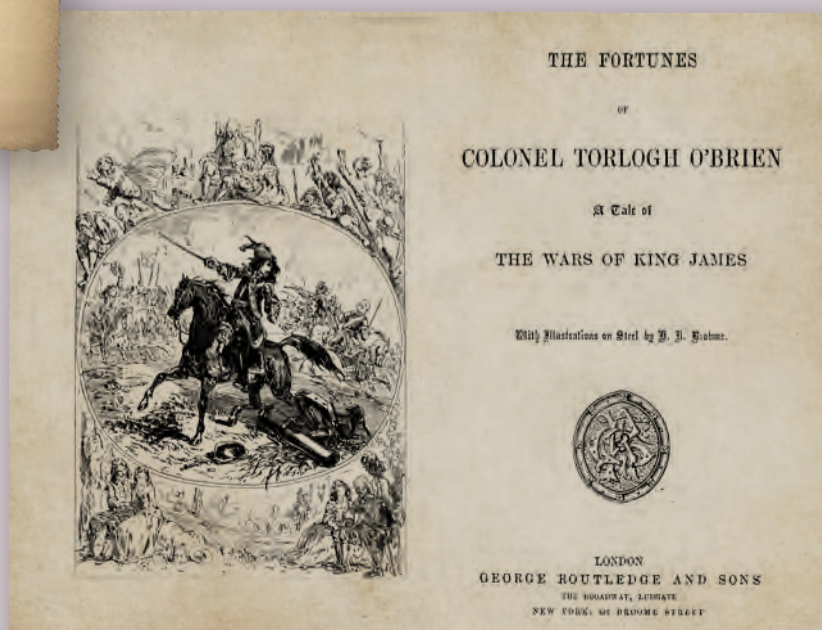
Although called to the Irish Bar in 1839, he never practised law seriously; his ambition was to become a journalist and newspaper proprietor. He started by writing for the *Dublin University Magazine*, and from 1840 he bought a number of Dublin newspapers, amalgamating them under the name *Dublin Evening Mail*.

Sheridan joined the Orange Institution and one newspaper report of an Orange meeting in Limerick in January 1839 has him delivering a rousing speech to the assembled brethren. He was an associate of Isaac Butt, a fellow Orangeman who was a member of Trinity College Lodge No. 1558, and founder of the Irish Home Government Association in 1870.

Le Fanu dedicated the later years of his life to his writing and died in Dublin in February 1873 at the age of 58. Today he is recognised as one of Ireland's leading gothic writers.

“BUT DREAMS COME THROUGH STONE WALLS,
LIGHT UP DARK ROOMS,
OR DARKEN LIGHT ONES, AND THEIR
PERSONS MAKE THEIR EXITS
AND THEIR ENTRANCES AS THEY PLEASE,
AND LAUGH AT LOCKSMITHS.”

Novel entitled *The Fortunes of Colonel Torlough O'Brien; A tale of the Wars of King James*, by J S Le Fanu (1890).



WRITERS AND BALLADEERS

Image of Alice Milligan.
Image courtesy of *The Irish Times*.

A NATIONALIST VIEW - THE TWELFTH IN 1888

THE TWELFTH OF JULY is the largest public celebration organised by the Orange Institution. This community festival has largely remained the same for over 100 years as this description from 1888 testifies;

“ As one band follows another, each playing a different tune, the effect is surprising, but not musical. The uniforms of the bands are usually very stylish, gold lace being lavishly laid on. With each band walk the people of the townland from which it comes – the brethren in orange sashes, with lilies in their hats; the women in their gayest finery, with floating ribbons of orange and blue.

Some men are mounted on cart-horses, which do not seem accustomed to martial music; others are on shaggy ponies. Some of these steeds have their manes plaited and tied up with orange ribbons; others wear what appear to be antimacassars over their heads. These are head covers made for the occasion, the covers of the ears end in tassels, and bunches of lilies and purple rocket nod like plumes above the eyes. The young men have their hats decorated with ribbons and feathers, probably taken for ‘the walk’ from the Sunday hat of an obliging sister or ‘girl’. He streets are crossed by ‘arches’, which are formed of ropes hung from window to window, or from chimney to chimney, and twisted with orange lilies, paper roses, and evergreens; from the centre is suspended and imperial crown, or picture of the Queen or Lord Beaconsfield.

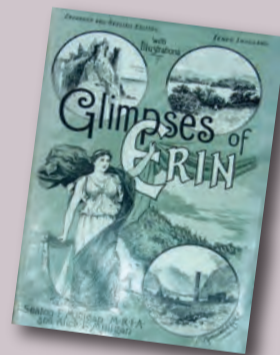
As the procession passes beneath the arch, the men raise their hats. In the field, speechmaking, feasting, and games go on, and when the time comes for the return march some of the men are ‘hearty’. When there is danger of a breach of the peace, the band does not play inside the town; but party fights are happily now of less common occurrence.”

From *Glimpses of Erin, Sketches of Country Life*
Seaton and Alice Milligan (1888).

ALICE MILLIGAN

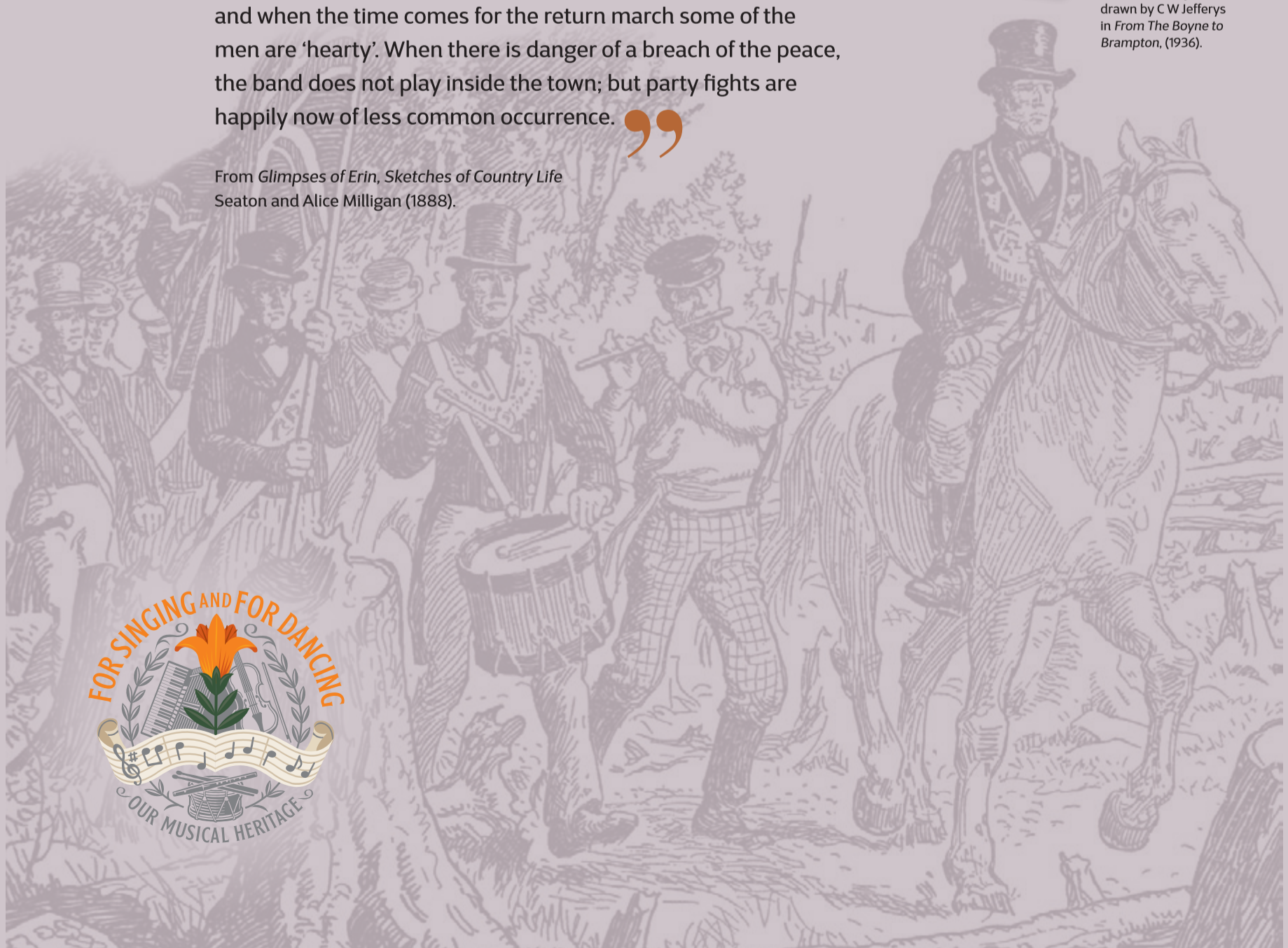
Born into a Methodist Family at Gortmore near Omagh, Alice was educated at Methodist College before training as a teacher. Writing was here real passion, as was Irish Nationalism. In 1888 she helped her father write *Glimpses of Erin*, a political travelogue shedding light on the cultural make up of Ireland, particularly Ulster. She would go on to join a number of nationalist organisations and help found two Irish Nationalist publications, *The National Patriot* and *The Shan Van Vocht*.

Nevertheless, her description of the colour and music of the annual Twelfth of July celebrations is very interesting.



Front cover of the 1888 publication, *Glimpses of Erin* by Seaton and Alice Milligan.

The First Orange Walk drawn by C W Jefferys in *From The Boyne to Brampton*, (1936).



**BROADER
IMPACT**

ACROSS THE WORLD

*The memory of the illustrious Washington—
May the halo that encircles thy glory be the
beacon to direct thy grateful countrymen. Lo-
gan Water.*

*The memory of our Revolutionary Patriots—
The country they emancipated is now the only
asylum of liberty. Boyne Water.*

*The President of the United States—The ho-
nored magistrate of a peoples choice. Presi-
dent's march.*

*The Marquis de la Fayette—The friend of A-
merica—the associate of Washington. Wash-
ington's march.*

A report from *The Evening Post* of New York, 21 September 1816, with the tune *Boyne Water* played as a toast to the revolutionary patriots. The event was attended by President Andrew Jackson, whose parents were from Carrickfergus.

JUST AS EMIGRATION from the British Isles allowed for the growth of the Orange Institution in places like Australia, New Zealand, North America and Africa, so the literary and musical traditions of waves of successive immigrants had a profound influence on the cultural development of these nations.

In parts of Canada and the United States, during the Nineteenth Century, a traveller would have been forgiven for thinking they were in Ulster. Bands, drums, fiddles and accordions became a must have for many of those who travelled to the new world, and the summer evenings were often filled with music, especially in rural areas. Maintaining such musical heritage allowed families to take a little piece of home with them to their new life. This had a profound impact on identity; maintaining the traditions of the 'old country' but gradually embracing life and events in the new host country.

Tunes like the *Boyne Water* were treasured by emigrant families from the Old World. By the mid Twentieth Century old Orange tunes were still being played, especially in the southern states of the USA. Increasingly, however, they had taken on a new life of their own, with favourites like *The Battle of the Boyne* being reworked as the *Buffalo Gal*.

HILLBILLY MUSIC

One of the most recognisable genres of popular music that has its origins in the Orange Tree, is that of Appalachian or Hillbilly music. Often raucous and face paced, this borrowed much from the fiddle tradition that crossed the Atlantic with Ulster Scots migrants during the Eighteenth Century.

The term 'hillbilly' is much older than its musical allocation and was initially used to describe those Ulster Scots and Ulster Protestants who had settled in the frontier areas of the United States. Often facing harsh conditions, they were seen as fighting frontier folk; men who were descended from those who had fought alongside King William III during the Glorious Revolution. They were King William's men from the mountains or Hillbilly.

This influence found its way into the personal story telling aspect of Country and Western Music. At times known as the 'White Man's Blues', the use of stringed instruments, such as the fiddle, owes much to the early Ulster Scots pioneers who swept into North America during the Eighteenth and Nineteenth Centuries.



FREEDOM FLUTE BAND, CHICAGO, ILLINOIS
Top Row—Left to Right—Joseph Johnson, Thomas Cavert, Thomas Johnston, Ernest Wilson, Alex. B. Trotter, James E. McGone, Charles Uppichard.
Second Row—Hamilton Cuswingham, Robert Irwin, Geo. A. Robinson, John Greer, Henry Smith.
Third Row—Stanley Dalezell, Thomas Johnston, William Wilson, James B. Truesdale, James Moore, John Irwin, John Smith.
Seated—Samuel McClean, Roy Graham.

Freedom Flute Band, Chicago Illinois, 1916.

Orange Song Book published in New Jersey, USA.



**"WHEN A NEIGHBOUR OR FRIEND
CAME IN, THE BUZZING WHEEL
WAS SET ASIDE, AND A CHEERFUL
CONVERSATION INTRODUCED.
SOON CAME THE SONG, VERY
OFTEN THE 'BATTLE OF BOYNE'
AND MANY OTHERS..."**

A DESCRIPTION OF THE EARLY ULSTER SETTLERS OF LONDONDERRY, NEW HAMPSHIRE, USA.



BROADER IMPACT

Early Twentieth Century pamphlet of Hymns used during Orange Lodge meetings in Canada.



THE WORLD IN HARMONY

THERE WAS A MAJOR DRIVE in the late Nineteenth Century to rediscover some of the older and less well-known songs associated with the Orange tradition.

In Canada, Australia and the British Isles, variations of the *Orange Harmonist* began to appear. This became a touchstone publication for modern Orange songs and ballads, crammed with *Orange, Protestant and Patriotic Songs, toasts and recitations* (1884).

Like other publications before it, the volume was a mix of traditional anthems such as *The Protestant Boys* and *The Battle of the Boyne*, as well as those which captured two hundred years of Orange and Protestant history, including *The Battle of the Diamond* and *Dolly's Brae*. As with other publications, political crisis was the motivation for this rediscovering of Orange tradition, as the issue of Home Rule obsessed the minds of Orangemen and Women across the World.

The inclusion of songs that reinforced a World Protestant Identity; the story of Martin Luther, the St. Bartholomew's Day Massacre, and the importance of the Reformation, may also have been a response to the rise of Cultural Nationalist groups such as the Gaelic League, which appeared to be appropriating all aspects of folk culture as Irish and Nationalist at the end of the Nineteenth Century. The response engendered was to reinforce an Orange or Protestant World view through history and song.

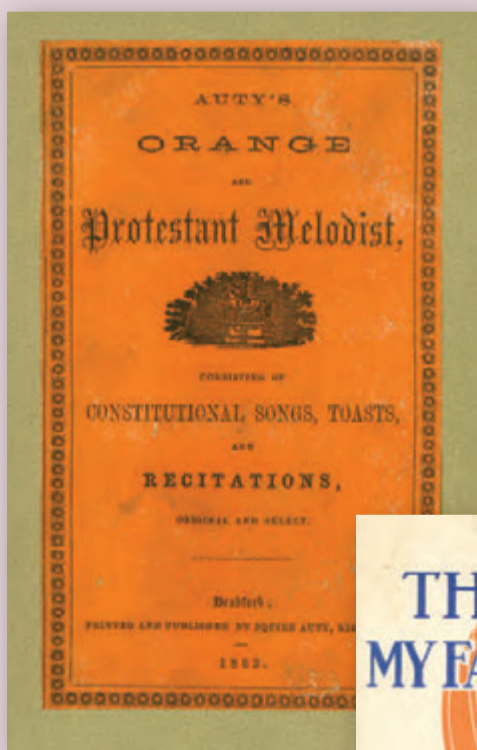
These songs often reflected a wider patriotism that reinforced ideals of civil and religious liberty for all, in contrast to an inward-looking nationalist ideology. To paraphrase the early Eighteenth Century Scottish patriot, Andrew Fletcher, *let me make the songs of a nation and I care not who makes its laws*.

'THE SASH MY FATHER WORE' ONLY BECAME A MAINSTAY OF THE ORANGE REPERTOIRE IN THE LATE 1890S. THE TUNE HAD BEEN USED IN EUROPE SINCE THE LATE EIGHTEENTH CENTURY, BUT THE SONG WE KNOW TODAY WAS BASED ON 'THE HAT MY FATHER WORE'.

Belfast born Dr Samuel Greenfield (1899–1952) was an accomplished folk singer and performer. He lived in Whitehead for most of his life.

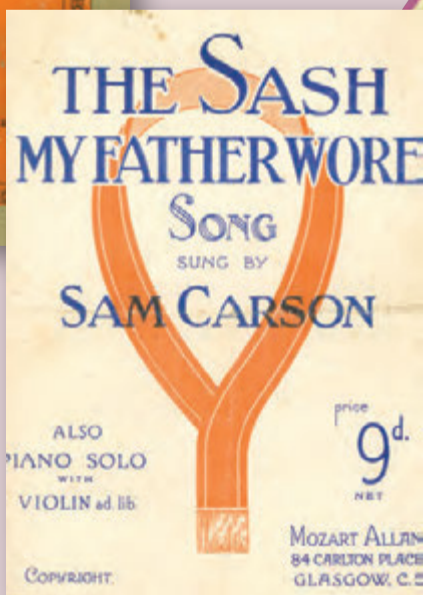
He served in the Royal Army Medical Corps during the Great War. A contemporary of Richard Hayward, he recorded many Irish traditional songs as 'Dan Quinn' or 'Barney O'Leary', and Orange songs as 'Sam Carson'.

His first records appeared in 1933, and his recording of 'The Hat My Father Wore' was issued by Columbia in November 1932.



Auty's Orange and Protestant Melodist, published in Bradford, 1863.

Baritone 'Sam Carson' became renowned for recording traditional Orange Songs and ballads.



FOLK

Record entitled *Irish Stew*. Despite appearances, the songs contained on the LP were all of an Orange nature. Image courtesy of Mark Thompson.



AN ORANGE INFUSION

FOLK MUSIC, ESPECIALLY IN IRELAND, has often been identified with a soft nationalist outlook. However, as with all aspects of musical heritage, there has been and is a clear Orange influence.

In an era before universal education, poems, ballads and songs were the medium most commonly used to get across a particular message or tell a story. As with most aspects of life, local influences played a major part in this aspect of Orange folk and traditional music. Just as Orange Lodges had their own banner as an outward demonstration of their unique identify, so songs and verse have immortalised events in various localities down through the centuries.

In many cases these songs saw an eclectic blend of local circumstances and interactions with a flavour of the major political events of the day. One such example is *The Bright Orange Heroes of Comber*.

Likely to have been written in the 1830s or 1840s this song hails the steadfastness of the Orangemen of the Comber area but also alludes to disputes between Protestants and Roman Catholics about the Twelfth of July, especially in the Greyabbey area;

*As we passed down Shuttle Row,
That's a rebel place you know,
Thinking we were useless lumber;
They swore they'd break our drum,
If we up to them did come
But we're the bright Orange heroes of Comber*

Such bravado was common to folk songs, of whatever political or religious hue, but they did reflect a degree of political and historical awareness. The area around Greyabbey had been a hotbed of United Irish activity during the 1798 rebellion and memories of this continued to influence community relations.

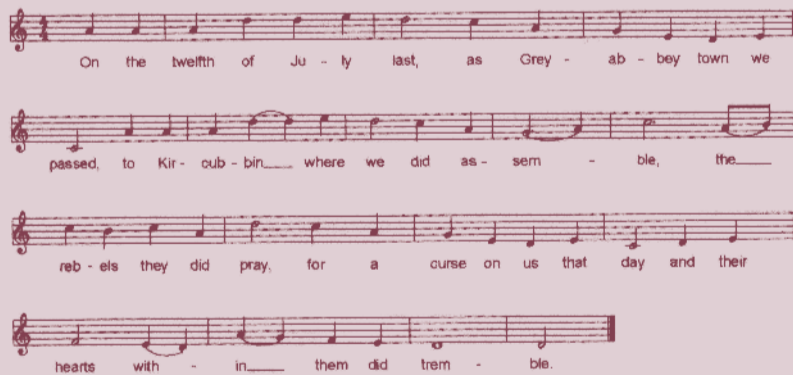
Another indication of when the song may have been written is contained within the third verse of the song, which refers to the popular Irish Nationalist leader of the 1830s and 1840s, Daniel O'Connell, and his tactic of mobilising the population through the format of mass public rallies;

*O'Connell he does boast
Of his great big rebel host.
He says they are ten thousand in number,
But half of them you'll find,
They are both lame and blind
But we're the bright Orange heroes of Comber.*

These ballads became popular tenets of the Orange story and, along with the 'liberties of England' and Protestantism in general, would occupy the pages of songbooks across the World. Often, they sat side by side with new anthems of local interest such as *To The Sidney Protestant Hall*, which appeared in the *Australian Orange Harmonist* in 1884.

The Bright Orange Heroes of Comber

Sheet music of *The Bright Orange Heroes of Comber*, from *Songs of the County Down* by Jackie Boyce (Donaghadee, 2004).



On the Twelfth of July last,
As Greyabbey town we passed,
To Kirkcubbin where we did assemble;
The rebels they did pray,
For a curse on us that day
And their hearts within them did tremble.

As we passed down Shuttle Row,
That's a rebel place you know,
Thinking we were useless lumber;
They swore they'd break our drum,
If we up to them did come
But we're the bright Orange heroes of Comber.

O'Connell he does boast
Of his great big rebel host.
He says they are ten thousand in number
But half of them you'll find,
They are both lame and blind
But we're the bright Orange heroes of Comber.

So here's a loyal toast,
May all base traitors roast!
Confound the foes of the Orange Order!
For we'll give blow for blow
While swift Boyne waters flow
For we're the bright Orange heroes of Comber.



Front cover of the *Australian Orange Harmonist*, Sydney, 1884.



FOLK



THE ORANGE HALL

The ballroom of West Belfast Orange Hall. Courtesy of the Hall Committee.

AS THE NUMBER OF ORANGE HALLS in Ireland exploded between 1870 and 1920, so too did the reliance on these halls as community venues. Outside of churches and schools, the Orange Hall became a major outlet for Protestant community activity. In addition to lodge meetings, they hosted birthday parties, dances, soirees and socials.

DANCING THE NIGHT AWAY...

Socials and dances became a regular part of the Orange calendar and naturally local musicians were central. Rigs, jigs and reels echoed through the decades, accompanied by the liberal spread of talcum powder across the top of a sprung floor. The flutes and drums that accompanied the Orange processions by day were now joined by fiddles, pianos and banjos as the formal austere image was subverted by laughter and dancing. A thriving Ulster Folk tradition was born, blending elements of Scottish, English, Irish and Ulster music and song, to create a unique heritage that continues to find a home and platform in Orange halls across Ulster.

This diverse musical tradition has allowed the medium of dance to develop and flourish. For over 150 years Orange halls have echoed to the sound of Reels, Jigs, Lancers, Caledonians and other mainstays of the Scottish Country Dance tradition. This was especially true after the foundation of the Royal Scottish Country Dance Association in 1923 and its quick spread to Ulster. Square and Country dancing became the order of the day as the Twentieth Century wore on, and many halls, especially in Antrim, Down and Londonderry, continue to be actively used as venues for classes and socials, highlighting the very best in Country and Highland Dancing.

A Social taking place in Armagh Orange Hall. Image courtesy of Embrace Socials.



CHAMPIONS OF A TRADITION – THE WALLACES OF WARINGSFORD

William Henry Wallace, born in 1860 in Fedany Townland, was one of those who exemplified all that was positive and inventive about this Orange Hall Folk Music tradition. A member of Waringsford Rising Star, LOL No. 545 and RBP No. 51, William Henry was a musical genius. Proficient with the fiddle, pipes, flute and accordion, he would help tutor nearly every Orange band within a 15-mile radius of Waringsford during his lifetime. Between 1917 and 1929 he played at dances in most local Orange Halls, churches and schools.

A weaver, flax scutcher, and labourer by day, he played and tutored in the evenings. As was noted in the *Dromore Leader* after his death, he was intrinsic in maintaining local traditions; “Old ditties composed by local poets in past generations on local events owe their ‘resurrection’ in a great measure to the musical setting gave to them and the singing of ‘Willie.’”

The Wallaces were a musical family and William Henry’s son, Willie, continued in his father’s footsteps and composed a song, *Waringsford Rising Star*, in honour of his Orange Lodge. Sadly, young Willie was killed during the Battle of the Somme in 1916. His father William Henry would sing this song in his memory, at functions in the Orange hall. Three generations later, the song is still sung by members of the Wallace family who are members of Waringsford Rising Star LOL No. 545.



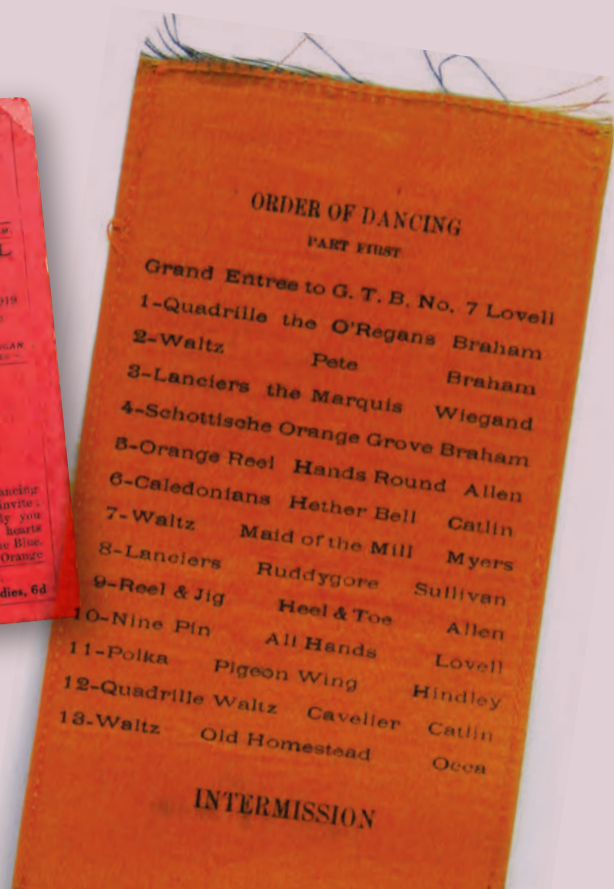
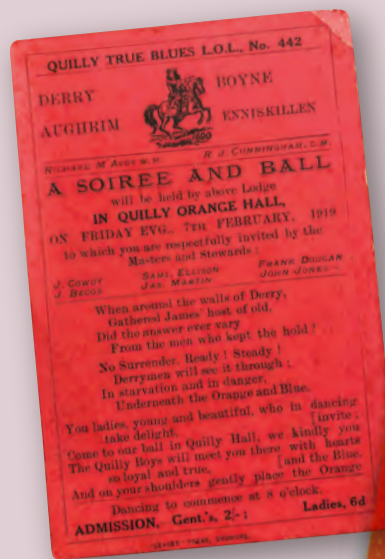
William Henry Wallace from Waringsford Rising Star LOL No. 545. Image courtesy of the Wallace family.



FOLK

Orange Soiree Card from Quilly True Blues LOL No. 442 near Dromore.

Right: Unusual Orange Dance Flash from the Sixth Annual Ball hosted by Grant's True Blues LOL No. 7. The inside of the Flash contains the list and order of dances for the evening. Courtesy of Bro. William Clark, Gorebridge LOL No. 25, Scotland.



SOIREEES AND DANCES

THE EVOLUTION OF ORANGE HALL dances and soirees allowed local musicians an outlet for a folk tradition that centred on the fiddle, accordion and tin whistle. Local variations of dances and accompanying musical sets established a remarkable tradition in Orange Halls that remains strong.

Between 1900 and World War II local newspapers bear testament to the vast number of Orange socials, dances and soirees being held. It was a tangible platform that allowed musical invention and flare to share the limelight with traditional ballads and airs. These ballads took on an entertainment focus as opposed to the subconscious rallying cry during periods of political crisis.

Step, Céilí and Set dancing continue to be popular in Orange Halls to this day, with workshops and classes being supported by groups such as the Ulster Scots Agency.

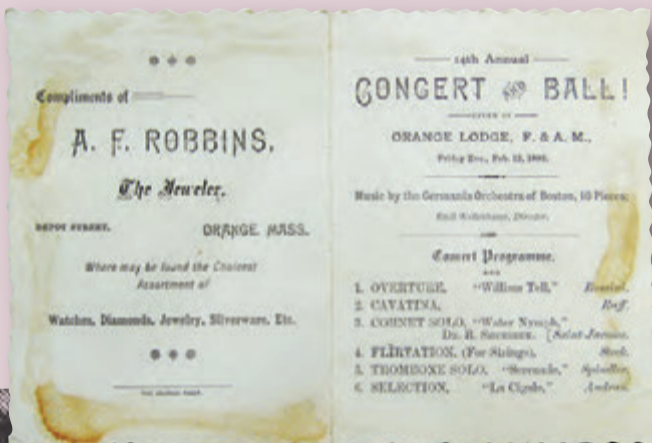
The importance of the Orange Hall, as the centre of community life, was reflected in other countries across the World. This was especially the case as Orangeism expanded across the great country of Canada. As new towns and villages mushroomed so too did Orange lodges. One researcher pointed out that when new settlements formed, the people built their homes, their church, and then their Orange Hall.

BALLROOMS OF ROMANCE

With live music taking place on a Friday and Saturday night, coupled with a dearth of other venues, Ulster's Orange Halls became 'Ballrooms of Romance' in an era before the showband scene. Across the generations, thousands of couples found love in the local Orange Hall, at socials or through attending band practice.

The tradition of the Orange Social has witnessed a resurgence in recent years with a succession of new Christian based social groups bringing Orange Halls to life for a new generation of young people. Providing a Christian based alternative for parties, weddings and social events of all types, groups such as *Embrace Socials* have found a whole new audience in Orange Halls the length and breadth of Ulster.

Hand painted Nineteenth Century Concert Card from an Orange Lodge in the United States. Courtesy of Bro. William Clark, Goresbridge LOL No. 25, Scotland.



Photograph of The Dorset Mocking Bird Minstrels, from *The Spirit of the Twelfth* by Gary Denniss, (Ontario, 1982).

SOCIAL BANDS BECAME A REGULAR FEATURE IN ORANGE HALLS. THIS WAS TRUE IN ORANGE COMMUNITIES ACROSS THE WORLD, NOT JUST IN IRELAND.

ONE EXAMPLE WAS IN RIDOUT AND SHERBOURNE TOWNSHIPS OF ONTARIO. LOL NO. 754, NEAR DORSET, HAD A BAND THAT ACCOMPANIED THE LODGE ON THE TWELFTH OF JULY, BUT MEMBERS ALSO FORMED A SOCIAL BAND CALLED THE DORSET MOCKING BIRD MINSTRELS!



FOLK

Hugh and Sarah Aitcheson on their wedding day, 15 July 1969. They met at a dance in Bushside Independent Orange Hall in 1965. They attended dances in several Orange Halls in County Antrim.



PERSONAL STORIES

MADE TO LAST

ERNIE AND VI GREAVES

On Easter Monday 26 March 1960 two young people met at a dance in Newmills Orange Hall in County Tyrone. Ernie and Vi were accomplished dancers and the Orange Hall was one of the best places to socialise, especially in rural communities. Ernie was keen to introduce himself to the girl that caught his eye;

“As she was a good dancer it was difficult to reach her in time when the music started...Sometimes when you thought the band was about to start you needed to be half way across the floor to get ahead of the opposition. As I was under pressure to reach her in time, I would try to get as close to where she was sitting as possible.”

Romance quickly followed and Ernie would send notes home with Vi’s older sister, as she worked in the same factory as him in Dungannon. Over the next few years they attended dances in a variety of Orange Halls, including Stewartstown, Donaghmore and Newmills. On 1 October 1966 Ernie and Vi were married. They continued to attend dances in Orange Halls, especially after their children had grown up, and had a tremendous admiration for the organisers of such events.

Sadly, Ernie recently passed away. However, he had submitted this story as part of our February Valentine’s appeal. He had a wonderful quote to close;

“Now when we go to dances, I don’t have to rush to get my dancing partner as she is there beside me and would gently remind me that we were not there to sit but to dance.”



David and Sadie Parke met at the Twelfth of July dance in Colaghty Orange Hall, Fermanagh. They married in April 1977.

Tommy Turnbull receiving a presentation plaque marking 100 years of Ravenhill Temperance Flute Band. Image courtesy of the Turnbull family.

Tommy Turnbull, aged 10, in his Ravenhill Temperance Flute Band uniform.



A STAR TURN - TOMMY TURNBULL

Thomas Kerr Turnbull joined Ravenhill Temperance Flute Band in 1944. His father and grandfather had been involved in the Ulster Band scene and it was natural that young Tommy would do the same. He was quickly bitten by the musical bug, becoming an accomplished flautist, playing with several bands throughout his career.

For Tommy, involvement in the band was more than just an after-school activity.

“They provided members with an excellent education. We learned to read and play all sorts of music and were exposed to a variety of genres, everything from Classical to Marching Band music.”

Tommy excelled and was soon taking part in Solo competitions organised by the Flute Band League. At the age of twelve he had to opportunity of taking a scholarship sponsored by Mr. and Mrs. Douglas Dawn but he did not want to leave home. His replacement on this scholarship was none other than James Galway.

As with many marching bands, practice was a weekly event and the summer and autumn months were filled with Loyal Order parades, competitions and concerts.

In 2014, Ravenhill Temperance Flute Band ceased to exist, and Tommy went on to assist and guest appear with several bands in Belfast, Antrim and Down. He currently helps tutor and conduct Johnston Star Flute Band.

Music has been his life’s passion; *“Just like the Orange, the bands are ‘families’. They are a positive mix of friendship, fellowship and fun.”*





BANDS

THE MARCHING BAND TRADITION

Image courtesy of Barry Tate, Newtownards.

ONE OF THE MOST ICONIC SYMBOLS of the Orange family is that of the marching band. Such bands enhance the colour and spectacle of Orange celebrations and have often encouraged a degree of swagger and pride, especially during the annual Twelfth of July processions.

A LIVING, BREATHING HERITAGE

Bands are most prominently associated with the formal expression of Orangeism, leading or accompanying Orange and other Loyal Order processions on key public celebration days such as the Twelfth of July.

They provide a vital centrifuge of activity and community cohesion, drawing young and old together in the pursuit of excellence and skills development. That which is seen in public is only the tip of the iceberg in terms of activity and creative genius.

In Ulster today 30,000 people are engaged in a form of musical expression that has been involved in a symbiotic relationship with Orangeism, long before the establishment of the formal Institution in 1795. They provide an avenue through which identity, the past, and aspirations for the present and future, find form through music. On a weekly basis, Orange Halls, Band Halls and living rooms become the focus of intense preparation and practice, as bands large and small meet to better their skills and pass this on to the next generation. They have offered thousands of young and old the opportunity to learn an instrument and also gain the skills necessary to run an active community group.

The band tradition in Ulster has made its mark on the world stage. Bands and individual members have obtained the highest standards of musical performance. Many have taken their love for music into the wider spotlight becoming World Champions in the RSPBA for Piping and Drumming. A few Orangemen have also been senior band masters and drum majors within the army. It is currently an Orangeman who leads the massed bands down Whitehall for official ceremonial events such as the birthday of Her Majesty, Queen Elizabeth II.

The nature of tunes has also changed. Old Orange Stalwarts such as *the Sash* or *Derry's Walls* remain, but bands, of whatever genre, are keen to show off their growing and expanding repertoire of music, with new marches and times mingling with aspects of contemporary popular music. It has been this ability to adapt and change, whilst still maintaining the essential elements of Orange heritage, that has ensured the success of the marching band tradition in Ulster. Today, bands proudly play music and marches composed by themselves, demonstrating the immense reservoir of talent that exists across the Ulster band scene. This is a living, breathing, evolving, and consuming cultural practice.

Formal parades and processions are only one aspect of their activity. Concerts, dances, parties and socials have always relied on the core musical talents of many thousands from within the broader band community.

Massed Bands parading down the Mall in London. Image courtesy of a Private Collection.



IT IS CURRENTLY AN ORANGEMAN WHO LEADS THE MASSED BANDS DOWN WHITEHALL FOR OFFICIAL CEREMONIAL EVENTS SUCH AS THE BIRTHDAY OF HER MAJESTY, QUEEN ELIZABETH II.

Grallagh Unionist Flute Band, Rathfriland, pictured at the 2012 Ulster Covenant celebrations, Stormont.



Mavemacullen Accordion Band (Armagh) on parade.



BANDS

STEPPING OUT

Waringsford Pipe Band parades through Rathfriland on Twelfth of July 1955. Image courtesy of David Scott.

THE ORANGE MARCHING BAND TRADITION has its roots in the development of early military bands in Ireland. Regimental bands became a common sight, especially after the 1798 United Irish Rebellion. On special anniversaries these bands would have taken part in parades and processions through towns, on parade grounds or to local churches. They were a practical and entertaining way of accompanying a large group from one place to another in an orderly fashion.

Many Orange songs and ballads would be set to the martial music employed by various regiments. One such piece was *The Orangemen*, set to the tune the *British Grenadiers*

*Upon the wall of Derry
Our fathers, long ago,
Fought freedom's glorious battle
Against their country's foe;
Their war-cry, "No Surrender!"
Is echoed now again,
By bands of their descendants –
Undaunted Orangemen.*

While drums and fifes provided the earliest musical accompaniment to the first Orange parades, fife and drum, as well as flute bands quickly emerged as a popular musical choice. These bands were the most common until the early Twentieth Century when there was an explosion in the number and type of bands. Quickly accordion, brass, silver and pipe bands established themselves as a real force within the tradition, especially in Ulster.

A GROWING INFLUENCE

Economic recovery after the Second World War saw a greater investment in the band tradition, with many flute bands being replaced by accordion, silver and pipe bands. The numbers involved also grew. Generation after generation developed a band scene that surpassed many other countries, with bands and individual players becoming National, European and World Champions, in their various genres.

The vast majority of these bands were based in Orange Halls, a reflection of how the Orange Hall was, and is, central to the cultural life of Ulster. Many bands had their origins in the local Orange lodge and there remains today a considerable overlap in membership.

The size and strength of the band tradition also witnessed the formation of a variety of forums and associations that helped to regulate the operation and nature of many bands. These groups have helped provide a framework for the various band genres, creating forums for advice, skills development, regulation and competition development. Bodies such as the North of Ireland Bands Association, the Royal Scottish Pipe Band Association, the Flute Band League, the Confederation of Ulster Bands, the Brass Band League and the Northern Ireland Bands Association, have helped shape and develop this tradition of excellence.

JOHNSTON MEMORIAL FLUTE BAND, CONLIG, IS ONE OF THE FEW FLUTE BANDS THAT ALLOW WOMEN TO PLAY ALL INSTRUMENTS, INCLUDING THE BASS DRUM.

Standard of Johnston Memorial Flute Band, Conlig.

Bottom: Killeen Pipe Band, Armagh.



CHURCHILL FLUTE BAND, LONDONDERRY, IS WIDELY REGARDED AS ONE OF THE OLDEST BANDS IN EXISTENCE. FORMED IN 1835 AND ORIGINALLY KNOWN AS MILTOWN FLUTE BAND, THEY CONTINUE TO ENTERTAIN TO THIS DAY!



BANDS

MARTIAL MUSIC

Image courtesy of the Anderson family.

REGIMENTAL BANDS HAD A HUGE IMPACT on the development of Orange band culture in the British Isles and the format of Loyal Order public celebrations during the past 200 years.

The Orange Institution has had a long and proud association with the armed forces, serving in a variety of conflicts from the 1798 Rebellion through to the current peace keeping roles in Afghanistan and the Middle East. As part of this military service, many generations of Orangemen have helped maintain the high musical standard associated with various military regiments.

A few Orangemen have also been senior band masters and drum majors within the army. It is currently an Orangeman who leads the massed bands down Whitehall for official ceremonial events such as the birthday of Her Majesty, Queen Elizabeth II. With an estimated 200,000 Orangemen and women serving in the Allied army it was natural that some would find their way into regimental bands.

MAJOR FREDERICK CHARLES BLOOMFIELD TRENCH

Frederick Trench was born on 23 April 1878, son of Henry and Jessie Trench. He lived in Portarlinton, King's County before moving to Limavady, County Londonderry, around the age of 20 years old. He married Catherine Lecky, the only daughter of Sir Thomas Lecky and they lived in Greystone Hall, Limavady. He was a member of LOL No. 657, Limavady Purple Heroes.

Trench was one of the founding officers of the UVF in the area. He volunteered for service at the outbreak of the war and was gazetted as a temporary Major on 23rd November 1914, attached to the 12th (Reserve) Battalion Inniskilling Fusiliers.

On 12th October 1915 Trench was reported drunk. As a result of this conduct GH Rowell, applied for Trench to be tried by General Court Martial. Realizing that once court-martialled, he would be dismissed from the army, Trench, who was under open arrest awaiting sentence, broke his arrest and quitted barracks. On 13th November 1915, Rowell advised Headquarters Irish Command of Trench's 'escape'.

After quitting barracks, Trench disappeared. It was later discovered that a Lance Corporal Charles Bloomfield from Tipperary, who had lost his life at Thiepval Wood on the first day of the Battle of the Somme, was actually Trench. He had enlisted as a private in the 1st Battalion the City of London (London Scots) Regiment, gaining the rank of Lance Corporal before giving his life in the battle of the Somme. He joined under the alias of Charles Bloomfield, claiming he was from Tipperary.

In 1919 Trench Memorial Flute Band in Limavady was named in his memory.

Drumderg Flute Band, Keady.



DRUMS IN THE JUNGLE: THE 8TH (BELFAST) HEAVY ANTI-AIRCRAFT REGIMENT, ROYAL ARTILLERY

This unit was formed after the Munich crisis of 1938 and recruited throughout the spring of 1939 in Belfast. At the outbreak of the Second World War, the unit was deployed to defend the city from Luftwaffe attack.

In 1942 the Regiment was deployed to the Far East and for two years was an integral part of the Arakan Campaign to liberate Burma from the Japanese. The Regiment was so accurate over long distances that they were nicknamed 'The Twelve Mile Snipers'. Many Orangemen were members of both the Regiment and the regimental band. As in the Great War, ad hoc Orange meetings and celebrations became a little bit of home amongst the carnage of war. In 1944 Orange members of the 'Snipers' made an Orange banner, erected an arch and held a Twelfth of July parade in the jungle. One of those taking part was Bro. Thomas Anderson. Bro. Anderson survived the war and went on to become a member of several bands, including Alexander Flute Band.

8th (Belfast) AA Battery celebrating the Twelfth in Burma, 1944. Image courtesy of the Anderson family.



BANDS

MARTIAL MUSIC



Ravenhill Temperance Flute Band c1930s. Image courtesy of Tommy Turnbull.

OVER THE PAST 200 YEARS the marching band tradition has evolved well beyond the mere imitation of Eighteenth Century regimental bands.

SERVICE AND SACRIFICE

Like Orange Lodges, bands have a keen sense of family and history. One of the major themes associated with band regalia is that of commemoration and remembrance, especially of service and sacrifice during the two World Wars.

The Great War, 1914-1918, witnessed large numbers of young bandsmen join the armed forces. Battles such as the Somme, Passchendaele and Ypres, are part of the very psyche of the band community in Ulster today, a fact that is reflected on the imitation Battle Honours that are proudly carried during parades. One example of such selfless service was to be found from the ranks of Lord Londonderry's Own CLB Flute Band in Newtownards. During the Great War, 27 members joined the armed forces, with 11 paying the supreme sacrifice.

A FAMILY

Innovation and creativity have resulted in a level of excellence that is the envy of the World. More than this, however, bands, and the band movement, have inspired a social and fraternal tradition that is a way of life for its members. Week after week, thousands of people, from all backgrounds, and across the generations, meet to practice and compete, ensuring that this aspect of Orange Musical Heritage remains a thriving aspect of musical tradition.

Image of CLB Roll of Honour.



Bottom image: The Standard of Cowan Memorial Flute Band, Sion Mills.

Photograph of the Central Antrim Volunteer Band from the 12th Royal Irish Rifles.



Members of Lower Woodstock Flute Band, Belfast.



BANDS

INNOVATORS AND INVESTORS

Upper Crossgare Pipe Band, 1960s. Image Courtesy of Wilby Hanna.

THE SUCCESS OF THIS RICH MUSICAL HERITAGE has been driven and inspired by successive innovators and inventors. Men and women of extraordinary vision and skill have, for generations, honed the skills necessary to allow our musical heritage to move forward.

RHYTHMS OF CHANGE - THE LAMBEG DRUM

One of the most important features of our musical heritage is that of the unique and thunderous Lambeg Drum. With its origins in the large drums that accompanied William's army in Ireland during the Glorious Revolution, these have been adapted over time to create the iconic Lambeg Drum.

Over the years many local makers have refined the Lambeg Drum, with two of the most significant being the **Hewitt and Bridgett families**. In the first half of the Twentieth Century, these two family names dominated the world of Lambeg Drum making. Such was their success that they spawned a friendly rivalry between drumming clubs across Ulster – with some clubs playing Hewitt Drums and others Bridgett's – but never both!

Today Lambeg Drum making remains a specialised and often family concern, with names such as Morrow, Johnston and Sterritt being well known within the drumming fraternity.

Drum maker William Johnston pictured with his Duke of Gloucester Lambeg Drum. Image courtesy of Denis Morrow.



ROYAL DRUM.—Mr. William Johnston with the Drum on which he painted the portrait of H.R.H. the Duke of Gloucester.—This Drum is owned by the Lisburn Branch of the Johnston Memorial Drumming Club. The Duke gave permission for his portrait to be painted on it after he had beaten it at Government House.

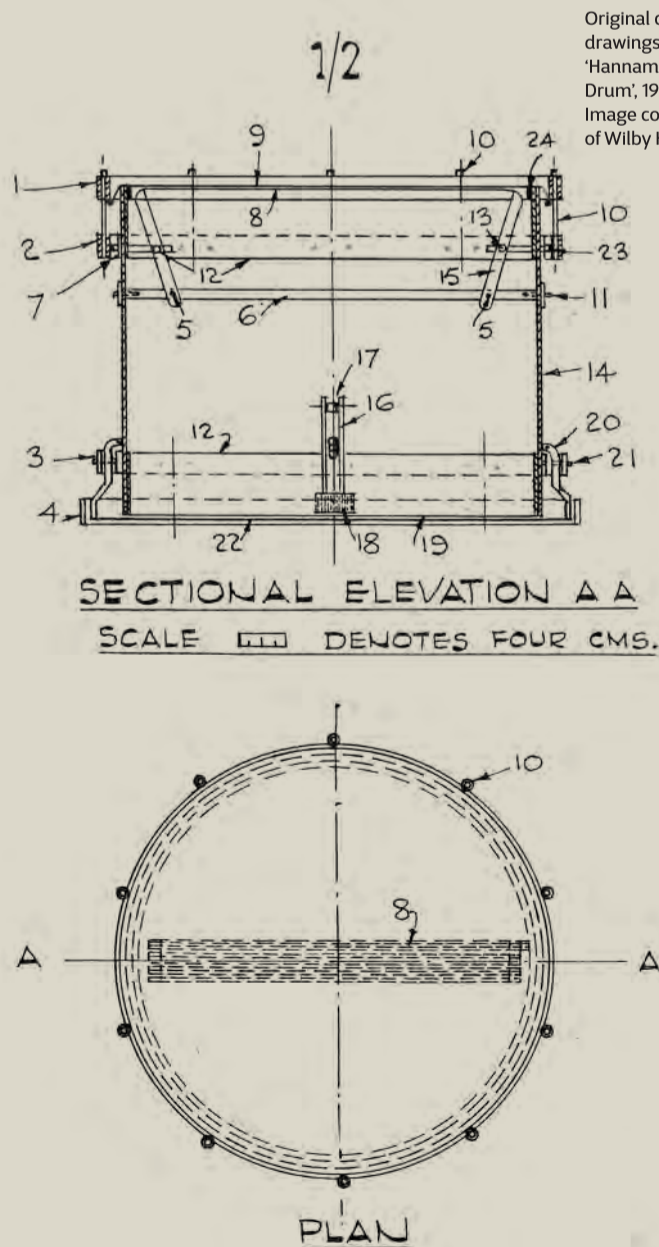
WORLD BEATERS

Wilby Hanna is steeped in the Orange and band tradition, having joined Upper Crossgare Pipe Band at the age of 10. His first outing was in 1952 when he travelled with the band to play at the Twelfth of July celebrations in Cambuslang, Glasgow.

Like many bands, Upper Crossgare had its ups and downs. They were one of the first bands in Ulster to purchase a Full Highland Dress Uniform, but this was soon replaced by a lighter Dress Uniform – much easier to perform and parade in! In the late 1960s the future of the band was in doubt until members decided to make a renewed effort. They began competing in RSPBA competitions and went on to become Grade 4 World Champions in 1977.

An engineer by trade, Wilby took a natural interest in how drums were made and was constantly trying to achieve a better sound. The early 1980s, saw bands employing high tension Kevlar drumheads which caused the drums themselves to buckle under the increased tension. Wilby sought to solve this problem. Over the course of 1980 and 1981 he experimented with several options before producing his prototype. He created a new shell with an internal support as well as handmade fulcrum rings that absorbed the increased tension – **the Hannaman drum was born**.

This pioneering work inspired a revolution in drum production that was carried forward by major companies such as Premier, Legato and Andante.



Original design drawings of the 'Hannaman Drum', 1981. Image courtesy of Wilby Hanna.



BANDS

INNOVATORS AND INVESTORS

Photograph of Cowan Memorial Flute Band, Sion Mills, 1932.

DRUMS IN THE MOUNTAIN AND FLUTES BY THE SEA.

ANDANTE DRUMS

From Rathfriland in County Down, they have become a World beating brand in terms of drum production. Founded in 1986 by brothers Sam and Frank Hodgens, this local company has grown in terms of size and excellence. Throughout the 1980s and 1990s they expanded their range of unique drum designs leading to widespread interest from within the Pipe Band community across the World.

Quickly bands from other genres recognised the quality of Andante made drums. By the late 1990s they were producing snare, tenor and base drums for Pipe, Flute and Accordion bands. Such was the global recognition that they were the sponsors of the World Solo Drumming Championship held in Bathgate in 1999.

Sadly, co-founder Sam Hodgen passed away in 2009, but Andante Drums remains a family company, with the next generation building on the company's early successes. Today they produce a wide range of drum products and accessories from the Reactor Snare and Core-tec heads, to the Advance Military Series Drum and Pro Bass. Drumming enthusiasts will be beating a path to their door for years to come!

MILLER WICKS (NI) LIMITED

This famous brand was originally a London based company established by John Miller and John Wicks in 1969. For almost 30 years they continued to develop flutes, especially the famous Miller Wicks Bb flute for the marching and concert band community. In 2005 they decided to retire. It was at this point that five men from Killeel decided to continue this fine tradition. They travelled to London, purchased the company, and transported equipment to the Kingdom of Mourne.

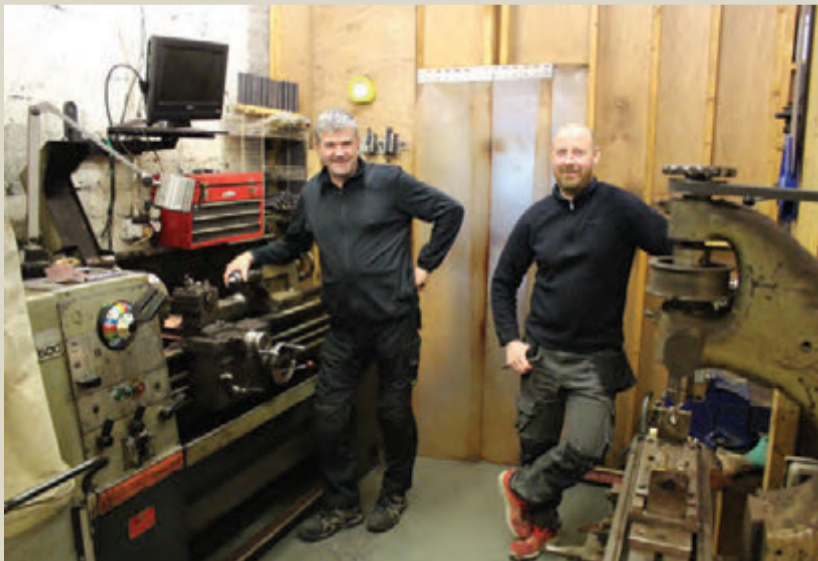
Since 2005 the Miller Wicks brand has been made in the County Down seaside town of Killeel. Imported African Blackwood is used to make the flutes, ensuring that they are waterproof and produce a quality pitch. Making high quality two- and three-piece flutes for customers as far away as Japan and the United States, Paul Irvine and Kenneth Orr are proud to be part of a tradition that is so closely connected with the musical heritage of the band community in Ulster.

The Miller Wicks Crown Bb is widely regarded by flute players to be the best wooden flute available on the market today.

Kenneth Orr working on a famous Miller Wicks flute.



Paul Irvine and Kenneth Orr in the Miller Wicks workshop, Killeel.



Sam and his brother Frank with Frank Gibson. Images courtesy of the Hodgens family.

Sam Hodgens of Andante Drums.



PIPING HOT

THE HIGHLAND PIPE BAND TRADITION IN ULSTER

is a remarkable one. The number of Pipe Bands in Ulster expanded rapidly in the second quarter of the Twentieth Century and today they are amongst some of the best in the World being represented across all the Competition Grades of the Royal Scottish Pipe Band Association.

Many of these have not forgotten their roots and continue to practice in Orange Halls and in Loyal Order parades and services.



JAMES FRAZER

Current Ulster Senior Solo Piping Champion, James Frazer, began learning the Highland Pipes with Moneygore Pipe Band in 2009. In 2014 he joined Bleary and District Pipe Band before moving to Grade 1 World Champions, Field Marshal Montgomery Pipe Band, in 2015. James was part of the World Championship winning band in 2016 and 2018.

During his career he has won titles at junior, intermediate and senior level. At the 2013 All-Ireland Solos in 2013 he was named Young Player of the Year.

James is a member of Emdale True Blues LOL No. 407.

ALISTAIR PATTERSON

At the young age of 9 Alistair began practicing with Gortaclare Pipe Band outside Omagh. Since then he has never looked back, being a member of Gortaclare, Eden and Quinn Memorial Pipe Bands, before joining Field Marshal Montgomery Pipe Band in 1998. Alistair is now a competition judge and active member of Garvetagh Pipe Band.

As a Drum Major, Alistair won the World Juvenile World Championship in 1991 and the Senior World Championship in 1998, 2002 and 2006.

“MY DEBUT PARADE WAS IN BERAGH IN 1981 AND THEN THE 12TH OF JULY IN DONEMANA AND 31 YEARS LATER I WAS BACK IN DONEMANA FOR THE 12TH OF JULY 2012 WITH MY NEPHEW ADAM ON PARADE DRUM MAJORING IN FRONT OF MY LODGE BAND.”

He is a member of Garvetagh True Blues LOL No. 1486.



PIPING HOT



ROGER YOUNG

Roger began entering competitions as a Drum Major at the age of 8, having joined Syerla Pipe Band at the age of 5. He has achieved a high standard throughout his competing career, winning championships at Junior, Intermediate and Senior level. He won the Junior World Championship in 1988, 1989 and 1990 and became Senior World Champion in 1992 and 1995.

He has been Drum Major for several Pipe bands including Syerla, Graham Memorial and the Royal Ulster Constabulary.

Roger is a member of Drumnahuncheon Apprentice Boys LOL No. 371.

“OVER MANY YEARS COMPETING I MANAGED TO RETAIN A PLACE WITHIN THE TOP 3 AT THE WORLD CHAMPIONSHIPS IN EVERY SINGLE YEAR.”

ALICIA HAMILTON B.E.M.

Alicia Hamilton has been heavily involved in the local community for almost 30 years being a prominent member of Corbett Accordion Band and Matt Boyd Memorial Pipe Band. It was as Drum Major of the Matt Boyd Memorial Band that she won the Senior World Drum Major title in 2011.

She has been determined to give back to the local community, working with young people, especially through tutoring the next generation of drum majors and through the Girls' Brigade.

In recognition of her community work and achievements she was awarded the BEM in 2017.

Alicia is a member of Star of Dromore WLOL No. 66.



PIPING TO A DIFFERENT TUNE! GILBERT CROMIE

Gilbert Cromie joined Crimson Arrow (Brian Boru) Pipe Band, Newcastle, in 1970 and was twenty-five years as Pipe Major.

Started in 1948 Crimson Arrow Pipe Band has a proud history, winning all five championships organised by the North of Ireland Bands' Association between 1953 and 1957. It was, however, the unique sound of the Brian Boru Pipes that attracted Gilbert to the band; "I just fell in love with the sound and the satisfaction of playing a good tune on a well set up instrument."

Today, there are only 6 bands across Northern Ireland that play the Brian Boru Pipes. Like their Scottish counterparts, these bands are 'families', with members getting great reward from the fellowship and friendships of attending band practice, parades and competitions. Gilbert is proud that his son, daughter-in-law, grand daughter and niece are all members of Crimson Arrow.

Gilbert is a member of Newcastle Temperance LOL No. 357.





W.B. YEATS: ORANGE-MADE IN SLIGO.

WILLIAM BUTLER YEATS (1865 – 1939) was an Irish poet and one of the foremost figures in Twentieth Century literature. He was a Protestant, born at Sandymount near Dublin, and spent many childhood summers with his grandparents in Sligo. It was here that their stable boy introduced Yeats to poetry –

“HE HAD A BOOK OF ORANGE RHYMES, AND THE DAYS WHEN WE READ THEM TOGETHER IN THE HAY-LOFT GAVE ME THE PLEASURE OF RHYME FOR THE FIRST TIME.”

LOUIS MACNIECE AND THE SASH HIS FATHER WORE

LOUIS MACNIECE (1907 – 1963) although exhibiting an antipathy towards everything Orange, was also strangely fascinated by it, and would incorporate Orangism or Orangemen into some of his writings. This was a reflection or acknowledgement, at least in part, that the organisation had played such a big part in his father Frederick's life.

“KING WILLIAM IS RIDING HIS WHITE HORSE BACK TO THE BOYNE ON A BANNER. THOUSANDS OF BANNERS, THOUSANDS OF WHITE HORSES, THOUSANDS OF WILLIAMS...”



ERNEST BLYTHE: ORANGEMAN ACTOR

ERNEST BLYTHE (1889–1975) poet, writer, playwright, journalist, member of the Irish Republican Brotherhood, is probably best remembered for removing a shilling from the old age pension as a Minister in Cosgrave's first Free State government.

Between 1941 and 1967 he was managing Director of the Abbey Theatre in Dublin, helping it become a powerhouse for drama and entertainment.

As a young man he was reporter for the *North Down Herald* newspaper. For 18 months in 1909 and 1910, Blythe was a member of Newtownards LOL No 1501 and Newtownards Amateur Dramatic Society. He played the lead role in the play *The Drone* by Rutherford Mayne.



CHARLOTTE ELIZABETH'S ORANGE BALLADS

CHARLOTTE ELIZABETH TONNA (1790 – 1846) was a popular Victorian English writer and novelist. Born in England, she lived in Ireland for a time. Her work was admired by writers like Harriet Beecher Stowe. Charlotte was described as 'a most protesting Protestant' and wrote a series of Orange themed ballads such as *The Maiden City* and *No Surrender*.

“THESE ARE QUITE THE BEST ORANGE SONGS THAT HAVE BEEN WRITTEN.”

- DICTIONARY OF NATIONAL BIOGRAPHY (1909 EDITION)





A TEXAS MOVIE WITH KING BILLY ON THE WALL

THE SOUTHERNER (1945) was a successful and Oscar-nominated movie of its time, directed by Jean Renoir. It depicts the hardships of pioneer life in the 'share-cropper' cotton farms of Texas in the early 1940s. In a sequence showing a community fiddle square dance, the famous portrayal of King William III on his horse can be seen hanging on the wall.

"GERALD HAD COME TO AMERICA FROM IRELAND WHEN HE WAS TWENTY-ONE ...

BUT THAT, ACCORDING TO GERALD'S WAY OF LOOKING AT IT, DID NOT GIVE THE MAN ANY RIGHT TO INSULT HIM BY

WHISTLING THE OPENING BARS OF 'THE BOYNE WATER'.

THE BATTLE OF THE BOYNE HAD BEEN FOUGHT MORE THAN A HUNDRED YEARS BEFORE, BUT, TO THE O'HARAS AND THEIR NEIGHBOURS, IT MIGHT HAVE BEEN YESTERDAY ... LEAVING WILLIAM OF ORANGE AND HIS HATED TROOPS WITH THEIR ORANGE COCKADES TO CUT DOWN THE IRISH ADHERENTS OF THE STUARTS ..."



GONE WITH THE WIND (1939) is one of the most famous movies of all-time. The film's heroine, Scarlett O'Hara, is the daughter of Gerald O'Hara. He had fled from Ireland after murdering the Orangeman rent agent of the local landlord.



THE TUNE 'LILLIBURLERO' APPEARS TWICE IN STANLEY KUBRICK'S 1975 OSCAR WINNING FILM, 'BARRY LYNDON'.