

Contents

Reçu CLT / CIH / ITH

Le **15 SEP, 2016**

N° *0341*

Armagh Pipers	1
BelfastTrad (Irish)	2
BelfastTrad (English)	3
Dr Caoimhín Mac Aoidh (Irish)	4
Dr Caoimhín Mac Aoidh (English)	5
Cillian Ó Brian	6
Conor Quinn	7
Cork Pipers Club	8
Cumann Piobaireachta Tharlaigh Mhic Shuibhne	9
Design & Crafts Council Ireland	10
Drimnagh Castle School	11
Deutsche Uilleann Pipes Gesellschaft	12
East Coast Irish Pipers	13
Eliot J. Grasso	14
National Folklore Collection	16
Geoffrey Wooff	17
Glens of Antrim Pipers	18
Helena Rowsome Grimes	19
Irish Traditional Music Archive	20
James F. Smith	21
Kevin Rowsome	22
Saint Louis Tionól	23
Na Píobairí Uilleann	24
Peter Lyons	25
Salt Lake Piping Club	26
Scoil Samhraidh Willie Clancy	27
Studienhaus für Keltische Sprachen und Kulturen	28
Synergis Education	29
Therese Bann	30
Wilbert Garvin	31
World Fiddle Day	32

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THE UILLEANN PIPES ARE A CULTURAL ICON OF IRISH IDENTITY – AN ARMAGH PERSPECTIVE

Uilleann Piping in Armagh dates back to the 18th Century when the pipe maker William Kennedy (1763-1834) began making uilleann pipes from his workshop in Tandragee.

William Kennedy made and played uilleann pipes throughout a long career and was a notable figure in the cultural life of Armagh right up to his death.

This is testified and reinforced by constant reference to his life's work throughout the 18th/19th and into the 20th Century –

“William Kennedy was part of the evolutionary chain that brought the uilleann pipes to a new level of instrumental sophistication. He was very much part of the creative and cultural upheaval that changed the face of Europe in the closing decades of the 18th Century. This was a time of invention, creativity and above all it was a great period for instrument making right across Europe”

His obituary in the Newry Telegraph dated 11th November 1834 began as follows –

“Died, at Tandragee, on the morning of the 29th October Mr William Kennedy, one of the most extraordinary men who have appeared in these latter times”

After his death and right into the late 20th Century and 21st Century his pipes were still being played and one of his earliest sets dating from about 1780 has been restored here in Armagh and played by many 20th & 21st Century pipers.

The William Kennedy Piping Festival (www.wkpf.org) was established in 1994, exactly 160 years after the death of William Kennedy, as an annual commemoration of his life and work. This year the Festival now in its 23rd year takes place in Armagh from November 17th to November 20th.

Armagh Pipers Club was founded in 1966 with the primary aim of developing uilleann piping then at a low ebb.

Armagh Pipers Club is now celebrating an anniversary representing fifty consecutive years of promoting uilleann piping in Armagh and worldwide through dedicated classes for children and adults, an uilleann pipe making workshop and through the publication in 1975 of the first Uilleann Pipe tutor in nearly half a century.

In addition Armagh Pipers Club has helped create a worldwide profile for uilleann piping through the professional performances of a large number of distinguished past pupils

Internationally Uilleann Piping is alive and well throughout the world due to the work of Na Piobaire Uilleann since 1968 with associated clubs in every corner of the globe and the establishment of a world renowned headquarters located in a magnificent restored 18th Century building in Dublin.

Uilleann Piping is a significant part of our Irish culture and the culture not alone of the worldwide Irish diaspora but that of pipers of dozens of different nationalities drawn to this iconic instrument.

Armagh Pipers Club supports the effort to have uilleann piping added to the ‘Representative list of the intangible Cultural Heritage of Humanity’

 12/8/2016

Brian Vallely
Director Armagh Pipers Club



An Roinn Gnóthaí Eachtracha agus Trádála
Department of Foreign Affairs and Trade



BelfastTrad

Traditional Music and Dance Society



28ú Feabhra 2016

Is mise Tom Clarke agus tá mé ag scríobh thar ceann BelfastTrad, eagraíocht ceoil agus rince anseo i mBéal Feirste atá dírithe ar chur chun cinn an tradisiúin tré ranganna, ceardlanna agus léachtanna a chur ar fáil dóibh siúd ar mian leo iad. Go speisialta, ós píobaire mé, tá suim ar leith agam i bhforbairt agus leathnú an phíob uilleann i dTuaisceart Éireann. Toisc na deighiltí stairiúla sna pobail anseo a spreag caismirt le breis is daichead bliain, tá sé an-thábhachtach tradisiún cotianta an cheoil a chothú leis na pobail a tharraingt le chéile. Níl uirlis ceoil níos fearr ná an píob uilleann chun na cúise sin.

Tá glacadh leis an píob uilleann i measc achan pobal, aicme agus creideamh anseo mar ghléas ceoil sainiúil d'Éirinn, lena fuaim agus modh seinme ar leith a mheallann mórán chuici. Leis na blianta beaga anuas tá líon na bpíobairí ag méadú go mór, go h-áirithe i measc grúpaí mar mná, páistí agus eachtrannaigh a bhfuil cónaí anseo orthu. Chomh maith le sin tá líon na n-ócaidí píobaireachta ag méadú, agus anois tá ceol píbe le fáil go rialta i mBéal Feirste, i nGlinntí Aontroma, i dTír Conaill, i nDoire agus in Ard Mhaca. Tá siad seo go léir dá chothú ag grúpaí píobairí áitiúla atá tugtha don cheol chomh maith leo siúd gan ceol a bhfuil suim acu i stair agus tradisiún na h-uirlise speisialta seo. Beidh an 24ú Tionól Bhéal Feirste ar siúl an Sathairn seo chugainn le ceardlanna píobaireachta agus déanamh giolcach, agus rabharta píobaireachta san oíche. Tá sé daingnithe anois mar ócáid shuntasach i bhféilire ceoil Bhéal Feirste.

Molaimid go léir anseo feachtas Rialtas na h-Éireann chun gradam UNESCO a bhaint amach agus seasamh an píob uilleann a mhéadú i measc gléasanna ceoil móra an domhain.

Tom Clarke



LOTTERY FUNDED

www.BelfastTrad.com

Registered Charity NIC100872

BelfastTrad

Traditional Music and Dance Society



10th March 2016

My name is Tom Clarke and I am writing on behalf of BelfastTrad where I am music advisor. We promote traditional Irish music, song and dance through classes, workshops and lectures, etc. Being a piper, I have a particular interest in the promotion of the uilleann pipes and have been teaching and performing on the pipes for many years, in Dublin and in Belfast. Northern Ireland, because of its long history of community divisions and sectarian conflict, is in special need of a common musical tradition that transcends those boundaries, and, because of their history, the uilleann pipes are uniquely placed to, in part, provide that tradition.

The uilleann pipes are accepted by all communities, classes and faith groups here as an instrument which embodies the sound of Irish music, as it is variously perceived, which is unmistakable and attractive to so many. This perception is engendered and reinforced by film scores, advertisement, tourist promotion and public performance. All this exposure has led to a big increase in the number of pipers and aspiring pipers in recent years, especially from groups such as women, children and non-Irish people living here. In addition, the number of piper gatherings of all kinds has grown, particularly in places which were never associated with a piping tradition such as Donegal and the Glens of Antrim. These now complement the more established occasions in Belfast and Armagh and are organised by local pipers and non-pipers with an interest in piping and local history. The most recent piping occasion was the Belfast Tionól on March 5th which was a great success and is established as an important occasion in Belfast's musical calendar.

BelfastTrad and all pipers here support and applaud the effort of the Irish government and Na Píobairí Uilleann to attain UNESCO status on the representative list of Intangible Cultural Heritage, and to establish the uilleann pipes among the great musical instruments of the world.

Tom Clarke



www.BelfastTrad.com

Registered Charity NIC100872

**An Crann Darach,
Tulach a' Choirce,
Béal Átha Seanaigh
Co. Thír Chonall,**

26/2/16

A chara,

B mhaith liom mo fhíor thacaíocht a gabháil leis an gluaiseacht fa chionn ceard an píob uilleann a bheith ar liosta UNESCO maidir le Oireacht Chultúirthe.

Is píobaire uilleann mé agus mar sin de, tuigim go mór an fíor-thábhacht atá ag baint leis an uirlis sin i measc uirlisí ceoil.

Le meas,

Dr. Caoimhín Mac Aoidh

**An Crann Darach,
Tulach a' Choirce,
Béal Átha Seanaigh
Co. Thír Chonall,**

26/2/16

A chara,

I would like to add my complete support for the proposal to add the practice of Uilleann Piping to the UNESCO Representative List of Intangible Cultural Heritage.

As a piper myself, I have a deep appreciation of the importance attaching to the Uilleann Pipes as a musical instrument.

Yours

Dr. Caoimhín Mac Aoidh

CILLIAN Ó BRIAIN
SUPPLIER OF EQUIPMENT AND MATERIALS
FOR UILLEANN-PIPE REED-MAKERS

Leataoibh Mór,
Baile an Fheirtéaraigh,
Co. Chiarraí,
Éire (Ireland).

Telefón: 353-(0)66-915 6328

25ú Feabhra 2016

A Chara,

Táim ag deanamh Píob Uilleann le tríocha bliain anuas. Is léir dom go bhfuil an baol ann I gcónaí go gcaillfidh scilleanna tábhachta a bhaineann leis an úirlis seo, go háirithe conus feaganna maithe a dheanamh dóibh.

Táim go mór I bhfábhar so gcuirfidh an Píob Uilleann san áireamh ar an Representative List of the Intangible Cultural heritage of Humanity.

Is mise le meas,

25th February 2016

Friends,

I have been making Uilleann Pipes for the last thirty years. It is clear to me that there is always a danger that the important skills associated with this instrument could be lost, in particular how to make good reeds.

I am very much in favour of including Uilleann Piping on the Representative List of the Intangible Cultural heritage of Humanity.

Yours Respectfully,

Cillian Ó Briain.

Mr Conor Quinn

57 Garvey Manor
Lisburn
BT27 4DQ
County Antrim

Terry Moylan
NPU
15 Henrietta Street
Dublin 1.

24 February 2016

Dear Terry,

RE: UNESCO Recognition for Uilleann Piping

I was delighted to learn of the plans to have the art of Uilleann pipe music recognised under the UNESCO convention on Intangible Cultural Heritage. The Uilleann pipes occupy a unique and established role in the tapestry of Irish Traditional music.

As an individual player I am very supportive of the work undertaken by NPU in promoting the music, playing and making of the Uilleann pipes. Could I take the opportunity to endorse the on-going work of NPU and their engagement with the Government in securing this UNESCO status.

Yours sincerely



Conor Quinn.

Cork Pipers' Club

Cumann na bPiobairi Corcaigh

Redclyff, 34 Westgate park, Bishopstown, Cork, Ireland.

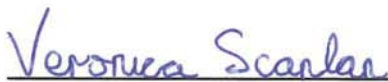
Tel: 00353 21 4545725.

17 February 2016

In our city and county of Cork we have a very long tradition of playing, making and teaching Uilleann Piping which stretches back for generations. This tradition was put onto a more formal setting with the founding of our club in 1898. Our club is recognised as being the first such Uilleann Piping club in the country.

The aims of the club then as they are now is to promote all aspects of Uilleann Piping be they playing, making or teaching or generally supporting the cultural art that is Uilleann Piping. To this end our club members have contributed greatly through the generations to the promoting of Uilleann Piping both locally, nationally and internationally.

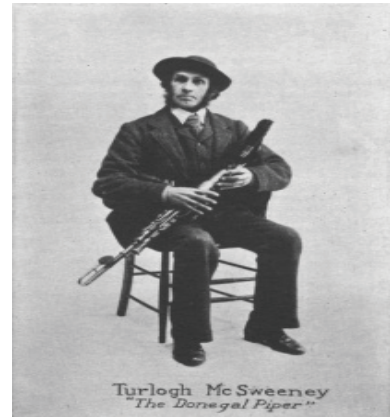
It is due to this fact that our club, "Cork Pipers Club" would like to lend our fullest support for the nomination of Uilleann Piping to the Representative List of the Intangible Cultural Heritage of Humanity.



Veronica Scanlan (Secretary)



John Mitchell (Archivist)



Cumann Píobaireachta Tharlaigh Mhic Shuibhne

**Naomh Anna,
Cois Cladaigh
An Bun Beag
Gaoth Dobhair
Co. Dhún na nGall,**

1/3/16

To whom it may concern, Cumann Píobaireachta Tharlaigh Mhic Shuibhne is a society of uilleann pipers focussed on pipers and uilleann pipe makers living and working in County Donegal in the first instance as well as working in strong cross-border and cross-cultural terms with our colleagues in Northern Ireland as well as the northwest region in general. Our aims are to promote the playing, making and appreciation of uilleann pipes.

Naturally, we have an intense appreciation of the importance of uilleann pipes not only as a uniquely Irish instrument, but also of its elevated place as the most complex and versatile instrument in the bagpipe family in the world. As such, we are convinced of its cultural heritage importance in an international and human cultural context.

While many of the general public see the instrument as a vehicle for playing traditional Irish music, it must be stressed that entire suites in the classical idiom have been composed with the primary focus of featuring the uilleann pipes. Furthermore, uilleann pipes have been played as central instruments in the spheres of Jazz, Rock and other forms of musical performance.

In conclusion we, the membership of Cumann Píobaireachta Tharlaigh Mhic Shuibhne, strongly and unreservedly support the motion to have the uilleann pipes included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Sincerely,

Anna Ní Mhaonaigh, Secretary

2nd March 2016

To Whom It May Concern:

Re: Uilleann Piping on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity

The Design & Crafts Council of Ireland (DCCol) is the main champion of the design and craft industry in Ireland, fostering its growth and commercial strength, communicating its unique identity and stimulating quality design and innovation.

Our vision is that Irish design and craft is recognized and valued worldwide for its excellence in craftsmanship, innovation and marketing. Our mission is to promote and stimulate the creative and commercial potential of Irish design and craft and to work in collaboration with strategic partners in the ongoing development and growth of the sector.

DCCol have supported the safeguarding on of the craft of uilleann pipemaking through a number of initiatives including support for a major project to create detailed measurements and drawings of classic instruments, including a Concert Pitch 'D' set made by Leo Rowsome c1938 and a 'flat' set pitched in the key of 'B' made by Coyne c1840.

These measurements, together with detailed measurements of the dimensions of the internal bores of the Chanter, Drones and Regulators have been shared with the uilleann piping community through the website of Na Píobairí Uilleann, an organisation founded in 1968 specifically to promote the playing and making of the instrument. The measurements and drawings allow aspiring uilleann pipemakers to create new instruments based on the designs of the classic makers of the past.

DCCol wish to express consent and wholehearted support for the nomination of Uilleann Piping to the Representative List of the Intangible Cultural Heritage of Humanity and believe that it will further help to safeguard Uilleann Piping for future generations

Yours Sincerely



Mary Whelan
Client Liaison Officer
Innovation & Development Department

Email: maryw@dccoi.ie
Phone: 056 77 96131
Mobile: 087 9270624

Meánscoil Iognáid Rís,
Caisleán Druimnigh,
Áth Cliath 12.



Meánscoil Iognáid Rís,
Drimnagh Castle
Dublin 12.

Email: dcbs@eircom.net

Web: www.drimnaghcastleonline.ie

Tel: 451 8316

Fax: 450 5401

Career Guidance: 450 0370

12th February 2016

Dear Na Píobairí Uilleann,

In support of the submission by the Irish Government to achieve recognition for the Uilleann Pipes as part of the unique cultural heritage of Ireland and also as a gift to the cultural heritage of the International Community of peoples of this world, Drimnagh Castle CBS would like to say the following:

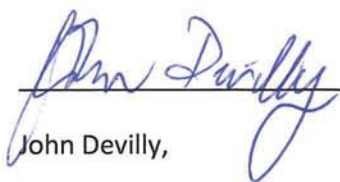
Four years ago Na Píobairí Uilleann with support from the Arts Council made it possible for students at Drimnagh Castle CBS to engage in an Uilleann Pipe learning course here at the school. The students were from different ethnic backgrounds and included Eastern European, Asian, African and Irish.

Over the course of two years the students learned how to play the Uilleann Pipes from their teacher and Uilleann Pipe maker Donnacha Dwyer. The students loved the challenge and the special sound of the pipes, heard throughout the school, captivated many students who had never heard this instrument before. The students who learned the Uilleann Pipes made good progress and brought their pipe playing into their families and communities of Drimnagh, Crumlin, Bluebell and Lucan.

The effect of the Uilleann Pipes brings a smile to all who hear it. Numbers of teachers and students were often witnessed loitering around the music room while they listened to the Pipes in the air.

The students at Drimnagh Castle CBS really enjoyed the course. The interest held by many students of different nationality demonstrate a wide appreciation of the Uilleann Pipes. The Uilleann Pipes are originally unique to Ireland and express the culture and very soul of the people, landscape and history. They are part of the celebration of everyday life through people coming together to celebrate events through music. In Ireland, very little happens without music. The Uilleann Pipes communicate this celebration in a very special and unique way. The Uilleann Pipes are now part of a growing transnational culture.

With Kind Regards,



John Devilly,

Principal
Drimnagh Castle CBS



Deutsche Uilleann Pipes Gesellschaft e. V.
c/o Barbara Coerdts
Lutherstraße 63
30171 Hannover

www.dupg.net
vorstand@dupg.de

UNESCO application

The German Uilleann Pipes Society (Deutsche Uilleann Pipes Society – "DUPG") is a union of lovers of the uilleann pipes which was founded in 1989 to support the idea of playing Irish traditional music on uilleann pipes and to exchange personal playing experience.

Today we have around 150 members and our society is affiliated to the 'Na Piobairí Uilleann' in Dublin. Even though the uilleann pipes is still the instrument that we concentrate our work on, we also like the idea of promoting Irish Traditional Music in general by organising events or providing practise sets as a loan). Up to three times a year we organise tionsóils and invite many teachers (up to 4 teachers for pipes plus more teachers for other instruments like fiddle or flute as well). Normally 2 of those teachers will be invited from Ireland.

The DUPG welcomes the nomination and grant free, prior and informed consent to the nomination of Uilleann Piping to the Representative List of the Intangible Cultural Heritage of Humanity.

Jens Kommnick, DUPG board member

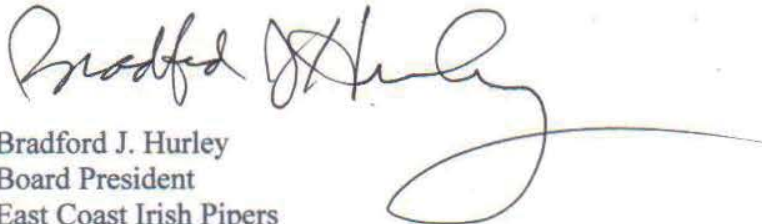
25 February 2016

Re: Providing free, prior, and informed consent to the nomination

East Coast Irish Pipers, a non-profit organization, hereby grants free, prior, and informed consent to the nomination of the Irish Uilleann Pipes to the Representative List of the Intangible Cultural Heritage of Humanity.

East Coast Irish Pipers organizes the Northeast Tionól, an international gathering of uilleann pipers and fiddlers that has been held at a variety of locations in the eastern United States every year since 1986. The event typically attracts close to 100 paying registrants from the United States, Canada, and other countries, and includes instructors from Ireland as well as North America. Participants receive instruction through group classes and workshops, a reedmaking workshop, evening concerts, and lectures.

The Northeast Tionól provides an important opportunity for pipers ranging from rank beginners to advanced players to learn from master musicians, improve their skills in the art and craft of reed making, and gain a deeper understanding of the history of the uilleann pipes. The Northeast Tionól is one of several such events held in North America each year, which individually and together play a vital role in preserving and promoting a culture of uilleann piping outside of Ireland.



Bradford J. Hurley
Board President
East Coast Irish Pipers

February 29, 2016

To UNESCO:

I am writing in support of the proposition that UNESCO classify the art of Uilleann Piping, a type of bagpiping originating in and distinctive to Ireland, as Intangible Cultural Heritage.

I began learning to play the uilleann pipes at age eleven. I learned to play in the context of a North America community of Irish musicians in Baltimore, Maryland in the United States. As a professional performing and recording artist who has made a living interacting with communities of Irish musicians around the world, I believe that the structure, transmission mechanisms, and content of the tradition of uilleann piping in both Europe and North America amply satisfy all UNESCO's criteria for intangible cultural heritage.

Allow me to articulate the ways in which I see uilleann piping fulfilling these requirements.

- 1) **Traditional, contemporary and living at the same time:** intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part;

Since the mid-18th century, Irish uilleann piping has been integral to the cultural fabric of Ireland. Research from Hugh Cheape demonstrates that this instrument and its repertoire transcended socio-economic boundaries, being played in all strata of society in all areas of the island. The tradition of uilleann piping is centuries old, and is robust today thanks to the efforts of those who have recognized the social and artistic value of this instrument.

- 2) **Inclusive:** we may share expressions of intangible cultural heritage that are similar to those practised by others. Whether they are from the neighbouring village, from a city on the opposite side of the world, or have been adapted by peoples who have migrated and settled in a different region, they all are intangible cultural heritage: they have been passed from one generation to another, have evolved in response to their environments and they contribute to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future. Intangible cultural heritage does not give rise to questions of whether or not certain practices are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large;

By virtue of the Irish diaspora that took place largely in the mid- and late-nineteenth century, it is clear to me that the tradition of uilleann piping was transplanted to North America where it continues to grow. The famous early-twentieth-century uilleann piper and recording artist, Patsy Touhey, popularized the instrument first at the Chicago World's Fair in 1893, and then through the

- 3) **Representative:** intangible cultural heritage is not merely valued as a cultural good, on a comparative basis, for its exclusivity or its exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities;

While the art and tradition of uilleann piping has been transmitted in writing from early in the instrument's history, the bulk of teaching is done orally. The student-mentor relationship is critical to this transmission process, and a significant portion of the knowledge and skills associated with uilleann piping are inarticulable as well as intangible.

- 4) **Community-based:** intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.

Thanks to the efforts of uilleann piping organizations all over Europe and in North America, communities centered on this instrument and its repertoire/techniques have sprung up around the globe. In fact, 2016 has seen the creation of a new uilleann piping club in Orlando, Florida.

As an active researcher in the fields of musicology and ethnomusicology, it is evident to me that uilleann piping creates community around the common practice and perpetuation of a distinctively Irish bagpipe, its music, and culture.

It would be wise for UNESCO to classify uilleann piping as intangible cultural heritage so that the positive human interactions centering around the instrument may increase.

Sincerely,

Eliot J. Grasso, Ph.D.

University of Oregon
New Hope Christian College
Gutenberg College

eliotgrasso@gmail.com
503.553.9795

12.03.16

Cnuasach
Bhéaloideas
Éireann

National
Folklore
Collection

To whom it concerns:

On behalf of the Irish National Folklore Collection and the Delargy Centre for Irish Folklore in University College Dublin, we are writing in order to express our wholehearted support for the application currently being made by Na Píobairí Uilleann to have the art of uilleann piping included by UNESCO on its Representative List of the Intangible Cultural Heritage of Humanity.

The National Folklore Collection is one of the largest archives of oral tradition and vernacular culture in the world, with a global reputation for the quantity and quality of the material it contains. As a repository of valuable information on the cultural context and history of uilleann piping in Ireland, there has long been a close and mutually beneficial relationship between the Collection and the Irish uilleann piping fraternity. This positive relationship is exemplified in the joint production by the National Folklore Collection and Na Píobairí Uilleann some years ago of a CD of the music of Johnny Doran, master piper and major influence on contemporary pipers, the only known recordings of whom were made by the Irish Folklore Commission, precursor to the National Folklore Collection.

As part of the School of Irish, Celtic Studies and Folklore, and in close co-operation with the National Folklore Collection, the Delargy Centre for Irish Folklore offers programmes in folklore and ethnology as academic subjects within the university. Two modules in Irish Folklore are devoted to the subject of Irish traditional music, including uilleann piping, and the Centre currently numbers an accomplished uilleann piper among its teaching staff.

As specialists in the field, we believe that uilleann piping can justifiably be described as one of the jewels in the crown of Irish traditional music - renowned throughout the world as a form of folk expression of the highest artistic standard - and as a particularly valuable element in the established canon of that inheritance. For this reason, the National Folklore Collection and the Delargy Centre for Irish Folklore strongly support the nomination of Irish uilleann piping for inclusion on the UNESCO List of the Intangible Cultural Heritage of Humanity, as an item of international significance which should be safeguarded for future generations.

Yours sincerely,

Bairbre Ní Fhloinn
also for pro hiontair noc Ceitíoch & Anna Bale

Dr Críostóir Mac Cárthaigh, Acting Director, National Folklore Collection
Anna Bale, MA, Head of Sound Archive, National Folklore Collection
Dr Bairbre Ní Fhloinn, Head of Subject, Delargy Centre for Irish Folklore
University College Dublin.

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18th February 2016.

Subject : UNESCO nomination- Uilleann Piping.

I have been a full time Uilleann Pipe maker since the 1970's, initially in Australia, then for many years in Miltown Malbay, County Clare, Ireland and now based in the Limousin region of France. This is a career I began because 40 years ago it was all but impossible to obtain a set of this type of Bagpipes. Since then I have produced over 200 sets of Uilleann Pipes for players all over the world. These sets are largely inspired by an instrument made by Dennis Harrington of Cork city in 1852, a very rare survivor of the pre-famine type of Pipes.

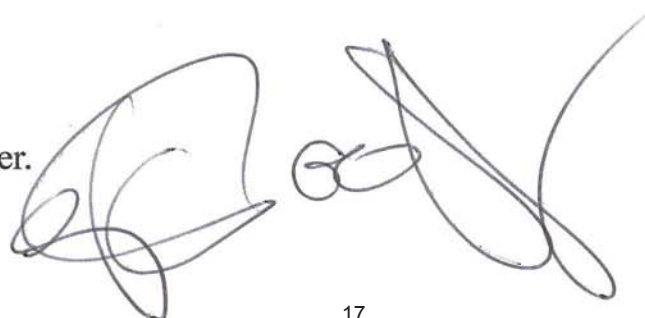
When I first started as a pipemaker Uilleann piping was in a very fragile state with few players and virtually no full time makers. Over the last number of decades efforts by many people and organisations to safeguard Uilleann piping and bring it and its music back from the brink have helped to create a revival and I am happy to see that there are now many wonderful young players.

I have devoted my working life to the Uilleann Pipes and am delighted that Uilleann Piping should be nominated for inclusion on the UNESCO Representative List of Intangible Cultural Heritage.

I therefore would like to express my free, prior and informed consent regarding the nomination of Uilleann Piping on the UNESCO Representative List of Intangible Cultural Heritage of Humanity.

Yours sincerely,

Geoff Wooff.
Uilleann Pipemaker.

A handwritten signature in black ink, consisting of several loops and a long horizontal stroke, positioned to the right of the typed name.

Glens of Antrim Pipers
C/o Peter Lyons,
4 Knockdene,
Bangor,
Co. Down.



Terry Moylan,
NPU,
15 Henrietta Street,
Dublin 1

22nd February 2016

Dear Terry,

I write as a representative of the Glens of Antrim Pipers to pledge support for the nomination of the art of Uilleann Piping for recognition under the UNESCO Convention on Intangible Cultural Heritage.

We are an informal group of pipers that meet every other month in Cushendall. If there is anything else we can do to support this initiative, please let me know.

Yours truly,
Peter Lyons

4 Londonderry Hill
Comber
Co. Down
BT23 5EY

22/02/16

To Whom It May Concern:

It is with great enthusiasm that I support the nomination of Uilleann Piping to the Representative List of the Intangible Cultural Heritage of Humanity.

As the daughter, granddaughter and great granddaughter of Internationally known uilleann pipers and pipe makers, I consider the instrument to be of extreme importance musically and socially. I feel sure that with UNESCO recognition, the uilleann pipes would be given the respect it deserves and make it easier for Na Piobairí Uilleann to continue its important work.

My father, Leo Rowsome (1903-1970) has been credited with the very survival of the uilleann pipes, through his life time's dedication to the instrument. His work and that of his father (William Rowsome) and Grandfather (Samuel Rowsome) is well documented. I am certain that these men would be extremely proud of the success of Na Piobairí Uilleann, the organisation for the promotion of the Uilleann Pipes of which he (Leo Rowsome) was a founder member and Patron.

The uilleann pipes is an intriguing and complicated instrument with a unique and haunting sound. With its many complexities, it is by far the most challenging of the bag pipe family. Played by members of many ethnicities and social classes, the uilleann pipes has become an object of fascination world-wide and should therefore be nurtured and preserved for ever.

Cross-Community Relations in N.I.

In Northern Ireland the uilleann pipes have been welcomed and appreciated in areas where no such cultural integration had previously existed. They are now a feature in the Holywood (County Down) Music Festival, bringing them to an entirely new audience. Their true value was recognised in the overall Festival prize for best performance being awarded to a young uilleann piper.

The uilleann pipes are welcomed annually in Parliament Buildings home of the Northern Ireland Assembly (Government of N.I.) in celebration of International Uilleann Piping Day (an initiative of Na Piobairí Uilleann). The lure of the pipes attracts enthusiasts from local counties and from overseas.

It is due to the tireless, innovative work of Na Piobairí Uilleann (since its foundation in 1968) that the art of uilleann piping and manufacturing have grown in world-wide popularity. The organisation is directed by a well informed staff who understand every aspect of the uilleann pipes.

There are sets of uilleann pipes in museums world-wide. I am sure that with UNESCO recognition, these precious instruments will be appropriately nurtured for generations to come.

I shall be pleased to submit any further information required.

Yours faithfully


Helena Rowsome Grimes



ITMA

Irish Traditional Music Archive
Taisce Cheol Dúchais Éireann

73 Merrion Square, Dublin 2, Ireland • 73 Cearnóg Mhuirfean, BÁC 2, Éire
tel./ teil. +353 (0)1 661 9699; fax/ faics +353 (0)1 662 4585; website/ suíomh idirlín www.itma.ie

20 February 2016

To whom it may concern:

The Irish Traditional Music Archive (ITMA) is the largest multimedia collection in existence of the materials of, and information about, Irish traditional, song, music and dance.

ITMA is delighted that Ireland has now ratified the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. Following this ratification, the Irish Traditional Music Archive unreservedly supports the candidacy of UILLEANN PIPING for inclusion on the Representative List of the Intangible Cultural Heritage of Humanity.

Kind regards,

Grace Toland
Director
Irish Traditional Music Archive

On behalf of the Board of the Irish Traditional Music Archive

14 February 2016

James F. Smith
371 Noland Pike
Simpsonville KY 40067
USA

Irish National Commission for UNESCO Department of Education and Skills,
International Section
Marlborough Street
IE - Dublin 1


Re: UNESCO recognition for Uilleann Piping

Dear Sir/Ma'am,

As an American of Irish ancestry, I wholeheartedly urge UNESCO to include Uilleann Piping on the Representative List of the Intangible Cultural Heritage of Humanity. The uilleann pipes are a wonderful and authentic example of unique living Irish art, skill and craftsmanship.

While I don't live in Ireland, my love for uilleann piping has been a 45-year-long inspiration and means to maintain and grow my ties with Irish culture. It has taken me to visit the Republic of Ireland and Northern Ireland a number of times. Living as I do in the United States, uilleann piping has been a key factor in maintaining and establishing new ties to like-minded lovers of Irish music and the other musicians who play the uilleann pipes.

Very sincerely,



James F. Smith

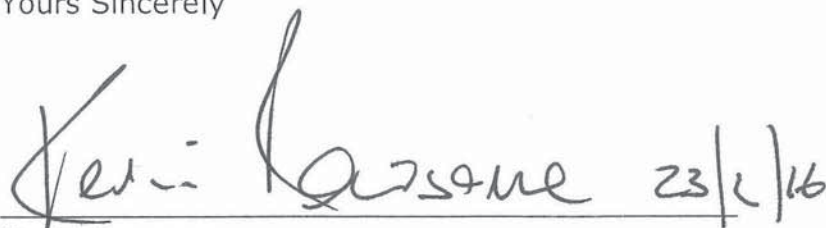
47 Greentrees Road
Manor Estate
Terenure
Dublin 12

To Whom it Concerns

My name is Kevin Rowsome. I am the fifth generation of a family that have the longest and most documented heritage in the world of Uilleann Piping. There are two annual events that commemorate this heritage and in particular the inestimable contribution of my grandfather Leo Rowsome, without whom the uilleann pipes would not be nearly as popular and well known as they are currently. My great grandfather, William was one of the founding members of the first pipers club which came into existence in the 1890's. My great uncle Tomas Rowsome was a committee member of that same pipers club, which lasted until 1922. My grandfather, Leo revived the pipers club in 1934 which later became Comhaltas Ceoltóirí Éireann, meaning "Society of the Musicians of Ireland" in 1951. This organisation currently has over 400 branches worldwide. Leo also was a founding member of the Na Piobairi Uilleann in 1968. My father Leon made two recordings on the uilleann pipes. I am an accomplished Uilleann Piper and reedmaker with over forty years experience and am shortly releasing my second uilleann piping recording. My own two daughters are uilleann pipers being the sixth generation of uilleann pipers in the Rowsome family.

As the bearer of this family tradition and unique position in the world of Uilleann Piping, I fully support the nomination for the inclusion of Uilleann Piping on the UNESCO list.

Yours Sincerely

A handwritten signature in black ink that reads "Kevin Rowsome" followed by the date "23/1/16". The signature is written in a cursive style.

Kevin Rowsome

www.kevinrowsome.com

Phone +353 87 6994904



Saint Louis TIONÓL

A celebration of traditional Irish Music

February 22, 2016

Subject : UNESCO Nomination - Uilleann Piping

My first experience with uilleann pipes was hearing a recording of Leo Rowsome in the mid 1960's. At that time, uilleann piping and pipe making were at a low ebb and information, let alone instruments was difficult if not impossible to find. In my case, it took over 20 years before I was finally able to obtain a set of pipes.

The heritage of the uilleann pipes is irreplaceable, not only as an instrument, but also as a unique thread in the cultural fabric of the Irish worldwide diaspora. The process of making them and learning to play them came very close to extinction at one point.

In the 1990's, I was fortunate to join with another piper to create an annual weekend event featuring uilleann piping in the American Midwest. At that time, there were only two other events like it in all of North America. Since then, there's been a swelling of interest in both the making and playing of the instrument.

It's been very exciting to see the growing interest in the pipes and their music and the concurrent rise in attention, not only to traditional Irish music, but to Irish culture and heritage as well.

I therefore, wholeheartedly, and without reservation, express my free, prior and informed consent in regard to the nomination of Uilleann Piping for inclusion on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Sincerely,

Michael Mullins

30 June 2016

To whom it may concern

Na Píobairí Uilleann (NPU – The Association of Irish Pipers) was founded in 1968 to safeguard the interests of the Uilleann Pipes and Uilleann Piping. Although founded in 1968, NPU was heir to, and shared its membership with, previous pipers' organizations going back to the first decade of the 20th century. As the most successful of such bodies, we have continued and built on the efforts of earlier groups, and generated our own effective programmes to build for the Uilleann Pipes and for Uilleann Piping an unprecedented level of recognition and attraction, in Ireland and around the world.

The Uilleann Pipes is a form of bagpipe associated with Ireland and with Irish music. The instrument first appeared in an earlier form – the Pastoral Pipes – in the 1740s. It developed into the more complex form of the Union Pipes in the 1780s and became known as the Uilleann Pipes in the early 20th century. At every stage its development was associated with Irish musicians and instrument-makers – Geoghegan, Courtney, Kenna, O'Farrell, Colclough, Talbot, Kennedy, to name only some of the early figures. It has been closely identified with Ireland for most of its history, and since the early 19th century exclusively so. It was developed into its modern configuration by Irish instrument makers during the 19th and 20th centuries, and an important part of that development took place within the Irish community in the United States during the late 19th and early 20th centuries.

The musical possibilities and limitations of the Uilleann Pipes were crucial factors in the evolution of Irish traditional music during its formation in modern times. Pipers of the late 18th and early 19th centuries, faced with the task of playing the Irish popular music of their time on a novel instrument, developed a range of styles and techniques that delivered that music in a way that met their audience's expectations. The instrument also influenced the form of the music in so far as its range of expression determined the character of additions to the traditional repertoire. So in the formative period of native Irish music, the Uilleann Pipes and the music itself had a significant influence on each other.

This history of the evolution, over three centuries, of an instrument and its music, with their close identification with the Irish people, has resulted in a form of community artistic achievement, embracing craft and musical skills. It is firmly rooted in Irish history but its value is increasingly being recognised throughout the world. We believe that the practice of Uilleann Piping is worthy of being inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, and we support its nomination.

I confirm that NPU supports this nomination as an independent organization, and that we have been fully informed of, and involved in, all stages of the nomination process.



Gay McKeon
CEO, Na Píobairí Uilleann



4 Knockdene,
Bangor,
Co. Down.
BT20 4UZ

Terry Moylan,
NPU,
15 Henrietta Street,
Dublin 1

22nd February 2016

Dear Terry,

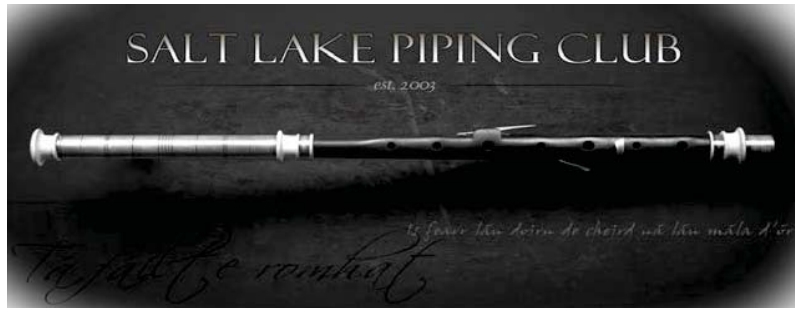
I write as an Uilleann Piper to pledge support for the nomination of the art of Uilleann Piping for recognition under the UNESCO Convention on Intangible Cultural Heritage.

I am an individual who is earning the art of playing the Uilleann pipes. I also make Uilleann Pipes, as a hobbyist, having made 2 chanters so far as well as bellows and drones. I hope to complete a full half set this year.

If there is anything else I can do to support this initiative, please let me know.

A handwritten signature in black ink that reads "Peter Lyons". The signature is written in a cursive style with a large, sweeping flourish at the end.

Yours truly,
Peter Lyons



RE: Free, prior and informed consent of the Salt Lake Piping Club for the nomination of the element Uilleann Piping to the Representative List of the Intangible Cultural Heritage of Humanity

The Salt Lake Piping Club was formed in 2003 to promote the playing and tradition of the Irish uilleann bagpipe in the state of Utah, and throughout the intermountain west region of the United States. The uilleann bagpipes are the most complex form of bagpipe in the world, and the Club members provide instruction and technical assistance to those who wish to learn to play the instrument, particularly young aspiring pipers. Through regular meetings and annual workshops with master musicians and instrument makers, we also seek to provide a knowledge base and community of mutual support for established pipers by passing on knowledge of the traditional music canon, piping technique, as well as essential reed-making and instrument maintenance skills. The uilleann bagpipers in our region come from a variety of cultural and ethnic backgrounds, united by a shared passion for the instrument.

Although the sound of the uilleann pipes is familiar to many as an icon of Irish traditional culture, because of the relative rarity of the instrument many have never seen or heard them played in person, even among those who play Irish traditional music on other instruments. By engaging in public performances throughout the year, we seek to promote greater awareness of the instrument, and this has led to many invitations to perform for regional events and groups which celebrate various aspects Irish cultural heritage, including regional Irish dance groups, traditional music festivals, and St. Patrick's Day celebrations. This has led to ongoing partnerships between the Salt Lake Piping Club and community organizations such as the Hibernian Society of Utah, the Utah Scottish Association, and a regional Celtic music festival in the neighboring state of Wyoming to present uilleann piping to a wider audience.

There is a rich history of uilleann piping in North America, including innovations in the form of the instrument, new performative settings, and the first recordings of the pipes. The instrument was an integral part of Irish diaspora communities across the United States, and reached a wider audience through stage and dance hall performances in the 19th and early 20th centuries. More recently, the uilleann bagpiping tradition has also come to play a significant role in the celebration of ethnic identity within the Irish diaspora community in Utah and the intermountain west, and in the broader community's understanding of Irish musical and cultural traditions.

As uilleann bagpipers and members of one of the few groups dedicated to this unique instrument in the western half of the United States, we strongly support the inclusion of the element Uilleann Piping in the Representative List of the Intangible Cultural Heritage of Humanity.

Sincerely,

Mark A. Stevenson, Ph.D.
Chair, Salt Lake Piping Club

Scoil Samhraidh Willie Clancy

Fón: 086 8773747 / 087 9500006 / 087 9264256

Email: angleann@oceanfree.net

Willie Clancy Summer School

Sráid na Cathrach,

Miltown Malbay,

Co. an Chláir.

Co. Clare.

THE UILLEANN PIPES

Nomination in the Representative List of the Intangible Cultural Heritage of Humanity

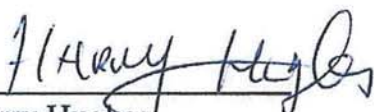
Scoil Samhraidh Willie Clancy / the annual Willie Clancy Summer School of Irish Traditional Music was established in Miltown Malbay, Co. Clare, Ireland, in 1973 with the objectives of preserving and promoting the study and practice of Irish traditional music, song and dance.

The School was named in honour of the renowned uilleann piper, Willie Clancy, a native of Miltown Malbay and regarded as one of the leading exponents of uilleann pipe playing in the 20th century.

The core of the Summer School programme focuses on the art of uilleann piping, including uilleann pipe playing, pipe craft, repair, maintenance and manufacture, and the study of the historical, cultural and social contexts of the evolution of this unique Irish instrument over the past two centuries. Since 1974 Scoil Samhraidh Willie Clancy has partnered Na Píobairí Uilleann in the preservation and promotion of uilleann piping and its traditions.

Hundreds of piping students have passed through the workshops of the Summer School and many have gone on to establish formidable reputations as performers on the world stage of traditional and folk music. Students from the Summer School have disseminated the sound, science and aesthetics of this sophisticated instrument throughout the world.

Scoil Samhraidh Willie Clancy considers the uilleann pipes the instrument that most effectively articulates the spirit of the Irish traditional music heritage and therefore endorses the nomination of the uilleann pipes in the Representative List of the Intangible Cultural Heritage of Humanity.



Harry Hughes

Administrative Director Scoil Samhraidh Willie Clancy

Is cuideachta faoi theorainn, gan scairchaipiteal, í Scoil Samhraidh Willie Clancy.



Studienhaus für Keltische Sprachen und Kulturen (SKSK)
Winzerstraße 7, D-53639 Königswinter, Germany

Lorcán Mac Cumhaill M.A.
1. Vorsitzender

FÖRDERVEREIN
STUDIENHAUS FÜR
KELTISCHE SPRACHEN
UND KULTUREN

Na Píobairí Uilleann agus Rialtas na hÉireann
Baile Átha Cliath

Postanschrift

Winzerstraße 7
D-53639 Königswinter
Deutschland

Tel.: 02223-912666

Fax: 02223-912667

Internetadresse

www.sksk.de

E-Mail-Adressen

colas@sksk.de

und

lorcan@t-online.de


Düsseldorf, 08.03.2016

Is eagrais é an SKSK (Studienhaus für Keltische Sprachen und Kulturen) leis na teagacha Ceilteacha agus na cultúir a bhaineann leo a chur chun cinn sa nGearmáin.

Dá bharr sin is cúis áthais leis an SKSK rún Rialtas na hÉirinn go n-aithneodh UNESCO an phíobaireacht uilleann mar oidhreacht chultúrtha dholámhsaithe de chuid an chine dhaonna agus molaimid an rún a ghlacadh.

The SKSK (Studienhaus für Keltische Sprachen und Kulturen) is a body devoted to the promotion of the Celtic languages and the associated cultures in Germany.

Consequently the SKSK welcomes the proposal of the Irish Government to have uilleann piping recognised by UNESCO as an intangible cultural heritage of humanity and recommends its adaptation.


(Cathaoirleach SKSK)

Förderverein Studienhaus für Keltische Sprachen und Kulturen e.V., Winzerstraße 7, D-53639
Königswinter, Deutschland.

Fón: xx49-2223-912666; Facs: xx49-2223-912667; Idirlíon: www.sksk.de

Banc: Raiffeisenbank Grafschaft-Wachtberg eG, BLZ: 577 622 65, Cuntas: 742 830

BIC: GENODED1GRO IBAN: DE 62 577 622 65 0000 742 830

Cathaoirleach: Lorcán Mac Cumhaill M.A.; Leaschathaoirleach: Dr. Gisbert Hemprich; Cisteoir: Barbara Appuhn-Winkhoff; Rúnaí: Dr. Dagmar Bronner M.A.; Feidhmeannach Poiblíochta: Magdalena Mau M.A.; Comhairleoirí: Dr. Irene Balles, Dr. Feargal Ó Béarra.

Cláraithe mar chumann carthannach ag Amtsgericht Königswinter faoi VR 712



14 February 2016

Na Piobairi Uilleann
15 Henrietta St.,
Dublin 1
Ireland
terry@pipers.ie

Dear Sirs:

I am writing in enthusiastic support of Ireland's nomination of the art of uilleann piping for inclusion on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.

As a professional anthropologist, I am well aware of the important role culture plays in both preserving and perpetuating the richness of human diversity. Uilleann piping, an art form with deep roots in Irish culture, has to date been preserved through heroic efforts in Ireland and abroad as a way to promulgate deep and meaningful connections with both past and future Irish culture. As an American of Irish descent whose family members have been active in the preservation of Irish language, customs and art forms, I support the efforts of NPU and the Irish government to seek UNESCO recognition of this important aspect of Irish musical culture.

Sincerely,

John J Donohue, Ph.D.
Chief Academic and Development Officer

1201 S Alma School Rd., Suite 9500 Mesa, AZ 85210
203-887-0329

jdonohue@synergiseducation.com

ICH UP Therese Bann.txt

From: tb3107 <tb3107@hotmail.com>
Sent: 25 February 2016 09:27
To: Terry Moylan
Subject: Support letter for UNESCO recognition for Uilleann Piping

Sent from Samsung Mobile

----- Original message -----

From: Peter Lyons <gaffer.lyons@btinternet.com>
Date: 22/02/2016 15:20 (GMT+00:00)
To: Peter Lyons <gaffer.lyons@icloud.com>
Subject: Support letter for UNESCO recognition for Uilleann Piping

FAO:
Terry Moylan,
NPU,
15 Henrietta Street,
Dublin 1
25 February 2016
Dear Terry,

I write as an Uilleann Piper to pledge support for the nomination of the art of Uilleann Piping for recognition under the UNESCO Convention on Intangible Cultural Heritage.

I am an individual who is supportive of the art of playing and/or making the Uilleann pipes. Since the formation of the NPU in the mid 1960s, the Uilleann pipes have become an established part of Irish Traditional music. The instrument expresses Irish music in a way that no other instrument can.

NPU have done so much over the years and one would expect the Government to do as much as possible to ensure the instrument's future.

Yours sincerely,
Therese Bann
1 Sans Souci Lane,
Belfast,
County Antrim,
BT9 5QY

Wilbert Garvin
37 Kilgad Road
KELLS
Ballymena
Co. Antrim
BT42 3LY

Terry Moylan,
NPU,
15 Henrietta Street,
Dublin 1

22nd February 2016

Dear Terry,

I write as an Uilleann Piper to pledge support for the nomination of the art of Uilleann Piping for recognition under the UNESCO Convention on Intangible Cultural Heritage.

I am supportive of the art of playing and/or the making of the Uilleann Pipes. which are at the very core of Irish Traditional Music, not only in Ireland but throughout the world. The instrument expresses the music in a way that no other instrument can.

NPU have done so much over the years one would expect the Government to do as much as possible to ensure the instrument's recognition and future.

Yours faithfully



Wilbert Garvin



World Fiddle Day

**The Mall,
Ballyshannon,
Co. Donegal,
Ireland**

2/3/16

Dear Sir / Madame,

World Fiddle Day is a voluntary organisation of the global community of players and enthusiasts of all forms of music as performed on the violin family of instruments. Patrons of the annual event in recent years have included President of Ireland, Michael D. Higgins, Pete Clarke of Scotland and Paul Cranford of Canada.

The event is celebrated globally. So successful has been World Fiddle Day in Canada that in 2015 a cross-party motion of the Canadian Parliament agreed that the event in Canada will be known as *Canadian National Fiddling Day*.

The World Fiddle Day organisation recognises the tremendous musical heritage importance of the tradition of Irish uilleann pipes as holding a unique place in the spectrum of bagpipe instruments. As such we wholeheartedly support the call for listing on the UNESCO list of Intangible Cultural Heritage.

Yours sincerely,

Mrs. Catherine McKee