

# WORLD MUSIC

## SCOTLAND

### Introduction

All the cave inspired music for Scotland has been listed in this separate section since the Celtic music of Scotland is in a class by itself, unrelated to British folk music.

Scotland is undoubtedly the region offering the greatest amount of cave-inspired music. In addition to those pieces mentioned here there are five separate sections set aside for the numerous versions of five other Scottish pieces: Cave of Gold (Uamh an Òir), Fingal's Cave (Traditional), Lord Huntly's Cave, Piper's Cave, and Sawney Bean.

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**WD-SCOT1** United Kingdom 1999

### CAVE HILL

WD – Celtic – Reel – Instrumental

**Comp:** (Traditional)

**Arr:** John Carmichael

**Rts:** Bulk Music Ltd.

**Perf:** **CARMICHAEL'S CEILIDH BAND**

John Carmichael (accordion)

Marie Fielding (fiddle)

John Crawford (piano)

John Stinton (bass)

Billy Thorn (drums)

**Prod. Co:** (?)

**Time:** (Medley) (?)

**CD:** CARMICHAEL'S CEILIDH BALL

CDLOC 1104 (Tk 11 – Part 3 of 5)



**Notes:** The origin of this tune is not known. It is listed on the album as traditional music arranged (with Scot motifs) by John Carmichael, who is a Scottish accordionist and the leader of a Scottish dance band. However, there is no place in Scotland with the name Cave Hill; the famous Cave Hill is overlooking the city of Belfast in Northern Ireland. So it is difficult to say if this is Scottish music or Irish music. There are three caves on Cave Hill but they are all artificial cavities in basalt; the longest of these is 43 feet (13m).

Carmichael's Ceilidh Band is based in Glasgow. A ceilidh is a social gathering in Scotland, which usually involves playing Gaelic folk music and dancing. This one is the third piece in a 5-part dance medley entitled, "Britannia Two-step."

This CD album has another cave-inspired piece, "Piper's Cave" (see under World Music – Scotland – *The Piper's Cave*).

**Ref:** Carmichael's Ceilidh Band, Carmichael's Ceilidh Ball, [carmichaelsceilidh](http://carmichaelsceilidh.com)  
Carmichael's Ceilidh Band, Carmichael's Ceilidh Ball, [musicinscotland](http://musicinscotland.com)



Cave Hill (Binn Uamha), [summitpost](#) and The Cave Hill, [libraryireland](#)  
John Carmichael, Biography, [carmichaelscheilidh](#)

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**WD-SCOT2** United Kingdom ca.1970s

## CAVEMAN'S SATURDAY NIGHT

WD – Celtic – Comedy – Novelty – Vocal & Instrumental

**Comp:** Alastair McDONALD

**Rts:** Oasis Music & Corban Music

**Perf:** Alastair McDONALD (vocal & guitar)

Dave Pringle

Dave Murrice

Ronnie Rae

Murray Smith

Clark Sorley

**Prod:** Alastair McDonald

**Prod. Co:** Corban Recordings Ltd.; Glasgow

**Time:** 3:18

1. Original **Cassette:** SONGS OF LIFE, LIBERTY AND LAUGHTER  
(Label unknown)

2. Reissue on Compilation **CD:** TAM LIN & OTHER CELTIC LEGENDS (2007)  
Corban CBNCD 019 (Tk 9)

**Notes:** This piece has two different subtitles – *Jurassic Glasgow* or *Stegosaurus Spotted in Sauchiehall Street* (Sauchiehall Street is one of the main shopping and business streets in Glasgow). Alastair sings accompanied by guitar and other string instruments. (He is shown here with a banjo, but he plays guitar on this piece.) The first stanza –

The day the Stone Age came to Glasgow  
there was chaos in George Square  
`cos there were cave men climbin statues  
& there were pterodactyls zoomin everywhere

The light-hearted comic lyrics go on to describe in a heavy Scottish brogue the imaginary scene in Glasgow with dinosaurs everywhere. Sandy Simpson spent many shillings at the pub and got quite drunk. Then told the town how he had saved them from the dinosaurs and became the hero of the day. And as a result the last verse tells us –

But poor wee Sandy Simpson has been quite sober `til this day!

**Ref:** Alastair McDonald, Biography, [corbanrecordings](#)

Alastair McDonald, Tam Lin & Other Celtic Legends, [allcelticmusic](#) (◀AUDIO SAMPLE)

Alastair McDonald, Tam Lin & Other Celtic Legends, [isa-music](#) (◀COMPLETE AUDIO SAMPLE)

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**WD-SCOT6** United Kingdom 2002

## CEILIDH IN THE CAVE

WD – Traditional – Instrumental

**Comp:** (Traditional)

**Perf:** FINE FRIDAY

Anna Wendy Stevenson (fiddle)

Nuala Kennedy (flute)

Kris Drever (guitar)

**Prod. Co:** Foot Stompin' Records

**Time:** (Medley – 2:40)

**CD:** GONE DANCING

Foot Stompin' CDFSR1715 (Tk 12)

**Notes:** This is a 3-part medley consisting of these tunes: "Gerry Cromane's," "Ceapaval," & "The Duchess of Percy."



This trio is based in Edinburgh, so the title of this dance medley seems to imply that it is dedicated to the Scottish dance club called The Caves, located at the Edinburgh City Centre, 8-12 Niddry Street South in the heart of Edinburgh Old Town. This place is a known venue for Scottish groups and also for weddings.

**Ref:** The Caves, Edinburgh, [thecavesedinburgh](http://thecavesedinburgh)

Fine Friday, Biography, [footstompin](http://footstompin)

Fine Friday, Gone Dancing CD, [Amazon](http://Amazon) (◀AUDIO SAMPLE)

Fine Friday, Gone Dancing, [footstompin](http://footstompin)

Fine Friday, Gone Dancing, [allcelticmusic](http://allcelticmusic)

Potter, Gordon n.d., Fine Friday, Gone Dancing, Review, [folkmusic](http://folkmusic)

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**WD-SCOT3** United Kingdom 2000

## GLITTERING CAVES

WD – Celtic – Instrumental

**Comp:** (?)

**Perf:** **ROY HENDRIE & HIS SCOTTISH DANCE BAND**

Roy Hendrie & Bobby Stewart (accordions)

Colin Garvin (piano)

John Delaney (bass)

George Gray (drums)

**Prod. Co:** Highlander Music; Muir of Ord, Ross Shire, Highland, Scotland

**Rec. Date:** Nov. 7, 1999

**Time:** (Medley – 6:34)

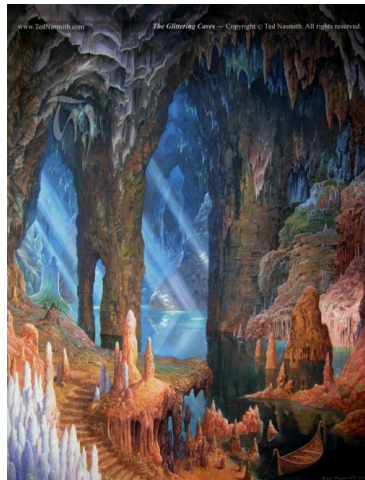
**CD:** SCOTTISH DANCES – VOL. 11

Highlander Music HRMCD-511 (Tk 9)

**Notes:** A country-dance tune (8x16/16 medley), seen on Internet but not heard.

This medley includes two traditional hornpipes and six other tunes in the following order (composer's name in parenthesis): Bob McMath's Reel (Sandy Nelson); Bonnie Charlie (Neil Gow); Corriegills (Carl Volti); The Deveron Reel (Neil Grant); Fancy Hornpipe (Trad.); Lord Ramsey (Nathaniel Gow); Morag Hutton's Strathspey (James Shand Jr.); and Victoria Hornpipe (Trad.). (SCD Database)

As best can be inferred, this Celtic medley was given the title, "Glittering Caves," inspired by the Glittering Caves of Aglarond that figure prominently in J. R. R. Tolkien's saga *Lord of the Rings – The Two Towers*. "The Glittering Caves was an immense, beautiful looking, heavily ore-filled, cave system that extended deep down into the White Mountains for many miles and consisted of many different paths, tunnels, and chambers. A small stream ran down through the The Narrows of Helm's Deep and into the caves and was its source of water. Gimli's poetic description of the caves to Legolas in *The Two Towers* is considered by some to be Tolkien's most beautiful writing in the trilogy... "The Glittering Caves is one of very few locations in Tolkien's work that we can associate with a real place. They were inspired by the caves of Cheddar Gorge, in Somerset." (Anon. n.d.) The two show caves in the Cheddar Gorge are Gough's Cave and Cox's Cave, both well decorated caves where the calcite formations do glitter, especially the flowstone cascade called, "Saint Paul's," at the back end of Gough's Cave. The illustration here is by Ted Nasmith.



A dance, entitled, "The Glittering Cave," was devised by Iain Lord in 1992 and published in the Lord of the Rings Collection. (SCD Database)

This Celtic music was not used in any of the films based on the trilogy where the score was composed by Howard Shore.

A set of 14 spoken word CDs was released of the unabridged novel in 1990 (see under Spoken Word Adult – Fantasy – *Lord of the Rings-Book 2: The Two towers*).

This music should not be confused with the jazz piece "The Glittering Caves" composed by John Sangster as part of his opus *The Lord of the Rings*, which was released on Volume 2 by EMI Records in 1976 (see under Jazz Music – Modern – *The Glittering Caves*).

**Ref:** Anon. n.d., Glittering Caves, [lotr.wikia](http://lotr.wikia)



The Glittering Caves of Aglarond, [showcaves](#)  
Cheddar Gorge & Caves, [Wikipedia](#)  
Potter, Gordon n.d., Roy Hendrie Scottish Dance Band, Scottish Dances – Vol.11, Review, [folkmusic](#)  
Roy Hendrie, Biography, [allcelticmusic](#)  
Roy Hendrie Scottish Dance Band, Scottish Dances – Vol.11, [royhendrie](#)  
SCD Database, The Glittering Caves, Recording [strathspey](#) and Dance, [strathspey](#)

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**WD-SCOT4** United Kingdom 2002

## HAD I A CAVE

WD – Celtic – Folk – Vocal & Instrumental

**Mus:** (? – Tune “Robin Adair”)

**Lyr:** Robert BURNS

**Perf:** Kirsten **EASDALE** (vocal)

**Prod:** Dr. Fred Freeman

**Prod. Co:** Linn Records; Glasgow

**Time:** (Medley – 3:59)

**CD:** THE COMPLETE SONGS OF ROBERT  
BURNS – VOL. 11

Linn CKD 200(Disc 1 – Tk 10 – Part 1)

**Notes:** Part of a grand collection of songs by the celebrated Scottish poet, which was released for the 250<sup>th</sup> Anniversary of his birth. This song was coupled with “Farewell thou fair day.”

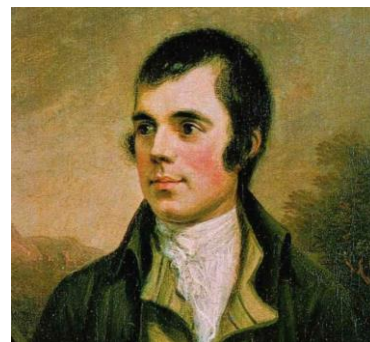
The song gives expression to the disappointment

of a friend of Robert Burns, Alexander Cunningham, who had been cruelly jilted for a wealthier suitor, a solicitor in Edinburgh. (Anon. n.d.)

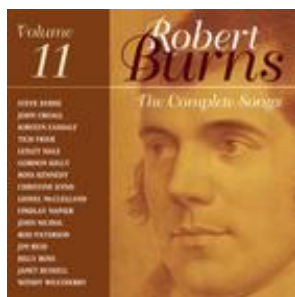
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|---|--|
| I. Had I a cave on some wild distant shore,<br>Where the winds howl to the wave's dashing roar:<br>There would I weep my woes,<br>There seek my lost repose,<br>Till grief my eyes should close,<br>Ne'er to wake more! | II. Falsest of womankind, can'st thou declare<br>All thy fond, plighted vows fleeting as air!<br>To thy new lover hie,<br>Laugh o'er thy perjury;<br>Then in thy bosom try<br>What peace is there! |
|---|--|



Kirsten EASDALE



Robert BURNS



The Linn Records audio sample shows that she has changed Stanza 2, Verse 1 to – “Falsest of *mankind*...”

**Ref:** Anon. n.d., Had I a Cave, Robert Burns, Notes to the Poem, [litscape](#)  
Burns, Robert 1793, *Poems and Songs of Robert Burns*, The Harvard Classics - Vol. 6, 1909-1914, P.F. Collier & Son Co., New York, [bartleby](#)  
Burns, Robert 1793, *Poems and Songs of Robert Burns*, Had I a Cave, Burns Country, [robertburns](#)

Kirsten Easdale, Biography, [rowanarts](#)

Kirsten Easdale, Had I a Cave, on Complete Songs of Robert Burns – Vol. 11, Stanza 1 – Verses 2-6, [linnrecords](#) (◀AUDIO SAMPLE)

Robert Burns, Complete Songs of Robert Burns – Vol. 11, [allcelticmusic](#)

Robert Burns, Complete Songs of Robert Burns – Vol. 11, [worldcat](#)

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**WD-SCOT5** United Kingdom 1996

## THE HARE IN THE CAVE

WD – Celtic – Traditional – Hornpipe – Vocal & Instrumental

**Comp:** (?)

**Perf:** **SKYLARK**

Len Graham (vocal)

Mairtin O'Connor (accordion)

Garry O'Briain (guitar & keyboards)

Gerry O'Connor (fiddle)

**Prod. Co:** Claddagh

**Time:** 3:59

**CD:** RAINING BICYCLES



Claddagh CC 62 (Tk 11)

**Notes:** This track consists of two hornpipes, "The Leveret/ The Cavern," however, no sample was heard. Skylark should not be confused with the Canadian pop/ rock band or the Italian rock band.

**Ref:** Skylark, Raining Bicycles, [Allmusic](#)

Skylark, Raining Bicycles, Review, [folkmusic](#)

Skylark, Raining Bicycles, [musicinscotland](#)

Skylark, Raining Bicycles, [musicscotland](#)

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**WD-SCOT6** United Kingdom 1989

## **JOURNEY TO THE CAVE OF THE FEET**

WD – Folk – Traditional – Instrumental

**Comp:** (?)

**Perf:** Kevin **DEMPSEY** (guitar)

Chris **LESLIE** (fiddle)

**Prod. Co:** Making Waves Records

**Time:** (Medley)

**CD:** ALWAYS WITH YOU

Making Waves SPIN 136 (Tk 4)

**Notes:** This is the first piece of a 3-part medley.

Nothing further is known;

Starting in 1979, Chris Leslie played with Fairport Convention for many years.

**Ref:** Kevin Dempsey, Biography [kevindempsey](#) Kevin Dempsey, Discography [kevindempsey](#)

Chris Leslie (Folk Musician), [Wikipedia](#)

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**WD-SCOT7** United Kingdom 1997

## **SMOO CAVE CARNYX \***

WD – Celtic – Traditional – Instrumental – Nature Sounds –  
Recorded in Cave

**Comp:** (?)

**Perf:** John **KENNY** (carnyx)

John Whiting

**Prod. Co:** Kilmartin House Trust; Kilmartin, Lochgilphead

**Rec. Date:** June 6, 1996

**Liner Notes:** (23-page Booklet)

**Time:** 7:13

**CD:** THE KILMARTIN SESSIONS – THE SOUNDS OF  
ANCIENT SCOTLAND

Kilmartin House (No catalog number) (Tk 23)

**Notes:** A special piece performed on the carnyx inside Smoo Cave near Cape Wrath in northwest Scotland (see under Recorded in Caves – United Kingdom – Smoo Cave). The carnyx, a Celtic drone instrument, dating from 200 B.C. to 200 AD, is a four-meter-tall bronze tube ending with a mouth in the shape of a wild boar's head. The Caledonians, later known as the Picts, used it to incite the troops to battle and intimidate the enemy.

"The 'Smoo Cave Carnyx' cut comes complete with running water and the sound of bats startled -- quite rightfully -- by the loud tones of the carnyx! .... Held vertically, the sound issues from almost four metres above the ground, over the noise of battle. The power of the tone makes this one of the loudest instruments ever made, uniquely suited to being used to scare the shite out of the enemy. The Romans thought they had encountered something out of a very bad nightmare when they encountered blue-painted Picts blowing carnyxes!" (Mackenzie 1997)

The audio sample has sharp warning blasts on the carnyx follow by a rough, strident tune. This sample was available on the Music in Scotland site, but is no longer.





Smoo Cave is at the head of a sea inlet at the very northern end of Scotland. "The vast entrance of this cave, 100 feet wide and 50 feet high, [is] one of the largest entrances to any cave in the British Isles." (Oldham 1975) Another author gives the entrance measurements as 120 feet (40m) across and 60 feet (20m) high. "Beyond is a huge rectangular chamber, going back over 200 feet (67m) into the cliff...two small streams unite inside the main chamber and flow out of the entrance to the sea." (Bedford 1985) The poet, Sir Walter Scott, visited the cave in 1814. (Lockhart 1882) Photo of cave is by Doug Ross.

However, regarding the "sound of bats," I am told by British cavers, Martin & Kirsty Mills, who have studied this cave that they have never seen any bats there and that these sounds

were more likely those of sea gulls flying around the entrance. (Mills 2013)

**Ref:** Anon. n.d., Carnyx, [Wikipedia](#)

Bedford, Bruce 1985, *Underground Britain*, Willow Books-Collins, London, p. 164

Duckeck, Jochen 3011, Smoo Cave, [ShowCaves](#)

The Kilmartin Sessions – The Sounds of ancient Scotland, Listen to Music, [catalog.dccc](#)

The Kilmartin Sessions – The Sounds of ancient Scotland, Listen to Music, [worldcat](#)

Lockhart, L.G. 1882, *Memoirs of the Life of Sir Walter Scott*, Edinburgh, Diary 4, 19 Aug. 1814

Mackenzie, Iain Nicholas 1997, The Kilmartin Sessions, [greenmanreview](#)

Mills, Martin & Kirsty 2012, The Great Cave of Smoo, *The Grampian Speleological Group Bulletin*, Fourth Series, v. 5, n. 2, March 2012, p. 37-46, [gsg.org.uk](#)

Mills, Martin & Kirsty 2013, Personal communication, July 21, 2013, Brno, Czech Republic

Moss, Robert 2010, About Carnyx & Co., Origins, [carnyxscotland](#)

Oldham, Tony 1975, *The Caves of Scotland*, Bristol, p. 146

Purser, John; Hunter, Fraser et al. 2007, Blasting the Romans, BBC Programme 2, 14 Jan. 2007, [bbc.co.uk](#)

Smoo Cave, [Wikipedia](#)

[caveinspiredmusic.com](#)