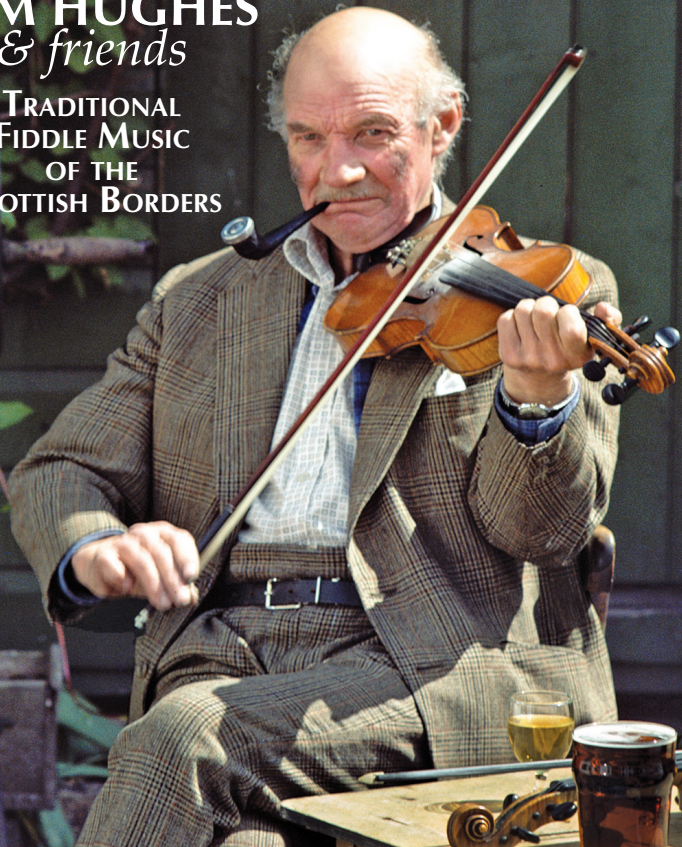


# TOM HUGHES & friends

TRADITIONAL  
FIDDLE MUSIC  
OF THE  
SCOTTISH BORDERS



- 1: REDESDALE HORNPIPE/ GALLOWAY HORN-PIPE** **3.08**  
*Four fiddles, Tin whistle Jack, Guitar* Brian
- 2: BRAES O MAR (Strathspey)** **1.38**  
*Two fiddles* Tom & Wattie
- 3: TAM'S OLD LOVE SONG/ BANKS OF KALE WATER (Slow air & Reel)** **1.26**  
*Two fiddles* Tom & Wattie
- 4: TAM'S VICTORIA WALTZ (solo)** **1.58**
- 5: MARQUIS OF LORNE'S HORNPIPE (solo)** **2.04**
- 6: COWIE'S HORNPIPE/ ST PATRICK'S DAY OR TELL HER I AM/ TURKEY IN THE STRAW (Hornpipe, Jig and Reel) (solo)** **2.40**
- 7: LADY MARY RAMSAY/ ORANGE AND BLUE (Strathspeys) (solo)** **1.41**
- 8: HENRY HUGHES' FAVOURITE (Spanish Waltz) Two fiddles** Tom & Wattie **2.40**
- 9: THE FROST IS ALL OVER/ JACKSON'S MORN-ING BRUSH/ IRISH WASHERWOMAN (Irish Jigs) (solo)** **2.31**
- 10: SIDLAW HILLS/ THE WIFE SHE BREWED IT (Marches) (solo)** **1.23**
- 11: SIDLAW HILLS/ THE WIFE SHE BREWED IT** **2.33**  
*Two fiddles* Tom & Wattie, *Guitar* Sid
- 12: THE HUNTSMAN'S CHORUS (Folk Dance) (solo)** **1.27**
- 13: THE HIGH ROAD TO LINTON (Reel) (solo)** **1.26**
- 14: BARREN ROCKS OF ADEN/ NUT BROWN MAIDEN (Marches) (solo)** **2.02**
- 15: CHAMPAGNE CHARLIE (Song air) (solo)** **1.23**
- 16: AULD ROBIN GREY (Song air)** **2.47**  
*Two fiddles* Tom and Wattie
- 17: FAUDENSIDE POLKA (solo)** **2.04**
- 18: THE ROCK AND A WEE PUCKLE TOW/ TE-VIOT BRIG/ THE STOOL OF REPENTANCE (Jigs)** **3.03**  
*Four fiddles with Guitar* Brian
- 19: COCK YER LEG UP (Varsoviennne) (solo)** **1.17**
- 20: FLOUERS O EDINBURGH/ EAST NEUK O FIFE (Country Dance)** **2.09**  
*Two fiddles* Tom & Wattie, *Guitar* Sid
- 21: LADY MARY RAMSAY/ ORANGE AND BLUE (Strathspeys) Two fiddles** Tom & Wattie, *Guitar* Sid **2.48**
- 22: LILLIESLEAF POLKA (solo)** **1.15**
- 23: FAREWELL TO WHISKY/ ROXBURGH CASTLE (Country Dance: Roxburgh Castle) Two fiddles** Tom & Wattie, *Guitar* Sid **2.42**
- 24: MILLICENT'S FAVOURITE/ TAM'S UNTITLED HORNPIPE (Hornpipes) (solo)** **1.45**
- 25: GREENCASTLE HORNPIPE/ OFF TO CALI-FORNIA/ THE DUNDEE HORNPIPE (Hornpipes) (solo)** **2.07**
- 26: BOYS OF BLUE HILL/ THE HARVEST'S LONG IN COMING (Hornpipes) (solo)** **1.28**

- 27: MORPETH RANT** **1.19**  
*(Country Dance: Morpeth Rant) (solo)*
- 28: MORPETH RANT** **2.27**  
*Two fiddles Tom & Wattie, Guitar Sid*
- 29: KELSO HIRING FAIR (Old Time Dance: Victoria Waltz) (solo)** **2.05**
- 30: LADY MARY RAMSAY/ SOLDIER'S JOY (Strathspey & Reel) (solo)** **1.21**
- 31: THE TRIUMPH** **1.00**  
*(Country Dance) (solo)*
- 32: THE OLD RUSTIC BRIDGE (Slow air & March) Two fiddles Tom & Wattie** **2.19**
- 33: AULD GRADEN KIRN** **1.30**  
*(St Bernard's Waltz) (solo)*
- 34: LIBERTON PIPE BAND (Polka)** **1.57**  
*Two fiddles Tom & Wattie*
- 35: REDESIDE HORNPIPE** **2.32**  
*Four fiddles with Guitar Brian*

Recordings were made between July 1978 and May 1980 in the village hall at Bedrule just up the road from Denholm where an afternoon or evening would start (and often finish) with a session in the bar of the Fox and Hounds. Recordings were made using a pair of microphones and a Revox A77 reel to reel machine run at 15ips. Many thanks to Tom and Tib of the Fox and Hounds for hosting the sessions, to all the musicians who gave their talents and enthusiasm (including Neil Barron and Roger Dobson who are not on the

final recordings). Many thanks also to Alistair Anderson, Tom Anderson, Jim Crawford, Angus Grant, Peter Kennedy and Jimmy Shand for advice on tune titles and Robert Innes of Stirling University for videotaping Tom and Wattie. Photographs were taken in the yard of the Fox and Hounds in Denholm.

A selection of the Border Fiddle recordings was compiled in 1981 and issued as an LP: *Tom Hughes and his Border Fiddle* (Springthyme SPR 1005) together with a booklet of 24 tune transcriptions. In October 2012 Springthyme Music came to an agreement with Taigh na Teud of Skye to publish the Tom Hughes Collection of Traditional Fiddle Music. The original recordings of Tom Hughes, Wattie Robson and other Border musicians comprised over a hundred sets of tunes. The recordings have been reassessed, over 60 tunes have been newly transcribed and the collection is available as a companion to this CD collection: Shepherd, Peter. *Traditional Fiddle Music of the Scottish Borders from the Playing of Tom Hughes of Jedburgh* published by Taigh na Teud/ Springthyme Music (2015) ISBN 978-1-906804-01.

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TOM HUGHES – or Tam as he was often known – was born into a farmworking family in the Scottish Borders in 1908. The family were all talented musicians – his grandfather Henry Hughes, father Thomas Hughes and two uncles Henry jnr. and Bob played together in a family band – two or three fiddles, melodeon and tambourine – and his father also played pipes and tin whistle.

As was the custom in those days, farm workers were fee'd to a farm for six months or a year at a time and in the spring usually went to the local hiring fair in search of a farmer who would offer better wages and conditions. Tom's family were no exception and they followed this insecure lifestyle, regularly moving from farm to farm. Tom was seven years old when he was presented with his first (half size) fiddle made by his grandfather and he quickly taught himself the rudiments.

By the time Tom left school in 1921, the family were at The Orchard near Hawick and Tom was playing fiddle with his father, travelling by bicycle to play at all the important rural events in the area, at harvest kirns, village hall dances, hiring fair dances and country weddings firstly around Hawick and later around Jedburgh, Morebattle and Kelso. Tom spent his working life as a ploughman on farms in the Border countryside around Jedburgh. In the 1930s Tom formed a band of his own – the Kalewater Band. The traditional music revival of the 1970s gave Tom's playing a new lease of life and, when he met fiddler Wattie Robson of Denholm, they were soon playing in their distinctive style at festivals, clubs and competitions throughout Scotland and south of the Border – at Gretna, Alnwick, Rothbury, Newcastleton, Kinross and Keith.

Like many traditional musicians in days gone by, Tom learned his music by ear within the family circle and Tom's style and many of his tunes were learnt from family tradition. Although Tom's fiddle style includes many characteristic Scottish elements, it is quite different from any mainstream fiddle style such as that of Scotland's North East or that of the West Highlands. Through Tom's playing we are able to gain an insight into an old, traditional, fiddle style that stretches back through his family well into the 1800s and that may well have evolved from or retain much older elements.



SPRINGTHYME RECORDS

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