Piping Times

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Vol. 69 No. 11
August 2017

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Cover: Steve Busch from California relates his trip to Scotland last summer when he piped at the Royal Edinburgh Military Tattoo and elsewhere. It was, says Steve, a memorable and rewarding trip. See p22.

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Piping Times est. 1948

When was the last time someone was rude to you? You will, no doubt, remember it very well and will have told other people about it. Each of us can recall accurately when rudeness thrust our way in the past and we all delight in hearing friends recount their tales of whatever slight or disrespect or effrontery they have been on the receiving end of. "What did you do?" we ask, and then shout, "Good!" when we hear they stood up for themselves. Or "Noooo!" when they tell us they simply shrugged their shoulders.

There isn't a lot of rudeness to be found in piping and in pipe bands. Really. On the whole, we are a civil, polite and supportive bunch. A notable feature of the solo-piping world, in particular, is the affable and enlightened nature of its devotees. Rudeness in our world, when it does rear its ugly head, is invariably to be found at an organisational level, e.g. from those members of Renfrewshire Council who thought it acceptable to have a major pipe band competition at the unsuitable St James Playing Fields in Paisley. Likewise, it was rude of those in Glasgow City Council to impose a two-day World Pipe Band Championships on us without asking.

The refusal of Glasgow City Council to facilitate a simple fundraising event at this year's Worlds is another example. Last spring, we asked the RSPBA about the possibility of holding an event at the Worlds. The RSPBA had no objection. The event was a straightforward ten-minute recreation of the impromptu mass band gathering that took place in the tuning park just prior to the March Past of the Cowal Games in 2013, the last Cowal major. Many of you will recall this. Many of you will have taken part in it. Our idea was to ask pipers and drummers to gather and play some 'family favourites' while buckets were passed around inviting donations. The monies raised were earmarked for Erskine Care Homes, the charity that cares for veterans of the UK's armed forces.

A simple idea, we are sure you'll agree.

The RSPBA did, however, ask us to check with Glasgow Life, the council organisation that manages the Worlds on behalf of the city. We did. This is what we received:

"We gave careful consideration to the proposal to allow a charity fundraising performance by a number of bands but ultimately rejected the idea because the permissions for the event does not cover charity fundraising. This situation applies equally to all the charities who [sic]attend the Worlds. In recent years, the event has run for 11 hours and we have been working closely with the RSPBA to try and reduce the running time where possible. Having to manage further activity on site, while focussed on preparing for the march past, would, in our estimation, add to the overall duration of the event. Having been asked to reconsider our decision, we have done so and

regretfully, have advised the College of Piping that we can't give permission for this to go ahead."

This despite both the RSPBA and ourselves agreeing that our simple ten minutes – *ten* minutes – would have no negative impact whatsoever on the event, especially as it would take place within the confines of Glasgow Green and during the half hour between the last band competing and the bands gathering for the Massed Bands. We believe Glasgow Life's objections are petty. The refusal says a lot about modern Glasgow and the controlling, bureaucratic nature of its civil servants. The College of Piping has had its home in Glasgow for all of its 74-year existence. The city recently honoured one of Directors, Dugald B. MacNeill, on his retirement during which the outgoing Lord Provost spoke warmly of the College's contribution to the city and indeed the debt it owes to the College and its founders. It appears the city's civil servants are now happy to trash that honour. Perhaps Glasgow's new Lord Provost – herself a piper – could have a word with the would-be Sir Humphreys at Glasgow Life?

To us, however, the refusal to allow us to hold our simple fundraising event is more than simply rude. It smacks of double standards. We note the Piping Live! Big Band parade is due to take place again on August 7. This simple and incredibly worthy initiative sees a massed band play from Blythswood Square to George Square and the monies raised going to the Glasgow Children's Hospital Charity.

Stuart Letford.

Senior Piping Tutor

required for West Fife Schools Pipe Band

West Fife Schools Pipe Band consists of pipers and drummers from a number of schools in the West Fife area. Our band members range between 8 and 18 years old. We currently require an experienced pair of hands to take ownership of the band's development and to lead the band to success in RSPBA sponsored competitions.

The band has been in existence for many years and currently practices at Rosyth Ex-Servicemen's Club. It is an active member of the Royal Scottish Pipe Band Association and formerly competed at Grade 4 level. Our pipe corps is competing ad hoc at Novice Juvenile level with help from some friends, and our drum corps is starting to take shape.

Please contact WFSBP@GMX.COM, or phone/text 07508 621148, or post on www.facebook.com/WestFifeSchoolsPipeBand. Enquiries will be treated in the strictest confidence.

Do you have a point of view or some interesting information you would like to share with the rest of the piping world? Contact the *Piping Times* on its new email address: pipingtimeseditor@collegeofpiping.org or write or fax. Full contact details on page 1.

An emotional afternoon

Sir,

I was one of those who took part in the gathering in Manchester last month to play a tribute to those killed recently in Manchester and London by Islamist terrorists. It was an emotional afternoon. I do not wish to comment on your editorial last month but seeing as you brought the subject up, I don't think any religion can say it is or has been a religion of peace.

Further, I wish to point out that the Yorkshire town where I live, Bradford, is a highly multi-cultural one with a large population of Muslims. Many from this community have only negative views about the UK government's anti-terror programme, Prevent. They see it as anti-Islam – which it isn't – and pretty pointless when one considers the ease with which hate preaching easily accessed online. The programme should be widened to encompass speaking out about *any* serious crime using the Crimestoppers model.

By the way, this is a great magazine. It was a piper friend of mine who showed it to me at the gathering. I shall take out a sub forthwith.

Nick Shirley, Bradford, West Yorkshire.

Battle's O'er add on

Sir,

In the report last month about the 'Battle's Over' tribute planned for next year, you ask that we play the tune at 06:00 local time. I just want to be sure that it would be *my* local time and not yours. I'm going to pitch this to the pipe band that I belong to and see what they think. If they go for it I plan on trying to recruit as many pipers as I can in the southern

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The Argyllshire Gathering

23-24 August, 2017

PIPING COMPETITIONS



World's Premier Solo Piping Competition

WEDNESDAY 23rd

Senior Piobaireachd	Corran Halls, Main Hall	9:00am
Gold Medal	Corran Halls, Theatre	9:00am
Silver Medal	Skipinnish Ceilidh House, George St.	9:00am
MacGregor Memorial: Heats	Regent Hotel andGreat Western Hotels	9:30am
MacGregor Memorial: Final	Regent Hotel	c4:30pm
Former Winners MSR	Corran Halls, Main Hall	4:00pm

THURSDAY 24th

Junior competition*	Mossfield Park	10.00am
Intermediate MSR and Local competitions (will follow on from Junior competitions)*	Mossfield Park	11:00am
Senior competitions – Light Music	Mossfield Park	11:00am

* Local and Junior registration from 09.30. Competitions are not Open. Entry fees to be paid before competing. See rules at **www.obangames.com**

All times and venues subject to change

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California area. I'd also like to suggest one little add on: playing *Going Home* I think would be a great way to end the tribute. Just saying.

Michael Littlejohn, Carpinteria, California.

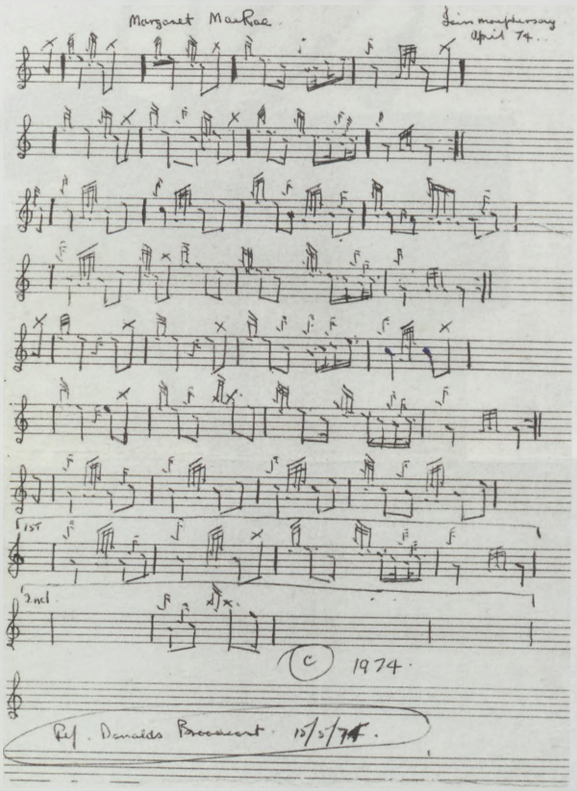
• *Michael, it is indeed 06:00* your *local time. – Editor.*

Margaret MacRae

Sir,

Re. the article last month about Andy Tasker. Alec MacRae was a friend of Iain MacPherson, who was a friend of mine. I think Alec and Iain met when both were in the army, probably at the Army School course run by P.M. Willie Ross. Iain wrote tunes for Alec and his first wife, Margaret, as he did for just about everyone he knew, and we played one of them, *Margaret MacRae,* in our competition set in the Callander Pipe Band one year. Here is the tune written out by Iain, pictured left. It reminded me that his brother, Donald liked it enough to play it on the radio once. It is an unusual tune.





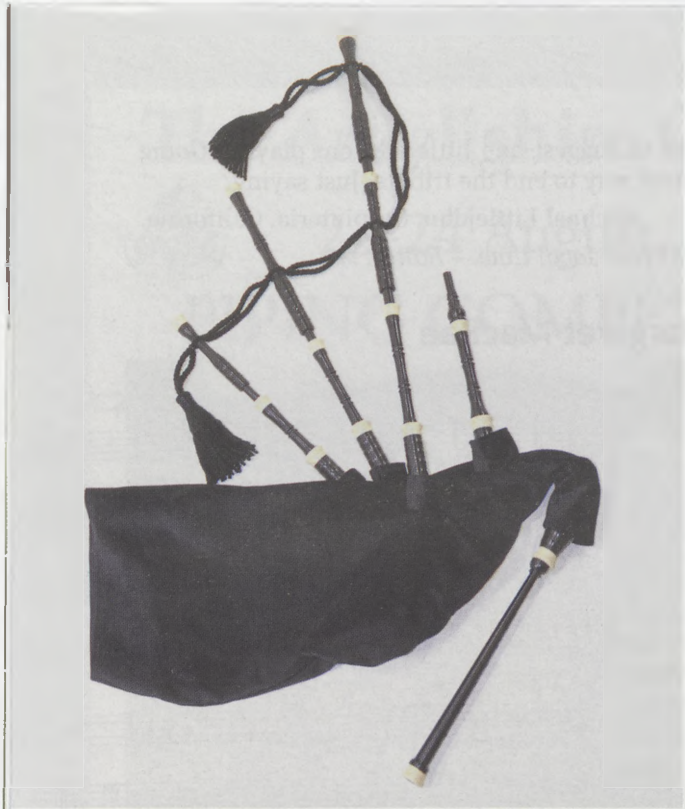
Jeannie Campbell, Glasgow.

True casualty figure

Sir,

Your figure of 1,000+ for the casualties of pipers in World War 1 was incorrect ('When the battle's over', July PT). In point of fact, in excess of 2,200 pipers were killed. The casualty rate was just over 70%.

Pipe Major Alistair Duthie (retired),
The Black Watch, Luncarty, Perthshire.



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Memories of Seumas

Sir

Further to the return of Seumas MacNeill's pipes to the College, I remember enrolling on a pibroch course at the College in the late 1970s, and being told off by Seumas for not playing the crunluath properly, and for browsing through past issues of the *Piping Times* when I should have been practicing!

Gordon Rust, London, England.

Golden era



An Ere Pipe Band, Cowal Games, 1967.

Sir,

It might be of some interest to readers of the *Piping Times* that 50 years ago the first Breton pipe band was created – An Ere Pipe Band from Rennes – and competed in Scotland, winning for its first appearance at the Cowal Games a second place in Grade 3.

Since that time (in 1967) Breton bands have competed regularly in competitions in Scotland, e.g. Bagad Quimper, and particularly Cap Caval (led by Pipe Major Hervé Lefloc'h, one of my dedicated pupils and a winner of the Silver Medal at Inverness) who have competed regularly in Grade 1.

Since 1967 a good path has been traced in Brittany, allowing many pipers from Breton bagads to improve their piping standard and knowledge in traditional Breton music as well as in Scottish music.

The attached photograph shows, left to right: Myself (P.M. Jakez Pincet), Patrick Molard, Norbert Bouron, P.S. Alain Le Hegarat. Behind: Louis Priour, Yves Lebrun, Louis Codet. Drummers: Michel Gallerand (bass) Pascal Saint Mleux, Dominique Molard (leading drummer).

Jakez Pincet, Brittany, France.

• *Jakez provides a chronological account of Breton pipe bands next month – Editor.*

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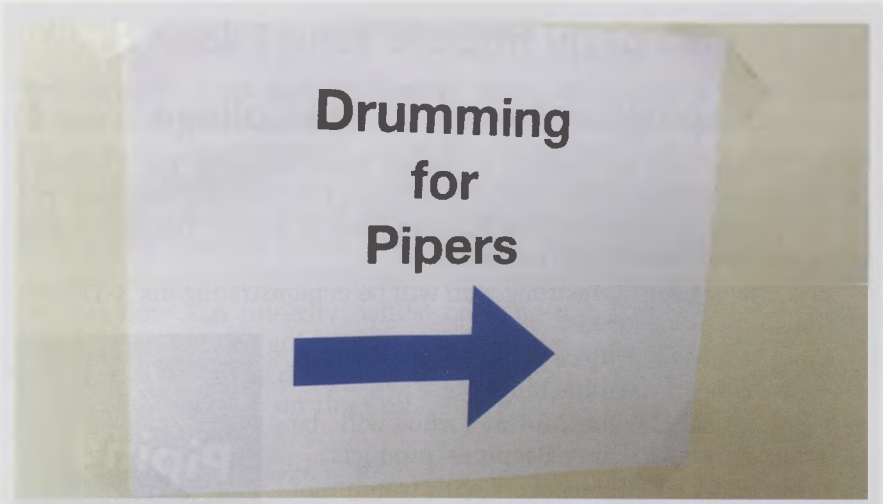
The Hirsute Hall of Infamy



Fellow band members from the Schenectady Pipe Band have nominated John Sassatelli and his excellent soup strainer into the Hirsute Hall of Infamy. John began playing as an adult and has been performing with the New York State band for the past decade. He will be travelling with the band to Glasgow this month to compete at the Worlds and a few other contests.

Hirsutes you, John!

Send in your nominations to:: pipingtimeseditor@collegeofpiping.org or post them to the College. We regret that only UK-based readers can receive a bottle of Braw Beard Oil.



Sign at the recent College of Piping Summer School in California.

Erratum

In last month's review of the Bagpipes Gu Leòr concert it was stated that Fin Moore danced to Roddy MacLeod's strathspey and reel playing. This sentence was incorrect and was the result of an editing error.



PipingLive! week at the College

The College will be holding a unique trade show on the Thursday afternoon of PipingLive! It will give pipers the chance to see, hear and try the products of some of the biggest names in piping. Details are still being finalised but included so far are:

- Pipe Major Chris Armstrong who will be demonstrating his X-TREME line of pipes and reeds;
- Craig Munro of Wallace Bagpipes who will be showcasing his bagpipe range;
- Pipe Major Dougie Murray who will be demonstrating Kilberry Bagpipes' products;
- Debbie Park of Debbiecovers with waterproof bag covers and gloves;
- Jock Elliot of G1 Reeds.

The run down for the week is:

Monday 7:

Piobaireachd of the Day – 12noon: Brian Lamond
Pipe Band – 1-2pm: National Youth Pipe Band
Book launch – 11.30am: Jeannie Campbell's *More Highland Pipe Makers*

Tuesday 8:

Piobaireachd of the Day – 12noon: Dougie Murray
Pipe Band – 1-2pm: Police Fife Scotland

Wednesday 9:

Piobaireachd of the Day – 12noon: Michael Grey
Pipe Band – 1-2pm: Boghall Bathgate Caledonia

Thursday 10:

Piobaireachd of the Day – 12noon: Donald MacPhee
Pipe Band Quartets – 1-2pm: Johnstone Pipe Band and Inveraray & District Pipe Band (to be confirmed)
1-2pm: Trade Show.

Tickets are £5 each day; £4 concessions.


Lamond


Murray


Grey


MacPhee


Boghall & Bathgate Caledonia

Book 1 tutor brought up to date

The world's most popular bagpipe tutor, the College's Book 1, has been re-edited and brought up to date by Colin MacLellan, Director of Piping. Colin said: "It's been acknowledged by many that there is no other piping tutor book that has ever taught as many beginners and turned them into pipers. It is tried, tested and trusted by the piping world. It was hard work getting the book produced but it was a real honour as well.

"As editor, I have tried to maintain the book's original flow and integrity, whilst bringing it into line with PDQB guidelines. The tutor also incorporates passages of video examples which are available for free on the College of Piping website."



The book was written originally by the College's joint Principals Seumas MacNeill and Thomas Pearston in 1952. Since then, well over 400,000 copies have been sold. In 2008 it became available in digital format and in 2011 available on iPad and iPhone.



Kintyre Piping Society

present the annual

Springbank Invitational Competition

in the Seafield Hotel, Campbelltown,
Saturday, 16th September 2017 at 10.00am

Pipers:
Willie McCallum, Roddy MacLeod,
Angus McColl, Iain Speirs, Glenn Brown,
Callum Beaumont, Alasdair Henderson,
and Gordon McCready.

Judges: John Wilson, PM Iain Morrison
and Iain McFadyen.
Fear-an-Tighe: Alan Forbes .

Battle's Over – hundreds signed up so far

Since it was launched in last month's *Piping Times,* hundreds of pipers around the world have signed up to take part in 'Battle's Over', a unique tribute that will commemorate the centenary of the end of the Great War. The College of Piping is assisting Bruno Peek LVO OBE OPR with the piping element of this event. In addition to the global playing of Pipe Major William Robb's *When the Battle's O'er,* councils, communities and other organisations across the United Kingdom will light beacons at 7.00pm. As darkness falls, the Last Post will sound.

BATTLE'S OVER

A NATION'S TRIBUTE

11TH NOVEMBER 2018

The beauty of the pipers' tribute is its simplicity: at 06:00 local time, pipers around the world will take part in a mass playing of *Battle's O'er.* Each participant is to play the tune twice over at a suitable location of his or her choice, be it a local cenotaph, war memorial, cathedral, church ... even outside their house. We leave the location up to the individual.

Next summer, the Society of Editors will be sent a complete list of all the names and locations so that local newspapers and television news channels can send a photographer or camerman.



Those who sign up will be able to download this certificate after the event.

Following the event, those taking part will be able to download the special certificate as a permanent reminder of their involvement.

To register simply complete the form opposite and post it to: When the Battle's O'er, College of Piping, 16-24 Otago Street, Glasgow G12 8JH, Scotland, UK. Alternatively, email: battlesoer@collegeofpiping.org but include the required information.

A list of those registered will appear in the *Piping Times* each month, space permitting. Among those registered so far are:

Donna and Don McCammon, Missoula, Minnesota, USA.

Annie Faivre and André Bayart, Fleurey-sur-Ouche, France.

Robert Gunther, Wiesbaden, Germany.

Alexandra Greenwood, Ayr, Scotland, UK.

John McCain, Fort Worth, Texas, USA.

Dennis Duncan, Marietta, Georgia, USA.

David Richmond, Anniston, Alabama, USA.

Frank Dirksmeier, Warendorf, Germany.

Steve Cretney, Douglas, Isle of Man, UK.

Canon Mel Langille, Fortrose, Scotland, UK.

John Lovett, Rosehearty, Scotland.

Daniel Sweeney, Falkirk, Scotland.

John McGovern, Saugerties, NY, USA.

Graham Prebble, Warks, UK.

Michael Barnard, Newport, Isle of Wight.

Arthur Fitzgerald, Walden, NY, USA.

Tom Duff, Gravesend, Kent, UK.

Rick Rush, Baltimore, Maryland, USA.

Adrian Jameson, Westminster, West Australia.

John Romeo, New Jersey, USA.

Philip Da Silva, Lytham St Annes, Lancashire, UK.

Heather Shelswell, Orillia, Ontario Canada.

Jim Dawson, Braco, Dunblane, UK.

Ross McNaughton, Pitlochry, Scotland, UK.

BATTLE'S OVER A NATION'S TRIBUTE 11TH NOVEMBER 2018 100 YEARS OF REMEMBRANCE	Name of Piper	
	Telephone:	
	Email:	
Address/Location of where piper will undertake playing When the Battle's O'er at 06:00 on November 11, 2018:		
County:		Country:

Books 1-9 and Book 16 of The Piobaireachd Society's collection can be downloaded from the College of Piping shop. The tunes contain links to recordings and sources on the Piobaireachd Society website. £9.99 per book. The Kilberry Book of Ceol Mor can be downloaded at £19.99. Go to: http://online.collegeofpiping.org and select the 'Piobaireachd Society Digital Books' tab

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Murders, suicides, marital disputes, fatal accidents ... Jeannie's new book has it all

Author and historian, Jeannie Campbell MBE, has just published her third volume on pipe makers. The book, *More Highland Bagpipe Makers,* will be launched officially at the College on the Monday of PipingLive! (August 7).

Jeannie said: "The first book came out in 2001. Afterwards several readers got in touch and gave me bits of information to follow up, photographs, price lists and even some chanters. The book sold out in five years but I was still getting asked for it so I did the second edition in 2011 which included everything in the first book plus the additional information. That book is still available. My latest book was intended as a supplement to the second edition with new information but it has turned out to be bigger than the second edition. It does not repeat anything in the second edition but has additional information on makers already covered plus nearly 70 more makers."



Jeannie with her fascinating new book.

The new pieces of information Jeannie has unearthed include Robert Lawrie's fatal accident – which led to the story of the Australian Ladies (see next month's PT), Duncan MacDougall's missing years, and tales of attempted murder, suicides, and marital disputes.

"A new set of census records are released every ten years and they can be searched by occupation, said Jeannie. "Old newspapers are being digitised and becoming easier to search. You don't have to go to the local library and search bound volumes of papers or go through rolls of microfilm. So there were lots more makers there to be discovered. I've been sent pictures of bagpipes and chanters and if there is a maker's name and a location and you are prepared to spend a lot of time searching then you can sometimes find out a lot although other times you find nothing.

"One of my favourite things is Glen's 1929 catalogue which offered to supply experienced and unbiased judges for piping. Another is John

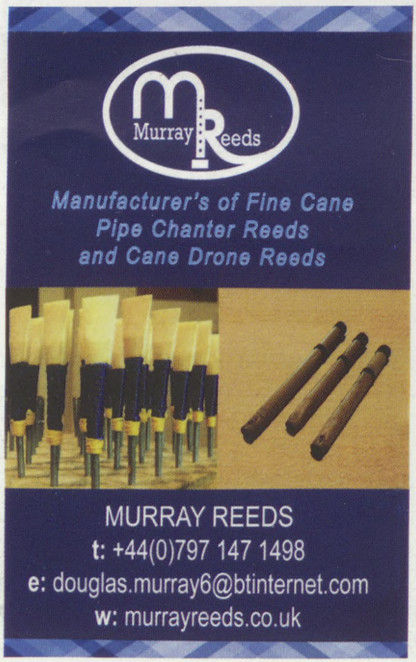
Cameron's epitaph which he wrote himself." But, says Jeannie, there are still many more questions than answers: "There are two things which I would like to know more about. One is what became of Gavin MacDougall's grandson in India and the other is the Gillanders baby taken to Australia by her Center aunts after her mother died. I wonder if she ever came back and met her father and her brothers and sister?

"If the second edition and this new book sell out and I'm still alive and able to do it, then the next logical step would be to combine the contents into one volume and if anything else has come to light by then, put that it too."



John Center – wearing his famous bonnet – the day before he emigrated to Australia in 1906.

Jeannie tells us her first set of pipes, which she still has, was a new imitation ivory mounted Sinclair which her parents bought for her in 1971. A few years later she acquired an ivory mounted Henderson set from Iain MacPherson and in 2005 she bought an old set in Anita Manning's auction rooms in Otago St. "They were ivory and plain silver and cleaned up nicely but there was something not right about





the drones so I didn't play them much. Alan Waldren at Stirling Bagpipes made a new bottom joint for the bass and fitted a lining in one tenor top and since then I have been playing them more than the Henderson's. They are marked 'JC/Abdn' which may be James Christie who is in the new book. I also have a wood and nickel mounted set, stamped Henderson in the cord channels, an A/D combination set of Heriot and Allan smallpipes and a Burleigh set of Northumbrian smallpipes."

• More Highland Bagpipe Makers *is available from the College of Piping,* priced £20.00.

New Drum Major for 1st Bt. Scots Guards



Sergeant Jonny Stranix, pictured right, was promoted as Drum Major of the 1st Bt. Scots Guards on June 30. Jonny takes over the mace in time for this year's Royal Edinburgh Military Tattoo.

Interestingly, 40 years ago, Jonny's father, Jon, performed at the Tattoo as Pipe Major of the Irish Guards and he will return to the Tattoo this year as part of the Piper's Trail.



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- Tuning meter/smart phone pocket





The author prepares for a performance at the 2016 Royal Edinburgh Military Tattoo.

Tattoo leaves its mark

By STEVE BUSCH

The opportunity to play at the Royal Edinburgh Military Tattoo (REMT), an historic event that honours the armed forces and supports military charities in the United Kingdom, proved to be an amazing experience for me. The Tattoo is an entertaining spectacle complete with lights, fireworks, and performers from around the world. The 2016 event had 25 nightly shows from August 5-27. Approximately 8,800 people, for a total audience of 220,000 people, attended each performance. The BBC filmed the Tattoo and the TV filming is seen in over 40 countries by up to 300 million people.

Until three years ago, the only way to pipe or drum in the Tattoo was to be in a participating regimental or civilian pipe band. In 2014, Tattoo Producer Brigadier General David Allfrey, MBE, created 'The Piper's Trail', a new civilian band consisting of individual volunteer drummers and pipers, like me. Our 2016 Pipers' Trail group consisted of members from Scotland, England, Canada, Australia, New Zealand, Argentina, Uruguay, and the USA. We were honoured to have Roderick MacDonald

as our Pipe Major. Roddy is a world-class player, a prolific composer and a really nice guy. If you watch the BBC recording of the Tattoo you will see him featured as the Lone Piper.



Far over the Forth. The view from the esplandade of Edinburgh Castle.

The first week upon arrival in Edinburgh was strenuous. Daily practices on the military parade ground were long and consisted of much standing around punctuated by marching and playing. Playing in a military setting was a new experience for me. My background in solo competition has trained me to learn new tunes carefully and slowly, taking great care to focus on open gracenoting. The first time we played *The Black Bear* together on the parade ground, I realised I was in a completely new environment. I have never played a march so fast in my life. At first I couldn't believe that the tempo wasn't a mistake! Eventually, I jettisoned most of the gracenotes and ended up with a 'streamlined' version of the tune that my fingers could just barely handle.

The military's strong emphasis on dress and deportment was also new to me. I polished spats for the first time in my life, polished my brogues (although I never could see my face in them), and learned some basic sewing. I learned to look right and left to dress the lines while marching, to mark time with my knees up, and to slow march without falling over. I am grateful for these skills. They have inspired me to put more effort into my personal dress and deportment back home.

The Tattoo started at 9.00pm each night and after a brief trumpet



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Passing time between sets. Angus Nicoll checks his phone.



L-R: Leslie Barrett, Mike Spain, Allan Purves and Brian Gibson.

fanfare, the massed pipes and drums marched through the drawbridge of Edinburgh Castle onto the Esplanade. We marched and countermarched playing *Ghillie Callum* for the highland dancers. The pipes and drums appeared again halfway through the show and at the end of the show for the finale. Between performances we sat in portable office buildings and dined on packaged meat pies and lukewarm tea. The time spent in the portable went slowly and it was always a relief to get back out into the fresh air and into the show.

While piping, my mind was focused on marching, keeping my lines straight, and hitting cut-offs. However, when standing at attention between sets I was able to take in the experience. I listened to music of the military bands, watched the fireworks in the glass reflection of the royal box, and observed the precision marching of the honour guard as it passed by. The audience was enthusiastic and each performance was well received. When we played *Auld Lang Syne* the audience would cross arms and hold hands. It was a great feeling to see thousands of strangers linked together in camaraderie and friendship. My favourite moment was the Lone Piper playing on the battlements. All of the lights were turned off except for a spotlight on the piper while he played the haunting slow air, *Sleep, Dearie, Sleep* to commemorate those fallen in battle. There was an absolute hush over the audience and it was emotionally powerful.

Members of the Pipers' Trail are non-paid volunteers responsible for paying for their own airfare to and from Edinburgh. Once in Edinburgh, we received free room and board for the month of August. Civilian performing groups (musicians, dancers, drill teams, etc.) including Pipers' Trail were housed in a dormitory at the University of Edinburgh's Pollock Halls. Many of the performers were young students on summer break. When the Tattoo was over at 11.00pm they would head to the bar on the university campus and drink until the next morning, go to sleep

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Pipers Trail 2016.

until around 4.00pm, get up, have dinner, and repeat the process. I was more interested in sightseeing and avoiding a hangover, so I went to bed earlier than most and took advantage of free time during the days to see a little bit of Edinburgh. I was also fortunate to take a few short trips to other towns in Scotland.

My personal journey to the Tattoo was a long one. I was born in Ventura, California, USA about an hour north of Los Angeles. As a teenager I became interested in British military history. I remember browsing in a British shop for military books where I discovered a cassette tape of regimental bagpipe music. I purchased the tape and wore it out over time. At 15 years old, I saw my first bagpiper in person and learned that he was the Pipe Major of a pipe band in a neighbouring city. The band offered free lessons and my parents drove me to band practice for lessons every Monday night. After six months on the practice chanter I moved to the pipes, and after six months on the pipes I joined the band as a piper.

Playing in the band was a tremendous amount of fun. I loved playing in local parades and especially going to highland games. California has a population of 39 million people, which allows for some very large highland games. The Seaside Highland Games in my hometown of Ventura attracts around 30,000 people per year, and the Caledonian Club of San Francisco sponsors the largest highland games in the USA that attracts around 50,000 people each year. Spending a weekend at these games with all the people, piping, dancing, music, and culture was always a highlight for me. The only fly in the ointment was that our band was terrible! We



Steve's room at Pollack Halls.



The Piper's Trail 2016 band members wait for their uniforms to be issued.

were in the lowest grade, and invariably came in last place. Our chanter reeds were incredibly hard and tuning was the exclusive domain of the Pipe Major. I was never shown how to tune my own drones or select and set a chanter reed. We never bothered tuning individual notes on the chanter, and I had never seen tape put on chanter holes. The Pipe Major also had a nasty habit of issuing new chanter reeds on the morning before a competition. I remember one morning before a competition where I was issued a stiff new reed, and then we played *The Green Hills of Tyrol* for over an hour while the Pipe Major attempted to tune our drones and chanters. The gruelling experience left us exhausted and our competition performance was even more abysmal than usual. It is no wonder that I developed a hernia and had to have surgery to repair it in my senior year of high school.

This went on for seven years until a breakthrough occurred. In 2001, I went to a week-long bagpipe summer camp in Aurora, Ontario, Canada taught by Jim McGillivray. On the first day of camp, after watching me play, Jim handed me his bagpipes and told me to give them a try. I was shocked at how easy they were to play! Jim told me that he could play for 45 minutes without taking a break, and I realised that on his pipes, I probably could, too. I had never played anyone else's pipes before, much less the pipes of a Gold medalist. That experience gave me my first ray of hope: perhaps I was capable of improvement!

Over the course of the following week I learned how to select and manipulate chanter reeds, tune the chanter and drones, maintain my pipes, and play different types of tunes (marches, strathspeys, reels, jigs, etc.). I even learned how to play my first pibroch.

That summer camp taught me the importance of good instruction, and it is a lesson I didn't forget. Shortly after the summer camp I struggled with some health issues that I thought might prevent me from ever piping again. However, I did recover my health and began piping again in 2012. I had been given a second chance to pipe and was determined to make the most of it. Because of my experience with Jim McGillivray, I knew I needed a good instructor. I found Aaron Shaw, a College of Piping certified instructor based in Los Angeles. Aaron studied with Pipe Major Angus MacDonald of the Scots Guards, and has won many competitions. After taking lessons from Aaron my piping began to improve immediately. Aaron taught me how to further maintain my pipes, hemp them properly, find the correct blowpipe length, select and set chanter reeds, tune my drones, and play with expression. I started using a pressure gauge when practicing to develop steady blowing.

Aaron encouraged me to attend the 2014 College of Piping summer school in San Diego, California. This was an incredible experience. Our piping instructors were Major (Retd) Bruce Hitchings MBE BEM, Dugald MacNeill, and Iain Macey from the College plus Colin Armstrong and Aaron Shaw from California. The classes and workshops were full of good information, and the instructor recitals were inspiring. My piping improved and I learned more about expression, tuning, and setting up my instrument.

Taking lessons from Aaron Shaw and attending the summer school produced tangible results. In 2013, I was the Grade 4 solo piping aggregate





SL4: Thistle engraved alloy ferrule and slide with imitation ivory projecting mount



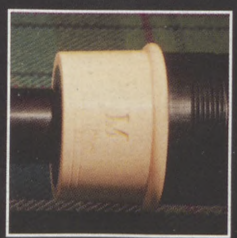
SL1, SL2, SL3: Imitation ivory ringcap



SL1: Blackwood projecting mounts with plain alloy ferrules



SL2: Imitation ivory projecting mount and blackwood slides with plain alloy ferrules



SL3: Imitation ivory ferrule with blackwood slides



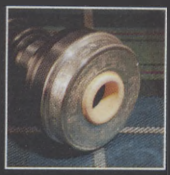
SL3: Imitation ivory projecting mount and ferrule

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winner in the Western United States Pipe Band Association and was moved up to Grade 3 in 2014. In 2015 I won the same award for Grade 3 and was moved up to Grade 2 in 2016. These solo competition successes opened the door for me to play at the Tattoo. I learned about the Pipers' Trail from the March 2016 *Piping Times* front-page picture and Tom Breckenridge's accompanying article. The Pipers' Trail was seeking pipers at a Grade 2/Grade 3 level and since I had recently been moved to Grade 2, I submitted an application and a video.



Arriving at Blair Castle as the Duty Piper for the day.

Being in Edinburgh a whole month for the Tattoo allowed for some day trips. On one day trip I visited the College of Piping in Glasgow in order to sit for the PDQB Performer's Certificate exam. It was my first time to visit the College and I felt a little nervous before the exam, but the staff welcomed me and put me at ease. I had the good fortune to run into Jim MacDougall, a fellow student from the summer school in San Diego, and two of our instructors, Bruce Hitchings and Dugald MacNeill. The exam required me to play for about 20 minutes and introduce each set of tunes. Students at the College formed the audience. Some of the students were local Glaswegians taking a single lesson while others were from farther away, including Germany and the US, and were taking tuition for a week or more. I felt the same camaraderie with instructors and students at the College that I did at the summer school in San Diego. Everyone was friendly, encouraging, and enthusiastic about piping. I passed the exam and hope to go back to the College in the future for additional tuition and examinations.

On another day trip I travelled to Blair Atholl to be the day piper at Blair Castle. As a Murray clan of North America member, it was exciting to be able to pipe at the seat of the Murray clan. A bulletin listing in the *Piping*

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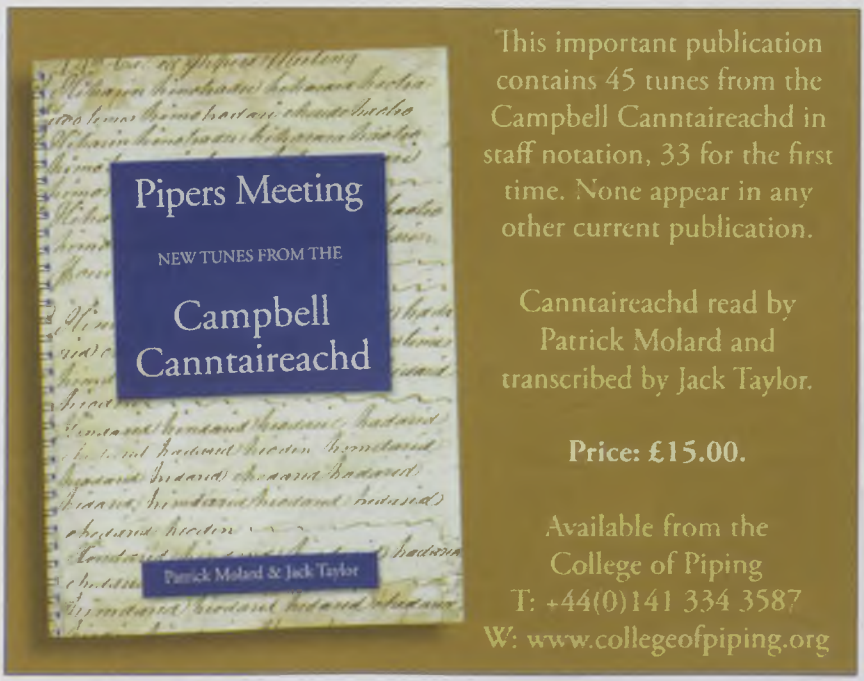
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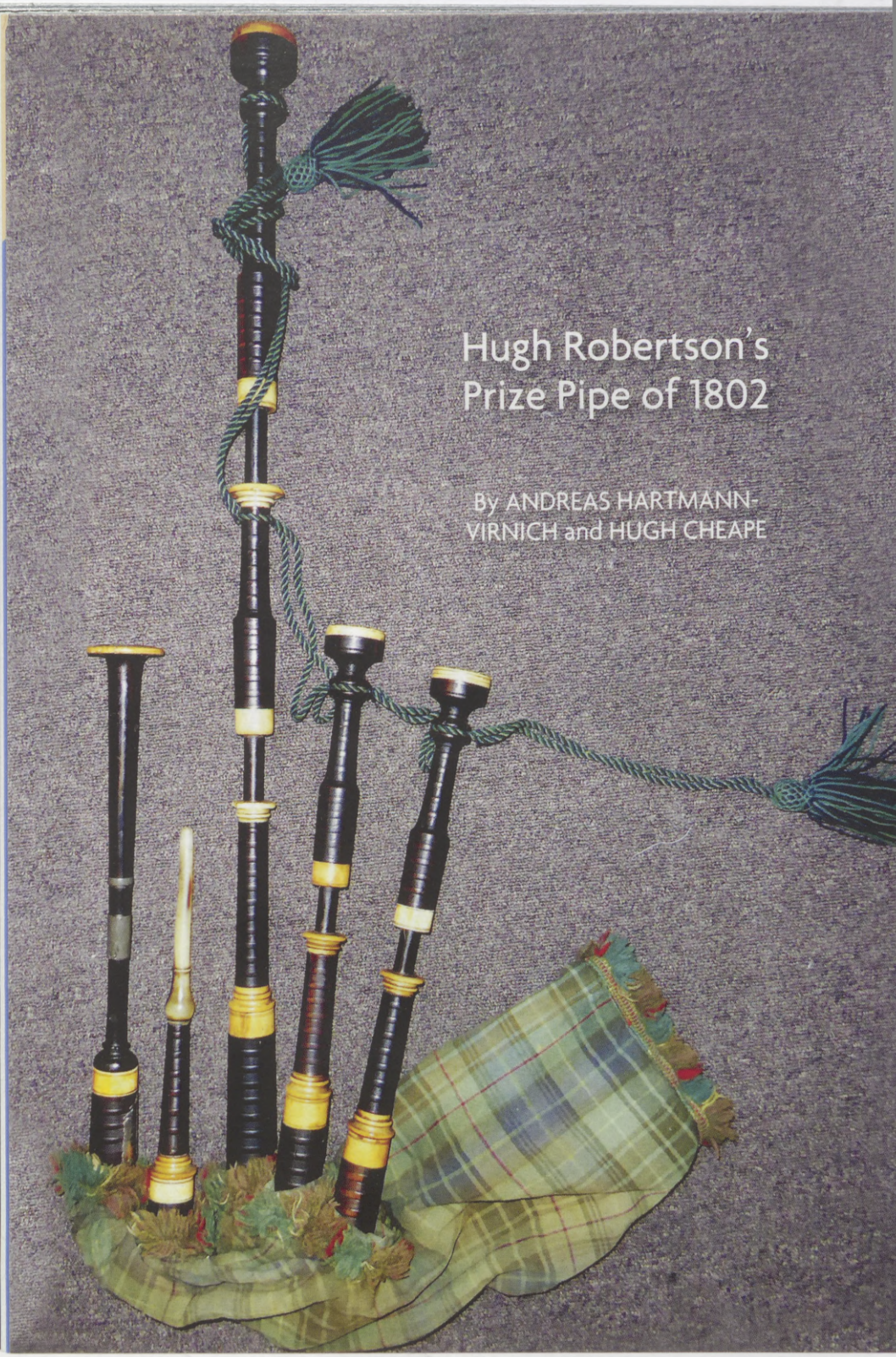
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Times had asked for day pipers to play at the castle and Ben Kellett, the organiser, graciously offered for me to play on a Sunday, since there are no Tattoo shows on Sundays. I travelled to Blair Castle on Sunday, August 21 and as piper for the day, played five times for 15 minutes each, on the hour from 11.00am to 3.00pm. I played traditional tunes like *Scotland the Brave, Green Hills of Tyrol, Loch Lomond,* and *Highland Cathedral.* During breaks I visited with some of the tourists who wanted to talk and take pictures, or I relaxed in a staff break room inside the castle. The staff was extremely hospitable and friendly. I learned about work at the castle and daily life in the area, and after my piping was finished, they offered me a free tour of the castle and gave me a ride to the train station. It was a fantastic experience that I'll never forget.

My trip to the Tattoo was my first trip to Scotland for piping, but it won't be my last. It whetted my appetite to come back and experience more. Events like the PipingLive! festival, the World Pipe Band Championships, the Argyllshire Gathering and the Northern Meeting are unparalleled, and I don't know of a better opportunity to hear truly great piping, benefit from top-notch instruction – and make new friends from around the world.

• *This year's Royal Edinburgh Military Tattoo takes place from August 4-26.*





Hugh Robertson's Prize Pipe of 1802

By ANDREAS HARTMANN-VIRNICH and HUGH CHEAPE

From the second half of the 18th to the first half of the 19th century the design of the modern Highland bagpipe was substantially and critically influenced by the development of military piping and the increasing demand from able pipers for instruments in keeping with the requirements of a well-performing and physically recognisable 'warlike instrument'. In light of the scarcity of instruments from this period, a surviving Great Highland Bagpipe dated to 1802 and attributed to Hugh Robertson of Edinburgh is scrutinised in this article in order to enhance our appreciation of such changes as appear to have then taken place in Highland bagpipe design.

The annual piping contest organised by the Highland Society of London since 1781, and since 1783 in the Scottish capital under the management of the Highland Society of Scotland, was intended to promote both a high standard of playing and a high standard of workmanship for the instrument awarded as First Prize to the best performer – the 'Prize Pipe'. For 30 years from 1781 to 1811, the making of the Prize Pipe, under the patronage of the Highland Society, relied entirely and exclusively on Hugh Robertson, the first turner who listed himself in the Edinburgh Directory as early as 1775 as a professional "turner and pipe maker". In 1783 the President of the Highland Society "ordered Hugh Robertson to make one of the handsomest highland bag pipes he possibly could, at his expense" as a special gift for 'Professor' John MacArthur, a unique token of respect which, at the same time, underlines the very high esteem in which Robertson's craftsmanship was then held.

It can thus be reasonably assumed that Robertson's Prize Pipes were trend-setting instruments at a time when the Highland bagpipe, as surviving instruments confirm, underwent a general change towards greater uniformity in shape, outward appearance and proportions. As a matter of fact, the famous portrait of 1784 of Neil MacLean playing his Prize Pipe made by Robertson details every single accessory including the proudly displayed new instrument in full. Though the size of the latter looks obviously too small due to



© National Museums Scotland

Neil MacLean playing his Robertson Prize Pipe. An engraving after the portrait by William Craig, c.1784.



Castlehill as it was in the early 19th century. The old houses were pulled down in 1848. This engraving is from Scotland Illustrated, 1845; author's collection.

the faulty perspective of the drones, the regular combing and beading, the undulating profile of the button mounts, the small ferrules adorned with engraved scribe lines, the cord guides and, most significantly, the 'modern' angled tops instead of the traditional 'chalice' style are all perfectly recognisable. Though securely dated instruments from this period are very scarce, a set of Highland pipes in Barry Shear's collection, brought to Canada in 1805 by a member of the MacKays of Gairloch family, the 'MacCorquodale' pipes in the National Museums Scotland (and allegedly made in the 1770s) feature the same type of drone tops and confirm that these were already popular before the turn of the century. Surviving contemporary examples suggest that the earlier style of Great Highland bagpipes with chalice-shaped tops and small button-mounts, which would prevail in 19th century smallpipes, Lowland and Pastoral pipes, was still popular at the time.

Though the excellent quality of Hugh Robertson's work is highlighted by a relatively large number of Pastoral pipes carrying his name stamp, very little can yet be said of his Highland bagpipes. Born probably in 1733 and dying in 1822, Hugh Robertson is remarkable for his longevity as well as his career as pipe maker. While his workshop was established at Castlehill, in the immediate vicinity of Edinburgh Castle (which Robertson visited on at least one occasion for 'business' in 1799), there can hardly be any doubt that he was in regular contact with regimental customers and that a substantial part of his production was of Highland pipes for the military, though stamped drones or chanters are yet to be found or

identified. Unlike his later successors as makers of the Prize Pipe, Malcolm MacGregor and Donald MacDonald, Robertson may not have stamped his Highland pipes or chanters at all. A surviving Great Highland Bagpipe clearly associated with Robertson's production, and with an assumed precise date of its making, is the Prize Pipe awarded in 1802 to John Buchanan. This instrument, in the collections of the Regimental Museum of the Black Watch in Perth, belonged formerly to the bagpipe collector, Dr Duncan Fraser (1849-1920), the author of a well-known treatise on the history of bagpipes, who described the bagpipe as "the most valuable in his collection". In July 2015 Hugh Anderson (curator of the Museum of Piping in the College of Piping) and I visited the Regimental Museum and were given access to study the instrument in great detail; this is now key to any comparative study of the Highland bagpipes of this period.



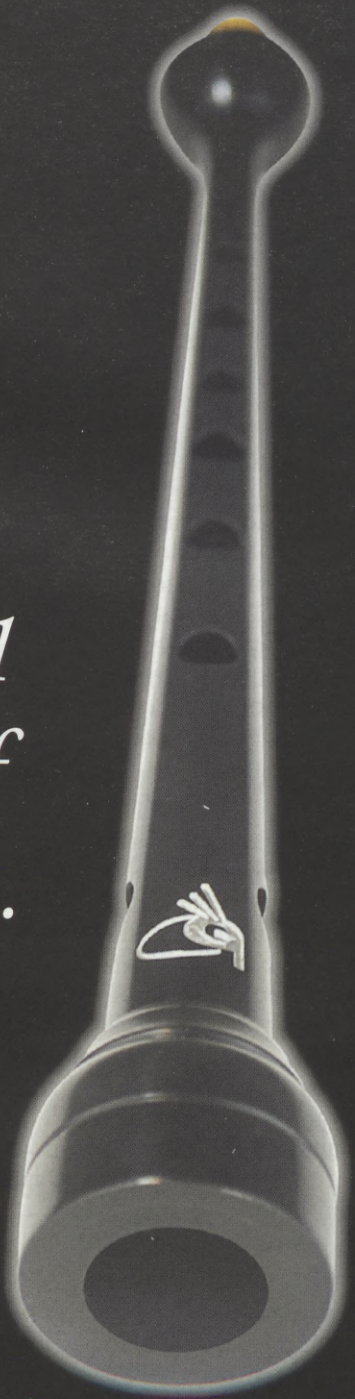
The prize-shield of the 1802 competition.

The pipes are dressed in a late Victorian bag cover in Hunting Stewart tartan, a date suggested by the weave of the fabric and the typical alteration of the chemical dyestuff, and with matching silk ribbons currently separated from the drones and replaced by a later, dark-green-and-blue cord to chime with the regimental Black Watch association. The tartan bag cover and ribbon appear to be the very same textile fittings depicted in the photograph published in 1907 in Duncan Fraser's book. This being said, the instrument has been set up for playing in more recent days, causing the hemped tuning pins to be almost irremovably imprisoned inside the shrunken tuning chambers due to the desiccation of the wood. As we have it now and running counter to expectations, the bagpipe, made from Caribbean cocuswood with large areas of sapwood and fully mounted with elephant ivory, is incomplete. Most importantly, neither the chanter nor the chanter stock to which the dated prize shield is affixed, are original to the set.

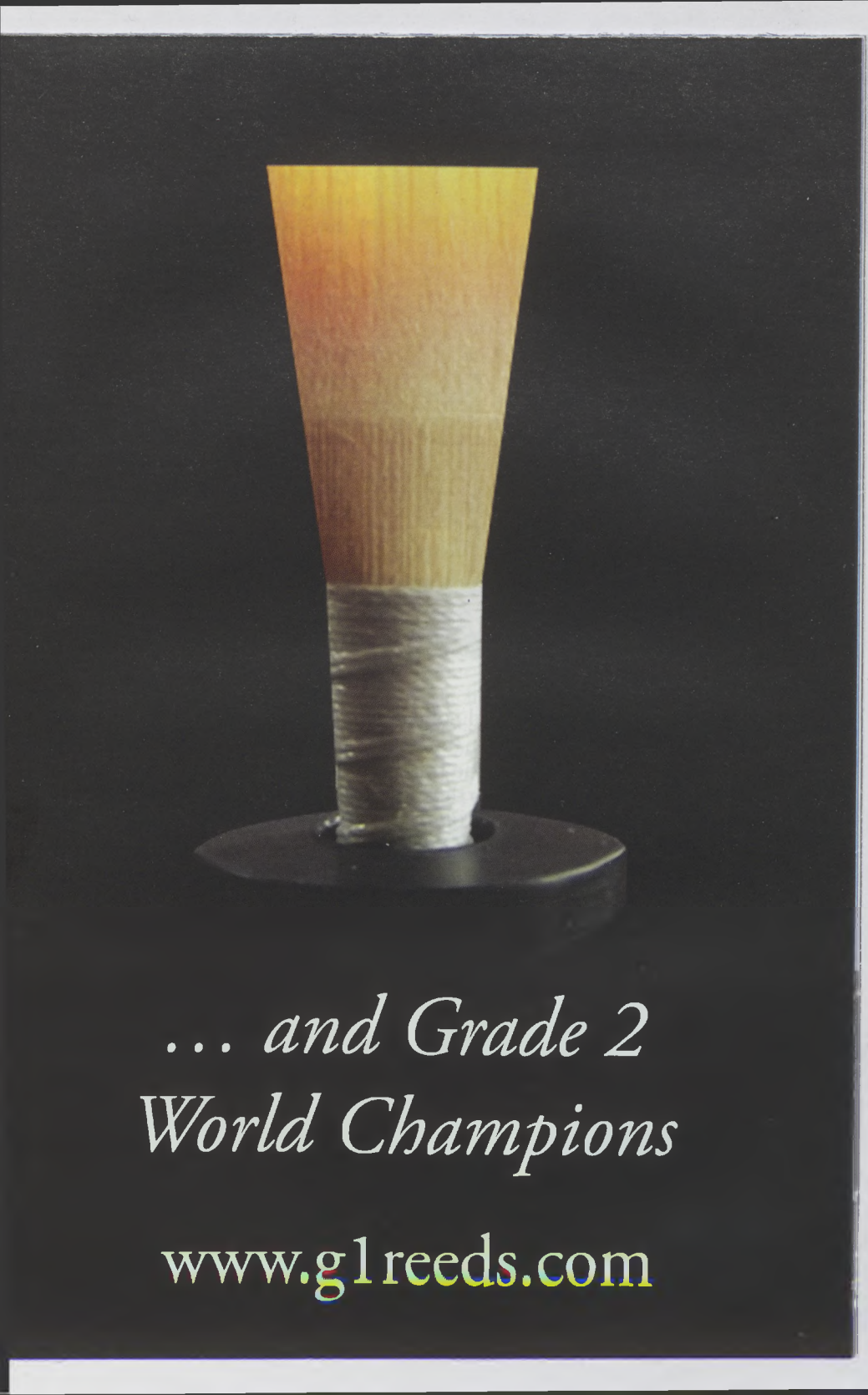
The cocuswood chanter which is cracked has been sleeved with a large tube of white metal around the E finger-hole set in a slightly larger circular opening, and further bound between D and C with a small band made from the same material. The chanter is twice stamped 'McDONALD/EDINR'

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Tenors and chanter.

below the bulb and above low G. The shape of the bulb and the large 'flaring' bottom end of the chanter shaft, circled with a rather slim, shrinkage-cracked, ivory ring and typically adorned with fine concentric scribe lines on the underside, are consistent with Donald MacDonald's distinctive style. These details conform with several specimens in public and private collections, including two in the author's keeping, the measurements of which are closely comparable. The later chanter stock, fitted with a contemporary ivory ferrule and made from a different dark hardwood than the original parts, was obviously made to match the size of the MacDonald chanter bulb and combed and beaded in a more regular and precisely defined fashion than the latter, leaving the bottom end uncombed unlike the original stocks. The thistle-shaped silver prize shield is fixed with five silver nails. It bears the famous engraved inscription in capitals and script: *'PRIZE/Given by the/Highland Society of London/TO JOHN BUCHANAN PIPER MAJOR/to the 42'd or R'l Highland Regt/Adjudged to him by the/High'd Society of Scotland/at Edin'r 20th July/1802'.*

The outer tenor stock could be a replacement retrofitted with the original ivory ferrule. The ferrules of the outer tenor top and the ferrule of the blowpipe stock are replacements made in the same style as the chanter stock ferrule. The blowpipe, which retains the original projecting mount, is old but the eight-teeth combing does not match the six-to-seven-teeth combing of the drones and stocks, though both were turned in a similar, slightly irregular way probably without the use of a combing tool. The grossly carved tenon of the stock and slight disharmony between the shaft and mount suggest that the blowpipe was reclaimed from a vintage set. The shortened blowpipe shaft is fitted with a late-Victorian horn mouthpiece. The middle joint of the bass drone might have been retrofitted with an ivory projecting mount in the latter half of the 19th century, in keeping with authentic mounts but larger and scalloped on the underside; this is in a fashion which differs slightly

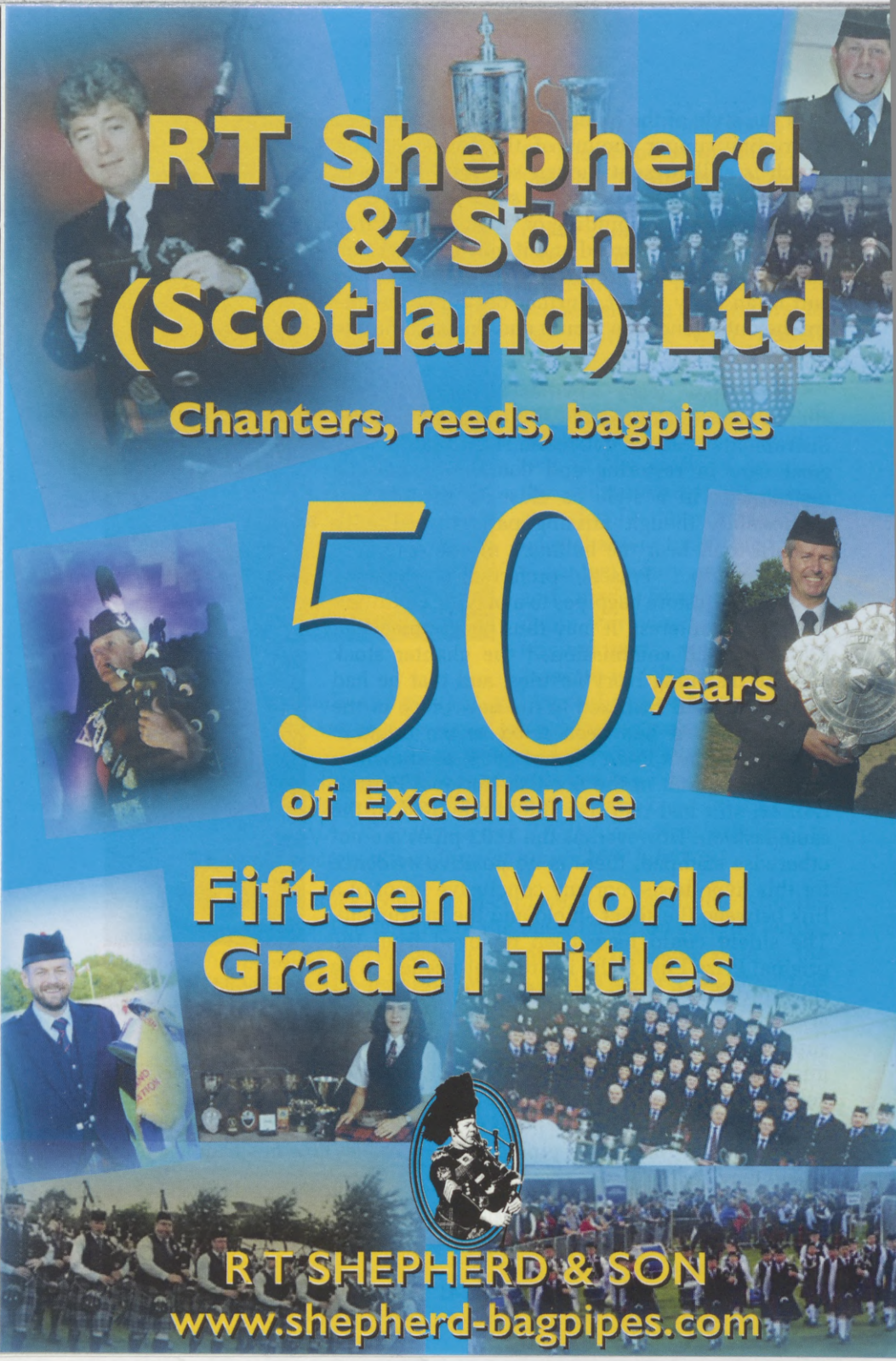
from the style of the otherwise matching, but less protruding, upper mount of the lower section which is still present though severely damaged. The tuning pin of the middle section is covered overall with a tight binding or 'whipping' of fine black waxed linen thread and it may be suggested that the large mount, unless original to the set, was part of an early repair. Further old replacements are the outer tenor top mount and the bass middle section ferrule.



Sleeved Donald MacDonald chanter, replaced chanter stock and prize shield.

The pipes were obviously damaged and altered prior to Duncan Fraser's ownership. Other instruments from his collection show that he took great care in restoring and completing antique instruments in a style as close to the original as possible, though missing parts turned with modern tools bear the hallmark of contemporary craftsmanship. Fraser preferred, whenever possible, to restore bagpipes to a playing condition for his own interest. It may thus be assumed that Fraser himself commissioned the chanter stock and the matching ivory ferrules, and that he had the prize shield reaffixed to the new piece in the same way as it had been fixed to the original. Angus MacKay's Prize Pipe of 1835, as shown in the 1837 portrait in the Scottish National Portrait Gallery, still had its prize shield mounted in the same fashion. However, as the 1802 pipes are not otherwise stamped, there is no positive evidence for this hypothesis, nor any conclusive proof of a link between the silver shield and the instrument. The shield could have been removed from the original Prize Pipe if the instrument needed to be sold in difficult times, and affixed to another set at a later date in order to enhance its value as a supposed "relic of Waterloo" as Duncan Fraser might have been led to believe. A late 19th century bagpipe in the NMS collection, which is covered with no less than nine silver plaques and shields reclaimed from Prize Pipes won between 1784 and 1859 by various members of the MacGregor piping dynasty, proves how misleading a prize shield may be.

Thus our study of the 'Prize Pipe of 1802' suggests that we do not know for sure if this Great Highland Bagpipe with its engraved silver shield was


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indeed made by Hugh Robertson. A thorough comparative study, with special reference to measurements and features of earlier and contemporary bagpipes, could draw out arguments in favour of this assumption. But even if further research brought to light a perfectly identified Robertson set, surviving Highland bagpipes bearing the stamps of other prominent makers of the time, like Donald MacDonald and Malcolm MacGregor, are never precise or repetitive copies of a prescribed prototype but vary considerably in detail from one set to another. It can be seen in the work of later Prize Pipe makers that some features are inspired by a personal style. This being said, it is impossible to distinguish a 'Prize Pipe' common denominator in a single specimen, and it would still be preposterous to try to define a 'blueprint' or 'archetype' of Hugh Robertson's Great Highland Bagpipe which must have evolved significantly during the maker's career spanning nearly sixty years, not counting the alternative use of bone and horn instead of ivory, which accounts for important differences in the shape, size and style of the mounts.

(Continued next month).

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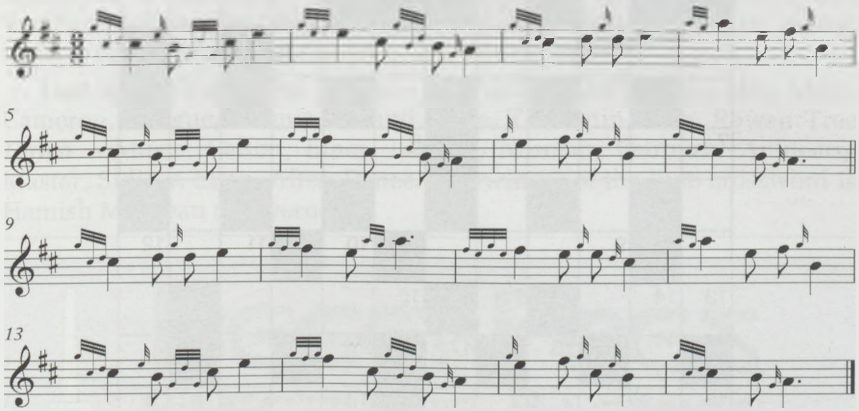
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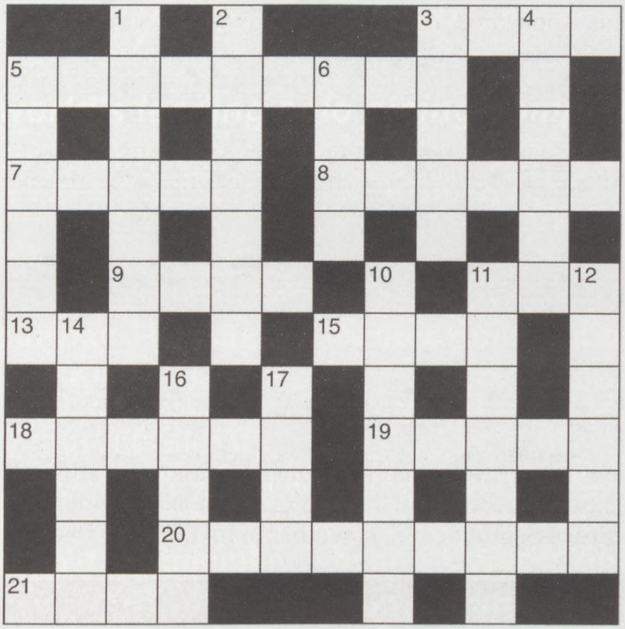
McLeod pipes for sale

An imitation ivory set of McLeod pipes is for sale. they have been played only once. £500.00. Contact Eric G. Smith on +44 (0)1524 69505.



CROSSWORD

– compiled by Jeannie Campbell



Across

3. Mr McKeown, who was second in both medals last year (4)
5. Organiser of the Tribute featured last month (5,4)
7. She was floored by the RSPS recital (5)
8. Piper Laidlaw pictured last month (6)
9. With bridge it's a village south of Falkirk (4)
11. The pipers' union (1,1,1)
13. It had a crooked horn (3)
15. One of the groups playing at 10 down (2,2)
18. Village west of Aberdeen (6)
19. Material formerly used for mounts (5)
20. See 11 down
21. Pass and falls near Kilmahog (4)

Down

1. Retired pipers are invited here (7)
2. His birth was saluted (4,3)
3. This o' Siller in the LBPS 50 tunes Collection (5)
4. --- at The Wheel by Michael Grey (6)
5. That this is over will be remembered next year (6)
6. Piper Brendon from NZ (4)
10. Festival in Brittany (7)
11. He went busking in 1826 (7,9)
12. New Gathering featured last month (6)
14. Our Mr Park (6)
16. Anderson, Blue, Findlater and many more in tune titles (6)
17. Craig who won the Silver Medal in 2010 (4)

Test your piping knowledge with the Piping Times Crossword. Send completed puzzles to Piping Times, 16-24 Otago Street, Glasgow G12 8JH, Scotland. *Crossword compiled by Jeannie Campbell.* This month's crossword is sponsored by the CoP shop. The winner receives a £10 voucher. Online subscribers can download the grid on the PT Extra page at www.collegeofpiping.org

Last month's solution: ***Across*** – MacMillan, Oran, Salen, Mor, Mary, Cameron, Tongue, Glamis, Ireland, Ness, Tel, Latin, Free, Rowan Tree ***Down*** – Music, Calum, Inner, Lament, Norman, Fairburn, Auldearn, Master, Sidlaw, Ellen, After, Dance. The winner of the June crossword is Hamish MacLean of Inverness.



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Contest secretaries and other organisers should note the *Piping Times* email address: thepipingtimes@gmail.com. Please forward all results and photographs (in a high resolution and in jpeg format) to this address. Please include date and place of contest, tunes played by the prizewinners in piobaireachd competitions, and a list of the judges. Light music tune names are also welcome. Editorial and comment on individual events and performances is also encouraged.

Inveraray Highland Games, Inveraray, July 18

Premier and A Grade Ceòl Mòr – 1. Angus MacColl; 2. Cameron Drummond; 3. Stuart Liddell; 4. Sandy Cameron; 5. Gordon McCready; 6. Faye Henderson.

Judges: Iain MacFadyen and Malcolm McRae.

March – 1. Stuart Liddell; Cameron Drummond; 3. Angus MacColl; 4. Steven Leask; 5. Alasdair Henderson; Roddy MacLeod.

Judges: Andrew Frater and Ronnie McShannon.

Strathspey & Reel – 1. Angus MacColl; 2. Stuart Liddell; 3. Alasdair Henderson; 4. Roddy MacLeod; 5. Gordon McCready; 6. Cameron Drummond

Judges: Walter Cowan and Iain MacLellan.

B Grade Ceòl Mòr – 1. Sarah Muir; 2. Steven Leask; 3. Charles MacDonald; 4. Mael Sicard-Cras; 5. Jamie Elder; 6. Andrew Hall.

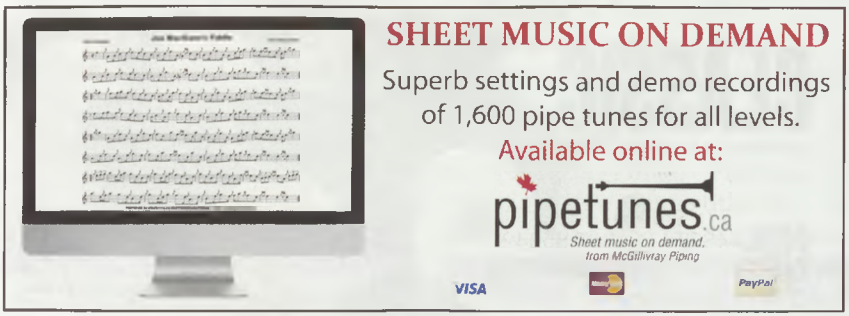
Judges: Ian Duncan, Patricia Henderson, Colin MacLellan and Stuart Shedden.

March – 1. Connor Sinclair; 2. Callum Moffatt; 3. Ross Miller; 4. Cameron MacDougall; 5. Sandy Cameron; 6. Caitlin MacDonald

Judges: Walter Cowan and Iain MacLellan.

Strathspey & Reel – 1. Connor Sinclair; 2. Callum Moffatt; 3. Callum Wynd; 4. Matt Wilson; 5. Ross Miller; 6. Eddie Gaul.

Judges: Andrew Frater and Ronnie McShannon.



C Grade March – 1. John Dew; 2. Donald Stewart; 3. Raphael Mercier; 4. Ciaren Ross; 5. Gordon Barclay; 6. Owen Muir.

Judges: Andrew Frater and Ronnie McShannon.

Strathspey & Reel – 1. Owen Muir; 2. John Cameron; 3. John Dew; 4. Ciaren Ross; 5. Gordon Barclay; 6. Eireann Iannetta-MacKay.

Judges: Walter Cowan and Iain MacLellan.

Kinlochard Junior Solo Piping Competition, The Trossachs, Stirlingshire, July 16

1. Brodie Watson-Massey; 2. Andrew Ferguson; 3. Finlay Cameron; 4. Ruairidh Brown; 5. Greg Will; 6. Ian Hamilton; 7. Murray O'May.

Judge: Gilbert MacKay.

The competition was based on four categories: 2/4 march, 6/8 march, jig and tunes of the pipers' own choice.

All-Ireland Pipe Band Championships, Lurgan Park, Co. Down, July 1

Grade 1 – 1. Field Marshal Montgomery; 2. St Laurence O'Toole; 3. Police Service of Northern Ireland; 4. Ravara.

Grade 2 – Manorcunningham (ensemble preference); 2. Closkelt; 3. Annsborough; 4. Thiepval Memorial.

Grade 3A – 1. Marlacoo and District; 2. New Ross and District (ensemble preference); St Joseph's Clondalkin; 4. Drumlough

Grade 3B – 1. Quinn Memorial; 2. Battlehill; 3. Clogher and District; 4. Tralee Pipes and Drums.

Grade 4A – 1. McDonald Memorial; 2. St Marys, Derrytrasna; 3. Cullybackey; 4. McNeillstown.

Grade 4B – 1. Kildoag; 2. Bessbrook Crimson Arrow Pipe Band; 3. Lisnamulligan; 4. Sgt. Walker Memorial.

Cortachy Highland Games
Sunday 13th August
Open Piping:
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Contact Stephanie Wilkie, Secretary:
steph1774@googlemail.com
07766448277 / 01307 850498
www.cortachygames.co.uk

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Prize winners and judges.

College of Piping End-of-Term Competition, College of Piping, Glasgow, June 29

Chanter – 1. Connor Muirhead.

March – 1. Andrew Sneddon; 2. Cailean McInnis; 3. Liam Hattie; 4. Connor Muirhead.

Slow Air – 1. Andrew Sneddon; 2. Liam Hattie.

Under 18 MSR – 1. Bobby Allen; 2. Eala McIlhinney.

Under 18 Piobaireachd – 1. Bobby Allen.

Overall Under 18 – Bobby Allen

Over 18 Piobaireachd – 1. Stephen Cairney

Open MSR – 1. Donald Stewart; 2. Harry Walters.

Open Piobaireachd – 1. Harry Walters; 2. Donald Stewart.

Judges: Iain Watson and Stuart Letford.

Assynt Highland Games

Culag Park, Lochinver

Friday 11th August

Senior Piobaireachd begins 11.30

Juniors (aged 14 and under) begins at 14:00: March, Strathspey & Reel, Jig.

Intermediate (aged 15-17) begins at 14.30: March, Strathspey & Reel, Jig.

Seniors (aged 18 and over) begins at 15.15: March, Strathspey & Reel, Jig.

Contact:
helenacreman@hotmail.co.uk

Aberfeldy Show and Highland Gathering

Wade's Park, Aberfeldy

Saturday, 12th August

Competition at 1.00pm
(Registration by 12noon)
Open March, Strathspey & Reel, Slow March & Jig, Piobaireachd.
Junior (18 and Under) March, Strathspey & Reel, Jig.
Contact Morag on 07713 355019 or email: aberfeldyshow@gmail.com

www.aberfeldyshowandgames.co.uk



Inveraray's Stuart Liddell receives the Grade 1 trophy from Neil Urquhart, of Gordon & MacPhail.

European Pipe Band Championships, Grant Park, Forres, June 24

Grade 1 – 1. Inveraray & District; 2. Field Marshal Montgomery; 3. Scottish Power; 4. St Laurence O'Toole; 5. Boghall and Bathgate Caledonia; 6. Shotts and Dykehead Caledonia.

Judges: Terry Lee and Bob Worrall (piping), William Black (drumming) and Gordon Craig (ensemble).

Grade 2 – 1. The Glasgow Skye Association; 2. Lomond and Clyde; 3. Mackenzie Caledonian; 4. City of Discovery; 5. Balagan; 6. Grampian Police Scotland.

Judges: Jim Semple and Peter Hunt (piping), Ciaran Mordaunt (drumming) and Joe Noble (ensemble).



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WILLIE MCCALLUM – A WELCOME FOR PATRICK STRUAN
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Glenfiddich

Grade 3A – 1. Wallacestone and District; 2. City of Inverness; 3. Vale of Atholl; 4. 2622 (Highland) Squadron R.A.F (ensemble preference).

Judges: Donald MacPhee and Anthony Sloane (piping), Paul Turner (drumming) and Peter Snaddon QVRM (ensemble).

Grade 3B – 1. The Highlanders (4 Scots); 2. Royal Burgh of Annan; 3. Turriff and District; 4. Milngavie.

Judges: John Wilson and Jennifer Hutcheon (piping), Paul Brown (drumming) and Alan Ronaldson (ensemble).

Juvenile – 1. Dollar Academy; 2. George Watson's College; 3. Boghall and Bathgate Caledonia; 4. North Lanarkshire Schools.

Judges: Terry Lee and Bob Worrall (piping), William Black (drumming) and Gordon Craig (ensemble).

Grade 4A – 1. 3rd Battalion The Royal Regiment of Scotland; 2. Bowhill and District; 3. Lochryan; 4. Denny and Dunipace.

Judges: Donald MacPhee and Anthony Sloane (piping), Paul Turner (drumming) and Peter Snaddon QVRM (ensemble).

Grade 4B – 1. Elgin and District; 2. Kilmarnock (ensemble preference); 3. Rothesay and District; 4. Isle of Skye.

Judges: Colin Moffett and Robert Mathieson (piping), Alex Dudgeon (drumming) and Gordon Lawrie (ensemble).

Novice A – 1. Ross and Cromarty Pipes and Drums School; 2. Dollar Academy; 3. George Watson's College; 4. Boghall and Bathgate Caledonia.

Judges: Colin Moffett and Robert Mathieson (piping), Alex Dudgeon (drumming) and Gordon Lawrie (ensemble).

Novice B – 1. Oban High School; 2. Lochalsh Junior; 3. Dumbarton and District; 4. Queen Victoria School.

Judges: Colin Moffett and Robert Mathieson (piping), Alex Dudgeon (drumming) and Gordon Lawrie (ensemble).

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Eden Court Theatre - Inverness
01463 234 234

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COLLEGE OF PIPING TUITION

August 7-10: PipingLive! 12noon-2.00pm at the College
August 7-11 and 14-18: College Summer School. Telephone 0141 334 3587
September 16-December 9: College Term Three
A Smallpipes course is run at the College on a Tuesday evening from 7.00pm-9.00pm during term time
College of Piping Tuition in Edinburgh on Monday evenings from 7.00pm-9.00pm in the RSPS Rooms, Rose Street. Contact Dugald MacNeill at college@collegeofpiping.org
For more information and bookings on all College tuition, visit www.collegeofpiping.org and click on Tuition/Schools or call 0141 334 3587

RSPBA MAJOR PIPE BAND COMPETITIONS:

August 11-12: World Pipe Band Championships, Glasgow Green, Glasgow.

EVENTS

August - Wed 2: The Silver Chanter (MacCrimmon Memorial Piobaireachd Competition), Dunvegan Castle, Isle of Skye.
Wed 2: Carloway Show and Highland Games, Isle of Lewis. Contact aajfraser@aol.com
Wed 2: Killin International Highland Games. Contact Dr David Syme david.syme@nhs.net
Sat 5: Aboyne Highland Games www.aboynegames.com. Contact Jack Taylor jack@taylor7361.freeserve.co.uk
Fri 4: Dornoch Highland Gathering. Contact Lesley Conner, lesleyconner72@gmail.com
Sat 5: Dundonald Highland Games. Contact Graeme Dunn info@dundonald-games.org.uk
Sat 5: Newtonmore Highland Games www.newtonmorehighlandgames.co.uk. Contact Tom Robertson 01540 673348
Sat 5: North Berwick www.northberwickhighlandgames.co.uk. Contact John Starr chairmain@northberwickhighlandgames.co.uk
Sat 5: Inverkeithing Highland Games. Contact Brian McGarry 01383 414982
Sun 6: Mallaig and Morar Highland Games www.road-to-the-isles.org.uk. Contact Colin Buchanan on 01324 552841 or at colinj.buchanan@blueyonder.co.uk
Sun 6: Bridge of Allan Highland Games. Contact info@bofagames.com
Wed 9: Skye Highland Games www.skye-highland-games.co.uk. Contact Cailean Maclean at cailean@skye-media.com
Thurs 10: Ballater Highland Games. Contact Ron Drever at info@ballaterhighlandgames.com
Thurs 10: Glenmorangie Tain Highland Gathering. Contact Duncan MacGillivray at secretary@tainhighlandgathering.com

Fri 11: Assynt Highland Games. Contact Helen Acreman at helenacreman@hotmail.co.uk
Sat 12: Abernethy Highland Games
www.nethybridge.com/highland-games
Sat 12: Strathpeffer Highland Games. Contact Malcolm Cleghorn mac@albagames.co.uk
Sat 12: Atholl and Breadalbane Highland Games
www.aberfeldyshowandgames.co.uk. Contact Morag Kennedy at info@aberfeldyshowandgames.co.uk
Sun 13: Perth Highland Games: www.highlandgames.co.uk. Contact Brian Whyte info@highlandgames.org.uk
Sun 13: Cortachy Highland Games. Contact Jane McEwen at jane.mcewen@icloud.com
14-18: Isle of Skye Piping School; www.smo.uki.ac.uk
Fri 18: Glenisla Highland Games.
Contact Katy Blair at Kat_in_aberdeen@hotmail.com
Sat 19: Helmsdale and District Highland Games:
www.helmsdalehighlandgames.org. Contact Fiona Sutherland at games@fhearnan.force9.co.uk
Sat 19: Lochaber Gathering: www.lochabergathering.com. Contact Allan MacColl maccolls@btinternet.com
Sat 19: Kinloch Rannoch Highland Games:
www.rannochhighlandgathering.co.uk. Contact rannochgathering@gmail.com
Sat 19: Glenfinnan Highland Games: www.glenfinnan.org.uk
Sat 19: Nairn Highland Games: www.nairnhighlandgames.co.uk:
Sun 20: Crieff Highland Gathering: secretary@criefhighlandgathering.com
Wed 23 and Thurs 24: The Argyllshire Gathering, Oban www.obangames.com. Contact Torquil Telfer at piping@obangames.com
Fri 25: Cowal Highland Gathering: www.cowalgathering.com. Contact Malcolm Barclay info@cowalgathering.com 01369 703206
Sat 26: Lairg Crofters Show: contact Gillian Paterson at lairg.show@hotmail.co.uk
Sat 26: Lonach Highland Gathering and Games: www.lonach.org. Contact Jennifer Stewart on 01975 651772 or at info@lonach.org
Sat 26: Glenurquhart Highland Games and Gathering: contact www.glenurquhart-highland-gathering.co.uk
Sat 26: Strathardle Highland Games. Contact Hamish Nicholson hamishnicholson@scotnet.co.uk
Sat 26: Birnam Highland Games: www.birnamhighlandgames.com. Contact D. Crawshaw on 01350 727785 or at crawshaw990@btinternet.com
Sat 26: Captain John A MacLellan MBE Memorial Trust Dinner; Caledonia Hotel, Edinburgh. Contact Colin MacLellan colin@pipereeds.com
Sun 27: Granton on Spey Highland Games. Contact gosgames@yahoo.com
Thurs August 31-Fri 1:The Northern Meeting Inverness

www.northern-meeting.org. Contact pipingsecretary@northern-meeting.org
September - Fri 1 Sept: Junior Contest at The Northern Meeting
Sat 2 Sept: Braemar Gathering: www.braemargathering.org. Contact Jim Wood secretary@braemargathering.org
Sun 3: Blairgowrie and Rattray Highland Games: www.blairgowriehighlandgames.co.uk. Contact Murray at murray@hendersonreedmakers.com
Sun 3: Chatsworth Country Fair www.chatsworthcountryfair.co.uk. Contact Irene Samson branch_secretary@rspbalondon.org
Sat 9: Scottish Pipers' Association Juvenile Competition, College of Piping. Contact Melissa at melissajeffrey96@yahoo.co.uk
Sat 9: Pitlochry Highland Games: www.pitlochryhighlandgames.co.uk contact June Templeman on 01796 473488 or at secretary@pitlochryhighlandgames.co.uk
Sat 16: Invercharron Highland Games: www.invercharrongames.co.uk. Contact Michael Baird 01863 766726
Sat 23: Ian Dall MacKay Young Pipers' Festival, Gairloch High School. Contact Ian Blake at mackenzie@iambik.org

Every other Tuesday – Eagle Pipers Society, 7.30pm at The Scots Guards Club, Clifton Terrace, Edinburgh: www.eaglepipers.wordpress.com
Every other Wednesday – Highland Pipers' Society at the Scottish Arts Club, 24 Rutland Square, Edinburgh. Contact bob@boblawson.co.uk
First Friday of each month – SPA Club Nights at College of Piping, Glasgow

USA / CANADA
4-5 August: Piobaireachd Society (Canada) Gold Medal Competition, Ontario www.glengarryhighlandgames.com
4-5: Glengarry Highland Festival; Maxville, ON; www.ppbso.org
12: Fergus Scottish Festival, Fergus, ON; www.ppbso.org
26: North Lanark Highland Games; Almonte, ON; www.ppbso.org
2 Sept: Capital District Scottish Games, NY: www.scotgames.com
15-17: New Hampshire Highland Games www.nhscot.org
16: Central Kentucky Celtic Festival and Highland Games, Eminence, KY
22/23: St Louis Scottish Games and Cultural Festival, Chesterfield, MO

EUROPE
First Weds each month: Pipers Club of Copenhagen. Contact: tue@it.dk or +452075 3306
Every Friday at 11.00am, Costa Blanca Pipers meet in the Casa Cultura in Finestrat Village near Benidorm. Pipers and drummers of all levels would be most welcome: email drewthepiper@yahoo.co.uk or call 0034676 993716

AUSTRALIA / NEW ZEALAND
Sep 1: Scots PGC Recital Warwick: www.pipebandsqld.org

Sep 2: Scots PGC Band and Solo Contest Warwick: www.pipebandsqld.org
Sep 16: BBC (Solos) Toowong: www.pipebandsqld.org
First Thursday each month: The NSW Pipers' Society. Contact: Adam Wishart – 0409 1 58 237 or adamwishart@live.com.au
– Piping Society in Perth, Western Australia, meets monthly. Contact the Secretary, Aiton Sheppard on +61 417 097 687 or email shepap@bigpond.com
The Smallpipers Group: First Tuesday of the month at Milton. Contact Malcolm McLaren for meeting details: mrmclaren@bigpond.com or 3820 2902
First Thursday each month: The NSW Pipers' Society. Contact: Adam Wishart – 0409 1 58 237 or adamwishart@live.com.au

SOUTH AFRICA

Sep 16: South African Solo Drumming Competition; St Benedict's College, Harcus Road, Bedfordview. Contact africanskye@telkomsa.net

BELLOWS / FOLK

Group Meeting, monthly North West England. Richard and Anita Evans 016974 73799
Group meeting on the third Thursday each month (except in July and August), London: Jock Agnew 01621 855447

RADIO

BBC's 'Pipeline' is on FM 92.4/97.7MHz; MW 810 (Dumfries 585) and on Radio nan Gaidheal FM 103.5-105 at 9.05pm on Saturdays and repeated at 7.05pm on Sundays. Also on Radio nan Gaidheal 'Crunluath' with Cailean MacLean at 4pm on Thursdays with repeats at 10.30pm on Thursdays.

Piping Times Diary is compiled by Margaret Maxwell at the College of Piping. Let her know what is going on in your society or pipe band. All Diary insertions are free. Send your Diary info to **Margaret.Maxwell@collegeofpiping.org** or see p1 for other contact details. Please check before travelling to events.



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