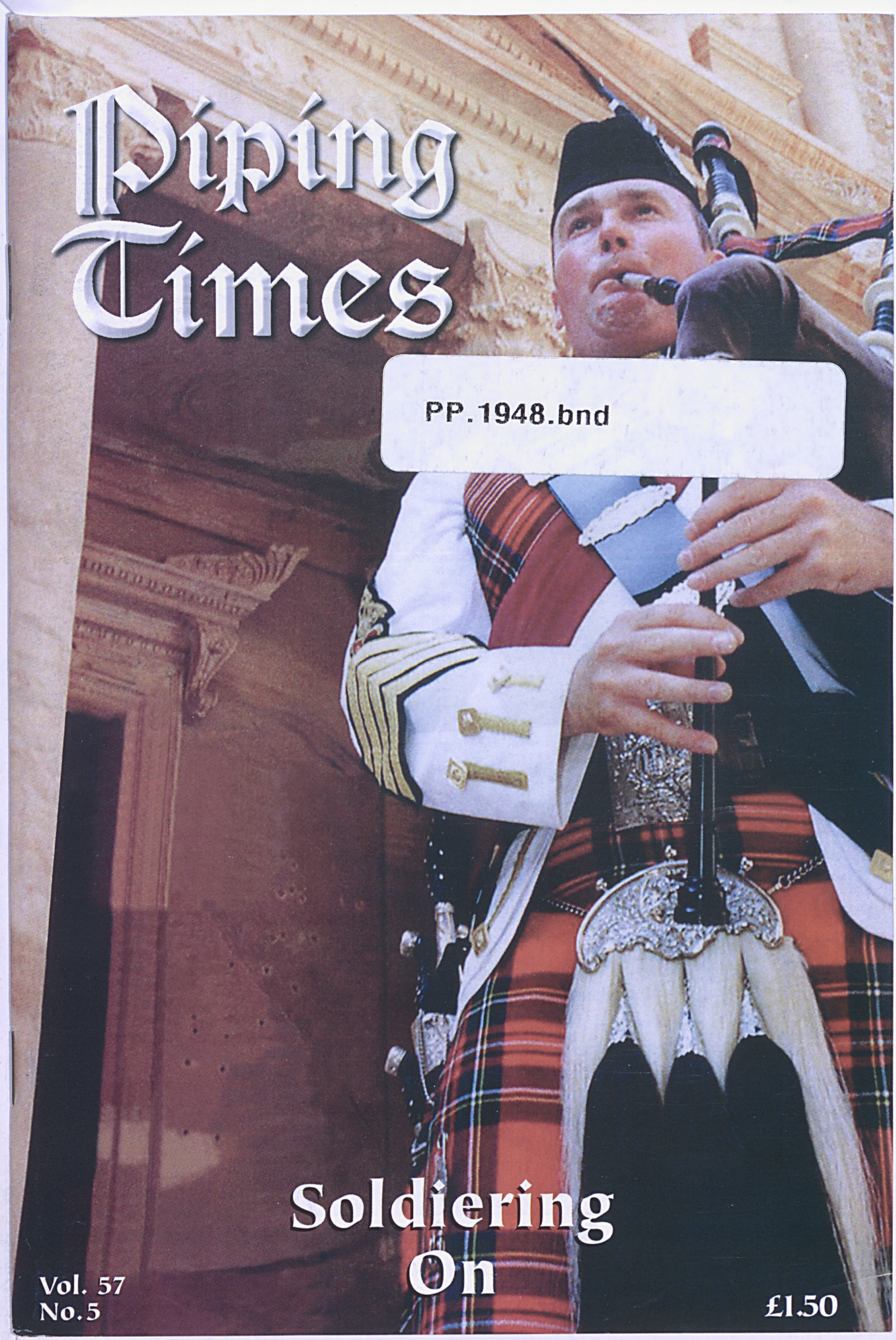
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Piping Times

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WE are sure you will agree that our front page picture is a striking pose and we are grateful to the Army for it. It will form the centrepiece of a new publicity drive to attract young pipers to the ranks, ranks recently subjected to 'the most dramatic restructuring of the Army in modern times'. All Scottish regiments, as expected, will be amalgamated into one super regiment the Royal Regiment of Scotland with the existing regimental names, and traditions being retained at battalion strength. But there is to be a new cap badge and all but one of the regimental tartans will go – the new regiment will wear the Black Watch, or government tartan, and the Royal Scots will disappear, merged with the King's Own Scottish Borderers into a new battalion and thus we will lose one section of Pipes and Drums. The surviving Scottish battalions will be known by their old regimental names, followed by the name of the Royal Regiment and their battalion number in brackets. Opponents claimed the government had set the regiments 'on a slow march to oblivion' and that the Army itself would ignore the names, referring to the units as 1 Scot, 2 Scot or whichever number they have been assigned.

Where it will all end we do not know but, looking on the bright side, we can say that at least a period of damaging uncertainty is over and that perhaps the accountants will put away their calculators for a few years and the Army School can get on with its work without further interference.

We should, of course, be in no doubt as to the continuing popularity worldwide of our regimental pipe bands, if we can still call them that. The Edinburgh Tattoo transfers to Sydney, Australia, this month for a one week run. 'Salute to Australia' is a complete sell-out for each of its 35,000 capacity evenings. Central to the whole show will be the Army's Pipes and Drums under the watchful eye of Captain Stuart Samson, Director of Army Bagpipe Music.

In addition to this success, it will be encouraging to him that the Army is again being seen as a viable career for the aspiring professional piper with his sights set on the top of the tree. Regimental pipers have begun to make an impression on the solo platform, equally important to the image and reputation of Army piping as any tattoo. We may be not be quite at the heyday of the early 80s when P/Ms Angus MacDonald, Iain Morrison, and Gavin Stoddart were at the very peak of their powers but good progress has been made in the last while.

The aim must be to get piping in the Army into such a strong position, and playing such a crucial role in public relations at both professional piper and tattoo level, that when the Ministry of Defence bean counters come calling again, as assuredly they will, they'll be sent packing with a large tartan flea in their Philistian lugholes.

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BBC Scotland Roundly Criticised After Screening of Controversial Programme

By Our Reporting Staff

PIPING Times readers responded in no uncertain manner to last month's Editorial voicing concerns over the BBC's 'Piping Galore' television 'programme'. Correspondents were overwhelmingly hostile to the Corporation. The only letter in favour was from a Mr Fergus Muirhead, the programme's piping consultant. It, and comment from the BBC, arrived as we were going to press and too late for this edition. Both will be covered in full in our next number.

Here is a selection of the letters and e-mails received. There were also many telephoned messages of support.



Sir

The PT Editorial of last month was a timely reminder and dire warning of things to come and, of course, already happening. I, too, was one of the lucky ones who didn't see all of the so-called 'Piping Galore' programme, but what I did see was appalling stuff. It confirms the Editor's view 'this was punk rock meets piping'. A few weeks ago via telephone conversation with a well-known and respected judge, the subject of 100mph playing arose. His comments were illuminating. Having a pupil in for piobaireachd tuition he was astonished at his attempt at the tune, so much so he told the young piper 'I don't want to hear you ever playing like that again'. The reply threw petrol on the fire: 'That's how our music teacher at the school says it should be played'. Say no more. When I switched to a Gaelic programme recently – described as the best of Highland music – here was more utter drivel of a solo piper and guitarist playing an utterly meaningless three note 'tune'. Nearer home the annual 'Blazing in Beauly' tuition courses for pipes, fiddle and accordion ends with a traditional concert. At the interval when I asked one of the fiddle maestros Iain MacFarlane, Glenfinnan, why nearly everything has to be played so fast he replied 'they like it that way'. Who 'they' were or are was never fully established. The spot-on phrase coined by the Editor 'kitschen piping' should now be enshrined in the piob mhor vernacular for all time.

Iain MacCallum,
Beauly, Inverness-shire.

Sir

I was pleased to read in my Radio Times about a special St Andrew's Day programme about piping. It turned out to be nothing more than a farcical

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excuse to denigrate our music. If there was a prize for being 'anti-piping' surely there were a lot of candidates on this show. I have written to the BBC but have little hope of them redressing the balance.

James McGrath,
Summerston, Glasgow

Sir

I personally am offended when I see these 'rock pipers' making an absolute nonsense of the entire thing. Don't ever stop hammering at these people. They need the wind up.

Merton Cummins-Meade, *Virginia*

Sir,

Piping is an art form that few can master in a lifetime. While I did not see the programme I think that your message has a universal theme. On this side of the ocean there are the Celtic folk bands that present piping in many different lights. Usually it is the 'up-tempo', toe-tapping stuff that is highlighted. Long ago John Allen Cameron played 'Scots Guards Farewell to South Africa' on his acoustic guitar. His expression and tone would have done a competitive piper proud, so it can be done. There are those of us who practise long and hard and try to present piping as it should be.

Ken Rogers, *Calgary*

Sir,

Like you, on St Andrew's Night I tuned to the BBC programme 'Piping Galore' full of hope. Like you, I was most bitterly disappointed. I entirely support your comments in the January issue. To me, piping means the Great Music played on the Great Pipe. Some thirty years ago I was one of those who contributed to a TV programme 'The Glorious Effect' produced by Neil Fraser. This was a serious study of the art and was well received. Over the years I have had to realise that other forms of piping are now considered acceptable and have now had to learn to live with this new trend, although I have to confess that until recently I thought that a bouzouki was a breed of Russian hunting dog. But to devote a complete programme to these new trends seems to me misguided and the waste of a golden opportunity. When one considers the breadth of talent in the playing of serious highland music now available worldwide one despairs of ever persuading those movers and shakers in the media that ours is a serious art deserving of serious attention. Will our prophets ever have honour in our own country?

David Murray, *Herriotshiels*

Sir,

It was with the usual pleasure that I heard the latest edition drop through my letterbox yesterday. Since it was the last day of the year and I had plenty of leisure time available, I got straight down to reading it. I got no further than your editorial in the first 20 minutes or so.

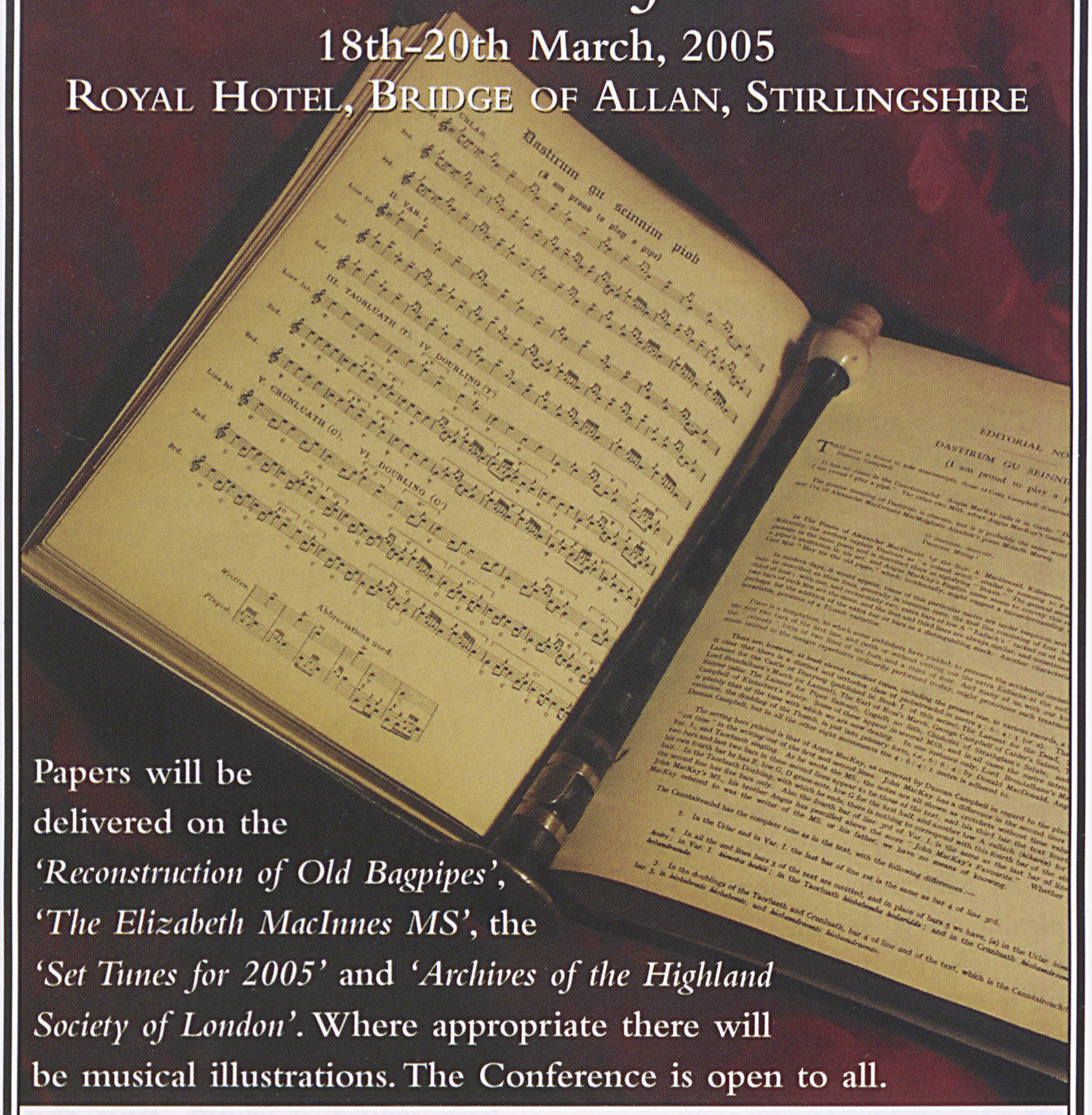
Not only was I in complete agreement with what you said: I could have written it myself. Since that dreadful programme went out on St. Andrew's Night, I have discussed it in depth with my piping friends. Every point which you made was voiced in our discussions. My own first reaction was to write to the BBC and to the press. But then I thought, "Have I any

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chance of being listened to?" The media, and in particular the BBC, keep denying any dumbing down of the service. I think I now fully agree with them:- They have now plumbed the depths and have reached rock bottom, certainly as far as piping is concerned.

Let me say that I am in the group of critics you mentioned who can no longer tackle the brilliant finger gymnastics necessary to produce the kitchen piping being forced on us. But I personally don't care. I don't want to produce these music-less pieces that are apologies for pipe music. My fingers and those of my contemporaries are still supple enough to play big MSRs, and hornpipes and jigs, perhaps not to the quality we were once capable of, but we still play them correctly and as they are written. We don't do, as some of the lesser bands do, play pieces whose most difficult demands on the player are grace notes and perhaps the odd doubling, so that they can be included in medleys at 100 mph.



One of the performers on 'Piping Galore'

In some ways I can understand the attitude of the BBC. When one reads of the recent polls to decide the top TV treats of the year 2004 and bilge like 'Big Brother' ends up in second place and 'I'm a Celebrity' in fifth, can we be surprised that quality broadcasts on piping are very low on the BBC's list of priorities?

This was very evident on the BBC Hogmanay Show. The appeal of piping was to the lowest denominator with the same piping-meets-punk-rock performance without a note of real music. The only real piping we heard was the Scots Guards Pipe Major playing at midnight.

Please keep up your pressure on the powers-that-be to give us some real piping broadcasts. Watching the crap that they deign to insult us with may well attract a minimal number who don't know any better, but it will alienate completely those of us who appreciate the abundance of marvellous tunes that already exist for our national instrument.

Bill Blacklaw,
Deeside Crescent, Aberdeen

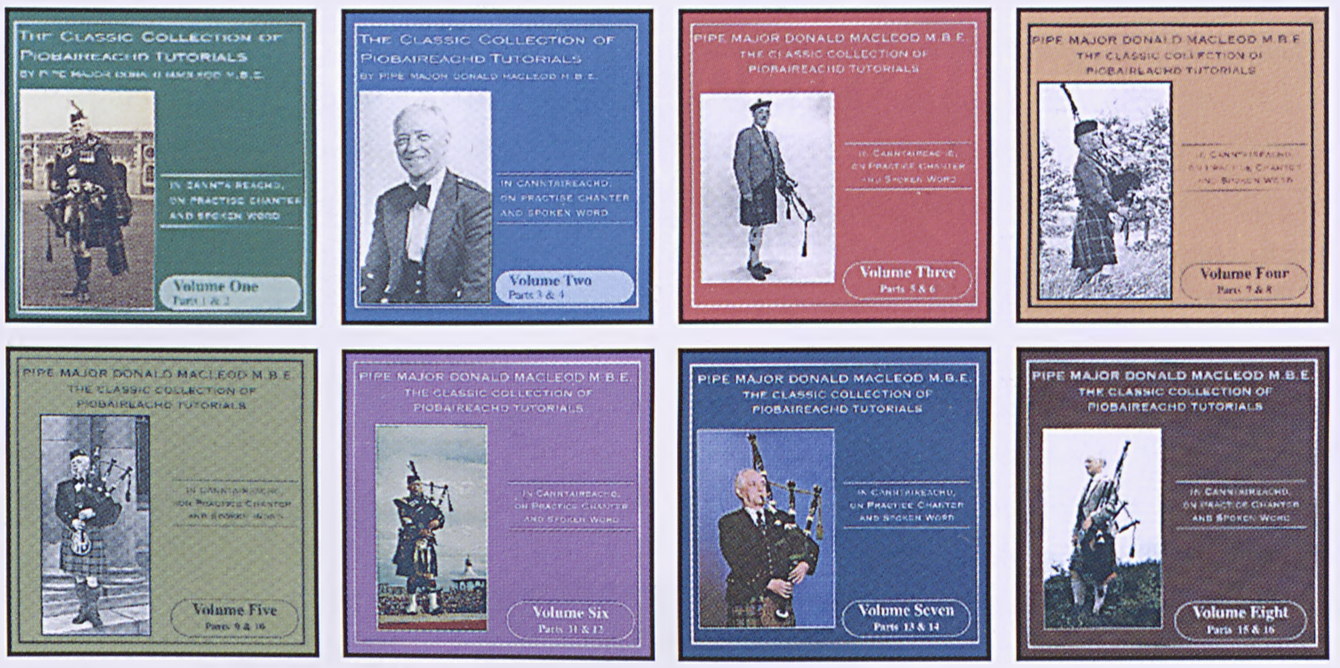
Sir,

Seldom, if ever do I raise my pen in anger, but feel I must do so now to support your editorial in the January P.T. What in heaven's name, does a female flaunting her anatomy rather than her music or her instrument, have to do with piping of whatever style? It is certainly not piping as I know it, or would wish to see it presented. The music played was certainly not in the Scottish idiom, or perhaps this was really all a joke? Did the Piping Times sponsor a 'Count the Crossing Noise' competition? Or was it a 'Spot the Taorluath' competition? The first I could have won by a country mile, but I failed miserably with the second.

The 'music' performed was all feet driven and that it should be described by your anonymous interviewee as melodic and rhythmical was some considerable distance from the truth. In

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my experience such individuals, lacking technique, hands and instrument, have invariably tried and failed in the competition arena. As to the 'great music', far from attempting to study it, they have made little or no effort to play it. In reality it seems to frighten them, as they have not even attempted to understand it.

Watching the programme in something approaching disbelief, it felt a bit like reading an in-depth report in a tabloid newspaper where the brouhaha was more important than the content. Shame on the BBC – I can only hope that I do not have to lift my pen in anger again – but I doubt it.

***Tom Speirs,** Edinburgh*

Sir

I wish to congratulate you on your editorial of January 2005. I agreed with everything you said about that appalling programme 'Piping Galore'. There is, in the UK (probably no where else), an all too prevalent attitude which regards anything distinctly Scottish as something to be derided, degraded and, if possible, destroyed. This is what is behind the hostility which pipers often have to thole. I was so glad that you had the courage and self-respect to react as you did.

***Robert Beck,** Isle of Tiree, Argyll.*

Sir

I heartily endorse your editorial regarding the apparent contempt and essential ignorance of the Scottish media in reporting all aspects of piping and pipe band culture. I have fought the good fight for nearly forty years and have a considerable file containing pathetic replies from television bosses and newspaper editors. I wrote to Mr MacQuarrie of BBC Scotland assuming a more learned and understanding leadership would now be prevailing but my letter was passed down the line with a resultant limp response. It is obvious that all piping bodies such as the RSPBA will have to be much more aggressive in outlook if change is to come about.

***JC Stuart,** Polmont*

Sir,

Reading the editorial in my son's Piping Times which has just arrived, I wanted to express how much I concur with your thoughts on that programme – it made me cringe. I too couldn't believe what I was hearing from the mouth of 'an otherwise perfectly decent chap'. Enough said!

***Name and address supplied,** Ross-shire*

• If readers have any other thoughts on the non-coverage of piping by the BBC Scotland Television please let us have them. Contact details page one.

Oban Games

THE www.obangames.com website is taking registrations for this year's Argyllshire Gathering. All applying competitors are asked to visit the Piping area of the site and follow the instructions shown under Competition Entry. Competitors who registered in 2004, should use the same e-mail address and password to login and will find their current contact details, which can be updated, and should proceed to registration. New competitors will

initially need to enter contact details before being able to register for individual competitions. Pipers are asked not to register for a competition twice. This year a registration will be assumed to be for both Oban and Inverness competitions unless a competitor states otherwise. In the relevant field competitors should type 'Oban only' or 'Inverness only'.

Registrations will be accepted until 12 February 2005 and not January 10 as previously announced on the Gathering website. The Joint Committee will meet later in February to select those pipers who will be invited to compete at the 2005 competitions and notification will be via e-mail shortly thereafter.

In Brief

- Willie Morrison, Gavin Stoddart and George Lumsden will form the bench for both MSR and Piobaireachd at the Uist and Barra Professional competition on March 5.
- Calum Campbell, the piping teacher on Benbecula and the Uists for more than 20 years, died tragically along with four members of his family in the January storms. The death has also been announced of Sam Brown a member of the College of Piping Veteran's Piping Society and a well known pipe reed maker. Obituaries to follow.
- Gordon Walker has left his post at Glasgow's Piping Centre to take a job teaching piping at St. Columba's School in Kilmacolm.
- Andrew Wright will again lead his popular summer piobaireachd course at the College of Piping. The five-day course begins on August 15 and is open to pipers of all levels. Go to the College website and click on Lessons to register or send your details and £90 fee to the College at the usual address. Andrew has also just released a new CD entitled 'The Harmonic Piobaireachd'. Contact Sam Bailie, Northern Ireland Piping and Drumming School at shbailie@utvinternet.com or call +44 (0) 28 9048 5436 for more details.
- The College of Piping AGM is at 5.30pm on February 24, at the College. Members and committee members welcome.
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By Jeannie Campbell

THE College of Piping Museum is now offering Volume Three in its Piping Portraits series. The atmospheric black and white, or sepia and white, pictures of famous pipers are tastefully framed and captioned. Those featuring in Volume Three are David Ross, Rosehall, Colin Cameron of the Cameron piping dynasty, Donald MacLean of 'Farewell to Oban' fame, P/M GS Allan, immortalised in the Donald MacLeod hornpipe, DC Mather, composer and top competitor who emigrated to Montana, USA, and P/M Willie Fergusson brilliant composer and pipe major. Each photograph is professionally mounted in a high quality black wooden frame $9\frac{7}{8}$ inches by $7\frac{1}{8}$ inches (20mm x 24.5mm), protective glass covered, with the name of the piper super-imposed on the photograph. They make an ideal gift and are particularly suitable for practice/music rooms and libraries. Portraits are not available

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separately. All proceeds from sales go towards the College Museum Fund. Postage is included in the price of £98.00/ $180.32. Buy online at www.college-of-piping.co.uk or write to me at the usual address. Details on the pipers featured in Volume Three are as follows:

George Shand Allan was born in Peterhead in 1882 and died in Aberdeen at the age of 49. He was a pupil of P/M John MacDonald, Inverness. He went into private service as piper to the Duke of Atholl and to Major Greenhill Gardyne prior to enlistment in the army. He served in the Scottish Horse 1906-08 and the Royal Scots 1909-30.

He won the Gold Medal at Oban in 1905 the Strathspey and Reel in 1905, the March 1904 and the Open Piobaireachd in 1906 and1922. At Inverness he won the Gold Medal and the Strathspey and Reel 1906. He composed the tunes *Lothian Lads, Royal Scots march through Salonica* and *The 1st Royal Scots in Macedonia.*

William Fergusson was born in1885 at Arbroath, and died in Glasgow in 1949. He was taught by P/M Hutcheson 102nd (Govan) BB Glasgow and Farquhar MacRae. He joined the 7th HLI in 1901, was P/M of the 7th HLI in 1914 and served in Gallipoli, Palestine, France and Egypt during World War 1. After the war he was P/M of the City of Glasgow Pipe Band from 1920 to 1929. The band name was changed to the Clan MacRae in 1924. The band won the World Championship at Cowal in 1921,1922, 1923, and 1925. By profession he was a wood carver and joiner.

In 1939 he published a book, 'Fergusson's Bagpipe Melodies' which contained many of his own compositions. Some of his best known tunes are *Farquhar MacRae, The Piper's Son, An T'Eilean Ard, Plains of Gaza (Bencorrum), Echoes of Palestine, The Khaki Apron, Kantara to El Arish, Clan MacRae Society, Edinbane, Louis F Beaton, SPBA, Atholl and Breadalbane Gathering, Australian Ladies.*

Colin Cameron was born in 1843 at Rosehaugh and died in 1916 at Seaforth Cottage, Maryburgh, Ross and Cromarty. With his father Donald, his uncle Alexander and his brothers Alexander and Keith the family made up the great Cameron School of Piping and taught many pupils. Colin was Piper to Malcolm of Glenmarog and Piper to the Duke of Fife. He won the Inverness Prize Pipe in 1861 and the Former Winners Gold Medal in 1865. He assisted David Glen with his collections of piobaireachd and light music.

Donald MacLean was born at Ballachulish in 1912 and died at Inverness in 1986. He was taught by John Currie (Mull), Archibald MacNeill 1924, when a member of the 139th Glasgow Coy the Boys Brigade, and John MacColl 1927-1940. He served in the Lovat Scouts from 1940 to 1945. During his lifetime he lived in Glasgow, London, Inverness-shire, Australia, London and returned finally to Inverness.

After the war he was one of the first instructors at the College of Piping and taught there for several years. He was the subject of Archibald MacNeill's tune *Donald MacLean's Farewell to Oban* the full story of

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which was told in the Piping Times Vol 40 no 12.

David Charles Mather was born in London in 1870 and died in Montana in 1943. His father, from Kinross, was a soldier in the Durham Light Infantry and his mother was from County Clare in Ireland. He was taught by John MacKenzie at the Royal Caledonian School in London and later had tuition from John MacDougall Gillies, Alexander MacLeod and P/M Robert Meldrum. After his education at the Caledonian School he was a clerk in the Bank of England before becoming Piper to MacDougall of Lunga then to Admiral Campbell Craignish then to Murrays of Lochcarron. He had a hotel in Perthshire then emigrated to USA 1901 and was a prospector in Montana.

He won the Gold Medal at Oban 1891 and at Inverness in 1899. His compositions include *Lochcarron, Man from Glengarry, Highland Brigade Welcome Home from South Africa, Climbing Duniquaich, Stornoway Highland Gathering, John Morrison of Stornoway, Willie Cummings Rant, PM W.H. Wallace, The Laird of Springbraes, Clementina's Reel, Lady Ann Murray.* The story of *The Man from Glengarry* was told in the Piping Times Vol 21 nos 3 and 7.

His medals and trophies for piping and dancing can be seen in the Inverness museum.

David Ross was born at Ardgay in 1891 and died in London in 1982.

He was taught by John Wallace at Royal Caledonian School London then by Donald MacKay, London, William Ross, William MacLean and Angus Macpherson. He served in France during the First World War. He was piper to a Colonel MacKenzie for a time and afterwards was in business in London where he took an active part in piping affairs, being P/M of the Scottish Piping Society of London.

He won the Gold Medal at Oban in 1925, the Strathspey and Reel in 1925, the Gold Medal at Inverness in 1929, the March in 1913 and the Strathspey and Reel in 1935. He competed again at Inverness in 1967 when aged 76 and was third in the March, Strathspey and Reel for Former Winners. He was known as David Ross of Rosehall and was commemorated in a fine march by Archie MacNeill.

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Pipe Band Association Planning Big Celebration For Their 75th Anniversary

THE Royal Scottish Pipe Band Association is planning a year of celebrations to mark their 75th Anniversary. According to their 'Pipe Band' magazine a major concert is being considered for the week leading up to the Worlds but if it goes ahead it will be scheduled so that it does not clash with the annual concert put on by Glasgow Skye Association Pipe Band, this year featuring St Laurence O'Toole. Other proposals involve bands being paid to play round the city at venues such as George Square, Buchanan Galleries and the Glasgow Fort shopping complex, the aim being to raise the profile of the pipe band movement. Glasgow City Council have made a substantial donation of cash towards the celebrations. RSPBA Chairman Kevin Reilly said: "I am sure our founding fathers would be absolutely thrilled at the way things have developed within the pipe band movement. Back in 1930 the very thought of having more than 200 bands from across the globe competing at a World Championships in Glasgow would have been a distant dream." RSPBA Chief Executive Ian Embelton said:"75/05 is a big year for the Association and Glasgow City Council have been very generous in supporting the anniversary. We are grateful to them for all of their support."

Meanwhile the RSPBA have also announced that prize money at all Major Championships is to be

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3A to 2: Finvoy, City of Amsterdam
3A to 3B: L.A Scots, Culter & District, Royal Burgh of Annan, Brother Matt Boyd Memorial, Ballydonaghy, Frank Rainey Memorial
3B to 3A: Seven Towers, Altnaveigh, Finton Lalor, Pride of Murray, Marlacoo
4A to 3B: Linlithgow, Gortaclare, Annsbourgh, Cumnock, Battle Hill
4A to 4B: Red Deer Legion, West Midlands Fire, Prestonpans, Lochmaben, Newtongrange, Perth & Dist., Dr Wright Mem., Bellachy, Saintfield, Stonehaven
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increased substantially. For the first time ever the first prize in Grade One at the Worlds will be £1,000. There are large increases too in all other grades at the Worlds. The total prize money will go up from £10,700 in 2004 to £15,800 in 2005.

Entry forms for the Major Championships 2005 will be issued to all bands in February. Dates and places again for the coming band season are:

Scottish: Dumbarton, May 21
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Worlds: Glasgow, August 13
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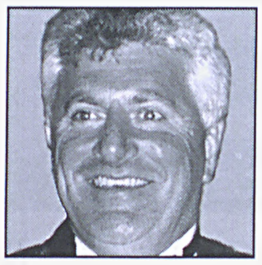
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Scotland The Brave: Interesting Background To A Famous Tune

GEOFF HORE, NEW ZEALAND

SCOTLAND the Brave is one of the most popular tunes played on the bagpipe, particularly as far as the public is concerned. Many of us playing in pipe bands have played it on hundreds of occasions especially for their entertainment. Even if a band has already played it earlier in a performance there will always be people who ask to hear it again.

For many years prior to 1972 *Scotland the Brave* was the number one tune with the non-piping public. This was closely followed by the *Green Hills of Tyrol*, which achieved maximum exposure when Andy Stewart composed the famous words and had a huge hit with it in the early 1960s under the title *The Scottish Soldier. The Green Hills of Tyrol* is an adaptation for the bagpipe from a composition by the Italian composer Rossini (1792-1868) as part of his famous opera *William Tell*. We are indeed fortunate that it fits onto the pipes without any undue modification. [See PT Letters, Vol.57, No.4]

In 1972 the Royal Scots Dragoon Guards had an even greater hit with *Amazing Grace* as it stormed up the pop music charts. People love to hear pipe bands playing this tune in a similar style to that produce on the hit record. In the thirty years since 1972, *Amazing Grace* has perhaps pushed *Scotland the Brave* into the number two spot in the popularity stakes.

Every piper learns *Scotland the Brave* early in his or her career, not only because it is a delightful melody, but also because it is instantly recognised by the non-piper. Many of these people will rate a piper's ability on whether they recognise the tunes being played. There are two distinct settings of the tune and both are played these days; most pipers will know both of them so they can adapt whenever the occasion calls. However, we have all played in massed bands when we would have been wrong no matter which setting we played! [See the 'Essential Tunes' collection for both versions.]

The song version of *Scotland the Brave* has also captured the imagination of music lovers worldwide. This may well be the catalyst for the many requests the piper gets to play the tune. There are those who believe the song came first and pipers adapted the song for the bagpipes; until recently the writer was one of these.

However, there is evidence to suggest that the pipe tune existed at least 60 years before the song was composed. This evidence comes in the form of a hand written manuscript compiled in the 1890s by the late Daniel (Danny) Ferguson (see over). Before we go any further into

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the history of the tune it is perhaps prudent to write something about Danny and his manuscript book.

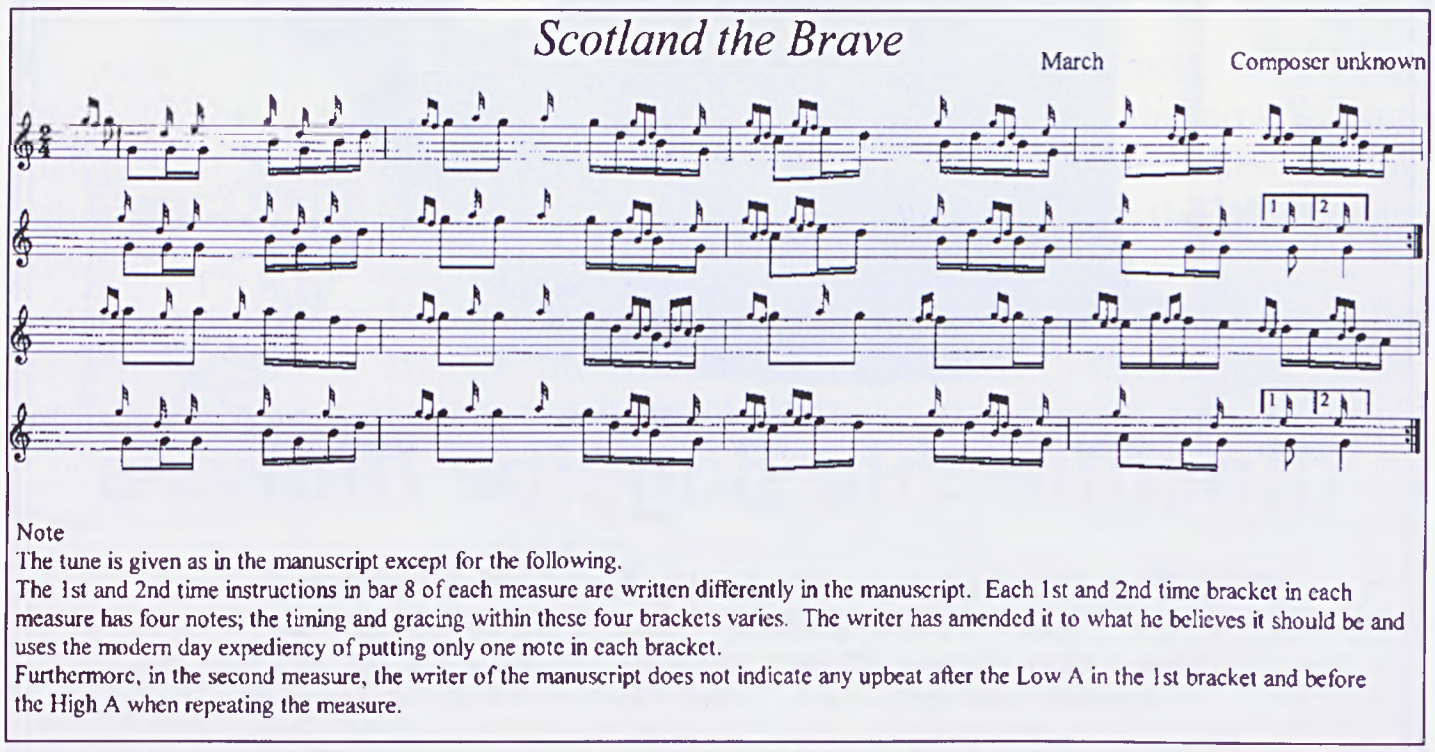
Danny was born in Scotland in 1874 and at the age of 15 joined the Argyll and Sutherland Highlanders. In November 1891 he was in Hong Kong with 'B' Company and the first tunes start to appear in the MS. Subsequent entries in the book suggest he was in Edinburgh in October 1892, North Camp, Aldershot in 1895 and Paisley in 1905. He saw active service in the Boer War.

On the 3rd of January 1899 Danny married Margaret Grant. At the time he was a sergeant stationed in Ireland. They had three children, Robert (13/10/1899-13/4/1998), Janet (6/6/1902-8/9/2001) and Margaret (8/7/1904-23/12/2001). Danny remained with the army until 1910 and was Pipe Major of the 7th Territorial Pipe Band during the 1st World War. In 1921 the whole family emigrated to New Zealand and settled in Auckland where Danny worked for the Auckland Transport Board.

His love of piping continued for the remainder of his long life in New Zealand and he was still competing and winning competitions in his mid-80s. Those who heard Danny play recall that he was a very musical player. Danny died in 1970 at the age of 96.

Since Danny's death two of his grandsons, Bill Wingrove and Adrian Tinling, cared for his old manuscript book. Recently they consented to it being deposited in the writer's library for safe keeping for future generations of pipers. It measures 300mm high by 240mm wide and 45mm thick and has hundreds of tunes; many are well known, some are lesser known and a few that do not appear to have been published in any bagpipe music books.

The first 217 pages have 568 ceol beag tunes. There are a number of pages in the middle portion of the book that have no tunes at all. At the rear there are 45 pages with 18



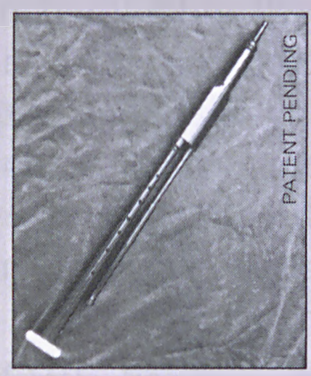
Note
The tune is given as in the manuscript except for the following.
The 1st and 2nd time instructions in bar 8 of each measure are written differently in the manuscript. Each 1st and 2nd time bracket in each measure has four notes; the timing and gracing within these four brackets varies. The writer has amended it to what he believes it should be and uses the modern day expediency of putting only one note in each bracket.
Furthermore, in the second measure, the writer of the manuscript does not indicate any upbeat after the Low A in the 1st bracket and before the High A when repeating the measure.

Scotland the Brave taken from Danny Ferguson's MS Book with notes by Geoff Hore

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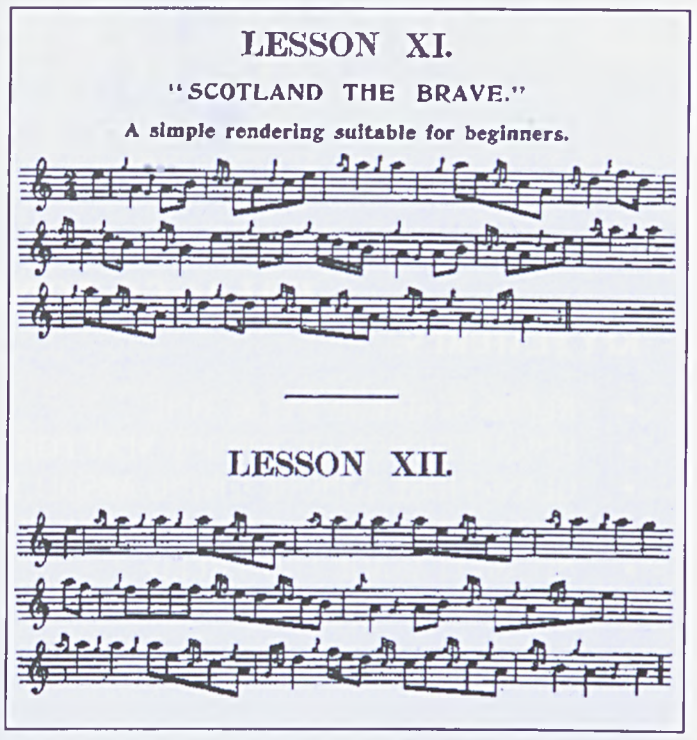
piobaireachd and a number of other ceol beag tunes, some of which are repeats of tunes in the first section.

Some of the piobaireachd appear to be direct copies of Donald MacDonald's *Ancient Martial Music of Caledonia* of 1822 or his manuscript collection of 1826. Many of the ceol beag tunes also have the appearance of having been copied from books in existence prior to 1890.

Between 23rd and 24th November 1891 a batch of tunes were entered into the book including the subject of this article, *Scotland the Brave*. The most striking thing about the tune is that it is in 2/4 time; most modern interpretations have it in 4/4 time. One other feature that makes it unique as far as the writer is concerned, is that it is a full tone lower in pitch than the modern day style. This is how the tune appears in the book (see previous page).

The first published collection of bagpipe music to include this tune is *Piping for Boys*, by J.Percy Sturrock, published by Eneas MacKay in 1909. The first measure is in 2/4 time and the second measure reverts to 4/4 time without any time signature change to indicate this. The setting is rather naïve by today's standards, however, the author does make it quite plain that what he has printed is for the beginner. If the tune is published in any earlier book then it is not under the name by which we know it. A search of a number of these books has not found it lurking under an alternative title.

There are 14 other publications after 1909 that have the tune – none of them indicate who the composer was.


LESSON XI.

"SCOTLAND THE BRAVE."

A simple rendering suitable for beginners.

LESSON XII.

'Scotland the Brave' as it appears in Percy Sturrock's book.

The next part of the exercise was to establish when the words were composed. The writer has over 20 Scottish songbooks in his collection, some of them dating back to the 18th century. '101 Scottish Songs' by Norman Buchan, published by Collins in 1961 is the only one that has *Scotland the Brave*. The name of the composer of the lyrics is given as Cliff Hanley. Hanley was born in Glasgow in 1922 and died in 1999. He was an actor, writer, broadcaster and above all, the composer of the now famous words written at the behest of the famous Scottish tenor, the late Robert Wilson.

An album called *When I Grow Too Old to Dream* by singer John McDermott indicates that although Cliff Hanley composed his lyrics in 1951, there were many other lyrics in existence prior to this. The lyrics chosen for the McDermott recording (which are written out in full) are stated to be much older and there is no resemblance between them and

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those written by Hanley. The author of the comments does not indicate who may have written them but does state that the tune is traditional and old.

This article has been written and then rewritten as new evidence presented itself. It is hoped that the comments made here may very well bring forth more information coming from other people's research or knowledge. The writer would like to thank Sir Ian McKay, Allan Cameron, Adrian Tinling and Bill Wingrove for their assistance in preparing this article.

Editor's notes: This article first appeared in the New Zealand Pipe Band magazine and is reproduced with thanks.

Cliff Hanley was a very well known writer and broadcaster and had a regular column in the Glasgow Evening Times for many years. His words to 'Scotland the Brave', which he did not consider his finest achievement, are:

Hark, when the night is falling
Hear, hear the pipes are calling
Loudly and proudly calling
Down through the Glen.
There where the hills are sleeping
Now feel the blood a-leaping
High as the spirits
Of the old highland men.

Towering in gallant fame
Scotland my mountain hame
High may your proud standards
Gloriously wave!
Land of my high endeavour
Land of the shining river
Land of my heart forever
Scotland the brave!

High in the misty highlands
Out by the purple islands
Brave are the hearts that beat
Beneath Scottish skies
Wild are the winds to meet you
Staunch are the friends that greet you
Kind as the light that shines
From fair maiden's eyes.

Far off in sunlit places
Sad are the Scottish faces
Yearning to feel the kiss
Of sweet Scottish rain.
Where tropic skies are beaming,
Love sets the heart a-dreaming,
Longing and dreaming
for the homeland again.

Norman Buchan, the late MP, was instrumental in kick starting the folk song revival in Scotland in the 50s and 60s and many of today's folk musicians and singers can trace their interest back to his influence.

The version of 'Scotland The Brave' as written out in Danny Ferguson's manuscript book only makes sense to the piper if the 'C' is played flattened one semi-tone, C natural in the key of A major. The pipe version of the tune as it is played today is only an approximation of the tune used for the song, given the constraints of the pipe scale, so the air was clearly composed for some other instrument or, indeed, for a song with different lyrics.

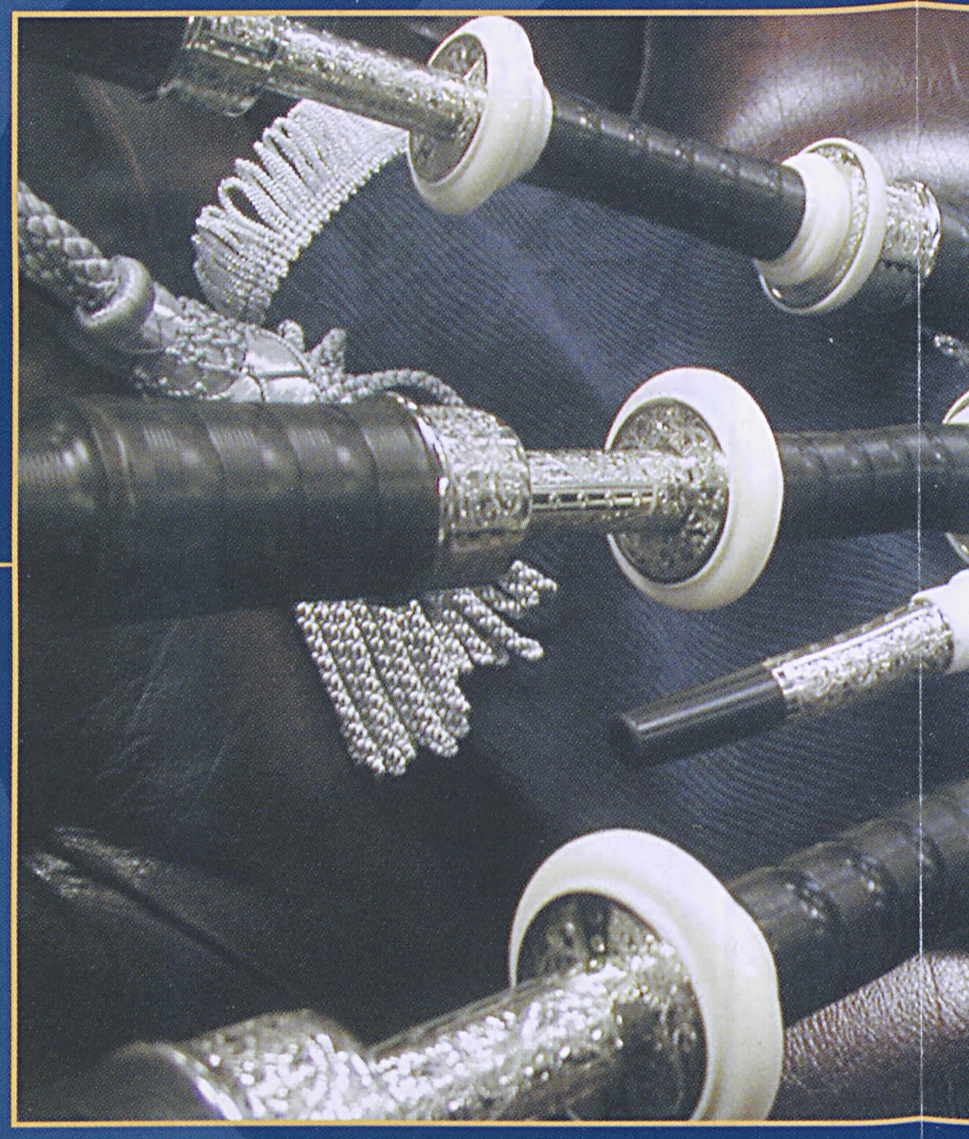
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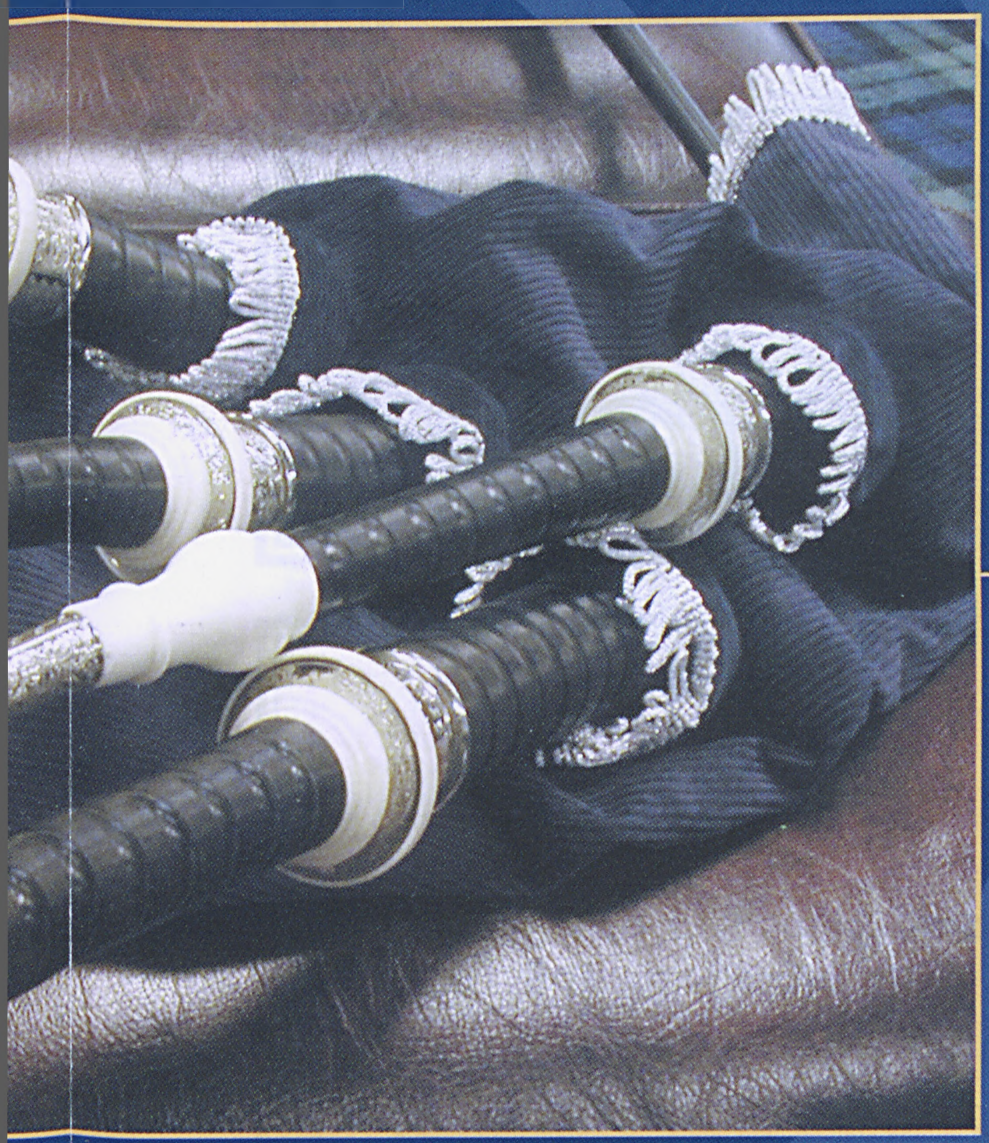
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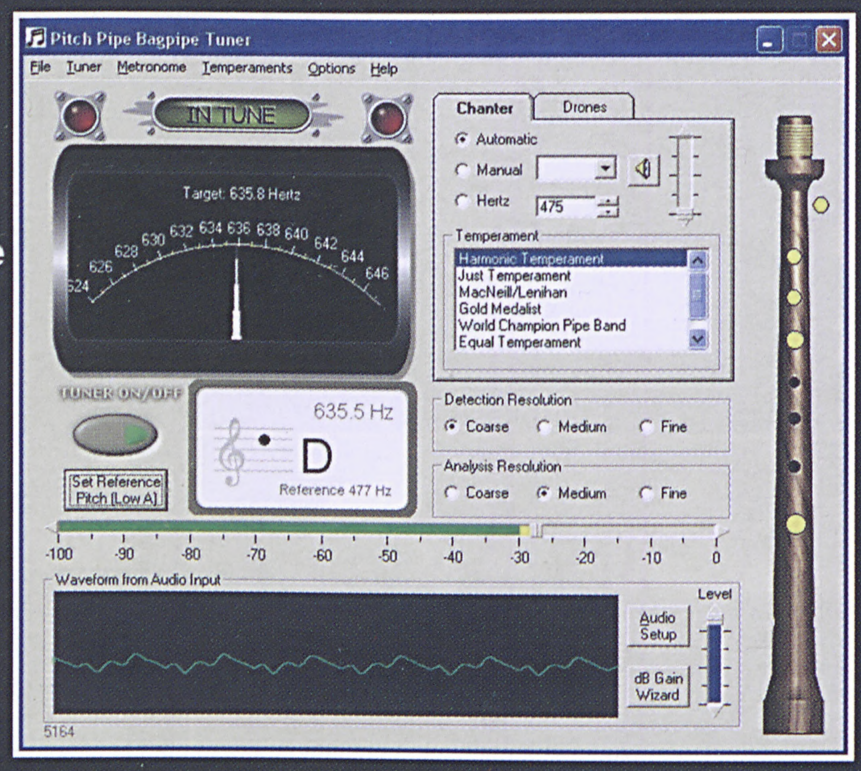
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Recalling What I Was Taught and The Open Crunluath Fosgailte

DAVID MURRAY

MANY years ago, I remember J.P. Grant of Rothiemurchus, the Sheriff, saying to me 'There are some things, David, that I would like to pass on to you before I pass on myself.' Finding myself in much the same position, it seems about time that I should begin to think along the same lines. So in this column I'd like to mention a couple of touches that I was taught as a lad nearly seventy years ago but which are rarely if ever heard today. As the late George Moss once wrote 'These differences in style are not great, but they are important'. The first concerns those piobaireachd tunes that include the crunluadh variation in the *fosgailte* form.

'It must also be placed on record that Alexander Cameron directed the playing of an open crunluadh fosgailte at the ends of the following tunes: *Too Long in this Condition, The King's Taxes, The Groat, The Lament for the Viscount of Dundee, Glengarry's March,* and *MacCrimmon's Sweetheart.*

'Some people do not agree with this, but their dissent does not alter the fact that Alexander Cameron told the writer to do it.' Thus Archibald Campbell of Kilberry in his Introduction to the 'Kilberry Book of Ceol Mor'.

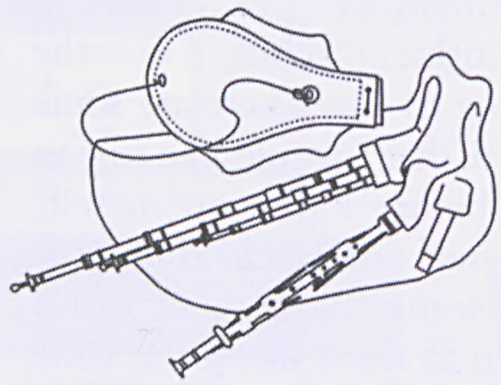
The late Pipe Major Willie Ross taught me that tunes that included a crunluadh fosgailte variation should end with the doubling repeated 'opened', as an 'a mach'. The tunes in which he taught me to play this 'opened' fosgailte were *Too Long in this Condition, MacCrimmon's Sweetheart,* and *The Old Men of the Shells.* My previous tutor, Pipe Major Robert Reid, pupil of John MacDougall Gillies and the leading protagonist of the Cameron school of interpretation, had given me *The Groat*, but we had only got as far as the crunluadh singling before I had to leave him to move back to Edinburgh. I note that in the CD 'Classics from the College' Robert Reid makes no mention of the open crunluadh fosgailte when speaking about *The Groat*, but many years ago when he judged at the Royal Scottish Pipers Society competition he picked *The King's Taxes* for me to play. By that time I had heard that there were different schools of thought on what Willie Ross had taught me, so working on the 'fail safe' principle I told Robert Reid that I would be leaving out the open crunluadh fosgailte. As far as I remember he made a non-committal remark to the effect that it was optional anyway. Afterwards he hauled me over the coals for not giving enough emphasis to the low 'G' before the 'embari' in the last bar of the first line of the Ground. I thought to myself 'That's that, then!' and was pleasantly

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surprised when he placed me first, but ever afterwards made a point of sounding the low 'G' well.

The late and much missed Captain John MacLellan, who died in 1991, and I had many discussions in the days when we both worked in Edinburgh Castle, and I had the unique privilege of having my own key to the Army School of Piping. John had attended the Pipe Majors Course just after World War 2 and confirmed that Willie Ross had taught the course that the 'opened' crunluadh fosgailte should be played as the 'a mach' in such tunes as it occurred. Other pupils to whom I have put the point agree with John. Angus Macpherson, on the other hand, would have none of it, and was scathing in his denunciation of the idea of the 'opened' crunluadh fosgailte to me. Angus at the time was well into his nineties. I simply hadn't the nerve to venture that my Gaelic dictionary gave the meaning of 'fosgailte' as 'opened', that Donald MacDonald has it 'opened' throughout, and that despite the example of Angus Mackay (who writes the fosgailte closed) 'old' William Ross, Queen Victoria's piper, shows both forms in his Collection. Indeed, in his 1875 edition, in *Melbank's Salute* he writes the fosgailte 'opened' in both Singling and Doubling; in *MacCrimmon's Sweetheart* both are closed; and in *The Battle of Red Hill* he has the Singling closed and in the Doubling 'opened'. The 1885 edition is identical. Who said that on its publication Angus MacKay's book became the pipers' bible?



P/M William Ross – taught the 'open' Fosgailte

Back in the days when I was the front man for 'Music for the Pipes' for the BBC and Hugh MacDonald was producer the point arose in connection with some discussion about the differences between styles. Now Alexander Cameron had taught John MacDougall Gillies, whose sole surviving pupil was William Barrie, Robert Reid having passed on in 1965. William Barrie, by then an old man, was living in Canada, and in those days before IT had reached its present stage of sophistication the only way of finding anything out from him was by sending over a cassette with a list of questions for him to answer. One question was 'Did John MacDougall Gillies teach the opened crunluadh fosgailte played as an 'a mach' after the doubling?' The answer was an unequivocal 'Yes! Always!' So who was right, Angus Macpherson or William Barrie? And

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how did Willie Ross come to be teaching in the Cameron tradition? Was it because Archibald Campbell, the editor of the Piobaireachd Society's Books 2 to 10, told him to? The Piobaireachd Society was Willie's employer, after all.
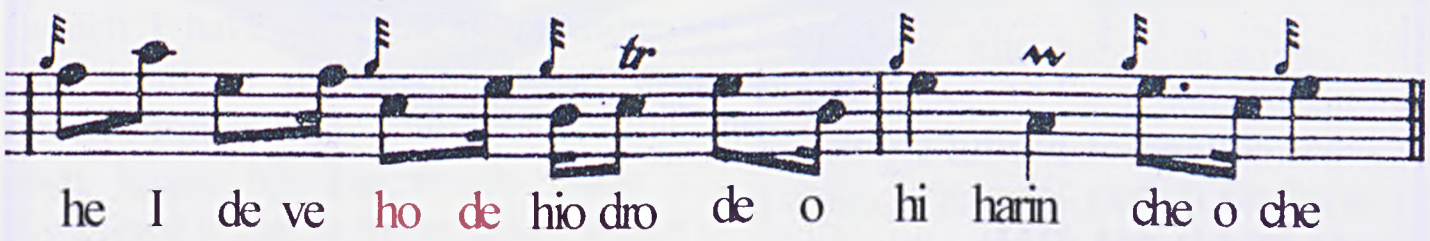
So it would appear that here again we have another instance of the existence of a different convention about how a tune with the fosgailte variation should conclude. It has now been lost.

Once again, I am left lamenting over the fact that in the days when I knew these great men of the last century my own ignorance of our music was so total that I didn't realise just what questions I should have been asking them. Now of course thanks to cassettes and CD we have access to their playing and to a certain extent to their teaching too. But are we getting any nearer to the reasons why they played as we can hear they did? I simply don't know.

Another point that I think I ought to set down concerns the third bar in line three of the Ground of *The Lament for Captain MacDougall* one of the set tunes for the Gold Medal competitions this year. (See below) Ronald MacDougall, the family piper composed the lament on hearing of the death of Captain Alexander MacDougall, the Younger of Dunolly outside Oban, killed at the storming of Ciudad Rodrigo in Spain in January 1812. On the night of his death, his ghost is said to have appeared by his mother's bedside. Some years ago, I made a pilgrimage to Ciudad Rodrigo to see the spot where he fell. The weight restrictions of air travel meant that instead of playing his lament as I had intended I had to be content with fingering it on my walking stick.

In both Book 6 of the Piobaireachd Society's Series and in the Kilberry Book of Ceol Mor, Archibald Campbell shows the bar with five beats as it appears in Angus MacKay's Manuscript. In support of the Angus Mackay version, Kilberry quotes an identical manuscript copy given by Pipe Major Robert Meldrum (1851 – 1942) to John MacDougall Gillies, who died in 1925. It includes the statement 'Play this bar exactly as it is written. It often happens in Ronald MacDougall's compositions that near the finish there is generally one crotchet more in the bar than in any of the others'. I can find no trace of this extra crotchet in any other of the tunes attributed to Ronald MacDougall. It would be interesting to establish whether this manuscript has survived.

Book 6 came out in 1936. In early 1938, Robert Reid, John MacDougall Gillies's star pupil, taught me *Captain MacDougall*. He wrote it out for me



The controversial last two bars of the ground of the 'Lament for Captain MacDougall'

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with four beats in the bar under discussion, omitting the '*hode*' thus making the last phrase '*heI deve hiodro deo hiharin che o che*'. As we can hear him saying in 'Classics from the College', Robert Reid always insisted that he played and taught according to the Cameron tradition as passed on to him by John MacDougall Gillies, whom he calls 'that great man'. Although I presume Robert Reid must have read the notes to the tune in Book 6, I can only deduce that what I 'got' from him was what he 'got' from John MacDougall Gillies who 'got' it from Alexander Cameron. But did he? In the 'Sidelights to the Kilberry Book of Ceol Mor', Archibald Campbell states that he learned the tune 'off the book' in India and went through it, presumably on his first leave from India in 1905, with John MacDonald on his intensive three week piobaireachd session at Kilberry. John MacDonald had also learned it 'off the book'. Alexander Cameron, to whom he also played *Captain MacDougall*, claimed that he had not been taught the tune. This was presumably in 1911 when Alexander Cameron spent three intensive weeks – six hours a day at least – at Kilberry during Archibald Campbell's second leave from India. Another mystery! Did John MacDougall Gillies also learn it 'off the book'?

In Angus MacKay's manuscript, which I have seen, there are indeed five beats in the disputed bar, but 'even Homer nods' and it is possible that Angus Mackay simply made a mistake. He did make mistakes. When Book 6 was revised in 1992 a supplementary note was inserted to the effect that the four beat version of the bar in question had also been taught, although its provenance was not given. These were the days in which the then Music Committee intended to revise each book as it came due for reprinting. The revised Book 6 even includes Donald MacDonald's setting of *The Massacre of Glencoe*. But sadly, the revision process ceased after Book 6.



P/M Robert Meldrum – unequivocal about the last line of 'Capt. MacDougall'

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Radio Watch . . . *each month our panel cast a critical ear over the BBC's 'Pipeline' programme*

Dec 25: "How sad am I listening to 'Pipeline' at Christmas? . . . still, a good wrap up of the year." . . . "Presenters not well versed in piobaireachd should refrain from comments such as 'a flawless interpretation.'"
Jan 8: "Robert Watt has great potential but his pipe was set too high. This was particularly noticeable in his piobaireachd."

Newspaper Watch

From the Letters page of the Oban Times . . . "Sir, I would like, through your paper, to state that the author of the lyrics for the well-known Gaelic song *'S truagh nach do dh' Fhuirich mi tioram air tir'*, also known as *Cha till mise sheoladh*, and the 'South Georgia Whaling Song' was my brother Donald John MacMillan and the tune was composed by myself, Donald MacMillan, for which I have the copyright. Although it delights me to know that it is sung, played and recorded by so many singers and musicians, it grieves me to read it described on so many tapes and discs as 'traditional'. As the meaning of the term 'traditional' in this case is that the composer has been dead for at least 50 years I can assure everyone that I am not dead yet! . . . Donald MacMillan, South Uist."

PT Pic of the Month

This month's silly picture competition poses three questions. First, who are the five fully visible pipers? Second, what is wrong with the picture? Third, who is the odd man out? First correct answer gets a free 'Piping Galore' video. Second prize two copies.

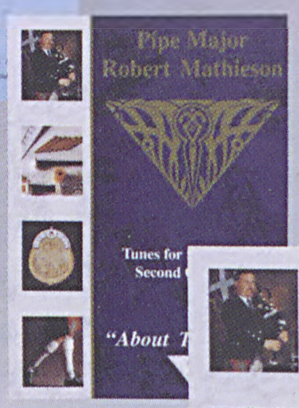


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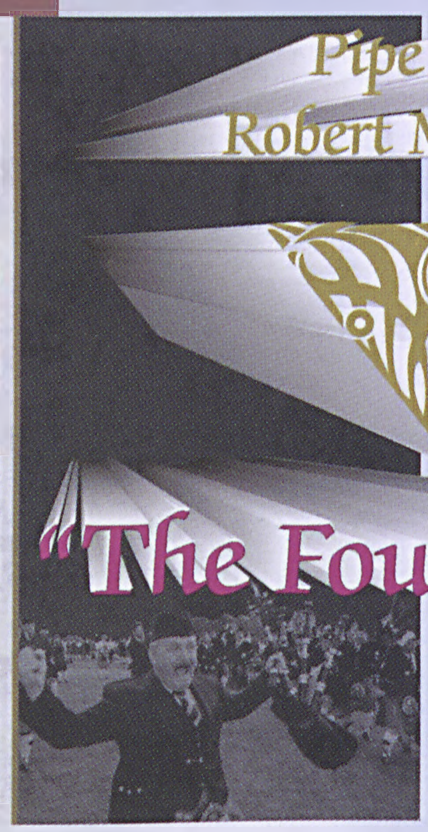
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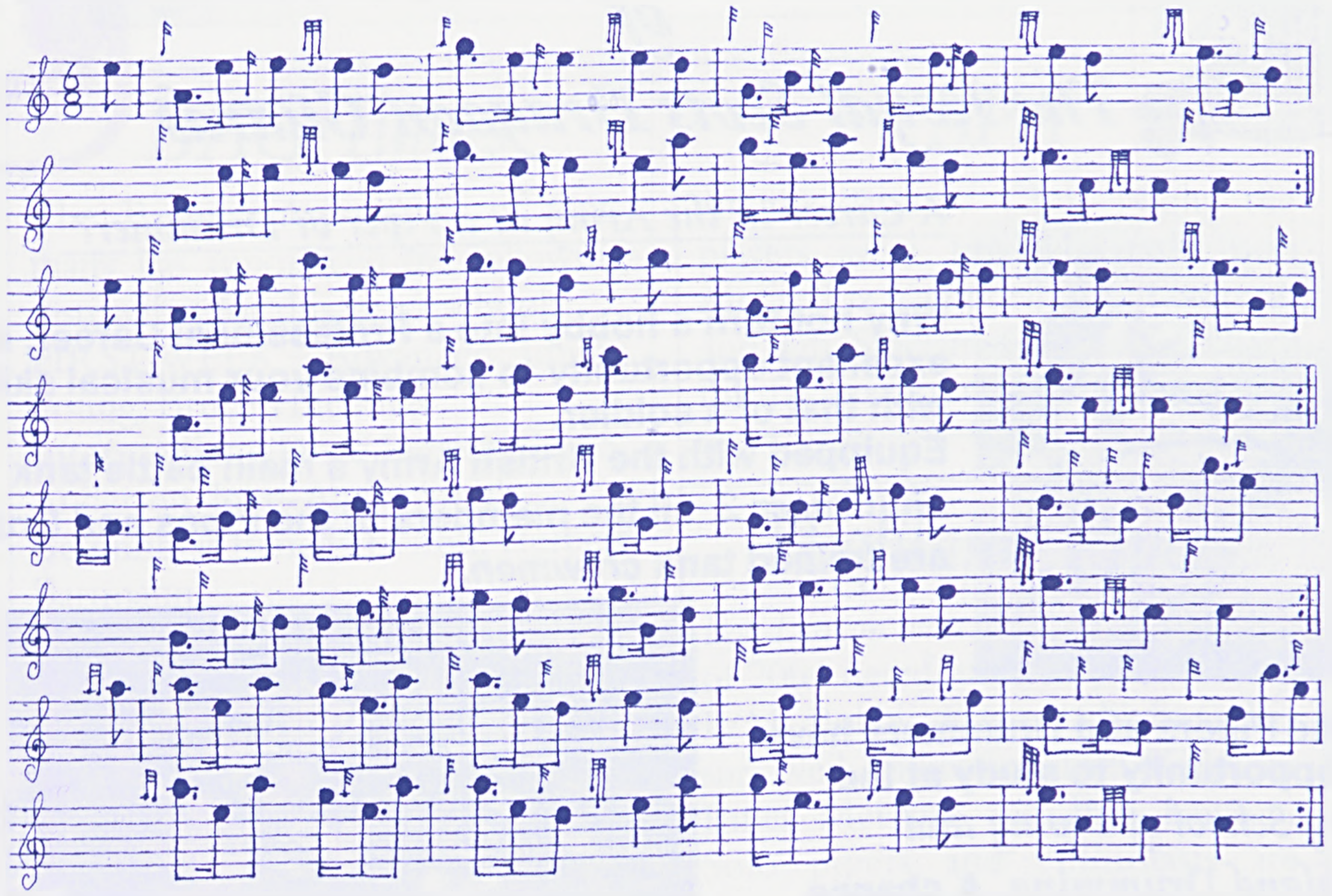
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Miscellany (cont'd.)

PT Archives

From the Piping Times, June 1962 . . . Pipers in Glasgow have welcomed in their midst another famous ex-Seaforth, P/M Donald MacLeod who has been spending the past month in a preparatory visit to Grainger and Campbell's business in Argyle Street. In a short time, when Donald moves permanently to Glasgow, the younger players will have the benefit of his instruction and experience, and the older players are looking forward to the stimulus of having such an eminent piper and composer in their midst. Graingers are certainly fortunate in having secured the services of such a well known personality.

From the Piping Times, February 1967 . . . In the House of Commons the elected member of a Scottish constituency was speaking of his convictions on matters of vital interest to Scotland. He was greeted with a storm of derision, and the highlight of that derision, the flash of devastating wit that rocked the House of Commons with laughter, was this – 'Where's your bagpipes?'

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Drummers: Tyler Fry, Bobby Rea, Dean Hall
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Further information at: www.bagev.de/Sommerschule2005.pdf

SPA

At the January Club Night the players were Jim McGrath, Bob McFie, Liz Campbell, Tom Dingwall and Ian Sinclair. Check the Diary for the next round of the Knockout.

Highland Pipers

Bob Lawson writes: The final meeting of 2004 heard some fine tunes from P/M Bobby Kilgour, Neil Gillies snr, Neil Gillies jnr, Tom Kirkness, James Meering and Bob Lawson. Solo pipers and enthusiasts are always welcome. The opening meeting of 2005 was held in The Press Club, 19 Rutland St, Edinburgh at 8pm on Thursday 13 January and are fortnightly thereafter. The session will close on 5 May 2005. 'Suas A' Phiob Mor'.

NY Contest

Saffron United PB, New York, is sponsoring their 'You Be The Judge' contest on February 26 at the AOH Hall, 27 Locust Ave., Babylon, NY. Contact Eric Stein on (631) 241 5757 or at stein_eric@emc.com

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BY MARY HOLDER

I suppose that I first wanted to play the bagpipes when I heard them being played while I was on holiday in St. Andrews. At the time I was about six or seven years old. It was just a fantasy then. I never supposed that I actually would be able to play the bagpipes. It was a dream that would never come true. When I was around eight years old my parents bought my elder brother a chanter for his eleventh birthday. It was no help that I played the oboe and so the whole family thought that the reed went on the top of the chanter! After my tenth birthday I started to think about moving to secondary school.



Mary receives a chanter lesson from Iain Insch

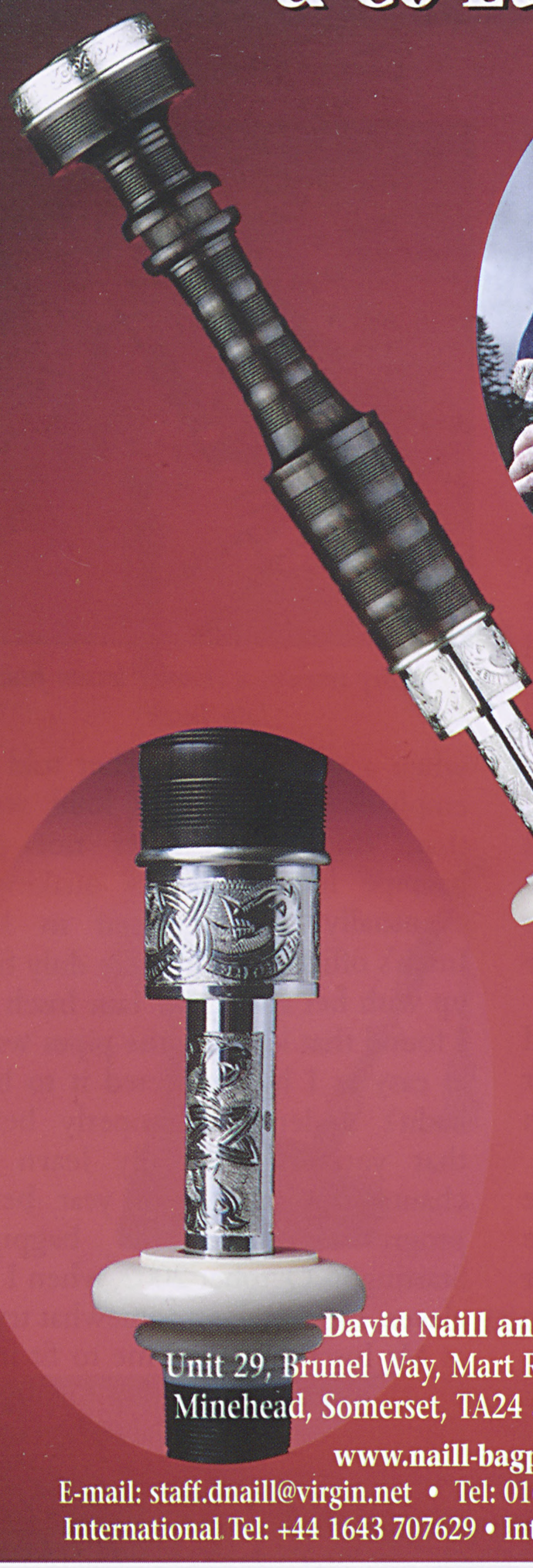
While I was looking round King Edward VI Handsworth School I asked, almost as a joke, whether bagpipe lessons were available. The reply was, 'That is not outside the bounds of possibility!'

When I passed the exam and started at King Edward in September 2002, I happened to mention again that I would like to play the bagpipes. It transpired that Miss Insch's (the headmistress's) father played the bagpipes but it was some time later that I was told that she would like to see me about getting lessons. However, this was not as straightforward as it seemed, as head teachers are very busy people. I tried to see her on several occasions without success. I persisted even when a very senior teacher told me emphatically, in a very loud voice, that, 'this school does not give bagpipe lessons.' Knees quaking, I eventually found myself in Miss Insch's office. Lessons were duly fixed up with her father, Mr Iain Insch but I found that learning the pipes wasn't as easy as I had expected it to be. I hadn't understood properly before that you should really learn the chanter for at least a year before progressing onto the bagpipes. Starting in October 2003, when I was eleven, I found them somewhat trying as Mr Insch expected me to fit in an hour's practice every day. On top of that I had to practice the oboe, double bass and piano that I also play.

To start with I learnt to play up and down the scale. It was difficult at

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first as the fingering was totally different to the oboe and it took me a while to get the hang of the notes. As I gradually grew accustomed to the chanter, I started to play the gracenotes. The first tune I learnt was *The Bluebells of Scotland*. As this was not in the first tutor book I had to learn it by following Mr Insch's fingers. This was alright in the lesson but when I tried to practice it at home I couldn't remember any of it!

Mr Insch asked me to take a tape recorder to lessons so that I could record some tunes. I found that this helped me a great deal when I was practicing as if I couldn't remember one of the tunes that I was supposed to be learning I could play it back to myself and this helped me to remember how the tune went.

Having progressed gradually on the chanter for ten months with Mr Insch as my teacher he said that he thought it would improve my chanter playing if I attended a summer course at the College of Piping. And so it was arranged that I would travel from Birmingham New Street to Edinburgh on the train. I was a bit nervous about the train journey as it was the first time travelled by train on my own. At Edinburgh my grandad met me and we caught another train from Edinburgh to Perth, where he lived. On Monday morning we got up early and travelled to Glasgow, booked into a hotel and then walked down to the College of Piping. In the group that I was in there were originally two adults and a girl that was probably two years younger than me called Heather. One of the adults moved to a different group after the first day. My tutor was Iain Sinclair. In the mornings we went on the minibus to Stow College where we sometimes stayed the whole day and sometimes went back to the College of Piping for the afternoon classes.

The days passed in a flurry and I was forever learning something new. As the week progressed my grandad took an increasing interest in what I was doing. He knew that I was hoping to take the Level 2 (elementary) examination at the end of the course. The Level 2 examination required five pieces to be played from memory, playing certain exercises and taking a theory examination. The pieces I played were: *Scots Wha Ha'e, The Brown Haired Maiden, The High Road to Gairloch, Atholl Highlanders* and *The 79th's Farewell to Gibralter*. Before the exam I felt quite nervous but I needn't have worried though as I got the certificate. I felt quite proud as I received the certificate as I knew that I had worked hard for it and also that Mr Insch would be very pleased. My grandad knew that the next level required playing the bagpipes. As it is not easy to buy a set of bagpipes in Birmingham he bought me a set at the end of the course. This was something I never expected!

The course passed all too quickly and since returning home I have had one lesson with Mr Insch. He thought that I had made amazing progress through attending the five-day College course. Mr Insch has given me five new tunes to learn from 'Essential Tunes for the Piper'. Now all I need is somewhere to practice my new pipes!



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Vol.14
The Young Laird Of Dungallon's Salute - The Mackays' Short Tune - Cronan Corrievreccan – Fannet - The Red Speckled Bull - The Battle Of Waternish - Lament For Donald Duaghal Mackay - Grain In Hides, Corn In Sacks - Clan Campbell's Gathering - Hector Maclean's Warning - The Pretty Dirk - Macneil Is Lord There.

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Do you have a point of view or some interesting information you would like to share with the rest of the piping world? Write, fax or e-mail the Piping Times. Full contact details on page one. Letters subject to editing.

Pearstons Continue BB Champion Tradition

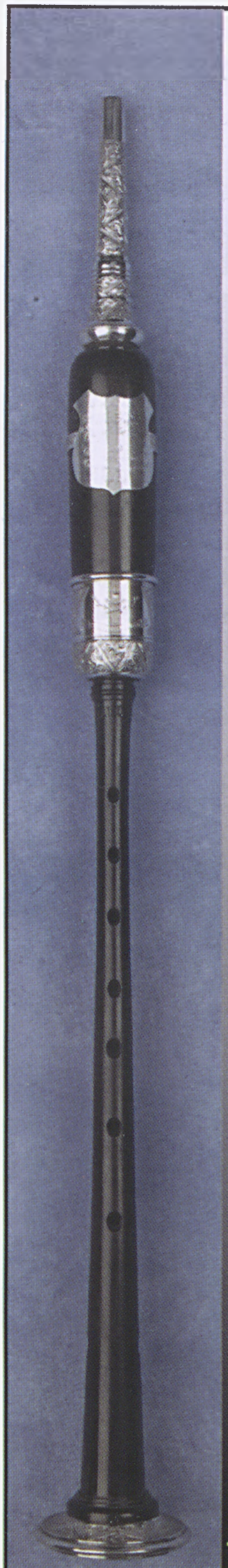
Sir,

Just a brief note of thanks to you for giving me a tour round the new building when I called in last month. Thanks also for the French translation of the Tutor. My father was delighted to see it when I visited him last week and he asked me to pass on his best wishes to you and everyone at the College. You may recall I mentioned that I would enclose a photograph of Tommy's grandson; Grant McDonald. Grant was one of 75 members of the Boys Brigade who were awarded the Queen's Badge at Glasgow City Chambers last year. He is also currently the holder of the title 'President's Piper' for the Glasgow Battalion of the Boys Brigade' having won an open competition organised by the Battalion earlier in the year. My father won the best piper in the Glasgow Battalion three times in the 1930s. I believe it was in 1935, 1936 and 1937. He also won the equivalent BB award as Grant has just won, but of course, then, was known as the King's Badge. Grant is 17 years old and is a member of the 128th BB and

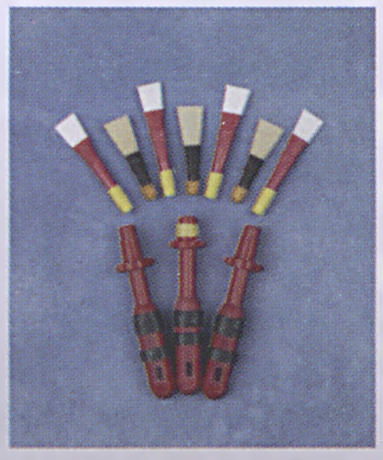




Boys Brigade Champion Grant MacDonald (left) and his grandfather and fellow BB Champion Tommy Pearston. The picture of Tommy is from the 1930s.



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the Williamwood Pipe Band. He attended the College of Piping summer school in 2002 and 2003. Please feel free to use any of this information if you wish in the Piping Times if you think it would be of interest to your readership.

Thanks again for your hospitality.

Doug Pearston, Cupar, Fife

Tug Argan Gap

Sir,

Many thanks to David Murray for the story of *Tug Argan Gap*. May I assure you that one piper plays it with pleasure from time to time. Donald Lindsay taught it to us in the early 80s in a class at the Balmoral School and I've enjoyed it ever since.

C P S Taylor, London, Ontario

MacDonald Pipes

Sir,

I read with great interest the article by Hugh Cheape in Vol. 57 No. 2 regarding the MacDonald Pipes, I have in my possession two pipe chanters that were also reputed to have been played at the Battle of Waterloo. The description is similar to the MacDonald chanter, only one of the chanters still retains its ivory sole which is in the form of a slim ring as described in your article. The internal diameter of at the mouth of both chanters is 21mm similar to the MacDonald, but the outer surface of the one with sole is 38mm and without sole is 33mm.

Both these chanters are fairly well worn but the name 'FERGUSON' is very faintly marked in several places. One of the chanters is badly cracked but evidence of whipping is clearly seen below the D, C, B & low A holes. These chanters along with various pieces of drone were given to me by my grandfather round about 1950. He brought them to Dundee from the Isle of Lismore. He was clearing the effects of a relative whose surname was MacDonald. The drone pieces are sadly now lost but I seem to remember the tops of the drone having more of a tulip shape.



I would be interested to know if anyone has information of the bagpipe maker 'FERGUSON' and when he may have been active in manufacture or anyone who may know the history of these chanters. I would also like to know if any collector or museum would be interested in acquiring these chanters.
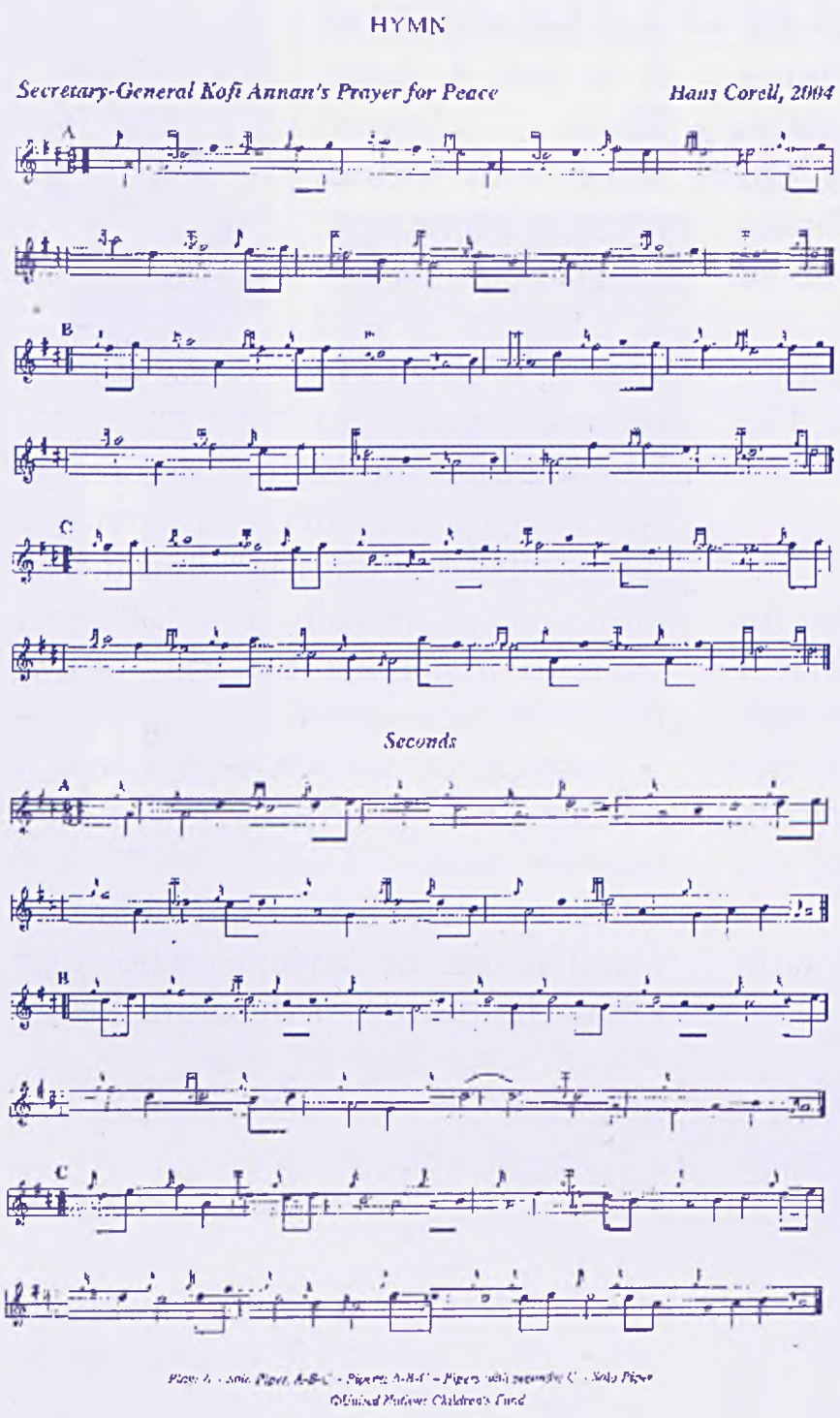
John (Jack) Lockhart,
Stonehaven

• *I'm afraid we've never heard of a pipemaker Ferguson but perhaps a reader can help . . . Ed.*

Kofi's Tune

Sir,

As the Piping Times has already noted upon leaving his position as the Legal Counsel of the United Nations in March this year, Hans Corell presented his chief with a composition for bagpipes: *Secretary-General Kofi Annan's Prayer for Peace*. The staff notation and a recording by five pipers from the Pipes & Drums of the 1st Royal Engineers in Stockholm, Sweden, under the direction of P/M Krister Bergman, are available at



www.un.org/law/cou nsel/info.htm .

The hymn has now been arranged for solo piper and military band by Mats Janhagen, Director of Music. The arrangement was played for the first time by the Massed Bands in the finale of the Swedish Military Tattoo on 10 and 11 September. Those interested in the arrangement are welcome to contact Mats Janhagen at mats.janhagen@swipnet.se .

On 24 October, at a ceremony celebrating the UN Day, the hymn was also played on the organ in Strangnas Cathedral, one of the most ancient in Sweden, by Rolf Stenholm, former organist of the Cathedral, in an arrangement of his own. Those interested are welcome to contact Rolf Stenholm at rstenholm@hotmail.com .

Gustaf von Sivers,
1st Royal Engineers,
Stockholm

Piping Passion

Sir,

I wanted to take a few moments to express my personal experience and feelings about this marvellous music. I'm a fifty-eight year old man, who is by education a metallurgist and by profession a college dean. Few things in life have held my interest or passion. Pipe music has been the exception. At 40 I tried my hand at playing the light music. I never had the quickness of hand or finger dexterity to do better than grade three solo competition with very mixed results. For years I disregarded the piobaireachd as being much too complicated and something of a mystery. I knew that it was the true music of the pipes so about a year ago I began to read about it and than I started to listen. It soon touched something in me. Not in sadness, but in awe. I felt as if I was listening to God's music. Perhaps the sound of history itself. So I decided that I would begin my journey to learn this wondrous.

In the beginning I was not very

confident that I was up to the task. I didn't believe I would ever be able to play a crunluath movement. But in a few months it began to come around and there was a rhythm and a ripple coming through. I selected a modest tune called *The Company's Lament* from the College of Piping piobaireachd tutor. Every time I played I improved. I felt something uplifting. Something deep inside me would stir and I realized I had discovered a part of myself in this music. This past May I entered the Western United States Pipe Band Association Scottish Games at Costa Mesa as a competitor. I didn't place, but I played my best and it happened to be good enough for fourth place with a score of 81. My pipes as well as my heart were singing on that day. I was pleased with my performance and the judge was kind in his critique.

What I hope is that anyone who reads this and has a love for piping and its music will take the time to listen to, and maybe even learn to play, a tune or two. I promise it will change your life and add much richness and enjoyment. If I have any regret it is that I didn't begin sooner. If I can do it so can you.

Tom Bauman,
San Bernardino, California

• *Apologies for the delay in printing your inspiring letter. We should make it compulsory reading for all students dubious about ceol mor.*

Atonement

Sir,

Regarding the article about the *The Fair Maid of Barra* (Morag MacAulay), I would like to give you this information about her. This song was composed by Donald Allan MacDonald from Daliburgh, South Uist, (Domhnaill Ailean Dhomhnaill na Bainich) and the melody was written by John MacDonald (Iain A'Ghreidheir), Askernish, South Uist. Morag MacAulay (Mor Bhan) lived in Castlebay and was for many years employed as a post-woman. She never visited the mainland during her lifetime until she took ill and was transferred to a Glasgow hospital where she died shortly after admission. It was very sad. She was a charming, kind and friendly person and she had a beautiful singing voice and entertained frequently at ceilidhs on the island. Donald Allan MacDonald (the bard) met her at a games dance in Kilphider, South Uist, and arranged to escort her home afterwards but unfortunately he began drinking with his cronies and Morag took off home without him and she was not very pleased. He deeply regretted what he had done and composed the song as a peace offering which apparently she never accepted. After Morag's death an obituary in



P/M Angus with the Fair Maid

the local paper concluded: "You will never be forgotten while love and music remains and your song is sung". I hope this information will be of help to you.

Mrs E Johnstone, Oban, Argyll.

Not Mistaken

Sir,

I was very pleased to see particular mention for Campbell Canntaireachd Vol 1, tune 34, *One of the Cragich*, in Dugald MacNeill's review of the revised Piobaireachd Society Book 12. I have enjoyed playing this tune in recent years. My view of the Cs is different. They do sound a little strange , but I feel that they add to the tune's attractive eccentricity and would not wish to change them to Bs. The tune may sound more conventional without the Cs, but I like it as it is given. In the 1970 Book 12 the transcription of the Campbell Canntaireachd is consistent throughout for the tune in giving C in what becomes Line 1, Bar 1 on the staff; I interpret this as intentional rather than a series of errors. C is given also in Line 3, Bar 3 of both Urlar and Variation 1 and in Line 3, Bar 4 of the ground, two of these as *dro*. Although there are clear errors in the Campbell Canntaireachd version of the tune, I would be surprised if C were not intended where written. I have not seen the revised Book 12 and would be interested to know if Line 3, Bar 3 in the Urlar has been amended. In the 1970 edition this bar has four 'beats', while all other bars in the urlar, and the equivalent bar in Var 1, correspond with the time signature given to the tune. I hope to hear *One of the Cragich* played with or without the Cs.

John KS Frater, Darlington

New Trophy

Sir,

Thank you very much for donating a shield as a challenge trophy for our piobaireachd competition. It was a great event and all pipers present, competitors and audience, enjoyed it very much.



We have had it engraved as requested. On behalf of all our competitors, board members of the Dutch Pipe Band Association and (now) certificate holders thanks again and we hope to see you next year.

Josien Teerlink, via e mail

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Each number has a Voice Mail facility for those calling out of hours.
Fax all departments on
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The main switchboard number of
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is still operational.

Calling all competition secretaries. Please e mail your results and pictures to pt@college-of-piping.co.uk or mail them to the usual address. All contributions, home and abroad, welcome.

Scottish Pipers Association Amateur/Juvenile Competition

Jeannie Campbell writes: This year the SPA Amateur Juvenile competition was held in the new College of Piping. This wasn't the first time the location had been the College as previously in the 1960s the old College building had been used, but this was in the days before part of the building was demolished entailing the loss of several practice rooms. This was the first time the new College building had been used for a big competition and it proved a great success.

The competitions are divided into two grades, B (beginners) and A (advanced), with A grade competitors submitting two of each type of tune, so competitors are graded by experience rather than by age group.

The four judges, Angus MacLellan, Ronald MacShannon, Gordon Walker and Donald MacPhee are all life members of the SPA, and included two former Presidents. Another former President, Rory Grossart was also present during the morning.

We were pleased also to have another life member, Donald MacPherson and his wife Gwen, with us for the day. Donald's father was a founder member of the Association in 1920 and his name and Donald's appear on the competition trophies. Donald had two very young pupils, Andrew Travers and Andrew MacPhee, playing in the B grade for the first time.

One modern day menace at a piping competition is the mobile phone. One competitor in the piobaireachd had his phone in his sporran. Although he had turned off the ring he had left it set to vibrate. *Glengarry's Lament* was sailing along nicely until he received a call during the taorluath variation. As his tutor said afterwards, he knew Glengarry was drowned but he'd never seen the ship hit the rocks quite so dramatically before. The prizes were present by Mrs Ann Mulhearn.

B Piobaireachd: 1. Andrew Travers, 2. Chris Waite, 3. Andrew MacPhee, 4. Craig Killen.

B March: 1. Andrew Travers, 2. Craig Killen, 3. Aulay MacKinnon, 4. Graham Drummond.

B Strathspey and Reel: 1. Andrew Travers, 2. Jonathan Graham, 3. Graham Drummond, 4. Stuart Russell.

A Piobaireachd: 1. Andrew Keatings, *Battle of Auldearn No 1*; 2. Daniel Johnstone, *Little Spree*; 3. Mairi Ward, *MacLeod of Raasay's Salute*; 4. Greig Wilson, *Little Spree*.



Mhairi Ward overall winner at the SPA



Andrew Keatings, winner of the piobaireachd

A March: 1. Mairi Ward, 2. Scott McKillop, 3. Nathan Drysdale, 4. Cameron Barnes.
A S&R: 1. Mairi Ward, 2. Daniel Johnstone, 3. Scott McKillop, 4. Cameron Barnes.
A Jig: 1. Mairi Ward, 2. Keith Bowes, 3. Ben Duncan, 4. Cameron Barnes.
Overall B Grade: Andrew Travers.
Overall A Grade, 15 and under: Mairi Ward.
Overall A Grade: Mairi Ward.

'Brown Brogues and Tweeds Assoc.', London

Roger Huth writes: On Friday 3rd December 2004 at the 'Horshoe Inn' London Bridge the 'Brown Brogues & Tweeds Association' held their 1st Open Solo Bagpipe Competition. Association Pipe Major, Andrew Hall, said: "We feel it will be of benefit to pipers down here who want to compete in Scotland to run Open contests between seasons in order to sharpen up our acts and to keep us focused. It takes me about two contests to get rid of nerves and into the proper swing of things so this will definitely help me as well as our other pipers."

A lack of tuning facilities caused the competition organisers to arrange for each piper to have approximately 1/2 an hour in the contest room both to warm up and to play all the pieces selected by the Judging Panel.

This in fact suited us and the pipes very well indeed, as we didn't have to keep leaving the room to start all over again. The audience too were given 1/2 hour pockets of variety and it was very satisfying for competitors to be able sit in and listen before and after their own performances.

This was a most friendly agreeable evening with a break in the middle for dinner, laid on for us all by the Association. A big thank you to them for this thoughtful gesture and for giving us this opportunity to compete. Well done.

Piobaireachd – 1. Steve Watterston, *Wee Spree*; 2. Roger Huth, *MacDougall's Gathering*; 3. Andrew Hall, *Catherine's Lament*;
March – 1. Roger Huth, 2. James Stewart, 3. Andrew Hall
Strathspey & Reel – 1. Roger Huth, 2. Andrew Hall, 3. James Stewart
Hornpipe & Jig – 1. Andrew Hall, 2. Roger Huth, 3. James Stewart
Overall Winner – Roger Huth, Andrew Hall (2nd)
Judges Panel: (The Highland Society of London) Angus Nicol, Stewart Murray, Hugh MacMillan

Craigmount Juvenile Solo Contest

The annual solo contest at Craigmount High School was held on Saturday 4th December. An extremely large entry of over 200 competitors competing over 11 Juvenile Events was heavily contested and the results were as follows:

Event 1a – Chanter 10 & Under – 1. Rachael Garwood, 2. Shannon Taylor, 3. Ross Brown, 4. Andrew Ratter, 5. Calum Gibson, 6. Douglas West
Event 1b – Chanter 11 to 18, 4 Parts March – 1. Julia Kay, 2. Kayleigh Boyd, 3. Fraser Stuart, 4. Stewart Johnston, 5. Dean Hetherington, 6. Calum Swan
Event 2 – Piobaireachd 15 and Under – 1. Jordan Drysdale, 2. Cameron Barnes, 3. George Stewart, 4. Nathan Drysdale, 5. Jonathon Simpson, 6. Andrew Travers, Kelty
Event 3 – Piobaireachd 16 to 18 – 1. James Campbell, 2. Lewis Forbes, 3. David Burntside, 4. Danielle Wishart, 5. Andrew Keatings
Event 4 – Piping 12 and Under, 4 Part March – 1. Andrew McPhee, 2. George Stewart, 3. Aaron Hancock, 4. Mhairi Barnes, 5. Graham Drummond, 6. William MacAskill/Kevan Nagle
Event 5 – Piping 13 to 15, MSR –
1. Jonathon Simpson, George Watson's College;
2. Ben Duncan, RSDGS;
3. Euan Jones, George Watson's College;
4. Nathan Drysdale, Drambuie Kirkliston;
5. Emma Buchan, David Urquhart Travel;
6. Andrew Travers, Kelty

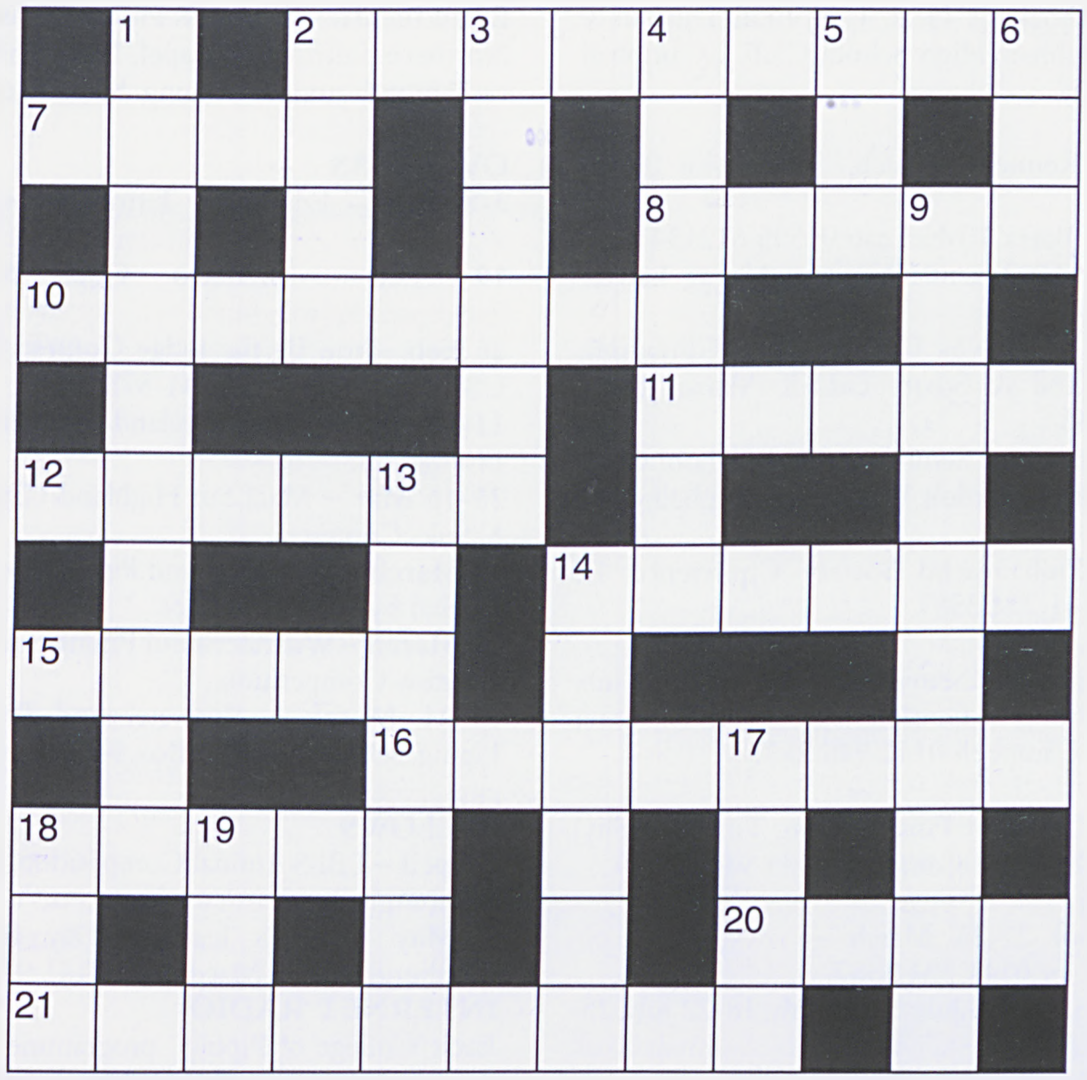
Event 6 – Piping 16 to 18 MSR –
1. Alasdair Henderson, Unattached;
2. Andrew Keatings, Dysart and Dundonald;
3. Danielle Wishart, Strathclyde Fire Brigade;
4. Andrew Ray, George Watson's College;
5. David Burnside, Unattached;
6. Lewis Forbes, Stewarts Melville

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CROSSWORD

Test Your Knowledge

ISLE OF SKYE
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Across

2. Night of shame when 'Piping Galore' was broadcast (2,7)
7. Behind this in the Seaforth Collection (4)
8. A place to march away from (5)
10. Mrs Lily (8)
11. Loch retreat (5)
12. Lochiel's destination (6)
14. John pictured last month (6)
15. Caledonian waterway (5)
16. Harry Denyer's medal (8)
18. He's Wee in the Glasgow Collection (5)
20. Comes before Hoose or Alliance (4)
21. Don't do this in a banjo contest (9)

Down

1. Results from this northern place were given last month (10)
2. Road to Sham this Po in the Scots Guards book (4)
3. Cairistion in Ross Bk 4 (6)
4. Problem for jig judges (7)
5. Lonely loch in the Gordons Bk 2 (3)
6. Knockout organizers (1,1,1)
9. The story was of this tune was on the letters page last month (5)
13. Home of a MacLeod (7)
14. Comes before The Blood in a video title (4,2)
17. This MacKay was remembered last month (4)
18. Waves do this (3)
19. Aberdeen river (3)

Test your piping knowledge with the Piping Times Crossword. Send completed puzzles to Piping Times, 16-24 Otago Street, Glasgow G12 8JH, Scotland. The Crossword is sponsored by Isle of Skye whisky. Each month the UK contestant who sends in the first correct puzzle drawn from those received will be sent a bottle of the finest whisky all the way from the home of piping, the misty isle of Skye. (Under-18s not eligible). The overseas reader with the most correct puzzles over a six-month period will receive a free PT subscription. Crossword compiled by Jeannie Campbell.

LAST MONTH'S SOLUTION: *Across* – College, Dermot, River, Argan, Windsor, Drowsy, Linnhe, Manners, Tulip, Garve, Winner, Enter it. *Down* – Carswell, Leven, Earls, Edward, Dreghorn, Moon, Dunblane, Eyes left, Empire, Night, Error, Tail. No correct solutions were received for the December crossword.

Piping Times DIARY

SOLOS

February

10 – SPA Knockout Heat 4. Gordon Duncan v Margaret Houlihan, High School Club. J. Campbell 0141 946 2137

March

5 – Archie Kenneth Quaich.. Jack Taylor 01339 886297

5 – Uist and Barra. J. MacLean 01505 612134

5 – Dumbarton Juvenile Contest. Morag Lawrie 01389 830209

5 – RSPS Recital, St Cecilia's Hall, Edinburgh, Angus MacColl & Stuart Liddell. Martin Lowe 01620 842146

10 – SPA Knockout Semi-final. High School Club. Stuart Liddell v Gordon Walker. J. Campbell 0141 946 2137

19, 20 – Piobaireachd Society Conference. D. MacNeill 0141 334 3587

April

14 – SPA Knockout Semi-final. High School Club. Chris Armstrong v Gordon Duncan or Margaret Houlihan. J. Campbell 0141 946 2137

May

12 – SPA Knockout Final, (Piping Times Trophy) High School Club. J. Campbell 0141 946 2137

SCHOOLS

Easter School 21-25 March – www.college-of-piping.co.uk or 0141 334 3587

Summer Schools 4-8 July, 11-15 July, 18-22 July, 25-29 July, 1-5 August – www.college-of-piping.co.uk or 0141 334 3587

Piobaireachd School 15-19 August – www.college-of-piping.co.uk or 0141 334 3587

CLUB MEETINGS

Every Friday at 1pm in the College of Piping. Veteran Pipers' Club. New members (over 60s or early retired) welcome.

Fortnightly from 8th Jan– Highland Pipers' Society Meeting, Press Club, 19 Rutland St, Edinburgh. Bob Lawson 0131 332 1961

Every first Thursday each month – Scottish Pipers' Association Meeting, Polish Club, Glenfarg St, Glasgow. New members welcome.

Every last Wednesday each month – Scots Guards Pipers' Association. Scots Guards Club, Haymarket, Edinburgh. Open to serving and former members of the regiment. 0131 337 1084

Every Wednesday from 5pm. Abertay Piping Club, University of Abertay, Bell St Dundee. 01382 308291

Fourth Wed each month – NSW Pipers' Society, Australia, Ron Clement 02 99481914

Third Sat each month WA Pipers' Society, Australia, John McMurchie 08 9401 9587

Every Tuesday – Inverness Piping Society. 7.15-9pm Northern Infirmary Chapel, Ness Walk. First Tues each month juniors evening. Sec. Alastair Campbell adfcampbell@talk21.com

OVERSEAS

3-8 Feb – Edinburgh Tattoo, Sydney Australia. www.edinburghtattooinaustralia.com.au

19 Feb – Metro Cup, Newark NJ FaughnanM@aol.com

26 Feb – You Be the Judge Contest. Babylon NY, USA Eric Stein (631) 241-5757

11-13 Mar – New Zealand PB Championships, Invergargill.

25-16 Mar – MacLean Highland Gathering. Band & Solo Contest

18 March – Witwatersrand Piping Society. S Africa. Recital by Robert Wallace.

19 March – Witwatersrand Piping Society. S Africa. Guineas Competition.

21-24 March – Witwatersrand Piping Society. Piping School. Sec. PO Box 9427 Cinda Park 1463 pppserv@mweb.co.sa

BELLOWS

2 April – LBPS Annual Competition, St Annes CC. Edinburgh. lbps.musicscotland.com

7 May – LBPS Teaching Day, RSPS Rooms Edinburgh. Rona Macdonald 0141 946 8624

INTERNET RADIO

Each 'College of Piping ' programme is available at www.radiosix.com on Sundays at 18.00 GMt and on Wednesdays at 01.00 GMT. All scheduling information is on the Radio Six website.

Remember to add one hour to the above times to bring them into line with British Summer Time. E-mail the programme on letters@radiosix.com Have some good recordings you'd like to share? Send them to Robert Wallace at the College address.

PlanetPipe.com – a weekly one hour mix of contemporary and traditional piping, news, interviews, gossip and good humour, presented by John Wilson and Simon McKerrell. New programmes weekly every Friday evening (UK time). Register free at www.PlanetPipe.com

RADIO HIGHLIGHTS

The BBC's 'Pipeline' programme can be heard on FM 92.4/97.7 MHz; MW 810 (Dumfries 585) and on Radio nan Gaidheal FM 103.5-105 at 9.05pm on Saturdays. Also on Radio nan Gaidheal Crunluath with Cailean MacLean at 11.25am on Wednesdays with repeats at 5.33pm on Thursdays.

Piping Times Diary is compiled by Jeannie Campbell. Let her know what is going on in your society or pipe band. Tell us when you are holding a contest or fundraiser. All Diary insertions are free. Send your Diary info to Jeannie at the College.

E-mail: collegemuseum@ntlbusiness.com or see page one for other contact details.

Please check before travelling to, or entering, any of the above events.



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