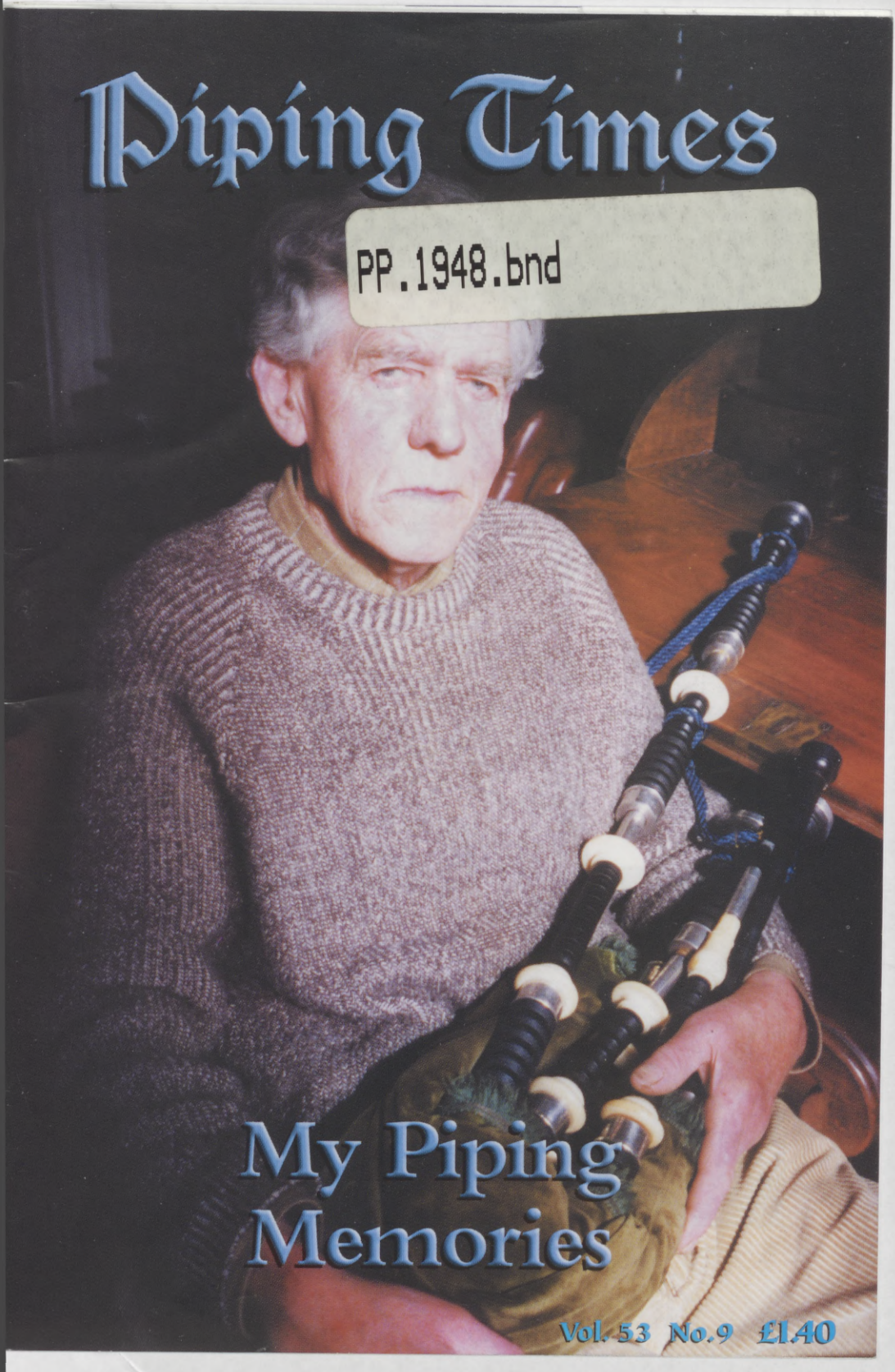
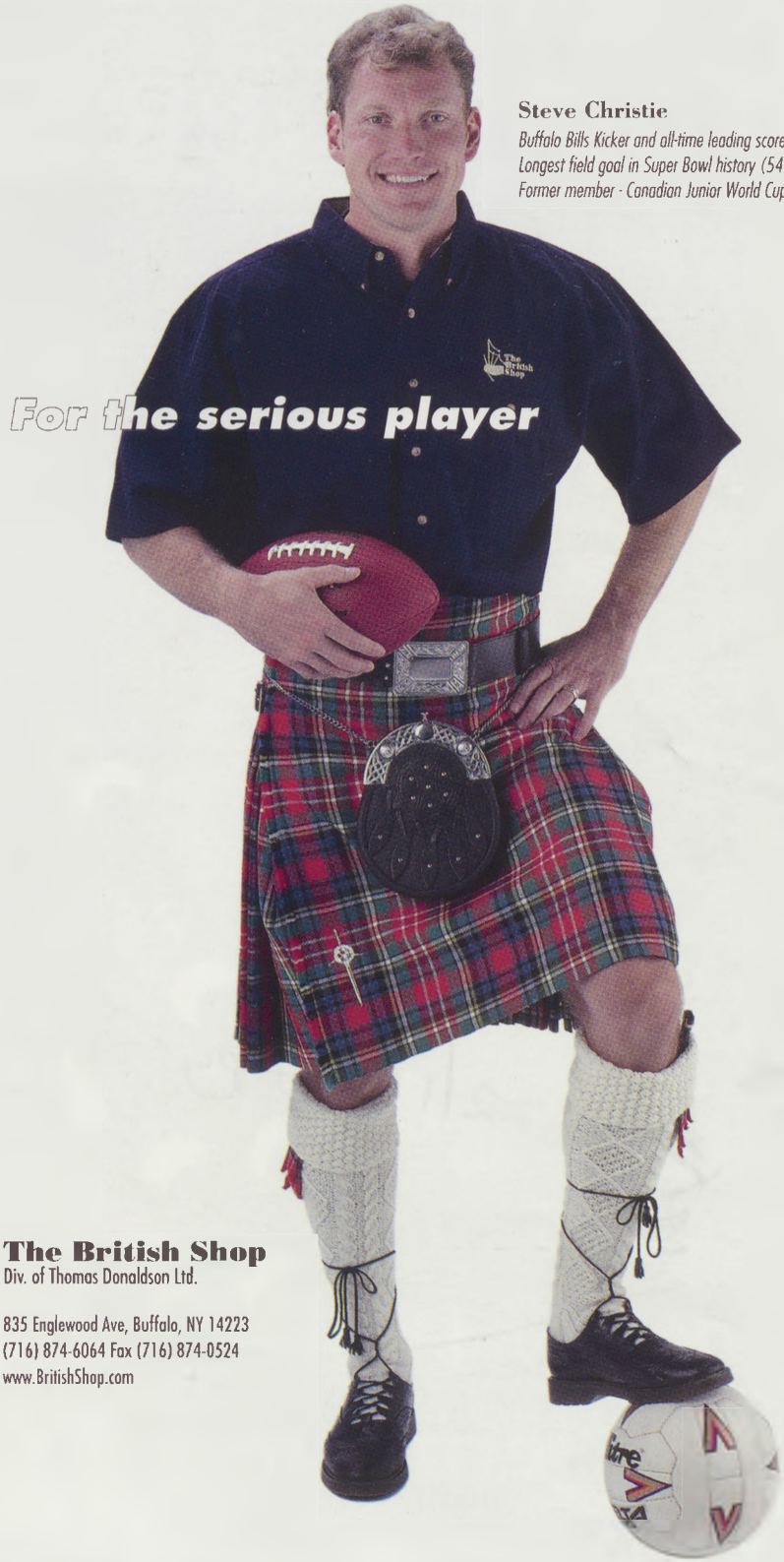
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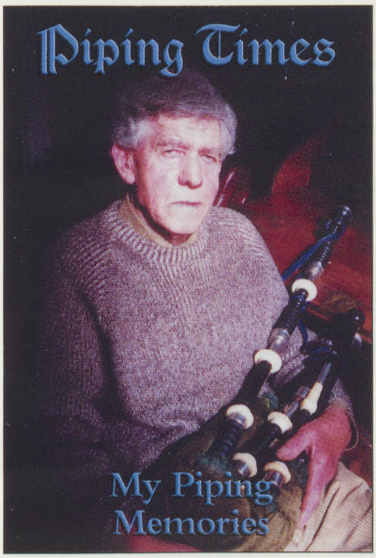
Piping Times

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Vol. 53 No. 9 June 2001

ISSN 1468-9634 VAT Reg. No. 316 2007 06



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The Piping Times, established in 1948, is published monthly by
The College of Piping
Editor: Robert Wallace. All correspondence to:
Piping Times, 16-24 Otago Street, Glasgow G12 8JH, Scotland, UK
For **editorial** and **advertising** phone and voice mail call:
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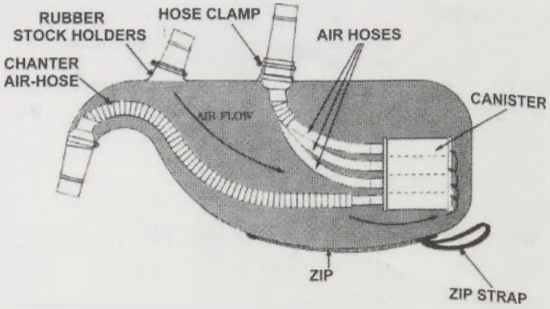
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Piping Times

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IT is now 25 years since a group of us huddled in the entrance to the Caledonian Hotel, Inverness, and had the temerity to form the Competing Pipers Association. With all the firebrand enthusiasm of the youthful zealot we set about putting the piping world to rights. We achieved a fair degree of success too, effecting some important changes in attitude and practicalities. In the intervening quarter century the CPA has had its ups and downs but has generally continued to be a force for good.

Some of the leading names have held the office of President and each had brought his own style to the job. Each has begun in robust fashion and each has had the rough edges knocked off as the term of office has progressed. Pragmatism, straight talking and integrity have always emerged as the best guarantees of success in what is a difficult job, given the need to balance the aspirations of the membership, the contest promoters and judges.

Under the present leadership, progress has been made in a number of areas, firstly in the provision of more graded competitions – with generous support from the discerning piper's favourite tipple, Glenfiddich. The CPA system of grading has improved too, with video evidence assisting the overseas player, though it would be a mistake to rely too heavily on this medium. The best of twenty takes captured on dad's camcoder as against the poor impression left by one live, below par, competitive performance can bestow unfair advantage.

A new web site, launched last month, will be a very useful tool in re-enforcing a necessarily global approach by the CPA office-bearers. We know our readers would be disappointed if we did not have something to complain of however, and there are one or two quibbles relating to its content. The first is the accuracy of the statement mentioning the Northern Meeting and the Argyllshire Gathering as "using CPA grades as their criteria for entry requirement". Insert 'one of' before 'their' and everyone will be happy and accuracy maintained. You can be a virtual unknown from the plains of the US Midwest or the bogs of darkest Caithness, not be a member of the CPA, and still get to play at Oban and Inverness – if you're good enough.

It strikes us as strange, too, that the association should publish its own list of judges whilst at the same time being a signatory to that of the Joint Committee on Judging. There are individuals on the latter not on the former. The credibility of the CPA is compromised when it puts its name to a list about which it clearly has serious reservations. Nor does it enhance its reputation among the constituent members when it undermines the Joint Committee in this way. These grumbles aside, we congratulate the CPA on their 25th birthday and applaud the good work they have done, and continue to do, for competitive piping both here and abroad.

Isle of Skye Highland Games

piping competitions

Portree, Isle of Skye

Tues 7th and Wed 8th August, 2001

Judges:

Walter Drysdale, Iain MacFadyen, Joe Henderson, Ronald Morrison and Finlay Macrae

CEOL MÒR

DUNVEGAN MEDAL:

Choice – 1 of 4 MacCrimmon Tunes

Prizes: 1st – £140; 2nd – £100;
3rd – £70; 4th – £40.

Winners of the Dunvegan Medal only are entitled to compete in the Clasp Competition and are invited to play in the Silver Chanter at Dunvegan Castle.

CLASP COMPETITION:

Prizes: 1st – £200; 2nd – £120; 3rd – £100

There are two overall winners:

(1) Dunvegan Medal + ceol beag Dr Allan MacDonald cup + £200

(2) Clasp + ceol beag Highland Society of London award + £250

CEOL BEAG

2/4 Marches

Two 4 part tunes own choice

Prizes: 1st – £70; 2nd – £50;
3rd – £40; 4th – £30.

Strathspey & Reel

Two strathspeys and two reels own choice

Prizes: 1st – £70; 2nd – £50;
3rd – £40; 4th – £30

6/8 Marches and Jigs

Two 6/8 marches own choice,
Two jigs own choice – same prizes

Prizes: 1st – £60; 2nd – £40;
3rd – £30; 4th – £20; 5th – £15

Junior Piping Competitions (Under 18)
Wednesday, 3rd August

Ceòl Mòr – Complete Piobaireachd own choice

Prizes: 1st Clan Donald Quaich; medals for 2nd and 3rd

Ceòl Beag: March, Strathspey and Reel – Each tune 4 parts own choice

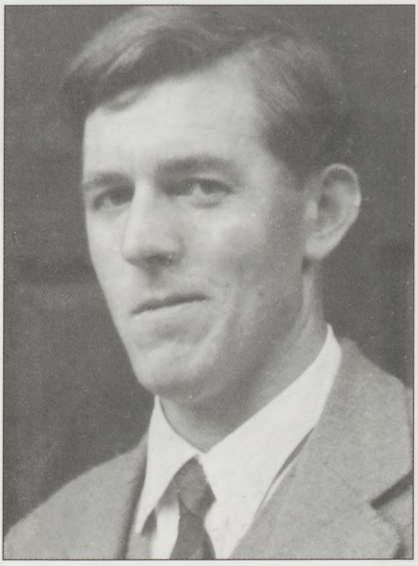
Prizes: 1st Clan Donald Quaich; medals for 2nd and 3rd

Light Music and Under-18 Open: Entry forms for all competitions from Andy Anderson, Piping Convener, "Eadar Dà Allt", 22 Earlish, Nr. Portree, Isle of Skye. Closing date: 28th July, 2000.

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The Life and Times of Donald P. MacGillivray, Nigg

Donald MacGillivray, Nigg, was one of the outstanding pipers in the immediate post war period. He won the Gold Medal in 1948 with a noted performance of Lament for Donald Duaghal MacKay. He was considered by many as one of the best proponents of the John MacDonald school of teaching and shortly before MacDonald died master paid pupil the ultimate compliment, with, for a piper, the ultimate gift. This interview was conducted on Donald's farm, set midst the fertile lands of Easter Ross, a few miles north of Inverness.



Donald MacGillivray in his competing days

'I started on the pipes when I was at primary school. There was a very good tutor, a David Pritchard. I can remember he lived at 237 Springburn Road, Glasgow, but was the piping tutor at our school, Ardvreck in Crieff. His main business was in railway engines from what I can remember. He was a topping fellow and he got me very keen on the chanter and got me on to the pipes. I had an elder brother Willie who played the pipes at home who was quite good, but he was a bit of an athlete and was keen on the athletics. He would have loved to have competed on the pipes but he never got the time. In 1938 or 39 I went to Glenalmond School but I haven't many memories of learning much piping there other than how to play in a pipe band. I had a sort of blank period where I didn't feel I was getting on too well. There was no piping in my family though there was music. I don't know if there was any piping further back. My own father was quite keen on my piping so long as it didn't interfere with cattle business. There was a lot of it in those days. I used to practice outside every night and he was really quite pleased to hear the pipes but he was always frightened that I would give them too much attention when the cattle needed so much. My father had worked up the herd into what was probably the best herd of shorthorns in the country. People were very

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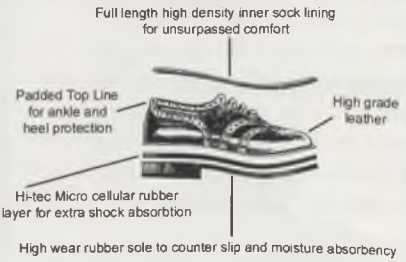
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interested in getting the blood that he had in the breed, and you were never finished with people coming to see them. Every year you worked towards the bull sales at Perth in February. You were kept on your toes.

My piping really began in earnest after I bought three gramophone records from a man Torquil MacLeod in Tain in Ross-shire. His father John A MacLeod won the Gold Medal many years ago. They were pipe makers and had these three 78 rpm records in the window. They were piobaireachd by John MacDonald, Inverness. I think they were on the Columbia label. The tunes were *Lament for the Children, MacCrimmon's Sweetheart, Padruig Og* and, I think, the *Wee Spree*. I played these records until they were just about done. I thought they were wonderful. It was music that appealed to me more than anything I'd ever heard. It was the melody with the tone from the bagpipe and the feeling that was in the tunes. It went for me rather, I think. It really did strike a chord with me and I got hooked on it.

Torquil MacLeod then gave me the rudiments and a rough idea of piobaireachd. On another visit I asked if John MacDonald was still alive and he said he hadn't heard anything of him for a number of years. This was about 1946 and I was about 23 years old. Later, when I had to go up to Inverness Infirmary for a small operation I took the opportunity of trying to find him. I was allowed out for a short walk and I went straight to a town house which I knew belonged to Cameron of Lochiel, the clan chief, as I knew he had a piper. A well-dressed man in a bow tie came to the door. As luck would have it he was Norman MacRae, Lochiel's piper. I asked him about John MacDonald and he said he used to know him well but he hadn't heard anything of him for a year or two during the war years. He told me that if he was still alive he would be at 3 Percival Road. So I made for there. I had my practice chanter in my pocket. I knocked on the door, which was open, and there was a shout from the back to come in. On a summer's day he would be sitting out in a small hut at the back. I felt I was entering a hallowed place. I was in among a place of great importance. He said to me: "What do you want?" I told him I wanted to learn piobaireachd. He said: "Right, sit down there and play something."

I remember I played the *Duke of Roxburgh's Farewell to the Blackmount*. He said: "That'll do. When can you come back again?"

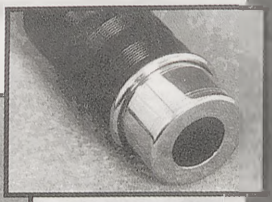
Well that is just what I wanted to hear. I was delighted. I went regularly every fortnight during 1946-1948. Petrol was very scarce so I would cycle down from the farm to Nigg Station and get the train into Inverness. There were plenty of trains in those days and I'd walk from the station to his house. Sometimes I'd be playing rugby in Inverness when I'd have to leave for a lesson. The boys used to ask why did I bother with piping and wouldn't I stay and have a few drinks with them. John MacDonald used to ask why I was late and why I bothered with rugby. He was quite punctual and quite strict.

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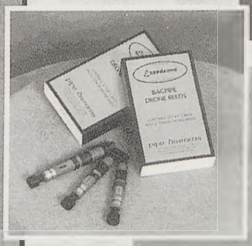


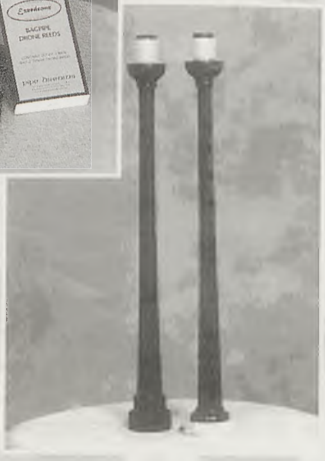
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He would not let me pay for lessons. I didn't ever pay him anything. Every few months I used to take a dozen eggs up from the farm where my mother kept a lot of hens. He loved that. I had beehives at the time, and he loved honey too.

He often talked of his past and other pipers. He thought Malcolm MacPherson was a wonderful player. He talked of going across the hills on foot for lessons to Calum Piobaire, Malcolm's grandfather, at Laggan. He said he got a good schooling and was faithful to the way he taught him. Old John met my father once and they talked of the country up there, near where my father lived as a boy.

He talked once of Willie Ross who was a great rival of his on the competition boards. He said he twice didn't play in the Clasp because Willie Ross was so proud of holding the record number of wins. It was John's own idea because Ross had done so much for piping and piping in the Army. There was no hard feeling. It was done in the best of friendship. I suppose it was a tremendous compliment to John MacDonald.

There were different schools of thought and he used to say I would hear certain pipers at the Northern Meeting. 'You'll hear a good going pipe and a good tune from Reid, Shettleston, but it mightn't be quite the way I'd have taught you. It will still be good, but it's not the way I got it'. It wasn't his setting you see. David Murray, a great Reid man, would no doubt prefer the Reid way.

Old John said I would hear Brown and Nicol and that I would notice that when they started they tuned their pipes slightly lower than was needed so that by the end they were still on. Robert Reid always had a perfectly going pipe. The best I used to hear at the Northern Meeting.

John's teaching room was very cosy. I used to stand behind him. He would be in his chair and you just saw the back of his head. I would usually play his pipes and he would give me the timing with his hand. The hand would be going up and down and if you went wrong in your timing he would slap the armrest. At the end he would tell you what you had done wrong and would occasionally take the practice chanter and show you how to improve your fingering or something like that. He sometimes sang to you to show you little movements. I usually had the tunes off by the time I went back, I was keen enough. I took 72 piobaireachd from him. Two thirds of them because he wanted me to learn them, and the others because they were set for a particular year. Some you found were awfully good like the *Rout of Glen Fruin* which was set once. Others you never wanted to hear again, but they were in the minority. John would give you the gist of the tune then you'd come home and try it on the practice chanter and then the pipes. I didn't have a tape machine so I couldn't hear myself. I just had to go on what I thought was right.

Old John was very encouraging to me and urged me to go to a few games and get my hand in. He used to talk quite a bit about Brown and Nicol and I was quite excited when I saw them at places such as the

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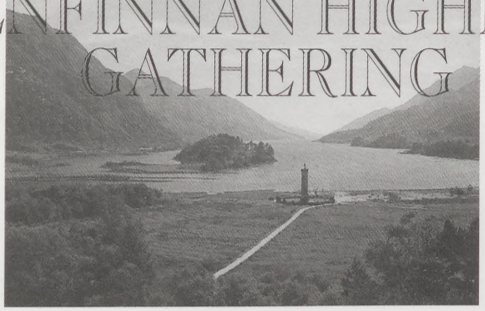


John MacDonald (second left) with pupils, Donald MacGillivray, Donald MacLeod (left) and Mickey MacKay (right) pictured at the Northern Meeting, 1948, where MacGillivray won the Gold Medal, MacLeod the Clasp and MacKay the Jigs

Northern Meeting. I'd heard so much about them. But John didn't really make value judgements on anyone.

Whilst I was going to him quite a few others used be going too. There was P/M John MacLellan, Mickey MacKay, wee Donald MacLeod, and Willie MacDonald who's still out between Inverness and Nairn at Loch Flemington. He was coming very steadily too about the time I stopped.

THE 56th ANNUAL GLENFINNAN HIGHLAND GATHERING



Saturday 18th August 2001

PIPING EVENTS OPEN

1. Piobaireachd DRAW: 12 NOON

1st: £100 2nd: £60 3rd: £50 4th: £40

Judges: *Dr John N. MacAskill, Mr Ian MacFadyen, Mr John MacDougall*

2. Marches STARTS: 12 NOON

1st: £40 2nd: £30 3rd: £20 4th: £15

3. Strathspey & Reel STARTS: 12 NOON

1st: £40 2nd: £30 3rd: £20 4th: £15

Judges: *Dr John N. MacAskill, Mr John Burgess, Mr Iain MacLeod, Mr Joe Henderson*

PIPING EVENTS OPEN JUVENILE
(17 Years and Under)

1. Marches STARTS: 2.00PM (APPROX)

1st: £10 2nd: £6 3rd: £5 4th: £4

2. Strathspey & Reel

1st: £1 2nd: £6 3rd: £5 4th: £4

3. Piobaireachd

1st: £15 2nd: £10 3rd: £6 4th: £5

PIPING EVENTS LOCAL STARTS: 3.00PM (APPROX)

1. Marches

1st: £10 2nd: £6 3rd: £5 4th: £4

2. Strathspey & Reel

1st: £10 2nd: £6 3rd: £5 4th: £4

Judges for events 2 & 3: *Mr Tom Speirs & Mr James Jackson*

Note: The young aggregate winner of the competition nos. 1 & 2 in the Open Juvenile will be awarded The Francis & Mrs FS Cameron – Head of Inverailort Piping Scholarship to establish an annual course in piping at the College of Piping in Glasgow.

Mickey was a tremendous jig player. He used to say he played better if he just had one dram before he went on. He urged me to try it once and I did but I went wrong in my jig. I got a 2nd in strathspeys and reels at the Northern Meeting once, and a third in the marches, but I never got into the jigs, even with the help of Mickey MacKay's dram!

Sometimes we'd all be there in John's house and we'd each have to play a tune. John would tell each of us when we finished what he thought could be improved and what was good and what was very good. It was mostly piobaireachd but we used to play marches, strathspeys and reels to get the pipes tuned up. I don't remember playing hornpipes and jigs very much. I had my own pipes sometimes and sometimes I played John's. He liked his to get played. He had an old friend Clunas, I forget his first name now, but he used to keep his pipes going for him and look after his garden. I was talking to his son at the Northern Meeting a couple of years ago.

John's pipes were a very nice set, Hendersons, silver and ivory. They've no hallmarks but a beautiful tone. Before he died he said to me a lot of people had been pestering him about buying them from him, but he said to me one day: "I want you to have them." I was terribly pleased and he insisted that I have them. He didn't want anything for them. I didn't argue with him. I was very touched and I still have them today and my son Duncan plays them and won the Gold Medal with them in 1997.'

[Editor's note: The pipe is in excellent condition despite being made in the late 19th century. The combing on the bass bottom section is almost worn smooth. The bores are immaculate. The ivory mounts have hardly a blemish and the silver is minutely detailed with a thistle design typical of old Henderson pipes.]

'I used to play on an old Robertson chanter. It was very good, but one day at a sports being held on my brother's farm I was playing for the dancing. It was a terribly cold day and I had to stop to slap my hands against my sides to get some warmth into them. A little lassie jumped off the platform, slipped and stood on my chanter and broke it. I was supposed to be the chairman at a concert that night but I could hardly think what I was saying. People who aren't pipers don't know what a blow that is.

• *Next issue: My forays into competition, marriage, and the indomitable Sheriff Grant*

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Large Audience Excels Itself at the Donald Macleod Memorial

ROBERT WALLACE

THERE were many highlights at this year's Donald Macleod Memorial competition. There was a flawless march, strathspey and reel from Willie McCallum, a lovely cane-driven bagpipe and piobaireachd from Greg Wilson, a sparkling, smile-inducing hornpipe and jig from Gordon Walker, and some side-splitting banter from a police officer who obviously missed his vocation in life, Commander John Wilson, Strathclyde Police, *fear an tighe*. Yes, there were many highlights but the outstanding moment came when Angus MacColl tipped up his pipe and launched into a few Gaelic airs as a prelude to his MSR. No sooner had he played the first few notes of *m'eudaill, m'aighear, s'mo run* (*My Love, My Joy, My Treasure* – available in the Glasgow Collection if you'll forgive the plug) when suddenly an audience of a hundred was providing a backing vocal. Hairs which had lain dormant for years rose on the backs of necks as beautifully tuned bagpipe and native Gaelic vocable combined in a choral symphony fit for the leading auditoria in the land. Yet here we were in the function suite of the Seaforth Hotel, Stornoway. Well that's just the Donald MacLeod for you, and typical of the magic moments you can experience when you make the effort to cross the Minch early in April. Mind you,



Angus MacColl leads the audience in some community singing

they don't just happen of their own volition. There has to be an organising committee creating the right atmosphere for audience and player alike. And a good sponsor. For the former the Lewis and Harris Piping Society once again showed they were more than capable of pulling off the big occasion. For the latter, the Society is fortunate in having the purveyors of our own amber nectar, Tennent Caledonian Breweries, on board. No expense was spared, with

(continued on page 57)

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Silver Medal Tunes Retained for 2002

THE set tunes for 2002 have been announced by the Piobaireachd Society Music Committee. The big surprise is the continuation of the 2001 Silver Medal tunes into 2002 to allow younger players to develop a better understanding of prescribed test pieces such as *The Bicker, MacCrimmon's Sweetheart* and *Glengarry's March.* The tunes for the Gold Medal are: *Nameless Hiharin odin, hiharin dro; Nameless Hiharin dro o dro; Borlum's Salute' The Vaunting, King's Taxes, MacDougall's Gathering, Gathering of Clan Chattan, Rout of Glenfruin, Mrs Smith's Salute, Lament for MacDonald's Tutor.* The senior tunes are: *Sutherland's Gathering, Lament for Airds, Rout of the Lowland Captain, End of the Little Bridge, Nameless Hindro, hindro,* and *Lament for King George III.*

Guide to Games

THE following games have been confirmed since our last issue:

June 10 – Glamis Castle; entries on field; 01382 532 858

July 7 – Forres; entries on field; 01309 673 289

July 20 – Dunbeath; entries on field; snr/jnr; 01847 893161

July 21 – Tomintoul; entries on field; snr/jnr; 01807 580 407

July 21 – Taynuilt; entries on field; 01866 833 245

July 21 – Inverness; entries on field; 01463 724 262

Aug 1 – Killin; entries on field; 01567 820 219

Aug 6 – Morar; entries on field; 01687 462 110

Aug 11-Aberfeldy; entries on field; 01887 840 268

Aug 11 – Abernethy; entries on field; 01479821 391

Aug 17 – Glenisla; entries on field; light music only

Aug 18 – Nairn; entries on field; 01667 453017

Aug 18 – Lairg; entries on field; 01549 402 174

The following events, all in the May PT, have been graded for B&C pipers: Inveraray, Atholl Gathering, Rosneath, Montrose, Perth, and Blairgowrie. We are grateful to the Competing Pipers Association for the above additional events and information.

Corrections to the Guide to the Games in the May PT: Crieff, and Cortachy Games are on *Sunday*, 19 Aug; Helmsdale is on *Saturday*, 18 Aug; Aboyne is on August 4, July 29 being the date of the Cock o' the North, Aboyne, pipe band competition. The Dunrobin Castle contest on September 22 is restricted to non-gold medallists and juniors are restricted to the northern counties of Caithness, Sutherland, Ross-shire and Inverness-shire. Dunrobin enquiries to 01408 633176.

Please note: **Arbroath, Luss and Kilmore/Kilbride**, games have been cancelled this year, the latter due to the foot and mouth outbreak. Please check before travelling to any of the above games.

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The Piobaireachd Society Conference 2001

DAVID MURRAY

ROSEMARY having a long-standing invitation to a birthday party in London during the last weekend in March, and being myself averse to crossing the Border, I decided to fill in the weekend by attending the John MacFadyen Memorial Lecture and the Piobaireachd Society conference. The Friday evening was its own reward, as some excellent playing was heard from John Don Mackenzie and Niall Mathieson. John Don played 'MacLeod of Colbeck' and 'Lochnell's Lament' while Niall gave us 'Mary MacLeod' (described by Robert Reid as the 'Highland Laddie' of piobaireachd) and 'Scarce of Fishing'. Both John Don and Niall played from the heart and seemed to have no inhibitions about bringing out all the emotion inherent in Ceol Mor of which all too many of today's players fight shy. If they can repeat this kind of form on the competitive platform the sky's the limit for both John Don and Niall.

Bridget MacKenzie was the speaker and had clearly given much thought to her subject. She spoke on 'Portraits in Piobaireachd' and gave us all food for consideration. Having myself stood in the breach at Ciudad Rodrigo where Captain MacDougall was killed I was glad that Bridget mentioned him. Her remarks on 'John Garve' were also thought provoking as indeed was her whole lecture. Bridget is clearly enthusiastic about our music, for which she has a rare appreciation. It's good for us to have our minds taken off the detail of our music, in which all too many of us tend to become bogged down.



Bridget MacKenzie delivers her John MacFadyen Memorial Lecture

Now to the conference. It is perhaps fair to say that although over the years it has built up its own audience of aficionados who attend faithfully and regularly, what Dr Donaldson so aptly terms the 'performer community' does not seem to be so well represented. A couple of months ago this magazine drew our attention to the dichotomy or division which is

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growing between the pipers and the academics, and I for one could not help pondering on this aspect as the conference progressed. On Saturday morning we heard Rory Halford MacLeod talk on the early MacCrimmons. Rory spoke well, although those far off days seem increasingly remote nowadays, and it is difficult to bring the details of rents and land tenure to meaningful life at this remove. Jeannie Campbell and Bridget MacKenzie told us of Willie Gray's life and times. Willie Gray is, in my opinion, yet another whose ideas on piobaireachd have not been given the attention they deserve although Dr. Donaldson discusses some of Willie's views in outline. Jeannie did Willie proud, but tactfully left out any discussion of his later years.



P/M Mathieson's fascinating lecture

When I met Willie at Cowal back in the 50s he propounded at length theories 'way beyond me'.

After lunch, Robert Matheson entranced the audience with a brilliant account, with demonstrations, of the technical advances that have revolutionised the tone and balance of our instrument, particularly control of condensation, and the construction of the pipe bag and drone reeds. This was fascinating stuff, possibly rather pipe band orientated, although the advantages to the solo piper were instantly clear. For myself, my mind wandered to the days when we marched for twenty miles a day over the heat and dust of the plains of India. The company pipers, Evan MacRae, Hugh Fraser, Jock Laidlaw and the others would end the day's march with all three drones going and chanters in tune using Indian reeds, syrup in the bag, and valves made from old boot tongues. The point was made in discussion later that the present day pipe band requires the instruments to stand up for seven minutes only. How valid this is I'm not qualified to decide, but there can be no doubt that the brilliant instruments which we have come to expect to hear are largely the result of the pipe band's research and experiment into the whole question of tone.

Barnaby Brown then entertained the audience with some original thought on the question of piobaireachd construction and phrase recognition. Barnaby's research has been exhaustive and very much on lines that the late George Moss would have applauded. He reads the

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canntaireachd as it was meant to sound, and his ideas on scansion deserve respect. When he learns to relate his lectures to his audience's ability to absorb his often challenging ideas, Barnaby's will be a voice worth hearing.

One was glad to see that on the Saturday night the Piobaireachd Society sat down to dine together and that rather more formal attire was in order. The piping ceilidh provided some good playing and the crack was also very good. It was pleasing to my ancient ears to learn that piobaireachd is now becoming popular in the republic of Ireland.

Ed Neigh was first on in the morning and gave a very full account of the history and development of piping in the province of Ontario. Then came the AGM at which the publication of the Donald MacDonald Manuscript was discussed among other domestic points. I do hope that dear old Donald's settings are not going to be dissected and analysed to the point of obscurity but that the scores will be tidied up, the anomalies explained, the tunes set, and the pipers left to get on with playing them.

That said, what then of the weekend? Both the John MacFadyen Lecture Recital and the Piobaireachd Society conference seem to have built up a core audience towards whom the content of both is directed rather than to the competing pipers and indeed to the piping fraternity as a whole. I wondered what some of the MacFadyen audience were making of 'Lochnell's Lament'. Attention spans these days are not what they were, and the introduction of a time limit for each talk at the conference, and indeed the MacFadyen Lecture,

(continued on page 57)



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More on the office of Sovereign's Piper with excerpts from the previously published article by Neville T McKay and from a book by the late Duke of Windsor

WILLIAM Ross was succeeded by James Campbell, who had been appointed in 1881 to replace James McHardy. Campbell a native of Kintail who had served seven years in Ross's former regiment, the Black Watch, with active service in the Ashanti Expedition in West Africa in 1873. He was now asked to recommend an assistant and with some diffidence he proposed his nephew William Campbell who had been placed second in the Gold Medal at Inverness the previous year and was piper to Major Allenby at Ardrishaig. He was 20 years of age, unmarried and a teetotaller. The Queen confirmed James Campbell's appointment at £100 ($170US) per year, and his nephew William received £55 ($90US). In 1885 James Campbell's salary was raised by a further £10 and William received £5 extra a year for looking after the Queen's dogs. In 1887 William competed at Inverness and won the Highland Society's Gold Medal.

James Campbell provided some memoirs after his retirement and described his first duty in 1881 as playing the pipes during the Queen's breakfast. In 1891 he records that she presented him with a silver-mounted set of pipes commissioned from the MacDougall's of Aberfeldy, with the royal coat of arms in silver on the chanter stock. This instrument is still in the possession of the Campbell family. Campbell's memoirs also give a description of one of the tableaux which the Queen liked to create at Balmoral for the entertainment of her guests. Several times during the shooting season the day's kill of stags was displayed in front of the castle, a bonfire and torches would be lit, and the guests danced the Reel of Tulloch



James Campbell, Sovereign's Piper

to the pipes. Campbell learned to wear his oldest tunic on these occasions because of the hazards of burning embers!

When the Queen died at Osborne on the Isle of Wight in January 1901, both James and William Campbell took part in the first stage of her funeral procession. They walked in front of the gun carriage and played *The Dirge of the Black Watch* and the *Flowers of the Forest*. As the entries in her journal demonstrate, the Queen had a genuine affection for the Highland bagpipe and for what she perceived as Highland custom and Highland people. It is ironic that the plight of the true Gaels who were being evicted from their homelands during her reign should have failed to impress her. In correspondence with the Home Secretary over agitation for land reform in Skye in the 1880s, she told him that it would never do to encourage the crofters in 'their wild and impossible demands, the result to a great extent of Irish agitators' persistent preaching of sedition'. During a visit to Dunrobin Castle in 1872 she admired a statue of James Loch, architect of the infamous Sutherland clearances, and at the same time commended the playing of the Duke's piper whose music was the last vestige of the culture that had been destroyed. At least it can be said that her example encouraged the retention of pipers on these estates, and several of the most distinguished performers, who were regarded as bearers of the traditional knowledge from the previous century, were employed by the royal family and their friends. In addition, the social season on Deeside in the 1860s brought together such men as William MacDonald, piper to the Prince of Wales, his brother Alexander, piper to the Duke of Fife, and James Farquharson, piper (and physician) to the Duke of Edinburgh. All these men had received their training in the intricacies of piobaireachd through the pupils of Angus Mackay's father, linking them to the last of the MacCrimmon teachers on Skye.

On the estates neighbouring Balmoral, Alexander Cameron at Aboyne had a similar background and George MacDonald at Invercauld was a pupil of the Bruces, another famous Skye family.

The proximity of these men helped reinforce a particular style of ornamentation which became the standard, and their influence may have been enhanced by their social environment. Thus it can be seen that Queen Victoria's patronage played a positive part in preserving piobaireachd.

The period which followed her death saw significant changes in the presentation of pipe music on royal occasions. Edward VII had already employed a piper when he was Prince of Wales and on the succession he retained the services of James Campbell, who served throughout the reign.

William Campbell had left the royal service in 1901 and no further appointment of second piper was made. It became the practice however, to employ one or two pipers as gamekeepers on the Balmoral estate, and they would join the King's piper

in playing a march around the table in the evening.

When George V ascended to the throne in 1910 he retained the services of Pipe Major Henry Forsyth who had come to him on retirement from the Scots Guards five years previously. The King demonstrated his interest in piping in a number of ways. By 1919 there were five qualified pipers employed as estate workers at Balmoral who were equipped to play with Forsyth in the evening after dinner. The following is an extract from the book 'A King's Story' by the late Duke of Windsor, formerly King Edward Vlll, which tells of Forsyth's service.....

'Another thing that I remember about our move to Marlborough House was the entrance into my father's service of two Scots – Henry Forsyth and Findlay Cameron. Kilted retainers had been a Household tradition in the Royal Family ever since Queen Victoria's and the Prince Consort's first joyous discovery of the Highlands. My grandfather had had a kilted valet as well as a piper who awakened him in the morning with the skirl of the pipes and who sometimes, if there were guests, marched around the table playing Highland tunes. Now that my father had in his turn become Prince of Wales he carried on this tradition by engaging two veterans of the Boer War recently discharged from the Army.

Forsyth had been a pipe major in the Scots Guards, which is to say he had risen to warrant rank and become the senior piper in one of



Henry Forsyth leads the royal children in some drill

the battalions. He had been born in Edinburgh in humble circumstances, and I recall my surprise when he told me one day that when he was my age he had never worn shoes even in winter.

Every morning just before eight, carrying his pipes, the kilted Forsyth appeared in the garden under my father's window. On the stroke of the hour the morning silence would be rent by the skirl of a Scottish march while the piper strode back and forth playing under my father's window. My father took this reveille for granted, but I always thought that it was a trial to my mother, who no doubt felt there were gentler ways of being roused to the day's obligations.

'Cameron was a different sort. He came, I believe, from Inverness-shire, the home of the clan whose name he bore; and he had seen 21 years service appropriately enough with the famous regiment, the 79th Queen's Own Cameron Highlanders. He had fought in the Sudan and South Africa and was reputed to possess more medals than any other British soldier of his day. Robust and erect of figure, with a ruddy complexion and an imposing handlebar moustache, he became a footman; and, when dressed in his kilted livery with his row of medals banked on his left chest, he seemed in our youthful eyes the undoubted hero of many wars. This awed impression was one that Cameron himself never attempted to minimise.

He had an endless fund of hair-raising stories about his personal exploits; his accounts of hand-to-hand fights with 'fuzzy-wuzzies', or of desperate last stands when he shot it out with the Boers were masterpieces of self-glorification. In time my mother was to suspect Cameron carried the Scotsman's well-known preference for whisky to a point that made him a dubious example for impressionable young princes. Understandably he never became altogether the model footman. I well recall an occasion when, either through inattention or else as a result of having perhaps imbibed a trifle more than the usual customary nip of his favourite restorative, he tripped as he entered the dining-room, catapulting across the room a large ham that missed one of the guests by inches.

Happily we children were oblivious of the minor blemishes that may have marred Cameron as a servant. To Bertie [the duke's brother] and me he and Forsyth personified all that was exciting and stimulating in the world outside the quiet purlieus of Sandringham and the walled garden of Marlborough House. When we were in London, nothing open to Bertie and me could equal the thrill of watching with Forsyth and Cameron the Changing of the Guard. Forsyth taught us to salute the Colour as it was carried by. The picturesque ceremony filled us with admiration; Cameron was inspired to organise Mary [the duke's sister], Bertie and me into a squad. Armed with wooden guns, we paraded every morning with Cameron in the role of drill sergeant and Forsyth marching ahead playing his pipes'

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His Grace The Duke of Argyll

ON April 22nd it was announced that Ian Campbell, 12th Duke of Argyll, had died suddenly from heart failure during surgery.

MacCailean Mor, Chief of Clan Campbell, was born in 1937, son of Ian Douglas Campbell the 11th Duke and his second wife Louise. He succeeded in 1973 on the death of his father. The Duke was a familiar figure to pipers as President of the Argyllshire Gathering, a position held by the Dukes of Argyll since the formation of the Gathering in 1871, following the marriage of the Marquess of Lorne, later 9th Duke, to Queen Victoria's daughter Princess Louise. The 12th Duke rarely missed leading the march up the road from the station and always made a point of speaking to the Gold Medal winner afterwards. He was Chieftain of the Cowal Gathering for many years and Grade 1 bands will know that the top prize at Cowal is the Argyll shield, which was designed by the Duchess of Argyll for the first World Championship in 1906. He took an active part too in the Inveraray Games which are held in the grounds of his home Inveraray Castle.

In a letter to the College's Museum curator Jeannie Campbell dated 19th December 2000, His Grace wrote:

'Your article on Campbell pipers was most interesting. You truly have taken on a



The late Duke of Argyll (centre) and Angus Nicol, Highland Society of London, have a word with Gordon Walker after the march to the games at Oban 1993.

massive piece of research and on behalf of all Campbell pipers, thank you. Although not a piper myself, I certainly have a great love of pipe music and to keep traditions alive a piper plays reveille at Inveraray Castle every day. It is clear from what you write that the Campbells have made an outstanding contribution to the musical culture of the Highlands'. The letter is signed 'Argyll' with the following PS: *'Sorry I was not at the march to the Oban games this year, as I am always cheered by your smiling face'.*

At the duke's funeral held in Inveraray on April 27 more than 1,000 townspeople turned out to pay their last respects as the funeral cortege wound its way through the historic town. It was led by piper L/Corporal Kristian Clezy of the Argyll and Sutherland Highlanders, who played the duke's favourite piobaireachd, *The Desperate Battle*, at the church service. As is ancient custom for the chief of Clan Campbell, the duke's remains were laid to rest on the island of Inishail in Loch Awe. He is succeeded by his son Torquhil.

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What the wise pianist did was to carry a dummy keyboard. They could not 'hear' the music but the finger exercise would keep the muscle tone and co-ordination up to scratch. Pipers are fortunate in being able to practice on the practice chanter which they can take anywhere. There are, however, times and situations when and where you cannot play even a quiet practice chanter. There are electronic chanters which are very good, but it is still worthwhile taking a tip from those pianists. Get the lower half of an old practice chanter, or take an old pipe chanter sawn off just below the low A hole, or fashion a dummy one with dummy holes at the right spacing. It can be slipped into a pocket or briefcase. You finger it in a car, train, or plane without disturbing anyone. Others need not even be aware of your finger exercises. Many pipers will finger a pencil or pen, but a properly spaced set of holes on a chanter-shaped piece of wood is so much better. If you are learning a tune you do need to concentrate part of your mind on it, but practising taorluaths and throws slowly and repeatedly can be done without missing anything that may be going on around you, and may be the most valuable practice you have.

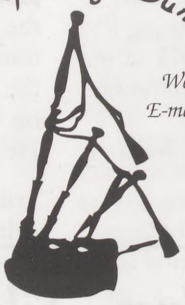
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Prize-winning Glenn Following in His Mother's Footsteps

ED NEIGH

COMPETING in bagpipe competitions at the highest level requires talent, dedication and, above all else, experience. When a sixteen year old shows up at a world class pipe band and says, "Can I play for you this year?", the chances are usually slim to none at all. Unless of course that player happens to be named Glenn F. Brown of Milton, Ontario, and also happens to have three World Championships under his belt as well as most of the amateur solo titles in Eastern North America.

So it was at the end of the 1999 season when Glenn joined 78th Fraser Highlanders. By then, Glenn was well established as the prodigy of the Ontario circuit. He had just won the Grade I Amateur Solo Championship Supreme for the second year in a row, playing all of the contests in both seasons before reaching his sixteenth birthday. Then, that autumn, he had gone on to win the Overall Championship at the Nicol-Brown Invitational in Connecticut, U.S.A. against the top amateur players from across the continent. In the 2000 season, aside from making the grade with the 78ths who won the North American Championship at Maxville and placed a respectable 5th at the Worlds, Glenn continued his winning ways in the solos.

He again captured the Grade I Amateur Championship Supreme in Light Music, and this year added the Piobaireachd title to it as well. He also won the North American individual Amateur Championship at Maxville with three firsts and a fifth. against over 40 competitors



Glenn Brown with the Targe at last year's London Championship

To cap this, he proceeded to win the Nicol-Brown for the second successive year, and then knockoff the overall at the George Sheriff Invitational in Hamilton against even

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stiffer continent-wide competition. And, as if that were not enough, Glenn travelled to London in November, where he overcame jet lag and an early draw to win the Amateur March, Strathspey and Reel, and come third in the Slow March and Jig.

For those who have known Glenn, his achievements are not surprising, for he learned his winning ways at least partly at home.

He is the son of P/M Gail Brown, Pipe-Major of the Milton Optimists and now the MacDonald Caledonia Pipe Band. Like Glenn, Gail went through the solo ranks in Ontario being taught by the likes of Buzz Featherstone, P/M Alex Robertson, and eventually by the great John Wilson of Edinburgh and Toronto.

In solos, Gail became a prominent Open Competitor known for her handling of the big marches and strathspeys and reels. As a pipe major, her bands have won both the Juvenile Worlds' Championship and the Grade 3 Worlds' Championship during the 1990s. Glenn credits his own success to several factors. First there was the sound fundamentals acquired from his mother at about age nine. Second came years of listening, both to his mother as she taught her myriad of pupils on a daily basis and to the recordings of champion solo players and bands. Then, to P/M John Elliott who polished many of his band skills during Glenn's stint with the Peel Police Pipe Band in the 1998 season. Finally, for piobaireachd, Glenn received tuition during the past year from P/M Bill Livingstone.

Now elevated to the professional ranks, Glenn has definite ambitions for the future. He is finishing high school this winter. Then he plans to move with his two brothers, Blair and Graham (both drummers) to Scotland to play for and win a World Championship with Shotts as his mother did in the 1970s. In solos, Glenn would "like to win every prize there is," and that includes Oban and Inverness. He is still a ways away from these lofty goals, but in light of past performance Glenn is person to both watch and listen for.....and to think, some young people waste their time dreaming about growing up to become footballers or hockey players...!!

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Get Yourself Well Connected If You Want Comfort

Jock Agnew

THE point has already been made (see PT Vol 53 No 3, p 43), but is worth repeating: the makers of bellows-blown pipes have yet to get their various acts together with regard to standardisation. The size, for instance, of chanter and drone stocks can vary widely from one maker to the next and, more importantly, the connecting fittings between bag and bellows.

And although they all carry out the same function, the bellows design can differ quite a lot from one maker to the next. Some are heavy on wood and light on leather; some have metal hinges that can articulate in one direction only, while others have a more flexible arrangement; the armstrap might fasten with a buckle, or a simple looped thong. Whatever else, the leather (or substitute leather) should be robust and flexible and large enough to deliver a full and effective quantity of air to the pipes.

Since the bellows are designed to supply air, it follows that, to make life easier for the piper, they themselves should be airtight and the connecting tube free of any obstruction. Leakage of air might occur around the intake valve; via the stitching on the leather; through the porosity of the leather; or at the base of the connecting tube. So the valve should be regularly cleaned to prevent build-up of dirt (it is worth remembering that all the air for blowing the pipes has to first pass through this valve); and if the leather or stitching leaks then a dressing might be needed (though the dressing put on by the pipe-maker should last a very long time). The connecting tube should be of the right length, and this will vary depending on whether the piper is in trim or portly shape. Too short and it will forever be disconnecting itself – usually in the middle of a tune! Too long and it may bend and kink, which will restrict the free flow of air to the bag. Many pipe-makers now supply a plastic connecting tube that the piper himself can cut to the most comfortable length.

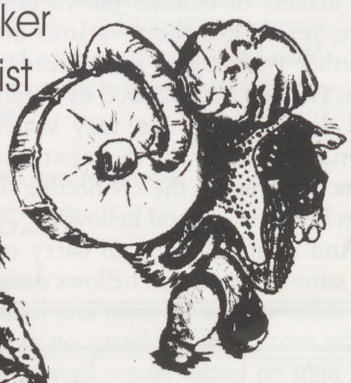
Technique – yes, there's a technique to be learned for keeping the pipe bag full using bellows rather than breath. Variations of pressure on the reeds can momentarily alter their pitch – particularly the drone reeds – so a close alliance of bellows and bag must be cultivated to maintain a steady note from all the reeds. This requires patience and practice, which can be difficult to sustain particularly if the novice is already proficient on the Highland pipes, and bursting to break into a familiar tune.

As past contributors to Common Stock have pointed out, there is a tendency for those new to bellows pipes to play at too high a pressure – especially those who have come to

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the smallpipes from Highland piping. This may in part be caused by the fact that Highland pipe bags are often more elastic than the calf-skin bags of smallpipes, and mouth blown pipes can be kept constantly topped up with air, using the player's lungs as part of the reservoir.

So those new to the bellows pipes should be encouraged to practice a series of exercises until the use of bellows becomes a natural, subconscious, activity, at which point the player can relax and concentrate on fingering the chanter. These exercises might include stopping off all but the chanter reed, filling the bag from the bellows and maintaining a single steady note until the bag is fully deflated – then starting again. To quote from an article by Colin Ross "I use the analogy of relating bellows action to the blowing from the lungs for the Highland pipes, so that the bellows are only used on demand when the bag has deflated by a bellows-full. The equivalent of a lung-full of air to the Highland piper. This means that perhaps four bars or more of music is played between bellows strokes so that the piper has the chance to relax for that period except for the left arm which is maintaining the pressure on the bag. The alternative is to share the pressure between left and right arms by playing from the bellows. That is to slowly bring the bellows in as you are playing until you come to the bottom of the stroke and then bring the right arm out quickly to begin another long stroke. This technique requires a good capacity airtight pair of bellows to make it work efficiently, but has the advantage of less pressure needed on the bag. All of which suggests that the design, maintenance and techniques of using the bellows are fundamental to playing (and of course the ease of playing) these bellows-blown pipes.

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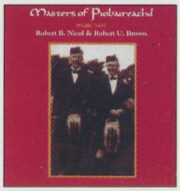
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Masters of Piobaireachd
Volume 3, (CDTRAX 216)
Robert B. Nicol &
Robert U. Brown

THIS CD contains singing, playing and discussions covering six piobaireachds. The tunes are not played or sung in full, as the teachers usually demonstrate the ground and some variations to give "the feel" for the tune. This is certainly more than enough for an inspiring pupil to get to grips with the melody.

In Track 1, RU Brown gives an excellent introductory talk on the basic principles of piobaireachd playing, where he mentions his own teacher, the legendary John MacDonald's form of teaching. He mentions movements such as the echo beats and how to cut certain notes where necessary. R.U Brown's beautiful singing voice comes out as he demonstrates certain suibhal movements, taorluath and crunluath movements. This talk was with Dr Kenneth MacKay, recorded in 1958.

Tracks 2 & 3 are devoted to *Glengarry's March (Cill Chriosd)*. RU Brown talks of this tune, emphasising the introductory Es played as a melody note. He follows the setting taught by John MacDonald and attributed to Colin Cameron. This was recorded in 1960 for Dr Kenneth MacKay. The whole tune is then played in full by RU Brown and this was recorded for The Scottish Piping Society of the Witwatersrand, South Africa in 1970. What struck me about this track was the triple gracenote G, D, E movement (taorluath variation). This was crisp and beautifully executed. Tracks 6, 7 & 8 are about that great piece of music, *Lament for Donald Duaghal MacKay*. All instruction is by RU Brown. He follows Angus MacKay's setting though he plays an additional G gracenote on E in the second bar of variation one. He sings the ground in variation one as well as the taorluath singling. This was recorded at Balmoral for The Scottish Piping Society of the Witwatersrand in 1970. RB Nicol plays the ground to the first line of the taorluath singling on the pipe and it is identical to the way RU Brown sings it. This piece was recorded by RLC Lorimer at Braemar in 1953.

Tracks 9 & 10 involve the *Gathering of Clan Chattan*. Oral instruction of the ground variation one and doubling of the variations is by RU Brown. He demonstrates quite clearly, the playing of the long initial E notes. This was recorded by his pupil Malcolm McRae, at Balmoral in 1968. The ground and first part of variation one are played by RU Brown, recorded in New Zealand in 1971.

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Track 11 has *Lament for MacDonald's Tutor.* All oral instruction is by R.B. Nicol where he goes over ground and variations and the taorluath singling.

Track 12 is a discussion between NA Matheson and Bob Nicol, reminiscing over Braemar Gathering in the 1920s. This is most interesting. Recording again by NA Matheson at Birkhall in 1972.

Track 13, the final track, is the *Lament for Alasdair Dearg McDonnell of Glengarry* is played in full by R. U. Brown. He plays the E, F, D, C 'rundown' configuration (Nether Lorn cant. *chelalho*) in the second bar of line three of the ground, as three equal demisemiquavers with no prolongation of the F. This was recorded for The Scottish Piping Society of the Witwatersrand, South Africa in 1970.

Despite these recordings being made on what I presume to be old tape recorders, the sound on all tracks is quite remarkable and clear. I was most pleasantly surprised. Credit for this should go to the sound engineer, Dave Fisher at Waterfront Studios in Glasgow. This CD is, without doubt, a useful demonstration of how to approach these tunes, as well as being very pleasant to listen to for any non-piobaireachd player. My own contact with the Bobs was limited. I met RU Brown at the London competition when I was a teenager and felt him a very pleasant and encouraging person as well as being the perfect gentleman. Once whilst on a medical course at Dundee Hospital in 1972, I phoned RB Nicol for some advice. He asked me to visit him but en route that day the weather changed horribly. I was caught in a snowstorm and regrettably went off the road in my car. I phoned Bob and told him of my misfortune and apologised that I could not make it as I was stuck at the Braemar Hotel. He made a special effort to get to see me the next day despite the weather. I went over the piobaireachd *In Praise of Morag.* This he taught me by singing. It was a great experience and I have that tune to this day, the way he taught it. Regrettably, because of geography and work commitments, I could not see him again but from that day I certainly envied all the pupils who had lessons, not only from Bob Nicol, but Bob Brown too. I feel they must have a fund of knowledge.

After listening to this CD I felt as if I needed to listen to some more. I felt enthused. I would hope that the producer may have some other recordings for further CDs in the series. Masters of Piobaireachd Vol. 3 is a must for the piobaireachd student and I would have no hesitation in recommending it for your piobaireachd library.

These able gentleman and great players are no longer with us but they have left us a very important legacy on how the great music really should be played.

Dr John N MacAskill

Versatility

THE ensemble judge at the New Zealand Pipe Band Championships, Rob Worrall, gave a recital at the Auckland Pipers'



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The weather was much kinder than that at the championships, with a warm evening for his recital. Rob showed his versatility on various bagpipes with tunes on the great Highland, bellows smallpipes, and bellows border pipes. I found the smallpipes on the night to be the most satisfying with its relatively rich sound and better clarity of execution coming through. The sound of the Highland pipes did not 'grab me'. The chanter lacked a good ring and projection, and the drones were rather soft - a reasonable balance without sparkle. On the Highland pipes the many slow airs, small marches, and small dance music were quite nice, although at times the strathspeys and reels were rather too forced in the pointing to the detriment of clear execution and good rhythm. The one MSR had a good stylish march, *John MacFadyen of Melfort*, then *Blair Drummond* and *The Rejected Suitor*, which were over-spirited and lacked the necessary clear execution in the process. Towards the end of the recital the piobaireachd *Lament for Mary MacLeod* was overall enjoyable, being nicely paced and well executed apart from taorluath and crunluath singlings timing. These were slightly jerky in that the short As and Es in these were clipped to the breabach. A basic, good, solid performance. The music on the smallpipes was really enjoyable with many small dance tunes played with plenty of enthusiasm and clear execution. The jigs though did not fair so well, being too clipped and rather jerky, in need of much relaxation. The border pipes, which had a raw sound, were played a little to let us all hear them. Rob gave interesting stories and titles relevant to each bracket of tunes. I think this is good in a recital - at least the audience is getting some comment. A number of those present I am sure enjoyed Rob's piping on the whole, but some others, myself included, would have preferred a more balanced programme containing a bit more serious music. The MC thanked Rob for coming along and giving such a long programme of music on various pipes. I trust I have not been too critical, as I know some pipers of note do not like any criticism, constructive or not. The comments above reflect other well informed pipers' feelings too.

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Brian Boru

Sir,

I was fascinated by your article on Starck and his Brian Boru bagpipes as detailed in your article. How can I get a hold of a set?

Jamie Campbell,
Hook Norton, Oxon.

We know of no pipe maker who is currently making these pipes. Unless any other reader can help, it may be worth approaching some of the manufacturers advertising in your PT.

German Pipes

Sir,

First. sorry for my English (you should corrected it). I don't know, whether my contribution is good for your 'Piping Times'. But I think, perhaps it could be interesting for your peoples, that in Germany more and more 'Scottish' pipe bands arise. Many young peoples discover their love for Scottish pipe music. I'm an older piper myself, and I always observe something of the piping scene in Germany. In moment here we have about fifty (50!) pipe bands, which play the Great Highland Bagpipe and Scottish tunes. Many of the bands are new with less experience. Nevertheless, it's an astonishing development, I think. Reason therefore is probably too, Scottish and Canadian army pipe bands, which nearly 50 years made public these fascinating music here in Germany.

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D Throws

Sir,

In a letter several months back regarding the four-note gracenote throw on D, the writer referred to the first three notes as a leumluath. This particular writer has been exposed to piping most of his life and should know better. The only thing the first three notes of the four note throw on D has in common with a leumluath is that it sounds low G, D, low G. Otherwise the motion and sound are completely different. The true leumluath is a deep finger movement not unlike the configuration of a ski jump. The first three notes of the four-note throw on D is a shallow, flat partly sideways motion. All the piping tutors describe the D finger action of the three-note D throw as a straight up and down motion.

Show me a piper using this motion and you show me a lousy throw on D. The proper way to do it is to come up and down but at the last moment let your D finger travel parallel across the hole right to left and as lightly as possible to avoid after shock. In listening to pipers and

pipe bands in this generation it is amazing how downright bad their throws on D are and this is probably the most fundamental sound in piping.

James Patterson,
Jefferson, USA.

Medal Tunes

Sir,

I have a footnote to add to the passage on *The End of the Great Bridge* which, in your April number, was included in Dr Taylor's illuminating survey of this year's 'Gold Medal' tunes. My footnote is concerned with the FE gracenote turn which RB Nicol is recorded as having played in the second last bar of the ground. The Campbell Canntaireachd gives the syllable 'lal' to this turn. The best-known 'lal' situation occurs in the ground of *Lament for the Viscount of Dundee* but it is sometimes found in other tunes. Two instances which come to mind are found in the grounds of *Lament for Alasdair Dearg* and *Lament for Queen Anne.*

In 1949 Sheriff Grant of Rothiemurchus recorded in his notebook that on 9th February he had heard Nicol play this turn (Che dre a lal hio tra) in line 3 of *The End of the Great Bridge* and that on the next day he (Grant) had asked John MacDonald about it. The note went on: "Lal JM said he got from Colin Cameron and is the same FE gracenotes as 'che lal ho' in V. Dundee: usually it is the ordinary hi hio cadence, which JM ordinarily played in competitions, but on one occasion at Braemar when Colin C. was judging alone JM played 'lal', got 1st prize and afterwards Colin spoke to him with approval of it."

For the amusement of today's broad-minded judges I add a later entry which Rothiemurchus made on 3rd March.

"I tried playing the queer FE gracenotes in last lines of G and G'...JM said that if I or anyone played it in competition judges would throw one out."

James Campbell,
Cambridge.

Words Query

Sir,

I have always been much taken with the short story 'Johnnie Cope in the Morning' by George MacDonald Fraser. A central theme of this story is the playing of the tune of the same name by the author's Highland battalion pipes and drums on Friday mornings as reveille. While I appreciate the irony of Scots soldiers being awakened by a tune which, in MacDonald Fraser's words '...commemorates the day, two and a quarter centuries ago, when the broadswords came whirling out of the mist at Prestonpans to fall on Major General Cope's redcoats and cut them to ribbons in something under five minutes', I do have questions about the meaning of two of the lines in the chorus of the song and hope a reader can help.

The two phrases which bother me are 'waukin yet' and 'gang tae the coals'. I have seen 'waukin' spelled 'walkin' in some versions of the song and thought it was derisively asking if Cope and his troops were still running. One dictionary gives the mean-

ing 'to waken' for the Scots word 'wauken'. From that I would think it most logical that the chorus is asking if Cope is awake yet.

If that is right it makes Highland battalions use of *Hey, Johnnie Cope* as reveille even more ironic. Second, what does the phrase 'gang tae the coals' mean? Does it refer to the coals of a fire, or to going to a coal mine as in 'he's gone to the peats' meaning someone has gone to work at digging peat?

If the phrase 'gang tae the coals' were another way of saying 'go to work', it could mean that if Cope were awake, or his drums were beating, the Scots would wait to 'go to work', meaning that they wouldn't attack if his troops were already awake.

Christopher Smick,
Medfield, Mass., USA.

Launch

Sir,

After weeks of depressing pictures of burning animals I felt a boost of sheer joy when I picked up my copy of the Herald to see the picture of no less a personage than The Speaker Mr Martin launching the College's building appeal by himself playing on our ancient pipe [below]. Obviously someone at the College has friends in high places. We owe Mr Martin a huge vote of thanks for taking time out from his high office to honour the College in this way. A delightful picture and Westminster life will never be the same again. I hope to write to Mr Martin to thank him personally but in the meantime on behalf of all lovers of the great pipe may I say 'thank you Mr Martin'.

Christine MacLellan,
Dean Park Cres., Edinburgh.



Speaker Martin launches the College fund with help from two young pupils

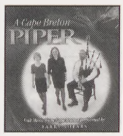
Radio Watch

March 31: "*Colbeck* was played superbly. I think John Don MacKenzie is maturing."

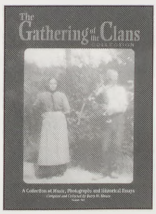
Apr 21: "I wish they would announce when tunes are from a CD then we could order what we liked." . . . "An outstanding broadcast by Euan MacCrimmon. I have seldom heard *Macleod of Talisker* played so well." . . . "His pipe was too high pitched for me."

Apr 28: "Not a good programme. None of the bands seemed to understand that when you don't have drummers in a quartet you have to re arrange your music to suit."

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Collection

A collection of tunes by distillery worker James Mackay has been published with assistance from Glenmorangie whisky. 'The Glenmorangie Collection' has a wide selection of original tunes from the north of Scotland. The book costs £12 and is available on 01862 892984

New Judge

A welcome addition to the Joint Committee Judges List is Hugh MacCallum one of the most successful competing pipers of the post war era. Hugh retired from competitive piping a few years ago and until now has concentrated his piping activity on teaching.

National Mod

PRIZEMONEY at the National Mod piping is the highest ever this year at £1500. First in piobaireachd and MSR will receive £300 for each event. In addition there is an overall award of £200. The contest takes place in Liniclate School, Benbecula, on October 13. Entry £5 per event plus An Comunn membership. Call 01236 726403 for more info.

- For Sale: Early Kintail pipes; hand carved; half sterling silver; £1500; call: 01925 654458
- For Sale: Silver and ivory pipes; 1940s; £2,500; no offers; 01524 69505
- For Sale: Kilts, Ancient Gordon and MacKenzie of Seaforth, plus Montrose doublet; call 0161 980 2256 after 3pm.
- Wanted: Music for Iain Macpherson's Reel on Chris Armstrong's first CD; please contact: 0061 755758922 or alba1@one.net.au

Kintyre Piping

JUDGES for the Kintyre Piping society's invitational competition on June 9 are John Wilson, Iain MacFadyen and Angus MacLellan. Prizemoney is in excess of £1200.

Skye Bands

THE first Isle of Skye Pipe Band Festival will take place on June 30 in Portree.

The festival is being run in aid of the multiple sclerosis charity ARMS. A total of eight bands will participate. Apart from the local Isle of Skye Pipe Band, bands from Uist and the isle of Lewis will come over the sea to Skye for the event. For further information telephone 01478 612066/612984.

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OR OUR APPOINTED AGENTS

Calling all contest secretaries. E mail your results to: pt@college-of-piping.co.uk or fax them to us on 0141 337 3024; if you wish you can enclose a report on how your competition went, along with any other comment. Photographs welcomed. If possible e mail these as 'jpeg' files or post to Piping Times, 16-24 Otago Street, Glasgow G12 8JH

Lochaber Piping Society, April 28

Judges: John MacDougall, Ian Hurst, Moira Morrison, Alison Campbell.

Chanter

March U-10: 1. S Lees, 2. P MacMillan, 3. E Ferguson.

March 11-13: 1. A Blyth, 2. O Bridge, 3. C Ness.

March Open: 1. C Ness, 2. C MacColl, 3. O Bridge.

Novice Bagpipe

11-13: 1. C Ness, 2. S Bridge, 3. R MacPherson.

March 16 yrs: 1. L Tait, 2. N Evans, 3. E Henderson.

Bagpipe

March U-15: 1. R Robertson, 2. E Henderson, 3. L Tait.

S&R: 1. E Henderson, 2. M MacBeath, 3. L Tait.

Piob U-15: 1. E Henderson, 2. M MacBeath, 3. L Tait.

March 18 and under: 1. I Hislop, 2. K MacLeod, 3. L Blyth.

S&R 18 and under: 1. L Blyth, 2. I Hislop, 3. N Evans.

Piob. 18 and under: 1. L Blyth, 2. N Evans, 3. I Hislop.

Royal Scottish Pipers' Society

J Dow reports:

The above Society held its first of three contests on Sat. April14th and was attended by a goodly number of members all with good sounding instruments. The judges for the occasion were Mr. Finlay MacNeill, P/M David Aitken and Mr Jimmy Young. Results from the other sections also included:

B Piobaireachd: 1 John Dow 2 R.K.Cowan 3 Robert Smart.

Over 60s March: 1 Donald Martin 2 Finlay MacLaren 3 Nigel Malcolm-Smith; **Commended:** Dr. Bruce Thomson; Over 70: James Burnet.

Slow Air: 1 Dr. W. Fraser; 2 Andrew Frater 3 Donald Martin.

Commended: John K.S.Frater, Dr. Bruce Thomson, R.K.Cowan.

6/8 March: 1 Dr. W Fraser; 2 Andrew Frater; 3 Donald Martin.

Commended: Dr. John Ross; Dr Findlay MacLaren.

2/4 Confined March: 1. Bernard Worth, 2. Dan Lean, 3. Robin Webster.

2/4 March: 1. A Philip, 2. Iain MacLeod, 3. Ronald Smith.

Strathspey and Reel: 1. Charles Dunbar, 2. Nigel Malcolm Smith, 3. Iain MacLeod.

(A) Piobaireachd: 1. John Frater, 2. Andrew Frater, 3. W Fraser.

M.S.R: 1. Andrew Frater, 2. W. Fraser, 3. John Frater.

Jig: 1. Andrew Frater, 2. Leslie Barret, 3. Donald Martin.

BC Indoor Meet, Vancouver

Beginner march on chanter: Grant Murray

G5 2/4 march: Marina Lawson

G5 Slow air: Kyle Banta

G4 2/4 March: Colin Lentz

G4 S&R: Alex Gandy

G3 Piob: Ben Parsonson

G3 2/4 March: Patrick case

G3 S&R: Jesse Bills

G2 Piob: Liz Dunsire

G2 MSR: Liz Dunsire

G2 Jig: Michael McLeod

G1 Piob: Kevin MacDonald

G1 MSR: Kevin MacDonald

G1 Jig: Kevin McKay

Adult 2/4 march: George Young

Adult Slow air: Bob McIllwaine

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MSR: 1 Bruce Gandy 2 Andrew Smith 3 James P Troy
Jig: 1 Bruce Gandy 2 Adrian Melvin 3 Ann Gray

Ulster Festival, April 20/21

Piob: 1 Robert 2 Andrew Carlisle 3 William Evans
MSR: 1. Robert Watt, 2. Alastair Dunn, 3. Jonathan Greenlees.
H&J: 1. Alastair Dunn, 2. Robert Watt, 3. Gary Watterson.
Intermediate 'A': 1. Andrew Hall, 2. Ryan Canning, 3. Catherine Shilliday.
Intermediate 'B': 1. Clive McFarland, 2. Andrew Carlisle, 3. Graham Stirling.
Junior: 1. Alan Tully, 2. Andrew Shilliday, 3. Michelle Redmond.
Juvenile Section 2: 1. Lynsey McNicholl, 2. Ashley McMichael, 3. Stuart Irvine.
Advanced Chanter: 1. Steven Cochrane, 2. Clare Campbell, 3. Kirsty Nicholl.
Novice Chanter: 1. Josh McKee, 2. Laura McWhirter, 3. Jemma Redmond.



Claire Lynas, the overall winner at Dumbarton

Dumbarton and Dist. Juvenile Contest

10 Years & Under CHANTER:
1. Dean Cartwright, 2. Jade Harley, 3. Kevin Nagle, 4. Stephen Johnstone, 5. Catriona Marcol, 6 Craig McLean.
11 – 14 Years CHANTER:
1. Iain Armstrong, 2. Keith Bowes, 3. Yvonne McHugh, 4. Scott MacBrayne, 5. David Robinson, 6. Donald Feist.
14 Years & Under MARCH (confined) : David Smith.
14 Years & Under MARCH:
1. Callum Beaumont, 2. Stephen Clark, 3. Stuart Hunter, 4. David Smith.
14 Years & Under S &R:
1. Callum Beaumont, 2. Stephen Clark, 3. Stuart Hunter, 4. David Smith.
15 – 16 Years M.S.R. (Confined): Darren de Wal
15 – 16 Years M.S.R.:
1. Matt Wilson, 2. Clare Lynas, 3. Craig Munro, 4. Samantha Stewart.
17 – 18 Years M.S.R. (Confined): John Smith.
17 – 18 Years M.S.R.: 1. John Smith, 2. Pauline Gray.
14 & Under HORNPIPE & JIG:
1. Colin Prentice, 2. Alasdair Henderson, 3. Ben Duncan, 4. Thomas Turner
15 – 18 HORNPIPE & JIG:
1. Clare Lynas, 2. Matt Wilson, 3. Andrew Bird, 4. Nicola Hammond
14. & Under PIOBAIREACHD:
1. Callum Beaumont, 2. Alasdair Henderson, 3. Ben Duncan, 4. Scott McKillop.
15 – 18 Years PIOBAIREACHD:
1. Clare Lynas, 2. Philip Barlow, 3. Allan Dalziel.
OVERALL WINNER: CLARE LYNAS
RUNNER UP: CALLUM BEAUMONT

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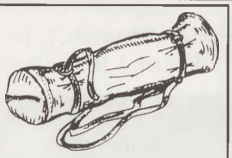
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Bill Livingstone and Michael Rogers flown in specially from North America to make their valuable contribution – particularly in the piobaireachd.

I should report that TCB Managing Director Angus Meldrum, himself a native of Lewis, will be standing down this autumn after many years at the helm of this very successful company. We wish Angus well for the future. Piping is grateful for his beneficence and for the continued support from his company.

And so to the matter of the prizes. These were as follows:

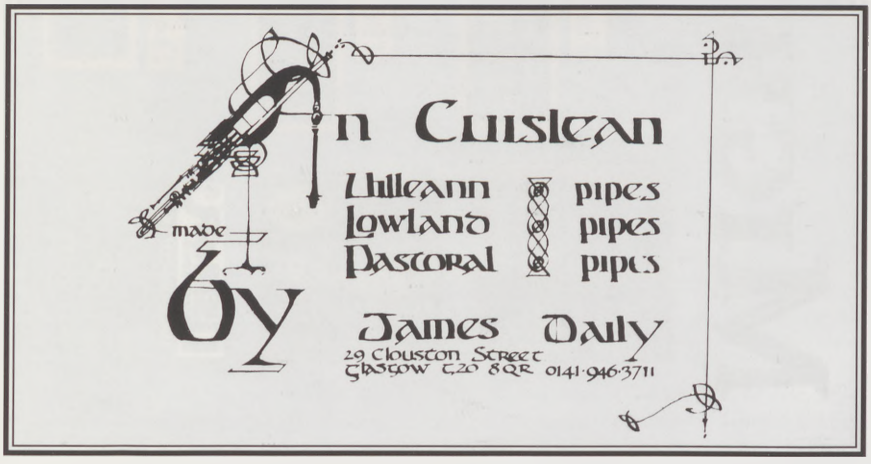
Piobaireachd: 1. Willie McCallum *Mac Murrich's Sal.* 2. Angus MacColl *Field of Gold*, 3. Gordon Walker *Sound of the Sea*, 4. Bill Livingstone *Alasdair MacLeod Millar's Sal.*

MSR: 1. Gordon Walker, 2. Willie McCallum, 3. Greg Wilson, 4. Roddy MacLeod

H&J: 1. Gordon Walker, 2. Willie McCallum, 3. Angus MacColl, 4. Roddy MacLeod.

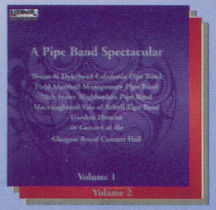
Thereafter the ceilidh, amber nectar and more wonderful singing and piping.

might well be discussed. I wonder too about the location for both events, and whether a move to Glasgow might not attract wider audiences. The weekend is not inexpensive. I found it hard to avoid the conclusion that apart from Robert Matheson's admirable talk it's a case of the converted preaching to each other, fine if you're 'on message' but not so good if you're not one of the magic pibrochology circle. Admittedly, it could be difficult to cater for what the performer community wants to hear, which might well be summed up in the words spoken to me by a well known Canadian piper some years ago 'Don't give us advice, David, just give us prizes!'



MIGHTY GOOD!

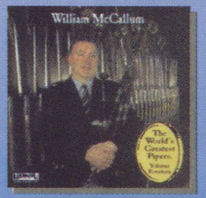
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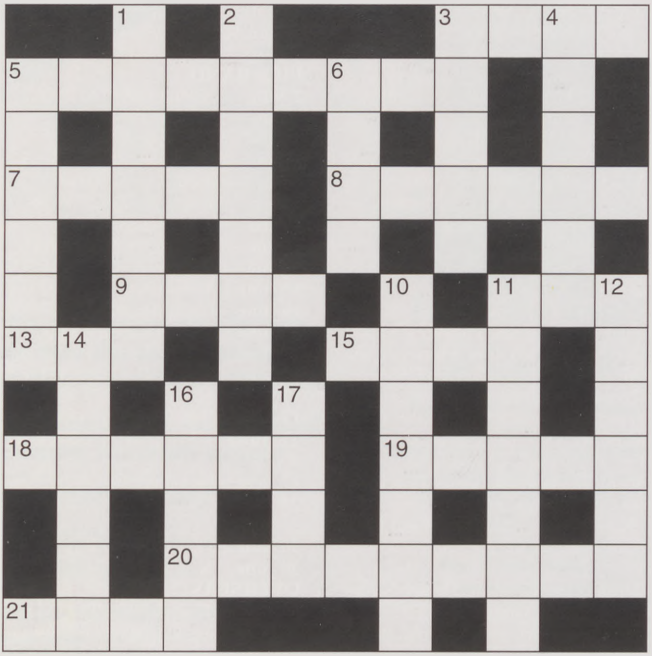
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Test Your Knowledge



Across

3. Macpherson of Mosspark (4)
5. These are a piece of history in PT last month (9)
7. Piobaireachd of Donald Dubh Knell for the ——— (Walter Scott) (5)
8. Hornpipe in Scots Guards book (6)
9. Small measure in Perth (4)
11. Animal in the graveyard (3)
13. She is at the churn (3)
15. Canntaireachd throw to high G (4)
18. Fishing was this (6)
19. Burial place of 2 down (5)
20. John MacColl wrote a tune for the one in Oban (9)
21. Iain Morrison's reel pipers (4)

Down

1. Games here in July (7)
2. Alastair 8th MacLeod chief (7)
3. Stage whisper sounds like a drum (5)
4. Northern town, has been a band contest venue (6)
5. Speed this (6)
6. Of heather- slow march (4)
10. Ronnie McShannon was this recently (7)
11. Lanarkshire town starts with a tune (7)
12. One of Jim Tweedie's (3,3)
14. He's small in jig time (6)
16. Rocky places in Stirling (5)
17. Drummers do it in retreat (4)

Test your piping knowledge with the Piping Times Crossword. Each month send completed puzzles to Piping Times, 16-24 Otago Street, Glasgow G12 8JH, Scotland, UK. The reader with the most correct answers over 12 issues will receive a £50 voucher for the College of Piping Shop. To qualify entries must be received before answers are published.

Last month's solution: ***Across*** – Fife, Glenorchy, Allan, Prince, Wick, Ale, Mrs, Wild, Macrae, Sligo, Old Woman's, Lyon. ***Down*** – Bellows, Dornoch, Fyvie, Fiscal, Graham, Cope, Bilston. Admiral, Echoes, Raasay, Troon, Reid. *Crossword compiled by Jeannie Campbell.*

Piping Times DIARY

SOLOS

2nd June – Strathmiglo Highland Games, Draw 11.30am. Start 12 noon. Senior and junior events,(under 16). Piobaireachd and Light Music. Entries on field. Contact: John Pearson, 01337 860531

3rd June – Markinch Highland Games, commencing 11.00am. Entries on the field, Piobaireachd and Light Music, Contact: 01592 759038

9 June – Kintyre Piping Society, Invitational Competition, W McCallum, 01586 552508

9th June – Corgarff Highland Games – Seniors and junior events. Light Music only, Commencing 1pm. Entries on the field

9th June – Bearsden and Milngavie; open piob & m, s&r, and jnrs.; 0141 337 3024

10th June – Forfar Highland Games, Glamis Castle. Senior and junior events. Piobaireachd and Light Music. Draw 12.30 Start 1pm. Entries on the field. Contact:Mr G. Mitchelson, 01382 532858

16th June – Newburgh Highland Games, Juniors only. Commencing 1 pm. Entries on the field. Under 14 and under 18 – M & S/R. Contact: 01337 840098

17th June – Aberdeen Highland Games, Hazelhead Park. Commencing 10.00am. Entries on the field up to 9.00am. No entry fee. Piobaireachd and Light Music, also junior events. Contact: Audrey Walker, 01224 552208

23rd June – Drumochty Highland Games, Senior and Under 18 M & S/R. Commencing 1.30pm. Entries on the field, Contact: Mr D. Gauld, 01561 378120

1st July – Cupar Highland Games, Commencing 10.30am. Entries on the field. Piobaireachd and Light Music, also junior events. Contact: David Martin, 01334 654195

4th July – Kenmore Highland Games, Commencing 6.00pm. Open 21 and under M/S/R 16 and under confined to Perthshire March, Contact: 01887 830486

7th July – Dingwall Highland Games, Commencing 12pm. Piobaireachd and Light Music, also junior events. Entries on the field. Contact: Donald McBane, 01349 864100

7th July – Forres Highland Games, Commencing 1.00pm. Senior and Junior Light Music only. entries on field. Contact: Mike Scott, 01309 673289

8th July – Stirling Highland Games, Contact: 01259 761735

OTHER

2 June – Robert Wallace, Recital, Caithness, Contact: 01847 871231

18-22 June – College of Piping Summer School, California

5-20 July – Summer School on Vancouver Island, Pacific Institute of the Celtic Performing Arts, Carolyn Phillips, 1-800-563-8281

Saskatchewan Pipe Band Association Summer School, Regina; Call: 001 306 374 6660

PIPE BAND

2 June – Ahoghill, 02890 610854
2 June – Shotts, 01389 756311
2 June – Strathmiglo
3 June – Colchester, 01462 455055
3 June – Girvan, 01560 320503
3 June – Markinch, 01592 759038
3 June – Turriff, 01888 562401
9 June – Bearsden, 01389 756311
9 June – Cookstown, 02882 831232
10 June – Ardrossan, 01560 320503
16 June – Banbridge, 028437 23635
16 June – Lesmahagow, 01555 892413
16 June – Oldmeldrum, 01651 873909
16 June – Whitley Bay, 0191 512 0650
17 June – Aberdeen, 01224 522206
17 June – Banbury, 01462 455055
17 June – Edinburgh (Marie Curie), 01899 308385
17 June – Pontefract, 07977 288890
23 June – Ayr (European Championships), 0141 221 5414
30 June – Filey Country Park, 01723 514677
30 June – Newcastle, 028437 23635

OVERSEAS

30 June – Round Hill HIghland Games, PO BOX 2216, Darrien, CT 06820, www.roundhill.org

Ontario Contests
9 June – Georgetown
16 June – Fort Eire

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 8.00 – 9.00 on Saturdays. Also on Sky Digital 929 and available world-wide on the Internet at: www.bbc.co.uk/radioscotland Contact Iain MacInnes, Senior Producer, Pipeline, Room 220, BBC Radio Scotland, Queen Margaret Drive, Glasgow, G12 8DG. Sundays 2-2.30pm Tommy Miller – Pipes & Drums from Radio Northern Ireland.

Please note change to Crunluath:
Thursdays 5.30pm Crunluath, Cailean Maclean, Radio Nan Gaidheal, repeated at 11.25am Fridays

BBC Northern Ireland can be heard on FM 92-95.4 MHz; MW 1341 kHz; Sky Digital Channel 929. Pipes and Drums April 1 to September 2, Sundays 2pm, Thursdays 7pm. A Touch of Tartan, November – December, Sundays 2pm. Thursdays 7pm.

Piping Times Diary is compiled by Jill Hart. Let her know what is going on in your society or pipe band. Tell us when you are holding a contest or fund raiser. All Diary insertions are free. Send your Diary info to Jill at the College. E mail: college@college-of-piping.co.uk or see page one for other contact details. **Please check before travelling to any of the above events.**

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