

# THE INTERNATIONAL PIPER

Volume 3 Number 1 – May 1980 35p



## FEATURES

- The Sovereign's Pipers
- Know the Composers
- The Competition March
- The Army and Its Pipers
- The History of Piping
- A New Piper for the Queen
- The London Letter
- From Our Scrapbook
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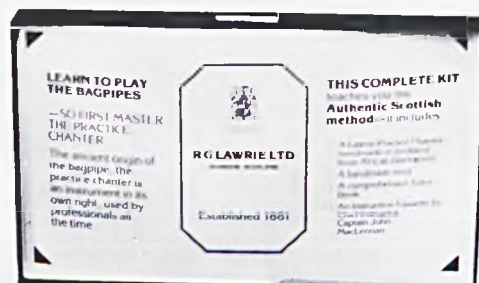
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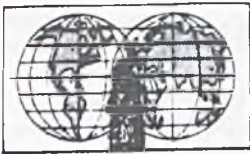
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# THE INTERNATIONAL PIPER

Volume 3 Number 1 May 1980

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## EDITORIAL

The change of colour on the cover of this month's magazine heralds the beginning of Volume III and our third year of publication.

We think that we can take some satisfaction from this fact and that we have taken our place successfully beside the other piping publications, magazines and Newsletters. Further to that, we feel that our format meets with the approval of the piping fraternity. Our object is and always will be, to pass on piping information which will be of value to our readers.

Some correspondents and readers may well be disappointed that we have kept the articles on musical physics to a minimum. While we realise that this *is* a fascinating study, we also realise that for the majority of our readers, much of the data is over complicated and difficult to understand.

We respectfully ask the forbearance of the 'Piping Boffins' and counsel them, that unless they can present their material in the language of the layman, then they must seek more learned journals than this publication.

We are most grateful to all our contributors who have unselfishly helped to see the magazine on its feet. Piping being what it is, there are many opinions of what is right or wrong — and as we have seen, various views can generate considerable heat, all of which, has added to our knowledge and eventually leads us to a better understanding of our music. Thus, while views may differ, we ask readers to consider them all in the light of the sincerity with which they are written. We assure all our readers that material for publication is fully vetted prior to printing.

To our readers also we say thank you! Every month the magazine wings its way to each corner of the earth — be they in the temperate or torrid zones. There is no doubt the Bagpipe is a universal instrument! We are endeavouring to widen both our readership and the number of our contributors, but we do have a black-spot however, and that is in news gathering. We need more information about local piping wherever it is. News and results are always very welcome. Please help in this matter.

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We do regret the rise in air-mail postage, as well as the rate of exchange, both factors outwith our control. We can assure you all that we are always aware of costs and strive to give good value for money.

Our best wishes to all pipers for a successful season in 1980.

# THE HISTORY OF PIPING

by Captain John MacLellan

## The Hereditary Pipers

The MacCrimmons

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### YOUR RADIO LISTENING FOR JUNE

- **Wednesday 4th June**  
More from the Grant's Whisky Piping Championship presented by Seumas MacNeill.
- **Wednesday 11th June**  
Piping Recital by Mrs. Patricia Henderson who will play a selection of light music and the Piobaireachd *Glen-garry's March*.
- **Wednesday 18th June**  
Pipes and Drums — Selections of Pipe Band Music from the Bucksburn Pipe Band Pipe Major Ian Murphy.
- **Wednesday 25th June**  
The John MacFadyen Memorial Trust Recital/Lecture recorded in Stirling Castle.

Much of what we believe today about these families of pipers who were hereditary pipers to the Clan Chiefs is based on what Angus MacKay has written in his book of Piobaireachd published in 1838.

He of course is retelling oral history — the stories which have become legend, which are passed from generation to generation as the "Old Ones" tell the young of their birthright and heritage. It was the custom in the long evenings to Ceilidh, and with music, song, and story the historical past was recorded. Probably in the retelling some of the facts would be more highly coloured than their true origins would warrant, but such is the way with history; we believe because we have no real reason to disbelieve the stories passed by John the father to Angus the son. John in his turn had the stories from the MacCrimmons themselves whose music alone is strong enough links to keep the present thoroughly anchored to the past. In addition, various facts are supported by contemporary records which lace together the loose strands of history.

### THE HEREDITARY PIPERS

Iain Odhar MacCrimmon was said to be the son of Finlay of the Plaid and the piper who first inhabited the lands in Skye granted to the MacCrimmons by the MacLeods of Dunvegan in return for their services as pipers. Dr. Neil Ross said that Iain Odhar possibly composed *The Desperate Battle of the Cuillin'*. Padruig Donn is said in a traditional line to be the son of Iain Odhar and the father of Padruig Caogach who became piper to MacLeod in Glenelg.

**Donald Mor MacCrimmon c1570 — 1640  
Piper to the MacLeods, c1620 — 1640**

Donald Mor, Iain Odhar's other son was born in 1570 and probably the most celebrated of his family. The circumstances of his composition of *A Flame of Wrath for Squinting Patrick* (Padruig Caogach)

for his murdered brother is most colourful. Patrick was killed by some MacKenzies' from Kintail in Ross-shire, and Donald Mor on hearing of his brother's death resolved to avenge it. His Chief MacLeod, persuaded him to wait until a year passed thus hoping that he would thus forget all about it. This was however not to be, for as soon as the year was up Donald Mor set out for Glenelg and fired eighteen MacKenzie cottages entailing some loss of life. Donald then made his escape north to Sutherland seeking the protection of Donald Duaghal Mackay, that clan's chief with whom he was very friendly. After many attempts by the MacKenzies to bring Donald Mor to book for his fiery revenge, a pardon was eventually granted to him by Lord Kintail, Chief of the MacKenzies. The tune which he composed to commemorate his brother's death could by its very structure be either the product of his frustration in having to wait for his revenge, or because of its boldness and wildness by his attempt to illustrate in music his satisfaction in firing the MacKenzie dwellings.

During Donald Mor's sojourn with the MacKays they would undoubtedly have taken advantage of the presence of such a famous piper to enhance their own piping, which could account for the later greatness of the MacKay pipers. It is difficult to say just when he lived in Sutherland. Perhaps he made various visits, for he was already acquainted with the MacKay chief before the *Flame of Wrath* episode. According to the Clan MacCrimmon Society he became hereditary piper to the MacLeods in 1620, and was, according to Angus MacKay, hereditary piper when the *Flame of Wrath* episode took place. Yet as we have seen earlier, he may have been in Sutherland in 1616 if he was the Donald MacCrimmon involved in the remission granted to Donald Duaghal Mackay at that time. Also, in 1625 the Duke of Sutherland paid Donald MacCrimmon for his services as a piper with goods in kind.

It is therefore probable that he was a frequent visitor to Sutherland at various periods, and it was a natural haven when he found his life was in danger.

Although he presumably did not become hereditary piper until his father died in 1620 he was obviously very active with his chief, Rory Mor, and accompanied him to Ireland in 1594 and on that occasion possibly composed *The Lament for the Earl of Antrim*, although the structure of the tune favours Donald's son Patrick as the composer. He also created the fine trio of tunes *The MacLeods' Salute*, *MacDonald's Salute* and *MacLeod's Controversy*, which are all based on the same theme and commemorate the reconciliation of the MacLeods and Macdonalds about 1601. In addition the Piobaireachd *The Earl of Ross March* is credited to him.

**Patrick Mor MacCrimmon c1595 – 1670  
Piper to the MacLeods 1640 – 1670**

Patrick Mor MacCrimmon followed in his father's footsteps as hereditary piper at the age of 45 on the death of the latter in 1640 and had served his chief as piper during his father's absences. As a composer of Piobaireachd he had no equal, all his tunes are quite outstanding. Where his father tended to keep to one key – G A B D E, Patrick Mor produced tunes of ingenuous melody with themes of varying moods using every key available on the Highland bagpipe. His *Lament for the Children* composed after seven of his eight sons had died of smallpox is a great classic – a magnificent piece in the key of D. When he was 31 in 1626, he composed *MacLeod of MacLeod's Lament* on the death of Rory Mor. It could be presumed that at that time he was standing in for his father, for this is about the time that the Sutherland papers show a Donald MacCrimmon being paid for services as a piper.

When Chief Roderick, (Rory Mir) was invited to meet King Charles II in 1661 in London, Patrick Mor accompanied him and was presented to the King. On being given the royal hand to kiss, MacCrimmon is reputed to have taken his bagpipe and composed the tune *I got a kiss of the King's hand*. There is also a similar story recorded ten years earlier which records that at the gathering of Charles II's army at Stirling prior to marching to Worcester, the King when reviewing his troops, saw some 80 bare-headed pipers with MacCrimmon in the centre. On asking, "What society is that?" he was told, "Sir, you are our King, yonder old man is the Prince of Pipers", whereupon King Charles called for MacCrimmon and gave him his hand to kiss, which MacCrimmon did and then composed his tune. Patrick Mor's other

fine compositions include *Lament for Donald of Lagan*, a Glengarry chief whose sister was married to Sir Rory Mor MacLeod, *Lament for the only Son*, thought to reflect his sorrowing that the only son he had left after the others had died in the smallpox epidemic was Patrick Og. *Lament for Donald Duaghal Mackay* composed in 1645 for his father's mentor and protector and *Salute on the Birth of Rory Mor MacLeod* in 1635. There is some doubt about this being Rory Mor and it is felt that it could be Rory Mir – Mir being generally translated as Witty or perhaps Merry. Rory Mor had died in 1626 and was born about 1540, and was about 50 years older than Patrick Mor MacCrimmon. Rory Mir was the son of Chief John and grandson of Rory Mor.

*The Groat* was also composed by Patrick Mor and commemorated the same occasion when the MacLeod tenants were each given a groat (fourpence) in celebration of Rory Mir's birth. Also credited to Patrick Mor is *Too long in this condition*, a melodious piece composed after he was stripped of his clothes after the battle of Sherrifmuir. However, this could not have been Patrick Mor as he died in 1670. There may be confusion with the battles, as the Battle of Worcester was in 1651 and it was said in another tradition that a MacCrimmon was taken prisoner there, or with a battle at Inverurie in 1745 when it is said that Donald Ban, Patrick Mor's grandson was taken prisoner by the Jacobites. There is of course another traditional story that it was composed by a MacCrimmon piper who visited a wedding in Sutherland, but went unnoticed. He was piqued and commenced to compose the tune, fingering it on his staff! This attracted the attention of the local piper who recognised MacCrimmon who then ensured that he was royally entertained.

**Patrick Og MacCrimmon c1645 – 1730  
Piper to the MacLeods 1670 – 1730**

To Patrick Og goes the accolade of being the greatest teacher of the MacCrimmon pipers, and to him is attributed the credit of really establishing the piping college at Borreraig. All the clan chiefs sent their pipers to the MacCrimmons to be perfected in their music and it seems that during Patrick Og's tenure the college greatly flourished. It was said that Piobaireachd had become over embellished and Patrick Og stripped away the decoration to reveal a simpler form of embellishment which is extant in present times. Few pipers could equal his father Patrick Mor as a composer, but nevertheless Patrick Og was able to add to his family's repertoire of compositions. His *Lament for John Garve MacLeod of Raasay* – 1672 – is a classic as is also

the *Lament for Mary MacLeod* who was the great poetess to the MacLeod clan. Much less spectacular is *The Pretty Dirk*. This was a dirk owned by MacLeod and which was greatly admired by Patrick Og. MacLeod told him that should he compose an appropriate piece of music then he could have the weapon. Next morning Patrick Og played the new tune which so pleased his Chief that he immediately presented the dirk to his piper. He was not so successful with another piece which was eventually given the name *The Half Finished Piobaireachd*. Having completed the theme he found that he was unable to add to it the further variations no matter how often he repeated the air. As this tune was to be played when he visited MacDonald of Clan Ranald in the near future he became quite agitated, but he was relieved to hear a favourite pupil, Iain Dall Mackay play a measure so well adapted to the composition that it fitted perfectly. He then decided to name the tune *The Half Finished Piobaireachd*.

As was noted earlier, Patrick Og was famed as a fine teacher and among his pupils were the outstanding pipers all of whom were gifted composers. John MacIntyre from Rannoch, Iain Dall Mackay from Gairloch, Charles MacArthur from Skye, and his own sons Malcolm, John and Donald Ban.

To be continued

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# THE LONDON LETTER

by JOHN SHONE

## PIOBAIREACHD SOC. CONFERENCE

I was privileged to be able to attend the Piobaireachd Society Conference held at Middleton Hall, Gorebridge, Midlothian.

Middleton Hall is a Georgian mansion house, set in exceptionally spacious grounds, and is an ideal setting for such a conference. London was well represented by a deputation being led by the President of the London Piping Society, Mr. Alan Beaton, with several members. The Piobaireachd Society Conference serves several functions, first and foremost, it provides a setting for the presentation of formal papers, but also where is it possible for professional competitors, judges and enthusiasts to meet on equal terms for a weekend of discussion and exchange of views?

This year the discussion chaired by David Murray on the subject of judging, provided verbal fireworks — strong views were expressed. The burden of the debate centred around the question of what qualifications were necessary for a judge on the bench. Many held to the view that the Piobaireachd judge must be an expert player and have an encyclopaedic knowledge of the subject — if this was generally agreed then many of our present judges would need to look to their laurels! However, although there has been an explosion in the number of competitors, not so judges!

It is now possible that the Piobaireachd Society will hold a judges conference in the near future to discuss the whole subject in depth — let's hope such a meeting takes place soon.

## CHANTER "PITCH"

I was fascinated to read in "another place" a discussion on "high" and "low" pitched chanters. In fact, over the last two years or so there has been considerable debate and much written on this subject. The last decade has seen the marketing of several models of chanters from new bagpipe manufacturing companies. The discussions that take place all seem to be centred on the controversy of whether the notes sound "better" or "brighter" and more musical.

One consideration which seems to have been overlooked is the effect these higher pitched scales have on our music. Since there has been such a dramatic

change in the Bagpipe scale over the last 20 years or so, has this rendered some of the older compositions less attractive or more pleasant to the ear? I really don't know. But consider. All would agree that the quality of the low G, E, F, G and high A have changed. The top hand in particular has become "clearer" and the notes less "cluttered" with harmonics. Have top hand tunes as a result become more popular, or at least most pleasant to the ear? Is it my own imagination or is the high G on the chanter now more "palatable" to the non player? Has the higher pitch influenced the modern composer? I think it has, but a careful analysis of modern compositions compared with old ones would need to be carried out to prove the point. However, is all this "rummage" and "beating" in the bush worth the trouble — I think not. We have our new chanters and confirming or otherwise that the new higher pitch is having an influence will not stop us all playing it.

## APPRECIATION

It has been said to me on several occasions that the least appreciative audience for our national music and instruments is a Scottish one! Well I had the chance of proving this while visiting the home land last month. I booked in at two widely separated hotels on consecutive evenings and, as is my custom, asked permission to play the pipes either in some secluded corner of their ample grounds or a room out of earshot. On both occasions I was refused. Travelling in England, Ireland or Wales I have never met with such a refusal. Herein lies a moral!

## SCOTTISH PIPING SOCIETY OF LONDON

By the time these notes are printed the SPSL will have held its annual members competition. Over recent years this contest has become very popular and the standard of entry has risen markedly. This year the Society is combining with the London Scottish Regiment to mount the competition at Buckingham Gate.

The London Scottish Drill Hall at Buckingham Gate is no stranger to piping competitions, for many years the Society held its great annual contest at this

venue. For many in London it will be a nostalgic return to an old haunt.

## OLD FATHER THAMES

Those who visit the metropolis for the London Annual Competition know that the contest is held each November at the Glaziers Hall, headquarters of the worshipful Coy. of Glaziers. This livery hall is situated by the side of the Thames at London Bridge. What many will not know is that the Thames is a remarkably changed river. The river died. The last salmon to be caught was in 1883, and a visitor to London in 1885 reported "the ride on the water was refreshing except for the stench. What a pity this noble river should be made a common sewer".

The Thames had become a sewer! The stench was so bad that Parliament had to adjourn.

However, the introduction of the water closet marked the beginning of change, and over recent years the efforts of public authorities (those nameless ones!) have paid off. We now have the prospect of salmon running up the Thames again. I was surprised the other day to see an angler fishing from the embankment close to Millbank — I must say he looked a little out of place!

In future years it may be possible for one of our Scottish Competitors to return home carrying a Thames salmon caught in the competition interval! Coals to Newcastle indeed!

Continuing our journey back in time we come to the competition results of 1954:

## CUPAR

March — 1 J. Yardley/W. Drysdale, 3 D. Rodden, 4 J. Miller.  
Ms Reel or S/Reel — 1 J. Yardley, 2 W. Drysdale, 3 J. Millar, 4 P. Philliban

## ALVA

Piobaireachd — 1 P. McFarquhar, 2 W. Drysdale, 3 J. Brown, 4 J. Slattery.  
March — 1 W. Drysdale, 2 G. Stewart, 3 P. McFarquhar, 4 J. Brown.  
Ms Reel or S/Reel — 1 P. McFarquhar, 2 W. Drysdale, 3 G. Stewart, 4 J. Slattery

## AIRTH

March — 1 W. Drysdale, 2 J. Yardley, 3 P. McFarquhar, 4 G. Stewart.  
MS Reel or S/Reel — 1 P. McFarquhar, 2 J. Yardley, 3 G. Stewart, 4 W. Drysdale.

## THORNTON

Piobaireachd — 1 D. McLean, 2 W. Drysdale, 3 G. Stewart, 4 G. Smart.  
March — 1 J. Yardley/W. Drysdale, 3 D. McLean, 4 G. Smart.  
MS Reel or S/Reel — 1 W. Drysdale, 2 J. Yardley, 3 D. McLean, 3 G. Stewart

Continued on page 22

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## THE JOHN MACFADYEN MEMORIAL TRUST

### JOHN'S "CHILDREN" GATHER £1,200

When it was announced earlier this year that a memorial trust was being formed to recognise the work of John MacFadyen, the great piper who died in January 1979, a group of schoolchildren in Renfrewshire decided to lend a hand.

Springhill Primary School in Barrhead was one of the places visited regularly by John MacFadyen, in his role as adviser to primary schools in Renfrewshire. He had previously been headmaster there, before the time of the current pupils, and had been responsible for the introduction of piping instruction in the school – which still continues.

Hearing about the Trust, some of the Springhill pupils began to think about ways of raising money towards it. Their teachers joined in enthusiastically – and the fund-raising effort soon snowballed. A sponsored "spell-in" raised over £700 and subsequent activities

bought the final total to a magnificent £1,200.

At a ceremony in the school on Thursday 15th May at 10.30 a.m. the trust chairman, Mr. Alasdair Milne, received the cheque. Mr. Milne is Managing Director of BBC Television and is, himself a piper of considerable ability and a Gaelic speaker.

The Trust was formed with a view to raising money to promote the work in which John MacFadyen was most involved. It is hoped to sponsor a research scholarship at a Scottish university, to continue research into the history of piobaireachd, the classical music of the bagpipe, including its links with the Gaelic language.

Summer schools will also be organised for the most promising young pipers – including some from overseas countries in which John MacFadyen spent much of his time teaching and spreading interest in the music of the bagpipe.

### OUR PIPING CROSSWORD NO. 8

#### Solution

**Across:** 6. Doubling, 7. Bain, 8. Snares  
9. Corps, 11. Intro, 14. Arnish, 16. Give  
17. Brecklet.

**Down:** 1. Legato, 2. Aden, 3. Purse, 4. Allain  
5. Anne, 10. Prince, 12. Ravens, 13. Shell  
15. Rory, 16. Gate.

The winner was:

Mr. R. Macdonald, 135, W. Rutherford  
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### MACDOUGALL OF ABERFELDY

At the beginning of this month a set of MacDougall bagpipes appeared in the 'For Sale' columns of the "Scotsman". The asking price was £450. This instrument which is well known in Edinburgh, is made of ebony and mounted with superbly matching cream coloured ivory mounts. The drones are exceptional for tone and steadiness. Those readers who studied the MacDougall price-list which was published last month, will see that a similar MacDougall bagpipe made 100 years ago would have sold new for £8.00. Such is today's worth of the 'Stradivarius' of the Bagpipe world.

# AUSTRALIA

## QUEENSLAND HIGHLAND PIPERS' SOCIETY

### EASTER 1980 COMPETITION

Easter 1980 will be remembered as the most successful competition this Society has held. Twenty entries were received for each of the four events which ran for the whole day. Due to the efforts of the Stewards, all events ran smoothly with each competitor having plenty of time for tuning.

The first event, the March, produced a very high standard. It was held in the main auditorium so contestants played under similar conditions to those at Scotland's major competitions. No score sheets were given as the organizers felt they were unnecessary in a competition of this standard. Through the co-operation of the Q.P.B.A. Ltd., the judge for the light music was Ian McLellan, top light music player from Glasgow who won the Masters' Competition at Oban in 1968 and during his long career has won many other prizes including 2nd place in the Strathspey and Reel at Inverness last year. Our thanks to Ian and the Q.P.B.A. Ltd.

At ten o'clock the Piobaireachd commenced on the main stage and ran till 4 p.m. Bill Boyle from New Zealand was the judge and we thank him and the Q.P.B.A. Ltd., for giving us his services. Some excellent tunes were submitted for this event which resulted in a win for Ross Campbell with Iain Bruce second, Ian Campbell third and Eric Christie fourth. The overall standard was high with very few breakdowns which showed that each competitor had practised for long hours before the competition and was familiar with the tunes he had submitted.

Meanwhile, in the Strathspey competition, several competitors eliminated themselves by going off their tunes. This is unfortunate in a big competition but is often the way of things. The judge, Ian McLellan was hard put to choose the eventual winners as all the remaining tunes were well played and finely executed. Many competitors chose to play new tunes but the majority, including the prize winners, tended to stay with the older tunes.

The Hornpipe & Jig competition brought out the fast, fancy fingerwork and, as with the Strathspey and Reel, the various styles and interpretations were

noticeable. In a big solo competition such as this it is interesting to listen to these differences as when a competitor reaches this standard, he should be well established in his art and feel confident in his own playing.

The overall standard of tuning and balance of instruments was higher than at any other solo competition. A number of players had obviously put into effect the knowledge and skills imparted by Murray Henderson at his classes in January.

Our thanks must go to the Stewards, Lorna Burrows, Ron Paterson, Val and Geoff Smith, and Andrea Griffin, our Treasurer, Keith Griffin, and the Chairman for the day, Don Mackie.

In presenting the trophies, the Patron, Dr. Cam Stewart thanked the competitors and paid tribute to the work undertaken by the Society Executive. The President, Peter Burrows also expressed his thanks to all concerned and commented on the success of the day. "This Society," he said, "has brought piping out of the parks and back streets into its rightful place exemplified by this fine concert hall."

Approximately 200 people attended throughout the day. The list of prize winners is as follows:—

### AUSTRALIA

#### Queensland Highland Pipers' Society — Easter 1980

EVENT 1 — PIOPBAIREACHD — 1 Ross Campbell, *The End of the Great Bridge*; 2 Iain Bruce, *The Battle of Auldearn* (setting no. 2); 3 Ian Campbell, *MacDonald of Kinlochmoidart's Lament No. 1*; 4 Eric Christie, *Beloved Scotland*.

EVENT 2 — MARCH — 1 Ross Campbell, *Major Manson of Clachantrushal*; 2 John McIver, *Glen Caladh Castle*; 3 Iain Bruce, *Brig. General Cheape of Tioran*; 4 Ian Stuart, *Edinburgh City Police*.

EVENT 3 — STRATHSPEY & REEL — 1 Ross Campbell, *Lady Loudon, The Grey Bob*; 2 Ian Stuart — *Capt. Colin Campbell, P/M Calum Campbell*; 3 John McIver, *Inveraray Castle — Blackberry Bush*; 4 Brian Wilson, *The Ewe wi' the Crookit Horn, Alick C. MacGregor*.

EVENT 4 — HORNPIPE & JIG — 1 Ross Campbell, *Crossing the Minch, The Judge's Dilemma*, 2 Doug Thoresen, *The Man from Skye, The Skyeman's Jig*; 3 John McIver, *Fiona Ferguson, Hector's Jig*; 4 Iain MacPhee, *Tam Bain's Lum, Alex MacDonald*. Winner of the Patron's Trophy for Champion Piper — Ross Campbell. Winner of the President's Trophy for Piobaireachd — Ross Campbell.

Judges: Ceol Mor — Mr. Wm. Boyle, New Zealand, Ceol Beag — Pipe Major Ian McLellan, Scotland.

## SOUTH AFRICA

### THE SCOTTISH PIPING SOCIETY OF THE WITWATERSRAND

#### Competition Tunes for 1980

### PIOBABREACHD COMPETITIONS

#### List of Set Tunes —

*Lament for Donald Ban MacCrimmon*  
*Lament for the Children*  
*The Big Spree*  
*Lord Lovat's Lament*  
*Lament for Captain MacDougall*  
*In Praise of Morag*

#### (a) Annual Highland Bagpipe Competition

Competitors will be required to submit FOUR tunes, at least two of which must be from the above list of set tunes.

#### (b) Royal Scottish Gathering

Competitors will be required to submit THREE tunes, at least one of which must be from the above list of set tunes.

The Judge will select the tune to be played.

#### (c) Confined Piobaireachd Competition

Competitors in the Confined Piobaireachd Competition at the Royal Scottish Gathering will be required to submit ONE tune of their own choice from the following list of set tunes:—

*Sir James MacDonald of the Isles Lament.*  
*Lament for Alasdair Dearg MacDonell of Glengarry.*  
*Lament for Donald of Laggan.*

Competitors in Piobaireachd Competitions are to declare to the Judge before commencing playing if they are to use a setting other than that contained in the Books of the Piobaireachd Society Collection or the Kilberry Book of Ceol Mor.

## REEDS

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## A VISIT TO

### THE SWISS PIPERS OF ZURICH

By Iain D. Inch

It was with great delight I received from Mr. Ed. Belser an invitation to instruct the members of the 'Pipes and Drums of Zurich'.

The band was formed two to three years ago in response to an advert in their local paper and I was pleasantly surprised to have 21 pupils.

All were very keen to improve their knowledge of the art of piping and to obtain the best means of teaching, the student were split into 3 classes called 'A', 'B', and 'C'.

'C' class were instructed by my daughter Elspeth, and very attentive she found them, perhaps they both benefited as Elspeth's German language ability became daily more proficient.

I instructed 'B' class from 18.00 hrs. to 20.00. hrs and 'A' class from 20.00 hrs. to 22.00 hrs. when we retired to the "local pub" to quench our thirst. To my surprise I found no heavy drinkers, but plenty of good natured conversation.

Several of the students could speak good English, but I repeated my words with my "pidgin German" and if I could not find a word in that language, then an appropriate French word was used!

Several ladies attended the classes and one I dubbed "the fieldmouse"; she was so quiet in her manner, so I hope Claudia will forgive me. Beatrice had lived in Galashiels for some time and was my main interpreter when linguistic difficulties arose. Irene was a young mother, but thought nothing of the 15 miles drive into the school where we held the lessons.

As is usual one of the difficulties is, some able to learn faster than others, and to help, private instruction was held in the afternoons, so our days were pretty well occupied.

One day Irene took us on a visit to Lucerne where we visited an airplane museum, and I narrowly escaped becoming an exhibit as I had accidentally attired myself with one brown shoe and one black, perhaps this way became the fashion in Switzerland, who knows?

I was greatly intrigued with the Zurich trains and only wish I could have driven one. I was told they can transport up to 300 people with only a driver. During my 3 weeks stay in Switzerland I never once saw an inspector; the Swiss are evidently honest people!!

I was asked by the Headmaster of the school to play at a school concert, which I did, when I was 'interviewed' by one of the pupils. The concert was held in a nice little theatre.

The same evening I played a selection of tunes for the British colony at the invitation of Mrs. Brunner, who is of Scottish descent, and played for the dance "The Duke of Perth".

The minister was present, a jolly Irishman, so a few Irish tunes were the order of the day when he regaled me with a large glass of our national throat refresher.

The students who had pipes had all the usual reed problems, and here I gave them some useful hints, and also the procedure for tuning.

The greatest problem they have to contend with is their central heating. Everywhere we went, it was on full blast, and the pipes and bag quickly dry up, so my only advise is practice as much as possible and, don't neglect the instrument.

Mention must be made of the impressive 'parade of the Guilds' which we enjoyed watching in the company of Paul, our painstaking guide for one week.

Many thanks also to Marcel, who with Paul gave me a roof and bed. Also to Mrs. Brunner who extended her hospitality to Elspeth. Mrs. Brunner incidentally described to us how she had been held at gun-point, and robbed in her silversmiths shop, also coming face to face with the same man, some weeks later in the street; unfortunately he made his escape.

The only snag encountered was on leaving Leicester on the 5 a.m. train to be told that it wasn't running. However on ringing our good friend Len Cross, he volunteered to drive us to Heathrow — a true friend.



# The Army and its Pipers



Continued from March 1980 number.

## THE ROYAL HIGHLAND FUSILIERS

The history of the Scottish regiments is marked by changing numbers and titles. Thus, the title The Royal Highland Fusiliers is a cover for the older regiments, The Royal Scots Fusiliers and the Highland Light Infantry, which were fused together by amalgamation in 1959, bringing together regiments of Lowland and Highland origins.

The Royal Scots Fusiliers were the second oldest Scottish regiment and we can but presume that they had pipers, only because their sister regiments had them on their regimental rolls. There is no record of pipers in the early days of the Royal Scots Fusiliers who were raised in 1678 and took part in many actions on the continent of Europe and later during the Jacobite risings.

About the first instance of piping being recorded is an account prior to the Battle of Culloden, when The Royal Scots Fusiliers were in occupation of Blair Castle, (now so famous for the Grant's Whisky Piping Championship). The Colonel watched as the Duke of Cumberland and his train approached the Castle; the guard was obviously unaware of their Commander-in-Chief's imminent arrival and were paying little attention, whereupon the Commanding Officer roared out to the piper, "Blaw! blaw, ye scoundrel, dinna ye see the King's ain bairn?"

So scant is the early recognition of piping prior to the Zulu wars that had it not been at the time of Waterloo that the muster rolls show pipers on strength; and that the regimental pipe tune *March of the 21st Regiment of Foot* is recorded, one would think that piping had no place in this regiment.

It was not until about 1830 that more definite proof of there being pipers in the regiment comes to light in a painting, which shows a piper dressed in Royal Stewart tartan trews, a Kilmarnock bonnet, red coat and black pipers' belts.

In 1876 a War Office order authorises the regiment to have a Pipe Major and three Pipers for each battalion, any additional pipers were to be 'acting' pipers. From that time onwards, it seems

that the pipers and their music took on a much more important role within the Royal Scots Fusiliers. At Pietermaritzburg in 1879, they created great interest as they led the regiment into the town, where they formed part of the British Force to face Cetewayo's 20,000 warriors. It is strange that in a hot and climatically hostile country, when the piper's inclination would be to put the pipe into storage, that the piping history of this regiment comes to the fore, during both the Zulu wars and later the Boer wars.

Whilst in its early days the role of the piper in the Royal Scots Fusiliers was such that it did not warrant recording, during World War I (1914-1918) the establishment within each battalion was kept filled, especially that of the 2nd battalion who had over thirty pipers. Some of whom who had been taken prisoner even started a pipe band in the German prison camp.

The Pipes of War by Seton and Grant records that a regimental pipers roll in eleven battalions consisted of 110 pipers during the 1914-18 period. Like their comrades in other regiments they "played over the top" as the soldiers went into action, or were employed as stretcher-bearers or as ammunition carriers. Consequently, casualties in the early days were high until it became the custom to keep the pipers out of the line and employed in the lines of communication.

The period between the wars, in the 20's and 30's was in all probability the most settled for piping in the British Army. Apart from the tours abroad, mainly in the Middle and Far East, they were truly the piping times of peace, when pipers, and those of the Royal Scots Fusiliers would be no exception, could get on with their business of playing pipes. What a pity today's expertise in pipe band work was not around fifty years ago, for the time was available, but not the pipe band skills so evident in present times.

The British Army's re-organization around twenty years ago saw the Royal Scots Fusiliers join with the Highland Light Infantry, a regiment with an illustrious piping history — the 71st and 74th. Famous piping names abound,

Hugh MacKay, the competition March composer was Pipe Major of the 71st (1st Bn. H.L.I.) for 15 years. Keith Cameron, youngest son of Donald Cameron was appointed Pipe Major of the 2nd Battalion (the 74th) at an early age. William MacKinnon, composer of the fine march *The 74ths' Farewell to Edinburgh* was Pipe Major and eventually Major and Quartermaster. Alexander MacLennan, a pupil of Donald Cameron and of Calum (Piobaire) MacPherson, was a Highland Light Infantry Pipe Major for some seven years. John McLellan of Dunoon, the composer, served with the Highland Light Infantry at Magersfontein in South Africa and as a young piper was awarded the D.C.M., he composed the fine tune *The Highland Brigade at Magersfontein* to commemorate that disastrous action. Many of his excellent 3/4 time Retreat tunes are in memory of wartime action — *The Heroes of Vittoria*, *The Bloody Fields of Flanders* to name two of them.

The gallantry of Piper George Clark at the Battle of Vimeira, in 1808, when rallying his comrades with his continued playing of the Regimental Charge, *Up and War them a' Willie* was recognised by the Highland Society of Scotland when they presented him with a silver mounted bagpipe. Angus MacKay records that in 1815, Clark, who was by now Pipe Major was awarded the Gold Medal of the Society as a further mark of their approbation. There seems to be little doubt that this is the only occasion a piper has received the Gold Medal without competing for it.

During the 1914-18 War the Highland Light Infantry had 17 Battalions each with a very full complement of pipers in their ranks and were awarded two Distinguished Conduct Medals and in addition, six Military Medals. Many pipers were killed in the early days of the war and it took some time until the pipers' depleted ranks were once again filled. In the 12th Battalion, during the battles of Somme 1916 and Arras 1917, the companies were played into action by one piper each. The C.O. said, "I cannot speak too highly of the work done by the pipers of this unit. There is nothing I can think of which has added more to the

*esprit de corps* of the men, which has enabled them to put up with misery and discomfort and which has given them the inspiration to accomplish what had appeared at first sight an impossibility."

Not only was it in the regular battalions of the Highland Light Infantry that piping of high standards was to be heard. Pipe Major John MacDougall Gillies was originally Pipe Major of the Volunteer Battalion which later became the 5th Highland Light Infantry (T.A.). He was a foremost player and teacher of Piobaireachd and also set the standards in the pipe band world with the Unit pipes and drums which at the turn of the century were practically unbeatable. His famous disciple, Pipe Major Robert Reid was originally in the 5th Highland Light Infantry and became Pipe Major of the 7th Battalion Highland Light Infantry. He, like his teacher was a most famous Piobaireachd player. Other well known Territorial Army pipers were Archie MacPhedran, Hamish McCoil, William Ferguson and Donald Shaw Ramsay

who all made very worthwhile contributions to piping in the Highland Light Infantry. Thus with strong leaders it is quite understandable that the Highland Light Infantry pipers attracted in quantity and quality and such was the heritage inherited by the Royal Highland Fusiliers on amalgamation in 1959. The new regiment adopted the Red Erskine tartan of the Royal Scots Fusiliers and accoutrements of the Highland Light Infantry. Some of the well known names in piping in present times have served with the Royal Highland Fusiliers. The present Queen's Piper is Pipe Major David Caird. David Aitken, now retired was Pipe Major in the Royal Highland Fusiliers and a Warrant Officer Class One instructor at the Army School of Piping at Edinburgh Castle. The present Pipe Major is Gavin Stoddart, whose father George was sometime Pipe Major in the Royal Scots Fusiliers.

Finally to close this brief record of Pipers in the Royal Highland Fusiliers or their predecessors mention should be

made of such sterling characters as John MacLean, and the brothers Bonar. Willie MacDonald, Benbecula; was born in and served with the Highland Light Infantry, his father Donald being one of the great characters in the regiment who did much to foster piping during and after his military service. Last but by no means least was James McGrady who served in the 1930's, 40's and early 50's. He was a fine player particularly of Ceol Beag as well as of Ceol Mor, being the Inverness Gold Medallist of 1935. Other regimental medallists or prize pipe winners have been Alex MacLennan, John MacDougall Gillies, Donald Mathieson, D. Chisholm, William MacDonald, John Cameron, William Ross and James Taylor. From such a heritage from the past and with the assurance that today's pipers will, as far as the modern army permits, keep the piping standards of the Royal Highland Fusiliers to that which the regiment has been accustomed.

This series to continue



## PIPING WITH THE ROYAL IRISH RANGERS



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Age..... Yrs..... Months  
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Pipe Major Brian MacRae The Gordon Highlanders  
*Queen's Piper Elect*

## A NEW PIPER FOR THE QUEEN

Pipe Major Brian MacRae of the Gordon Highlanders will shortly become the Sovereign's piper. He will be the 8th in succession to Angus MacKay who was appointed by Queen Victoria in 1843 to be the first piper to a reigning monarch.

Brian is a native of Aberdeen being born in 1942 into a family with Ross-shire connections. He was brought

up in Rothesay where his family later resided and where he attended Rothesay Academy. He was fortunate to come under the tuition of Pipe Major Alex MacIntyre who as piper and reed maker was able to give the young Brian MacRae a firm foundation both in piping and the essential art of reed adjustment. After a spell with the Territorial Army in the local pipe band he joined the regular

army in 1963, but because of colour blindness he had to be content with the Ordnance Corp — (most stones are khaki coloured!) He was eventually transferred to his home regiment, The Gordon Highlanders in 1966. Obviously they had decided that the inability to read the highly coloured notation of Dr. Roddie Ross's "Binness is Borerraig" would not be a serious handicap!

So well did his piping progress, that after only three years in the Gordons he was selected to attend the Pipe Majors' course at Edinburgh Castle, where he gained the top place in Theory and had a very good practical result. His piping progress was good and his future seemed assured, indeed as it turned out to be. In 1973, he was appointed Pipe Major to the Apprentices' College at Harrogate and two years later of his Regiment, The Gordon Highlanders.

Pipe Major MacRae will take over from David Caird of the Royal Highland Fusiliers, who has been Piper to the Queen for the past eight years. The hand-over will take place at Balmoral Castle in August when Pipe Major MacRae looks forward to 'Piping for himself' for he hopes that he will, in addition, to the time spent playing for the Sovereign, find time for his own practice and study. As a Pipe Major in a busy unit personal playing has a low priority against the running of a successful Pipe Band, which must also double as a highly functional service unit. We wish him all success in this highly desirable appointment.



### Roll of Pipers to the Sovereign

- 1843 — 1854 Angus MacKay (Raasay) — Queen Victoria.
- 1854 — 1891 P/M Wm. Ross, 42nd — Queen Victoria.
- 1891 — 1910 Mr. J. Campbell late 42nd — Queen Victoria, King Edward VII
- 1911 — 1941 Pipe Major H. Forsyth — Scots Guards — King George V
- 1945 — 1966 Pipe Major A. Macdonald — Scots Guards — King George VI, Queen Elizabeth II.
- 1966 — 1973 Pipe Major A. Pitkeathly — Argyll and Sutherland Highlanders — Queen Elizabeth II.
- 1973 — 1980 Pipe Major D. Caird. — Royal Highland Fusiliers — Queen Elizabeth II.
- Queen's Piper Designate — Pipe Major B. Macrae, The Gordon Highlanders .

## THE SOVEREIGN'S PIPERS

by  
John MacLellan

Queen Victoria was the first sovereign in relatively modern times to have a personal piper and indeed she went so far as to ensure that he also had an assistant. In 1842 she visited the Marquis of Breadalbane at his home in Taymouth Castle, which stands at the head of Loch Tay in Perthshire, where she was much impressed by John Ban MacKenzie who held the position of 1st Piper to Breadalbane. John Ban appeared before her in full Highland costume, his breast glittering with his many prize medals and playing the gold mounted bagpipe provided by Campbell of Breadalbane for the use of his chief piper. The Queen was much taken by John Ban, for apart from his magnificent appearance his playing was superb, and on her return to Windsor Castle she wrote to Breadalbane, saying she wished to have a piper on her household establishment and would his Lordship find for her a piper like MacKenzie. Breadalbane offered the post to John Ban who declined saying "I do not want a better master than yourself." The Queen, on hearing that MacKenzie would not join her service wrote once more to Breadalbane, this time saying she would be happy to accept John Ban's son Donald into her service instead, but Donald's mother decided he was much too young to leave home as he was only ten years old, but was already quite an accomplished player. (He won the Northern Meeting prize pipe when aged 15).

It was in the following year, that the Marquis of Breadalbane was able to recommend to Her Majesty, that Angus Mackay (Raasay) who had been Piper to Campbell of Islay join her service. Angus composed the Piobaireachd *Farewell to the Laird of Islay* in 1840, although he was being still described in July 1841 as Piper to the Laird of Islay, but it was in 1843 that Angus Mackay became Piper to Queen Victoria and the first personal Piper to the Sovereign. He remained in her service until 1854 when he developed mental trouble and had to go into hospital, firstly in London and later in the Crichton Royal Institute, Dumfries, where in the records it is noted that "He had delusions of grandeur and he also maintained that he was related to the Royal Family". On 21st March 1859 he ran away from the hospital and while attempting to cross the River Nith was drowned. Much has been written elsewhere about the piping achievements of Angus Mackay and it will be sufficient here to say that but for him piping today

would have been much poorer. His manuscripts are the backbone of most of our published Piobaireachd music.

There is a little confusion as to who followed Angus Mackay as piper to the Queen. Robert Meldrum in his reminiscences says that the Prince Consort on hearing of Mackay's death sent to the 79th for the black bearded Pipe Major (Hardy, a native of Skye), and that Hardy was dismissed for thrashing two English footmen who had been making fun of his highland accent. William Ross was appointed Queen's piper in 1855 and as Angus Mackay died in 1859 Ross was already in the post. William Ross had been Pipe Major of the 42nd before joining the Queen's Household and continued in her service in the post of 1st Piper until 1883. It was from this date until 1891 when he died that he was called the Head Piper. Having settled in London in 1855, he obtained permission to live outside the Palace, and setting up in business in the Bagpipe trade he was soon in a position to fill orders from the Highland Regiments. Robert Meldrum notes, that the Pipe he won at the Northern Meeting in 1884 was made by Ross, and that it was mounted in ivory. An extract from the records of the Privy Purse shows that Ross was employed as Gentleman Porter at various residences, and that he was also Groom of the State Chamber. He was paid £80. p.a. as Piper, £50 p.a. as Groom and also had an allowance of £5. p.a. for the upkeep of his pipe. This, in addition to his keep and having annually —

- 1 Morning Suit
- 2 Dinner dresses of highland clothing
- 3 Bonnets
- 3 pairs of Brogues

amounted to a fair remuneration for his post in those years, and in 1883 he was getting £90 p.a. for his employment as Piper. He retired from active duty in 1883 and was appointed Head Piper. This extract shows his appointment, duties and wages.

Vic P.P. 16911 Note by Sir H. Ponsonby on a letter dated 19th April 1883.

"Ross to be Head Piper

To receive wages	£80
House Allowance	£30
For Pipes	£10
Clothing	£20"

and in the Letter Book of the Master of Horse. Accountant. Jan 1881-Mar 1897 page 26 the memo is confirmed as follows:

"Mr William Ross on being promoted from 1st July next to the place of head piper to Her Majesty will receive —

Salary	£80
Allce for Aparts	£30
Allce for Clothing	£20
Allce for Pipes	£10

-----  
making £140 p.a.  
-----

He will not be required to be in constant duty or will he receive Board Wages. He will have to play at State Balls and if required, he will have to play during dinner at Windsor Castle. He will have leave to play at the public places he has usually played at.

4 June 1883 Sgd G.A. MAUDE  
Crown Equerry

Ross to have his state clothes renewed every twelve years."

It would appear that the State was more generous in the allowance for upkeep of the Bagpipe in those days than they are at present, as the present allowance for Army pipes is £3.10.0. p.a. (1966). When William Ross died in 1891 the Queen deplored his death.

In 1881 James Campbell was engaged as 2nd Piper to the Queen at a salary of £55 p.a. and he was able to have the same clothing as was granted to Ross. He also got £5. p.a. for ". . . Keeping his pipes, ribbons etc. in repair. . .!! His duties required him to take charge of the Gun Room at all the Queen's palaces and to keep the Guns, Fishing Rods, Skates etc. in good order. He was to take his orders from Mr. Brown and to make himself generally useful. Campbell was a native of Kintail and had served seven years in the 42nd which had also been William Ross' regiment. In 1883 he took over Ross' duties as Gentleman Porter and his salary was raised to £80 p.a. He was to rank next to and after the Serjeant Footman and it was in 1891 when Ross died, that Campbell was appointed 1st Piper to the Queen, so that he carried out all the duties of 1st Piper from 1883 until 1891 although officially 2nd Piper, but was paid as if he was 1st Piper. When Edward VII came to the throne on Victoria's death in 1901, Campbell continued as Piper to the Sovereign until 1910 when he retired. He lived the last years of his life in Fort Augustus where he died about 1930.

William Campbell, nephew of James was appointed in 1891 as 2nd Piper to Queen Victoria and assistant to his Uncle.

Continued on page 14

# THE PIPE BAND AND HIGHLAND GAMES CIRCUIT

Please note Place names are in approximate position.

**PB** — Pipe Band. **PBC** Pipe Band Championship  
**S** — Solo Championship

<b>MAY</b>			
Saturday	10	PB	Gourock
Sunday	18	PB	Scotstoun
Saturday	31	PBC	Bathgate — British Championships
<b>JUNE</b>			
Sunday	1	PB	Markinch
Saturday	7	PB	Stranraer
	7	PB	Barrhead
	7	PB	Miners' Gala — Edinburgh
Sunday	8	PB	Ardrossan
	8	PB S	Forfar
Friday	13	PB	Scottish Schools — Edinburgh : Fettes
Saturday	14	S	Bearsden & Milngavie
	14	PB	Lanark
	14	PB	Glasgow — Queen's Park
Sunday	15	PB	Lothian & Borders — Danderhall.
	15	PB	Turriff
Saturday	15	PB	Irvine
	21	PB	Old Meldrum.
	21	PB S	Gretna Green
	21	PB	Lesmahagow
Sunday	22	PB S	Aberdeen — Hazelhead
Saturday	28	PBC	Edinburgh, Scottish Championships — Princes St. Gardens
<b>JULY</b>			
Wednesday	2	S	Dufftown
Saturday	5	PB	Annan
	5	PB	Carluke.
	5	S	Thornton
	5	S	Thurso
Sunday	6	PB	Dundee
Wednesday	9	S	Tomintoul
	9	S	Kenmore
Saturday	12	S	Inverness
	12	S	Dingwall
Sunday	13	PB	Stonehaven
Tuesday	15	S	North Uist
Wednesday	16	S	South Uist
Thursday	17	S	Tobermory
Friday	18	S	Dunbeath
Saturday	19	PB S	Balloch
Tuesday	22	S	Inveraray
Wednesday	23	S	Luss
	23	S	Arisaig
	23	S	Tarbert — Harris
Friday	25	S	Durness
Saturday	26	S	Lochearnhead
	26	S	Halkirk
	26	S	Lochaber
	26	S	Cupar
<b>AUGUST</b>			
Saturday	2	S	Aboyne
	2	PB	Bridge of Allan
	2	S	Inverkeithing
	2	S	Caol-Ft. William
	2	S	Aberfour
	2	S	Newtownmore
	2	S	Aberfeldy
Monday	4	S	Morar & Mallaig
Friday	8	S	Dornoch
Saturday	9	S	Strathpeffer
	9	S	Nethy Bridge
Sunday	10	PB	Perth — Scone Palace
Wednesday	13	S	Skye Piob. Competitions
Thursday	14	S	Skye Gathering
	14	S	Silver Chanter Recital — Dunvegan
Friday	14	S	Ballater
Saturday	15	S	Assynt — Lochinver
	15	PBC	Glasgow — World's Championship
	16	S	Nairn
	16	S	Glenfinnan
	16	S	Strathardle
	16	S	Crieff
Sunday	17	PB	Montrose
Saturday	23	PB	Rothsay
	23	S	Lonach
	23	S	Glen Urquhart
Sunday	24	PB	Edinburgh — Princes Street Gardens
Wednesday	27	S	The Argyllshire Gathering
	28	S	The Argyllshire Gathering
Friday	29	S	Cowal Gathering
Saturday	30	PBC S	Cowal Gathering
<b>SEPTEMBER</b>			
Saturday	6	S	Braemar
	6	PBC	Shotts — European Championship
Sunday	7	PB	Peebles
Saturday	13	PB	Dunblane
	13	PB S	Pitlochry
Thursday	18	S	The Northern Meeting
Friday	19	S	The Northern Meeting



## ENGLAND

<b>JUNE</b>			
Saturday	7	PB	Blackpool
Sunday	8	PB	Milton Keynes
	8	PB	Liverpool
Saturday	14	PBC	Cleckheaton — English Championships
Saturday	21	PB	London
<b>JULY</b>			
Saturday	5	PB	Birmingham
Sunday	6	PB	Nottingham
Saturday	12	PB	Corby
Saturday	26	S	Temple Thornton — Morpeth
<b>AUGUST</b>			
Saturday	30	S	Holkham Hall — Norfolk
Sunday	31	S PB	Holkham Hall — Norfolk

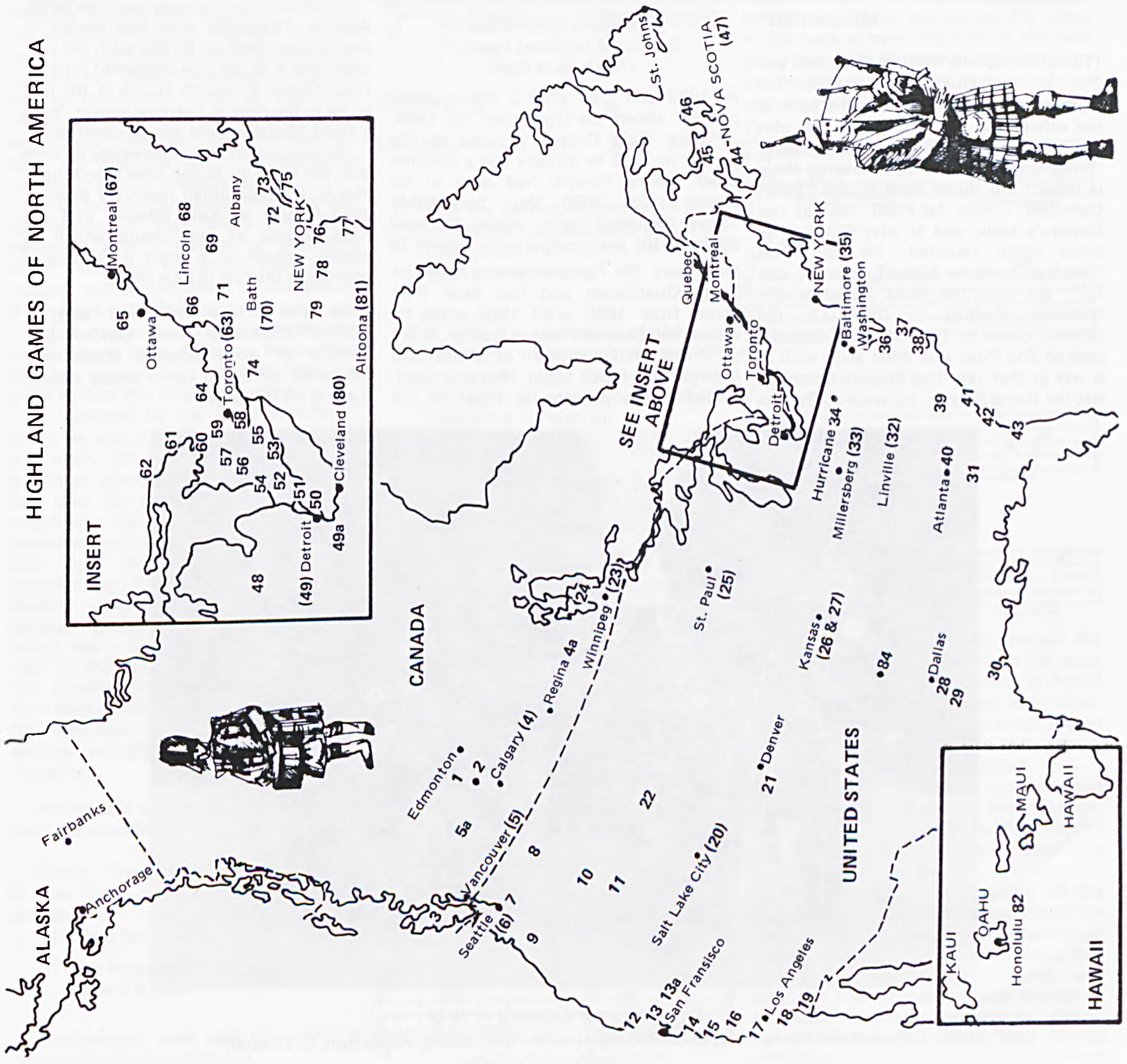
## ALL IRELAND

<b>JULY</b>	5	PBC	Cork
<b>NORTHERN IRELAND</b>			
<b>MAY</b>			
Saturday	17	PB	Londonderry
	24	PB	Ballyclare
	31	PB	Enniskillen
<b>JUNE</b>			
Saturday	14	PB	Cookstown
	21	PB	Banbridge
	28	PB	Ahoghill
<b>AUGUST</b>			
Saturday	2	PB	Portrush
	9	PB	Newcastle — Co. Down

\*Notification of Highland Games only. Intending competitors should check that Solo Competitions are being held.

While every care has been taken to ensure the accuracy of these dates **The International Piper** cannot accept responsibility for errors and omissions. It is advised to check all dates before making final arrangements to travel. Details of any omissions or change of dates should be notified to the Editors who will be glad to receive them and publish any amendments.

# HIGHLAND GAMES OF NORTH AMERICA



## GAMES

Game Name	MAP NO.	DATE
Adirondack	71	July 12
Athens	10	July 12
Boise City	48	May 24-25
Brampton	11	June (16)
Bond Head (Bradford)	58	June (9)
Burlington	55	Sept. 13-14
Calgary	60	July (21)
Cambridge	54	July 5
Capital Area (Altamont)	73	Aug 30
Cent. N.Y. (Liverpool)	74	Aug 9
Charleston	41	Sept 20
Cobourg	64	July (1)
Couer D'Alene	78	Jul 28-29
Delco (Devon)	8	June 21
Dutton	51	Aug (6)
Edmonton	1	June (28)
Embro	52	July (2)
Fairhill	35	June 7
Fergus	57	June 9
Grandfather Mt.	32	July 12-13
Georgetown (Speyside)	59	June (9)
Glengarry (Maxville)	65	Aug 23
Hawaii	82	July
Houston	30	May 17
Huntsville, (Ontario)	92	July (21)
Hurricane	34	June
Laguna Beach	18	Sept (8-9)
Ligonier	81	Sept 13
Little Rock (Arkansas)	84	May 17
Long Is. (Westbury)	75	Aug 23
Loom Mountain	68	Sept 13-14
Macalester College	25	May 3
Marin Co. (Corte Madera)	12	June 1
Midlothian (Illinois)	14	June 14
MonteRay Peninsular	14	July 26
Montreal	67	Aug (5)
Montgomery	31	June (9-10)
Nanaimo	3	July 12
Nelson B.C.	5a	Aug 30
Newcastle, (Maine)	83	Aug 23
Pocono (Stroudsburg)	70	Aug 16
Pomono (Los Angeles)	17	June 14
Portland	9	July 19
Red Deer	2	June (23)
Red Springs	39	Oct 4-5
Regina Highland Festival	4a	Sept 13-14
Rocky Mt. (Golden)	21	Aug 9
Round Hill (Stratford)	72	Jul 4
Sacramento	13a	Jul 4
Salado	29	Nov 10-13
San Diego	19	Aug 3
Santa Rosa	13	Aug 30-31
Savannah	42	May 3
Seattle	4	June 21
Setkirk	24	July (8)
Spokane	8	July 16-27
Springfield	79	Oct (13)
Stones Mountain	40	Oct 17-19
St. Andrew Soc	49	Aug 16
Stow (Cleveland)	80	June 28
Sydney	45	July (18)
Tacoma	6	June (28)
Tarands (Ft. McMurray Alta)	1	Aug 30-31
Ticonderoga	66	July 12-13
Tidewater (Virg. Beach)	38	May 17
Toronto (Scottish Festival)	63	Aug 14-18
Trail (B.C.)	5	May (19-20)
United Scottish Soc.	17	June 28
Utah (Salt Lake City)	20	June 21
Vancouver	5	June 28
Victoria	5	Jun 30
Virginia (Alexandria)	36	July 26-27
Windsor (Ontario)	49a	Sept 1
Winnipeg	23	July 5

Dates in parenthesis are for 1979.  
Dates for 1980 not yet available.

The circumstances of his appointment are noted as under by Sir Fleetwood Edwards at Balmoral Castle:—

“Campbell (James) knows of no soldier piper that he thinks would do, but no doubt he says there are plenty of good men in the various regiments — but it appears that he has a nephew, an excellent piper who took the prize at Inverness — he is a teetotaler and at present with a Major Allenby at Ardrishaig as a piper. Campbell on hearing a soldier was required was reluctant to mention him: but Sir Fleetwood thinks Your Majesty may wish to know of him: he is 20 years old unmarried.

13 June 1891”

(The prize won by William Campbell was 2nd in the Gold Medal 1890). His clothing allowance was to be the same as the others and his salary £55 p.a. plus the handsome allowance of £10. p.a. for “Repairing the Pipes and keeping them in order”. His duties were to assist James Campbell — now 1st Piper, wait at Her Majesty’s table, and to play Pipes at all times when required. He too, was “required to make himself generally useful”. He won the Gold Medal at the Northern Meeting in 1897. On the Queen’s death in 1901 it seems that the post of 2nd Piper was done away with as it was in that year that William Campbell left the Royal Service. He went to Canada



Pipe Major David Caird  
The Royal Highland Fusiliers  
*The Queen’s Piper*

in 1913 and died after a distinguished piping career on November 1st 1960.

When King George V came to the throne in 1910 he already had a personal piper. Henry Forsyth had been in his service since 1905 thus presumably James Campbell (who would be aged 59 in 1910) was compulsorily retired to make way for Forsyth who was an ex Scots Guardsman and had been Pipe Major from 1899 until 1905 when he retired and became Piper to George, Duke of York, later Prince of Wales and George V. Pipe Major Forsyth continued in his position as Piper to the

Sovereign with Edward VIII and George VI and it was during his tenure of office that King George V engaged Robert Brown and Robert Nicol as Pipers at Balmoral and it is well known how these distinguished players who are still in Royal employment, have enhanced the art of piping.

When the post of Sovereign’s Piper became vacant in 1941 (presumably on Forsyth’s death) the post was held in abeyance until the end of the war. In 1945 Pipe Major Alexander MacDonald who had just retired from service in the Scots Guards was chosen to fill the position. He had, like his predecessor, been Pipe Major in his Regiment but for a longer term — fourteen years.

On MacDonald’s retirement Pipe Major Andrew Pitkeathly who was serving in the appointment of RQMS with his regiment the A & SH was appointed Piper to H.M. Queen Elizabeth II. He is the first to be in the post as a serving soldier. He is a Gold Medallist and an excellent piper.

In conclusion it is interesting to note that the late Pipe Major John MacDonald, M.B.E. was appointed honorary piper to King George V, King Edward VIII and King George VI, an honour which he greatly valued as a mark of successive sovereigns interest in Pipe music.

*Since this article was first written, Andrew Pitkeathly (now Captain and Director of Army Bagpipe Music) was succeeded by David Caird whose photograph is on this page.*



*Royal Pipers at Balmoral in 1919*

Pipe Major Harry Forsyth (seated right) with Pipers Coley, Robertson, C. Duguid, J. Duiguid and Mollison

# EXPRESSION and NOTATION

by

## John MacLellan

### THE COMPETITION MARCH

Next to Ceol Mor it is a fair assumption that the Competition March is the most importance branch of Highland Bagpipe music. Both have in common that they are original music invented by players of the instrument. Most of the other classes, the dance music, comprising strathspeys, reels and jigs, and even the light 2/4 and 6/8 marches have much of their origins in indigenous airs.

The Competition March made its first appearance in the 1840's and '50's, beginning with a number of adaptations from older airs by Angus MacKay of Raasay and compositions by him and by Hugh MacKay of Stirling.

What makes a march a Competition March, how is it different from other marches and what is required from the piper to play this music properly?

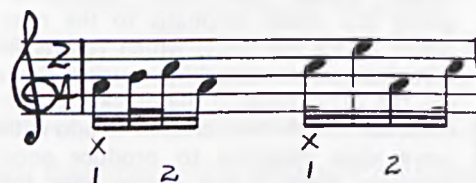
In contrast to the other marches it could be said that Competition Marches are purely for entertainment value. The tempo at which they are played is much too slow for the practical purpose of marching: 72-80 beats per minute, compared with 100 - 116 of the 6/8's and light 2/4's. Thus Competition Marches are 'listening' music, which is usually profusely embellished with various gracenote combinations and which has a bar content which exceeds that of the lighter tunes. Consequently, the player requires to have a fingering technique which is deft enough to handle the intricate notation and sufficient musical acumen to express the melody properly.

Having said all that, let us look to the modus operandi!

Firstly, let us examine the dictates of the Time Signature which is 2/4, meaning -

- (a) Two beats per bar
- (b) The notes per beat equal in value a 1/4 note

Furthermore, each beat has within it a secondary pulse as follows:



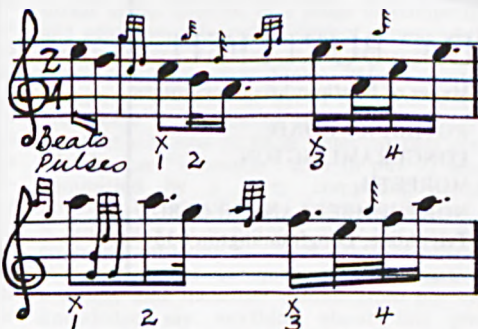
Main beat X X  
Secondary Pulse 1 2 1 2

It is the correct expression of these pulsations, coupled with good melodic production which constitutes good March playing.

It is in the expression of the four pulsations within each bar that the art of the piper can be fully exploited - in other words that oft used word - Pointing.

It is also here, that the Solo player has the edge over the Pipe Bandman, who must play with others in unison and who is also 'hedged in' to some degree by the rhythm of the drums which, while they complement the melody, do dictate a fairly strict rhythm to which the Pipe Band piper must conform, pulse by pulse.

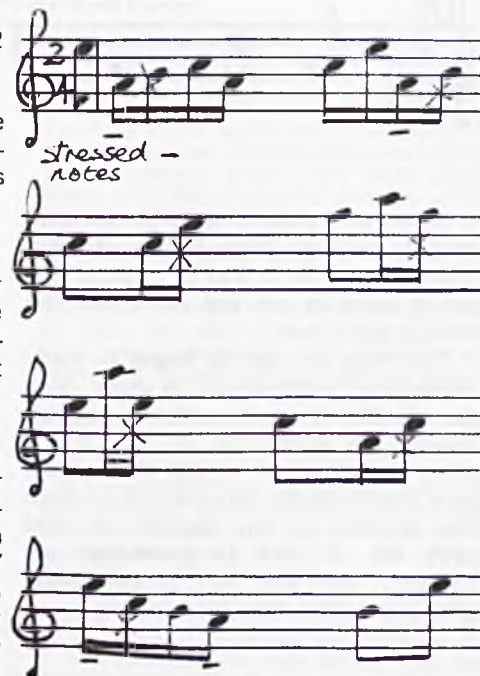
The Solo piper can steal (ever so slightly) a little time from one pulsation to the other, while keeping up a strict tempo from one main beat to the other. For instance in the following two bars:



it will be possible in time-group one, to extend the time on the double C by stealing just a little from the B and A. However to keep the tempo steady and the music flowing well, the time taken to play the succeeding time-groups, must be the same as that taken for the whole of first group, C to A.

Erratic playing comes about when a piece is over pointed, by the giving of too much emphasis, or by too much stealing from one pulse to the other.

Needless to say the expression of the proper melody from the notation is essential. However, the player might well ask "what is the proper melody?" and "How does one find it?" In the following bars, part of *Kintara to El Arish*; the notes of little consequence have been struck out. These are connecting notes which help to keep the flow of the tune going and while they are most essential to the finished article, they have little to do with its melodic content.

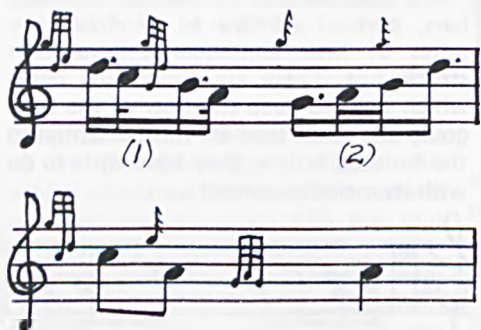


The notes which are left contain the real melody of the tune and are the notes which require to be emphasised. It should be realised that the time given to all demi-semi-quavers (1/32nd notes) is not always the same. Some are shorter than others.

In addition the pulses marked — when given full value will produce good expression. The study of the notation, marking with a pencil (which can be eventually rubbed out) will reveal the true melody of the tune.

With regard to the fingering of the embellishments, all doublings should be crisply made, using neat gracenotes, properly spaced. Large gracenotes lead to clumsy and coarse playing, and although they should be large enough to be heard distinctly, gracenotes, should not overpower the notes they are to embellish.

Doublings are simply, means by which notes are stressed and the very act of placing a doubling on a note makes that note stand out. It is very very seldom indeed that a short note is embellished with a doubling in Competition Marches. With this stressing of the beat note and as well often the secondary pulse within a beat it may not be necessary to lengthen or point the notes which are doubled. A group which comes readily is the type which is found in the penultimate bar in each part of *Bonnie Ann*.



Here many players may find that good strongly made doublings will be sufficient to emphasise the D and B in group one and in contrast cut and point well the notes in group two.

The final bar can be found in many competition marches and in many cases the double C is incorrectly fingered playing one grace note on top of the other. Suffice it to be said that all the good march players take pains to produce this doubling in this situation so that both the G and D grace notes are distinctly heard with the C between being given just a little more prominence.

The final ingredient in good march production, is Tempo. No hard and fast tempo can be laid down. Much depends on the temperament of the player and the particular tune to be played. However, anywhere within a bracket of 70 – 80 should be reasonable. One might say that a jump from 70 – 80 is a large one, but it is only an increase of 10 beats per minute, not really a great deal, but which in piping circles often makes the distinction between a slow player and a fast player of marches. There is however, a danger for both types of playing. The slower player can often over-point, giving too much emphasis to the note which is on the beat, which results in stilted playing and lacking musical flow. On the other hand, if the quicker player does not match his increased tempo with more agile fingering to produce good pointing, there is the danger that the production will be over-round. Indeed, styles in piping do change from time to time and the musical taste of the current experts, has much to do with setting particular trends.

The melodic structure of the tune itself can often assist the player to good rhythmic music and it is here that the good composer's musical genius comes to the fore and to this end John MacColl in particular was most adept.

To sum up then. Competition marches are really not tunes to march to, unless the marchers wish to move just a little quicker than slow march tempo. They are true bagpipe music and a product of the pipers art which require considerable fingering dexterity. Above all study of the tune's proper melody is most essential to reveal the lights and shades, which puts the artist above the technician who often leaves the listener unsatisfied because of the lack of musical taste.

## KNOW THE COMPOSERS

Without the genius of our composers, our music would be a poor thing – even not there at all! Yet, it is surprising that the number of pipers who know the origin of the music they play is small indeed. From time to time, this magazine will run a feature on composers in the format of a quiz, of which this is the first. Answers on page 24.

Score 5 for each correct answer.

Who composed? –

1. THE CONUNDRUM
2. LEAVING GLENURQUHART
3. LORD ALEXANDER KENNEDY
4. THE BLACKBIRD
5. DR. ROSS'S 50th WELCOME TO THE ARGYLLSHIRE GATHERING
6. THE JIG OF SLURS
7. SOUTHALL
8. CORRIEHOILLIES 43rd WELCOME TO THE NORTHERN MEETING
9. THE INTERCONTINENTAL GATHERING
10. DOVECOTE PARK
11. CAPTAIN CARSWELL
12. JEANNIE CARRUTHERS
13. DORNIE FERRY
14. TULLOCH CASTLE
15. TAM BAIN'S LUM

## YOUNG PIPER OF THE YEAR

1980

A competition to find the Young Piper of the Year, aged less than 18 years is to be organised by Aberfeldy and District Piping Society and sponsored by the world famous Haggarts of Aberfeldy. It is to be held, by kind permission of His Grace, the Tenth Duke of Atholl, in the Grand Hall of Blair Castle on 8th November 1980.

The competition will consist of 2 sections:

- (i) A Ceol Mor section
- (ii) A March, Strathspey and Reel section.

Each competitor will have to submit 3 pieces in each section, one of which he or she will be asked to play.

Four prizes will be awarded in each section and in addition an overall prize for the player judged to be "Young Piper of the Year 1980".

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## From our Scrapbook. More about Judging a Hundred Years ago.

### BAGPIPE COMPETITION

[To the editor of the *Oban Times*]

Sir,

John MacColl in his letter of the 15th inst. complains that I do not give my name, and adds — “But I have no doubt he has good reasons for doing so.” Well, the fact is, I have no reason whatever, in the sense that John would call good, in withholding my name. I withhold it pretty much on the same principle, and for the same reason that he played the variations of *MacLeod of Raasay’s salute* wrong, “because” — as he acknowledged in a former letter — “I wished to do so.” I have written nothing on the above subject that would not be corroborated and admitted by well nigh every professional who visits our Highland gatherings. The hand writing on the wall had no name attached to substantiate the charge — “Thou art weighed in the balances and art found wanting.” It is enough that what I have stated in this controversy is truth, and it cannot by any possibility or subterfuge be confuted. Where is the good in telling me “to look after my own profession in future and leave the judging and playing of pipers to parties who are more qualified.” This I think is below par, and smacks just a little of Billingsgate. At anyrate I can assure John

MacColl I would be very sorry indeed to be no better qualified to judge bagpipe music than are nine-tenths of those who too readily lend themselves to do so. Instead of finding fault with me for exposing the gross and careless system of judging that too frequently prevails, I think John MacColl and all who attend our Highland gatherings, especially those who go to compete, ought to award me thanks for agitating this question and doing what little I can to bring about a better and more honest system of judging. Even John MacColl is alive to the fact that there is something “rotten in the state of Denmark,” and can indulge in a quiet side thrust at the expense of a judge or competitor like other mortals, only I cannot commend the way in which he does it. Quoting from his letter, this is how it is done — “May I mention to him an instance in which his professionals must have lost some of their wit, for may I say that not one of them detected that great mistake (as “Vanduara” tries to put it) when committed by a party competing at the northern meeting.” Now, this is not honest, it is not manly, it is nothing more nor less than cowardly thrusting at some person or other in the dark. I was not present at the northern meeting, and therefore cannot from my own knowledge say anything about this great mistake. But had such a thing taken place I

am quite as certain that I would have heard of it as I am sure it would have been detected by every professional who knew the tune and was paying attention while it was being played. Again, John MacColl puts the question — “May I ask if John McBean played his piobaireachd (McKay’s *Banner*) when competing for the Cup, as it is written in McKay’s book?” John McBean is too well versed and experienced in this class of music to have committed such an error, and when John MacColl, has a few more years experience of piobaireachd he may regret that he ever put the question. McKay’s book, although the best authority, is not infallible. The errors, however, are undoubtedly printers’ errors, and nothing is more certain than this, when we look at McKay’s *Banner*, as put down in the book. The ground work of the tune is correct. When a variation does not agree with the ground it is faulty. This is what is wrong with McKay’s *Banner*, in McKay’s book. But neither John McBean nor any of the living or dead authorities would play the variation as found in McKay’s book; because they know it to be an error, and they know also that it had no foundation with McKay. Had John MacColl paid a little more attention to this sort of thing, he would not, I presume, have played *MacLeod of Raasay’s Salute*, as he did from McPhee’s book. However, it is well to remember what the poet says —

No clock that never erred a minute;  
No book without some error in it,  
Great Homer’s self did sometimes nod;  
All bear the sin-stamp — “Ichabod.”

And now comes the tug-of-war, and I have no doubt, as John MacColl thinks, a settler direct from the shoulder. He says — “When McBean and I were declared by the decision of the judges to be equal, we had to play over again. McBean this time played *Too long in this condition*. I shall leave to ‘Vanduara’ and his professionals to judge what job he made of it.” I fear my friend John MacColl is like a drowning man grasping at straws, and that some busy body has been imposing some nonsense upon him. In no other way can I understand why such a question should be put. I have not the slightest hesitation in saying that John McBean played the tune referred to, every note.

→

so far as he played it, just as a piobaireachd should be played, and that is saying much for him as a steady and true performer when we consider that his temper was put to so severe trial, as to be placed equal with a person that he had fairly and undoubtedly vanquished. There is no use in John McColl trying to shuffle this card, it will not do. It is the opinion of every unbiassed person who was present at the competition, and I question whether John McColl, himself would have the boldness to assert in the presence of qualified judges, that he was not put hors de combat by John McBean. If McBean committed any fault or blunder I know of none, except that of yielding to play a second time. This he ought never to have done under the circumstance, and my astonishment is that none of his friends interfered to stop him from committing so gross an act of injustice to himself. — I am, etc.

VANDUARA

Sir,

For some time back your columns have been well taken up by the letters of "Vanduaara" who would have your numerous readers believe there is behind the scene in himself some McCrimmon, whose delicacy is so overpowering as to make him fearful of publishing his name; but like most valiants of his kind, is contented with a moonlighters' ambush to screen him in his attacks on the more successful brethren of his art. Mr. McColl has been repeatedly attacked by this surreptitious critic in language insinuating prejudice to the judges who awarded Mr. McColl the Marquis of Lorne's Cup. The names of the gentlemen who were judging on that occasion, are unknown to me, therefore, I cannot argue their capabilities of judging piobaireachds; but I can safely say they were gentlemen whose sense of honour would not permit them being partial to any one, and I think their judgment at that competition has been fully justified by Mr. McColl's success at subsequent competitions elsewhere. This masked "Vanduaara" it is quite evident (notwithstanding his protestations to the contrary) from the feeling he gives expression to in his letters, is no other than some bumptious amateur, whose limited knowledge of the music and its execution, has so filled his breast with such unsparing conceit and jealousy that (as very likely he has failed too often to make a favourable impression on the public with his piping, he must now seize his pen and abuse pipe-judging in general, and especially the most distinguished piper of the present day. Let me advise "Vanduaara" not to put too much confidence in his so-called professionals, but to employ his time more beneficially by publishing his declamations of the Law in Skye. To Mr. McColl, I would simply suggest not to take the slightest notice of "Vanduaara's" letters until such time as "Vanduaara" publishes his name, then it will be seen whether it is worth while making any further reply. I must, however agree with "Vanduaara" in his condemnation of the judging at the competition held in the Grand National Halls. Mr. A.R. McLeod got first for piobaireachds, how well he deserved it I leave to more competent judges "Onus Probandi." Apologising for intruding so much on your space. I am, etc.,

SAMCENA

Sir,

I think in the interest of fairplay that you should not allow "Vanduaara" to make his false accusations any longer. It is simply an untruth in his last letter about the Oban Games when he says — "The judges are inexcusable for awarding the cup to MacColl. This was the opinion on every professional present." Now the two professional judges, Pipe-Major Ronald MacKenzie, and Mr. McLennan, who are far more competent to judge than "Vanduaara", thought otherwise; and in their humble opinion awarded the cup to the player who played best and made the fewest mistakes, i.e., John MacColl. Here, Mr. Editor, are two (and not two of the least important) professionals at the competition, who differ from "Vanduaara", although he asserts the opposite as a fact in his last letter. His other remarks are not worthy of comment, being simply reflections on the inability and honour of our amateur judges, who, I am happy to say, can both play the pipes themselves and read music, and are above "Being inspired by a spirit of one-sidedness," as "Vanduaara" coarsely puts it. If he is in want of their names he will find them, I believe, in the copy of the *Oban Times* containing a report of the games. I shall not trouble you or your readers any more Mr. Editor, but in conclusion I must add that "Vanduaara" will do better to stick to yacht racing, if he is connected with the yacht of that name, than to set up as a pipe critic, but I fear even at the former game there are better men than he is or else his vessel is too much down by the head.

I am, yours etc.,

PIOBAIRE

Sir,

I have for some time back been taking notice of a correspondence which occasionally appears in your valuable paper from "Vanduaara." McColl, and "J.C." Now, judging from what "Vanduaara" has got to say he would have us believe all he says is right. I have no doubt he is right in part, but only in part. He tells us he agrees with "J.C." in saying that MacColl is an educated player, and is sweet and powerful in expression, but "Vanduaara" says MacBain is sweeter and more powerful. Perhaps his ignorance of piping accounts for his saying this, for it is a well-known fact as regards marches, strathspeys and reels, that MacColl is a superior player to MacBain. He is allowed, however, to be so by the majority of pipers, and as "Vanduaara" himself tells us, what the majority of professionals say is surely right. No doubt in piobaireachd playing MacBain is allowed to be a better player than MacColl, but as it is only a little over two years since MrColl first began to play piobaireachd, I have no doubt that in another year or two he will be as superior a Piobaireachd player to MacBain, as he is undoubtedly a march, strathspey and reel player. May I be allowed to look a little further into Vanduaara's correspondence in which he says MacColl did not lift the variations off the ground work of his tune. Now let me remind him that there is only one variation in the tune (*McLeod of Raasay's Salute.*) "Vanduaara" would have us understand there are variations, but such is not the case as there is only one, the thumb variation I can assure that, and in him MacColl made no mistake. The difference made by MacColl from the general style of playing the tune was in the Taorluadh and Cruinluath. I have no doubt "Vanduaara" will be giving us another fine long

letter putting myself and all others who differ with him in the shade. But one being able to write a good letter with striking sentences and some nursery rhyming will not qualify a man to give a lecture on piping. He hits hard at MacColl for saying MacKay did not take the variations ("as the word was used") properly off the ground work. However, this matters not, but it is a well-known fact there are a great many of our best piobaireachds with the variations not taken properly off the ground work, and also some of our most common and simplest ones, such as *Chisholm's Salute*. Some of its variations are entirely wrong, and still every one plays it the same. I think it would be advisable for "Vanduaara" to use his pen in writing about something he knows more about than he does about piping.

I am etc.,

CATO

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### THE ARMY SCHOOL OF PIPING

The annual practical examinations for the Army/Piobaireachd Society Certificates were held at The Army School of Piping, Edinburgh Castle on 15th May 1980, thus climaxing an eight month intensive study period.

The examination board comprised of President: Captain Ian C. Cameron, Members: Pipe Major John M. MacKenzie, Lieut. John M. Allan.

The successful candidates were:

Lance Sergeant K. Frazer — Irish Guards  
Lance Corporal D. MacLeod — Scots Guards  
Corporal L. Young — Royal Scots  
Lance Corporal R. Burns — Royal Scots  
Corporal R. Dunbar — Queen's Own Highlanders  
Corporal W. Rugg — The Gordon Highlanders  
Corporal D. Watton — Royal Irish Rangers  
Corporal T. Richmond — Royal Irish Rangers  
Corporal Dhanbahadur Pun — Queen's Gurkha Engineers  
Corporal Kritiman Tamang — Gurkha Rifles.

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We wish to express our appreciation to the National Endowment for the Arts in Washington D.C., a federal agency, for their generous support of this program.

### TARSANDS TATTOO COMPETITIONS

Fort McMurray, Alberta, Canada

What will prove to be the largest music competition in Western Canada, is coming to this exciting and vibrant New Town of Fort McMurray on the last two days of August. A music competition that has a possibility of drawing upwards of 320 participants, all competing for a share of the \$11,000 in prize money.

Fort McMurray, the boom town in Northern Alberta was first established as a settlement in 1870 by a man called Henry Moberly. In modern times, the population remained fairly constant,

around the 1,000 mark. Then in 1963, with a population of 1,200 people, the boom started. Today, the population is now close to 30,000 people.

Fort McMurray has a multitude of service clubs and organizations that have come together many times in the past to stage fund-raising events and socials, for the betterment of life and community involvement. The end of the summer this year, on August 30 and 31, more than 100 people from a multitude of service clubs in Fort McMurray, will once again come together as one, to hold the "TARSANDS TATTOO", where pipers and pipe bands from across Canada will converge on the New Town of Fort McMurray, Alberta to compete in

competitions.

The pipe band competition, spear-headed by the host band, The Pipes and Drums of the Fort McMurray Kinsmen Club, is hoping to attract as many as 20 bands and members in a total of 14 categories of competition, ranging from individual competition to full band competitions, which will fulfill a dream of the founding Pipe Major for the Pipes and Drums of the Fort McMurray Kinsmen Club, W.W. (Bill) Coventry. The competition has finally reached reality, through his hard work and initial organization. Bill Coventry is and has been a citizen of Fort McMurray for 13 years and founded the Pipe and Drum Band in 1972.

Al Smythe, Pipe Major of the host pipe band attributes this community involvement to the fresh, new activity that the Tarsands Tattoo will give to Fort McMurray. "Something new and unique. It's a totally new activity that people can get involved in, and it gives Fort McMurray a cultural identity, a strong sense of finally staging a major and positive newsworthy event." He also says, "We're finally coming of age, as an established community of people. All people, no matter what ancestry or race, are accepting the Bagpipes and Drums. We've just found that with this competition coming to town, everyone wants to help."

And help they have! Diversified Transportation, a company which supplies transportation to the oilsands plants outside of Fort McMurray, has set up a transportation system to help all the bands from Alberta that wish to participate in the Tarsands Tattoo. This system is provided at a preferred cost to keep expense down for individual bands. For the bands that will be travelling from outside of Alberta, the Tarsands Tattoo committee feels that they may be able to qualify for a transportation assistance grant. This program is not yet finalized but every effort is being made to ensure that the cost of travelling is kept to a minimum. The committee has already received a grant of \$26,000 from the Jubilee Association to help commemorate Alberta and our 75 Anniversary. Accommodation assistance has been given by Keyano College, an adult educational centre, operated by the provincial government. They have provided all of their student housing and full use of their dormitories for accommodation. And private businessman Norm Simons has provided one of his motels in town, also for accommodation. Other major sponsors include Canada Dry, the Fort McMurray Chamber of Commerce, the New Town of Fort McMurray, Syncrude of Canada, Suncor (formerly the Great Canadian Oil Sands), the OK Radio Group, the Fort McMurray "Express" Newspaper, plus many other organizations and community groups in Fort McMurray.

Probably the most important ace in the hole for the Tarsands Tattoo, is the dignitary list. Captain John A. MacLellan M.B.E., the competition's master judge, will be flying to Fort McMurray from Scotland for the event. He was born in 1921 just across the Firth of Forth from Edinburgh, Scotland. He started playing the bagpipes at the tender age of seven, and started competitive piping in 1946. In 1959, he became the Director of the British Army School of Piping at Edinburgh, Scotland (University of Bagpipe Skill). Captain MacLellan is one

of the world's best known and respected pipers.

## TENTH HEREDITARY PIPER TO THE CLAN MACLEOD

Iain Norman McCrimmon, tenth hereditary piper to the Clan MacLeod, will also be attending. Iain is a very well known player and composer of music for the great Highland Bagpipes. The Tarsands Tattoo committee is at this time negotiating to have Iain open the competition with Colin Fraser's bagpipes. Colin Fraser was Simon Fraser's guide when he explored Northern Alberta and the Rocky Mountains. Colin Fraser is believed to have been one of the first pipers in Western Canada.

But that's not all. As well as having the Member of Parliament and the M.L.A. for the Fort McMurray area in attendance, the committee is pleased to announce that the City of Victoria Pipe Band will be the guest Performers. The City of Victoria Pipe Band has won every major competition in the Pacific Northwest, and have represented the Province of British Columbia at the Denver Highland Games and San Diego Highland Games where their performance was highly acclaimed.

When asked if the Tarsands Tattoo will be an annual event for Fort McMurray Al Smythe said, "We hope that this competition will be the start of a combination pipe and drum competition, highland games and highland dancing. We've had enquiries already from people wanting to stage this now, but we don't have the experience to handle that big an event. This year we'll gain that expertise and hopefully next year we will be able to expand upon the Tarsands Tattoo. Everything hinges on this year and future funding in years to come, we just know that this year, we will be holding a first class affair. In years to come, let's face it, the sky is the limit."

The Tarsands Tattoo Pipe and Drum competition does promise to be a very exciting, colourful and well organized event for Fort McMurray. With such a huge community involvement, and the work of so many civilly and cultural minded people, W.W. (Bill) Coventry will see his dream of so many years come true. It will be an event that everyone can enjoy, as a spectator or competitor. Fort McMurray's "Tarsands Tattoo" on August 30 and 31, our newest and most prestigious event.

For more information phone — W.W. (Bill) Coventry's bonnie gal, Aris Coventry, at (403) 743-2954, or write to the Tarsands Tattoo, 40 Fitzgerald Avenue, Fort McMurray, Alberta, T9H 1K5

## NOTICE TO READERS

"R.T. Shepherd, Pipe Major, The Dysart and Dundonald Pipe Band, wishes to intimate that there is an error in the listing of one of the tunes on the Dysart and Dundonald Pipe Band long playing record — "World Champions" — LILP5090.

The tune *Hugh McNeillis* composed by John W. Scott, 323 Stony Way, Norristown, Penna., 19403, U.S.A. Mr. Shepherd regrets any inconvenience caused to Mr. Scott by the error".

## WE HEAR THAT

- ★ Dr. Jack Taylor of Aboyne, is going to New Zealand this June for a year's stay.
- ★ The Strathclyde Police Pipe Band have cut a new record. Details as they become available.
- ★ George Balderose, of Pittsburgh U.S.A., has been given a grant by The MacDonald Trust to come to Scotland for tuition and to sit examinations of the Institute of Piping.
- ★ Jim Hardie, the 1978 Inverness Silver Medallist and Shelley Mutch of Vancouver, are to be married in the Summer of 1981. Congratulations from the International Piper!

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RECITAL OF PIPING  
FOR THE  
INVERNESS PIPING SOCIETY

by  
Dr. Jack Taylor

On 27th March, members and friends of Inverness Piping Society, were entertained in the Territorial Hall, Gordonville Road, by a recital of Pipe Music from Dr. Jack Taylor from Fyvie, where he is a medical practitioner.

Jack was a member of our Society when doing his probationary practice in Raigmore Hospital and often played for us in Inverness Castle.

A former Gold Medal winner, he was placed second in the Clasp Competition two years ago. He studied Piobaireachd under P/M R.U. Brown and more intensively under P/M R. Nicol. His rendering of two Ceol Mor tunes — *The King's Taxes* and *The MacDougall Gathering* bore strong evidence of the teaching of P/M John Macdonald of Inverness who taught both of his tutors. His choice of tune, *The King's Taxes* was appropriate, as the Chancellor had declared his Budget on the previous day. Had Jack played this tune as a prelude to the Chancellor's speech, the various restrictions would have been better received. I have a suspicion that the tune refers to the time that the Jacobites had to support the Stewart Kings in exile as well as the Hanoverian dynasty.

*The MacDougall's Gathering*, a real Gathering tune, was played with vigour. In the Taorluath and Crunluath movements, the clash of the swords was clearly brought out.

Dr. Taylor, gave a varied selection of Light Music. His 6/8 Marches included *The Heights of Cassino* composed by P/M D. MacRae, a member of our Society, *Sweet Maid of Mull*, *Hills of Kowloon*. Among his 2/4 Marches were — *The Clan McRae Pipe Band*, *Beaumont Hamel*, *Highland Wedding*, *Donald Cameron*. Strathspeys and Reels — *Delvin Side*, *Tulloch Gorm*, *Smith of Chilliechassie*, *Col. MacLeod*.

Dr. Taylor concluded with a selection of Jigs.

Mr. Angus McPhee who proposed the vote of thanks referred to the fact that so many members of the Medical profession were involved in piping. It would appear that Pipe Music had therapeutic value both to practitioners and patients.

22

CEOL BEAG

Compositions and Arrangements

by  
Archie Kenneth

This new collection, containing most of the light music compositions of Archie Kenneth, apart from those published elsewhere, bears the unmistakable stamp of an original and musical composer.

There are 55 tunes in the book, comprising five slow airs, eleven 6/8 marches, five 3/4 marches, seven 2/4 marches, seven strathspeys, eleven reels, six jigs and three hornpipes. Particularly outstanding tunes, in this reviewer's opinion are, the slow air *A Song of Winter*, the 6/8 march *Alec Haddow's Welcome to Stronachullin*, which was played by Murray Henderson when here in January, and the 2/4 march *Dr. Leslie Craig*.

The 3/4 marches are new and intriguing. It may take a little effort for pipers to adjust to them, but tunes such as *Maids of Bute*, and *Spider's Web* are good music. The book should certainly be in every serious piper's library and at £3. is good value.

Ian J. Bruce

Reprinted from the Queensland Highland Pipers' Society Newsletter.

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THE LONDON LETTER  
Continued from page 4.

LOCHEARNHEAD

Piobaireachd — 1 J.D. Burgess, 2 D. Macleod, 3 J.C. Johnston, 4 J. McGregor.  
March — 1 J.D. Burgess, 2 D. Macleod, 3 J. McGregor, 4 W. Drysdale.

ABOYNE

Piobaireachd — 1 D. Maclean, 2 W. Drysdale, 3 N. Meldrum, 4 W. MacDonald.  
March — 1 W. Drysdale, 2 J. MacDougall, 3 D. Maclean, 4 D. Morrison.

MS Reel or S/Reel — 1 W. Drysdale, 2 D. Maclean, 3 W. MacDonald, 4 D. Morrison

PITLOCHRY

March — 1 D. Maclean, 2 W. Drysdale, 3 Sutherland, 4 D. MacDairmid.

MS Reel or S/Reel — 1 D. Maclean, 2 A. Pirnie, 3 W. Drysdale, 4. Sutherland.

OBAN

Piobaireachd — 1 D. Macleod, 2 R. Lawrie, 3 W. Connel, 4 I. MacFadyen, 5 J. Garroway.

March — 1 W. Drysdale, 2 I. MacPherson, 3 D. Macleod, 4 J. MacFadyen, 5 A. MacDonald.

MS Reel or S/Reel — 1 S. MacNeill, 2 D. Macleod, 3 J. MacFadyen, 4 W. Drysdale, 5 I. MacPherson.

## THE COMPETITION ROUND UP

### THE ROYAL SCOTTISH PIPERS' SOCIETY ANNUAL COMPETITION 1980

PIPE MAJOR WILLIAM ROSS CUP – For most points – R.A.S. Frater

EVENT I – 6/8 MARCH: (Ross-shire Buff's and Duke of Albany's Trophy)

1 N. Mulvie, *Angus McKinnon*, 2 N.A. Malcolm Smith, *Leaving Port Askaig*, 3 J.J. Burnet, *Major John MacLennan*.

EVENT II – SENIOR MEMBERS MARCH: (Society's Silver Cigar Box)

1 J. Campbell, *Miss Elspeth Campbell*, 2 S.E. Bell, *McDonald of Dunach*, 3 T.A.M. Watson, *The Atholl & Breadalbane Gathering*.

EVENT III – JIG (Frank Adam Silver Cup)

1 N. Mulvie, *Allan MacPherson of Mossparc*, 2 L.M. Craig, *The Curlew*, 3 R.A.S. Frater, *Donald MacLennan's Tuning Phrase*.

EVENT IV – SLOW MARCH: (Westminster Quaich)

1 A.R. Forbes, *Leaving St. Kilda*, 2 N. Mulvie, *The Fair Maid of Barra*, 3 F.G. McLaren, *The Shore Line of Lewis*.

EVENT V – PIOBAIREACHD: (Strathcona Challenge Cup)

1 R.A.S. Frater, *The Big Spree*, 2 A.R. Forbes, *Lament for Mary McLeod*, 3 N. Mulvie, *Corrienessan's Salute*, 4 L.M. Craig, *Lament for Mary McLeod*.

EVENT VI – MARCH, STRATHSPEY & REEL: (Society's Challenge Cup)

1 R.A.S. Frater, *Mrs. John McColl*, *John Roy Stewart*, *Leslie McAskil*, 2 A.R. Forbes, *John McMillan of Barra*, *Arniston Castle*, *Johnnie McDonald*, 3 L.M. Craig, *Taking Beaumont Hammel*, *Shepherd's Crook*, *Rejected Suitor*.

EVENT VII – MARCH: (Frank Adam Silver Cigarette Box)

1 E.R. Seiler, *Miss Elspeth Campbell*, 2 Sir J. Morrison-Low, *The Duke of Roxburgh's Farewell to Blackmount*, 3 J.J. Burnet, *Glenfinnan Highland Gathering*.

EVENT VIII – STRATHSPEY & REEL: (W. Stuart Silver Quaich)

1 F.G. McLaren, *Caledonian Canal*, *Duntroon*, 2 A.R. Forbes, *Highland Harry*, *Peter McKinnon of Skeabost*, 3 J. Campbell, *Caledonian Canal*, *Alex McGregor*.

EVENT IX – MARCH (Confined): (Allan Gilmour Quaich)

1 V.A.G. Tregear, *Mrs MacDonald of Dunach*, 2 J.P. Wilson, *79th Farewell to Gibraltar*, 3 B.G. Douglas, *Lady Lever Park*.

### SCOTTISH PIPERS' ASSOCIATION

Amateur – Juvenile Competition, 26th April, 1980

PIOBAIREACHD (Grade A) – (MacDougall Gillies Trophy and MacDougall Gillies Medal): 1 Kenneth MacBride, *Lament for Donald of Laggan*; 2 Craig Walker *Struan Robertson's Salute*; 3 Kenneth McCormick *The Wee Spree*; 4 Roderick MacLeod *Lament for the Only Son*.

MARCH, STRATHSPEY AND REEL (Grade A) – Philibain Memorial Trophy: 1 Roderick MacLeod, 2 Kenneth MacBride, 3. Kenneth McCormick, 4 Angus MacRae.

PIOBAIREACHD (Class B) – (Donald MacLellan Trophy): 1 William Easton, *The Munros' Salute*; 2 Angus MacRae, *The Desperate Battle*; 3 Alvis Kerr, *The Little Spree*; 4 Ross Irving, *Lament for the Old Sword*.

MARCH (under 16) – (Malcolm Currie Cup): 1 Kenneth MacBride, 2 Robert Drummond, 3 Andrew McCowan, 4 Tom Gorman.

STRATHSPEY AND REEL (under 16) – (Scottish Pipers' Association Shield): 1 Robert Drummond, 2 Kenneth MacBride, 3 Andrew McCowan, 4 David McCall

SLOW MARCH – (Duncan MacMurphy Memorial): 1 Tom Gorman, 2 Craig Walker, 3 Roderick MacLeod, 4 Alvis Kerr. Hamish McColl Memorial Trophy (Most points in Grade events): Kenneth MacBride.

Archie MacPhail Memorial Trophy (Most points in under 16 events) – Kenneth MacBride and Robert Drummond. Special prize for Dress and Deportment – Andrew McCowan.

### SCOTTISH PIPERS' ASSOCIATION – PROFESSIONAL COMPETITION

PREMIER PIOBAIREACHD – 1 Pipe Major Ian Morrison, *Black Donald's March*; 2 John Wilson, *The Old Men of the Shells*; 3 Andrew Wright, *The MacDougalls' Gathering*; 4 Tom Spiers, *The Battle of Auldearn*.

Judges – Pipe Majors Donald MacLeod, Robert G. Hardie and Mr. Duncan Johnstone.

MARCH, STRATHSPEY & REEL (Former Winners) – 1 Pipe Major Ian Morrison, 2 Robert Wallace, 3 Tom Spiers, 4 Murray Henderson.

PIOBAIREACHD – CLASS II – 1 James Wilson, *A Flame of Wrath for Squinting Patrick*; 2 Robert Wallace, *Beloved Scotland*, 3 Ann Sinclair, *Lament for MacDonald of Kinlochmoidart*; 4 Patricia Henderson, *Glengarry's March*.

Judges – Sheriff Sandy MacPherson, Messrs Joseph Henderson and Angus J. MacLellan.

MARCHES – 1 Pipe Major Ian Morrison, 2 John Wilson, 3 Leslie Watson, 4 Ann Stewart.

STRATHSPEY AND REEL – 1 Robert Wallace, 2 Dr. Angus MacDonald, 2 Ann Sinclair, 4 John Wilson.

Judges – All Ceol Beag events were judged by Pipe Majors Donald MacLeod, Robert G. Hardie and Mr. Duncan Johnstone.

### 20th ROYAL BRITISH LEGION SOLO COMPETITIONS

PIOBAIREACHD – (Tom Matheson Challenge Cup):

1 John MacDougall, 2 Andrew Wright, 3 Pipe Major Evan Macrae, 4 Edward Clark.

MARCH – (Friockheim Challenge Medal):

1 John MacDougall, 2 Andrew Wright, 3 Walter Cowan, 4 Pipe Major Evan Macrae.

STRATHSPEY & REEL – (Harriet E. Duncan Challenge Trophy):

1 Walter Cowan, 2 Iain MacFadyen, 3 John MacDougall, 4 Pipe Major Evan Macrae.

Highest points in Open Events: (Sheriff Levitt Challenge Trophy) – John MacDougall.

CONFINED EVENTS: MARCH – 1 John Cameron, 2 David Lowe, 3 Gordon Clark, 4 John Riach.

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Best all round Piper (Any Age): (General Robertson Silver Quaich and American Legion Gold Medal) – Valerie Tunnien.

(Over 18 years): – (Wm. Bain Challenge Trophy and Royal British Legion Gold Medal) – Valerie Tunnien.

(15 – 18 years): Scottish Brewer's Shield and American Silver Medal) – James Stott.

(12 – 15 years): (Ind. Coope Shield and Royal British Legion Silver Medal) – Colin Mitchell.

(Under 12): (Ind. Coope Shield and Royal British Legion Silver Medal) – Barry Tough.

Judges: Captains Andrew Pitkeathly, D.R. MacLennan, Ian Cameron, Mr. S. MacNeill and Pipe Major Duncan Cameron.

The Open Piobaireachd for  
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GOLD MEDAL

and  
The Open March Strathspey & Reel

Sponsored by THE OTTAWA PIPING  
CLUB — Sunday 29th June, 1980,  
Carleton University Campus, Ottawa.

**PROGRAMME:**

09:00 —  
Preliminary tuning areas will be assigned,  
and you are invited to use them if you  
wish.  
09:30 —  
Open March, Strathspey and Reel  
commences.  
13:00 —  
Open Piobaireachd commences.

Adjudicator: Lt.-Col. D.J.S. Murray

Lunch available in cafeteria — \$2.75

17:00 —  
Post-contest reception — 16 Tower Road  
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Mess, The Cameron Highlanders,  
The Drill Hall, Cartier Square.

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1. Peter MacLeod, (Sen).
2. William MacDonald.
3. J. Honeyman, (Black Watch).
4. Dr. C. Bannatyne.
5. Pipe Major Donald MacLeod, M.B.E.
6. Pipe Major G.S. MacLennan.
7. Pipe Major John McLellan, D.C.M.
8. (Dunoon)
9. George MacIlwham.
10. James Braidwood.
11. Pipe Major Wm. Lawrie.
12. Pipe Major John McColl.
13. Pipe Major William Ferguson.
14. Roderick Campbell.
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I used to be a piper in the Bowhill  
Colliery Pipe Band. I have been in  
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up until 3 years ago when I had to retire  
through ill health. I still play and judge  
at the many pipe band contests in N.S.W.

I have enclosed your card and would  
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[Does anyone in the Bowhill area rem-  
ember Bill Durham. Perhaps they'd like  
to get in touch with him. The Editors]

Dear Sirs,

In his London Letter this month,  
John Shone mentions "Reel Pipes" as  
"miniature pipes". Are they not differ-  
ent?

When I was given my first set of pipes  
by my mother nearly 50 years ago, I  
chose (modestly) "Chamber Pipes",  
which would now be called "miniature".  
I could have had "Reel Pipes", which  
were not much smaller than "March  
Pipes" (i.e., a normal set). In the end,  
I traded in my Chamber Pipes for a set  
of March Pipes; they cost, I think, £20  
in African Blackwood, ivory mounted.

I left my pipes in Norway during the  
war and bought another real ivory  
mounted set for £12. Later, I recovered  
the first set, so I had two ivory mounted  
sets of pipes at a cost of £32. Those were  
the days.

Incidentally, one of these sets still  
has the double-skin bag that was fitted  
for sea-going in 1937, which must surely  
be a record!

**Yours etc.**  
**Patrick Dalzel-Job,**  
**Nead-an-Eoin,**  
**By Plockton,**  
**Wester Ross.**

[Thank you for your interesting letter.  
Both Glen's price list, (undated but giving  
a dollar exchange rate of \$4.86 to the  
£1.00) and Duncan MacDougall's price  
list c1880 give three sizes of bagpipe:—  
Full size, Half size or Reel pipes,  
Miniature or Chamber pipes. We have not  
heard the description "March Pipes"  
before. The Editors]

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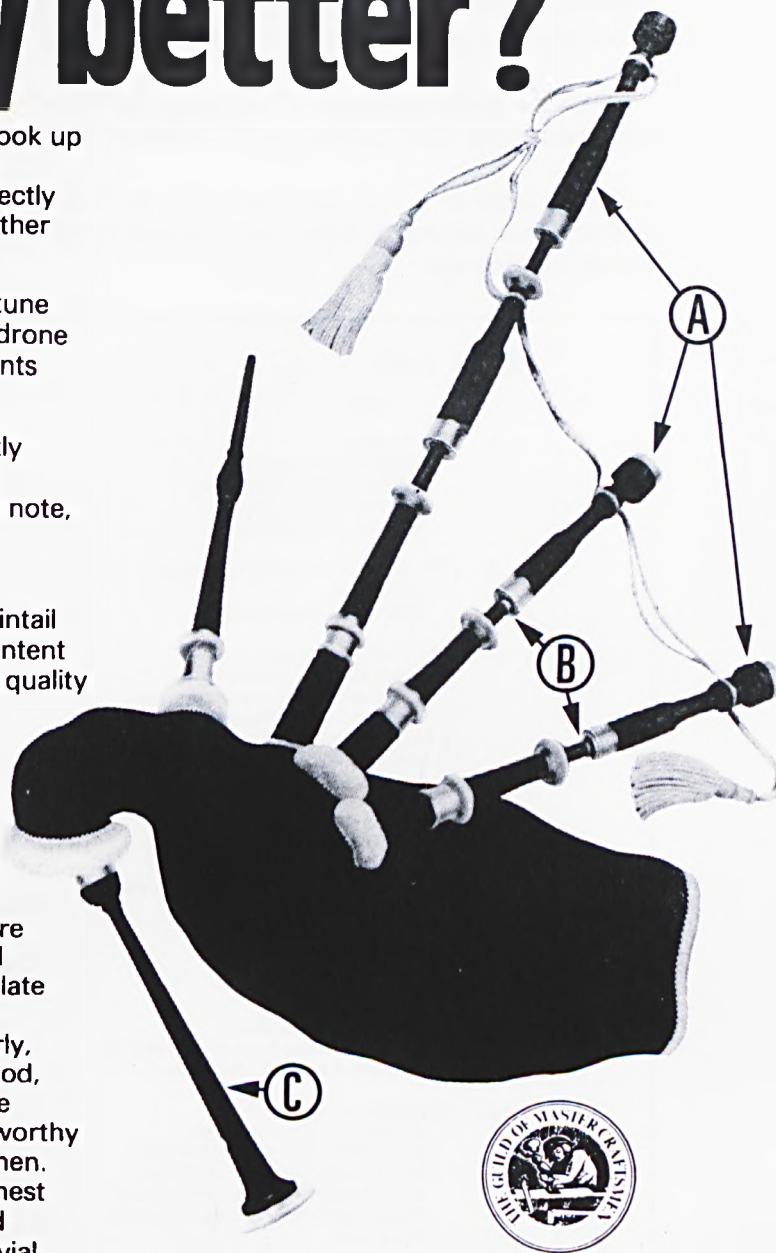
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# Kintail

of Loch Lomond

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