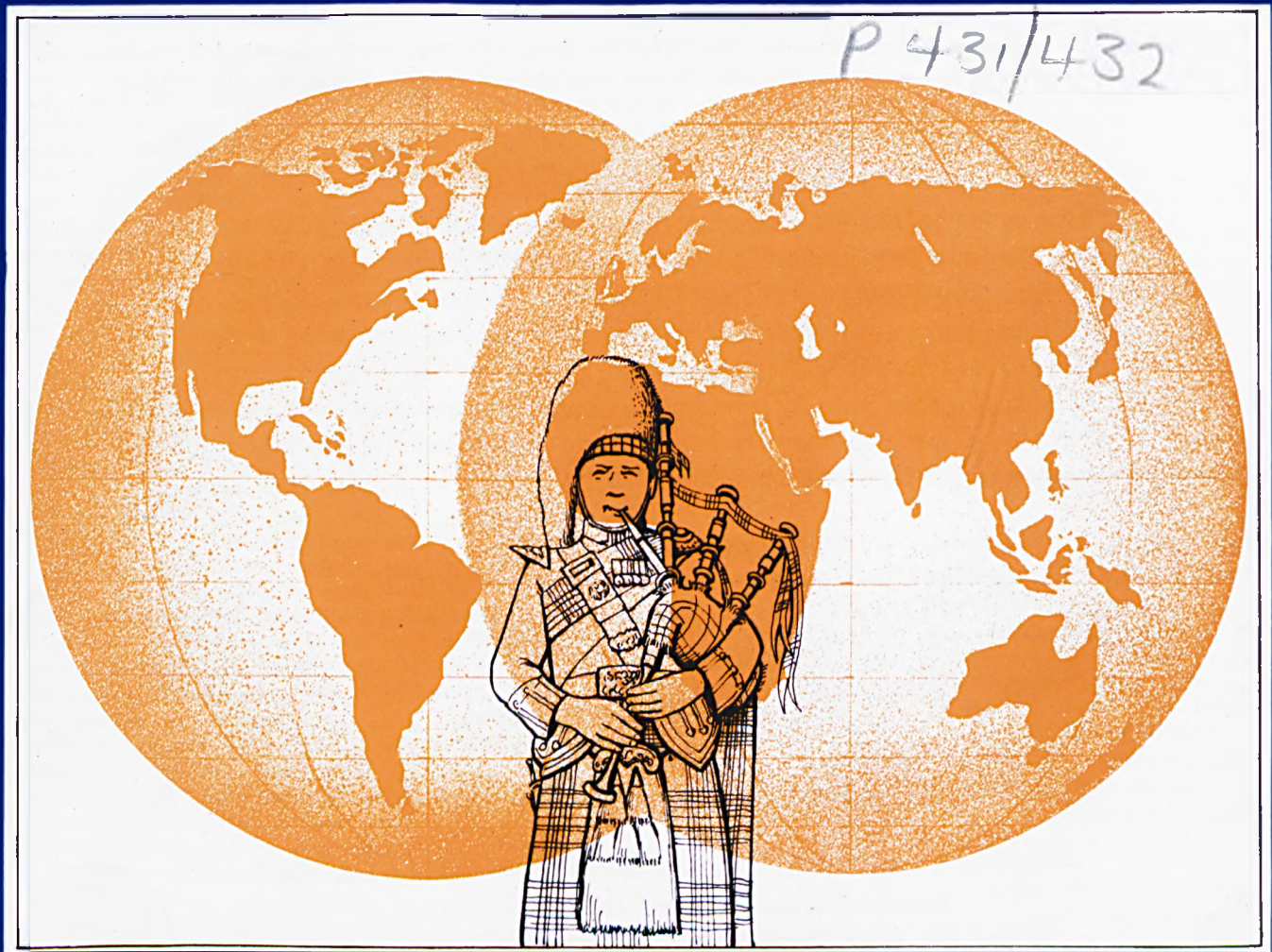


THE INTERNATIONAL PIPER

Volume 4 Number 1 May 1981 50p



FEATURES

- Bagpipe Music on Record and Tape ● From Our Scrapbook ● The Bruces of Glenelg ●
- The Stories of the Tunes ● Pipe Major Archie Cairns ● New Tunes ●
- Games Maps ● The Bagpipe ● The Competition Round-Up ●

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THE INTERNATIONAL PIPER

Volume 4 No. 1 May 1981

IN OUR OPINION

Over the past few years the Pipe Band fraternity have seen the use of various formulas to interpret the joint decisions of the adjudicators, in order that the result of such deliberations be as fair as possible to the contestants. The results of these machinations have not always been met with acclamation. Indeed a considerable amount of acrimony has been seen as the shortcomings of the various schemes become apparent.

The basic system at the moment requires that either the highest or the lowest total of points allotted be discarded. This has resulted at one important competition in one most experienced adjudicator having all his assessments discarded and his adjudication having no bearing on the competition at all.

These various systems are being tried out in a genuine attempt to obviate any adjudicator, by consistently marking high or low, giving an unfair advantage of any band or bands. That such suspicions are feared is of course vexing, but human nature being what it is, who can blame any assessor for having a personal preference — but we hope, a musical preference only. This is a basic element that will always be present, especially with the less experienced adjudicator, who eventually does learn to subjugate his personal bias as he becomes more experienced.

The question at the moment is so complex that one wonders if a satisfactory answer can be found, we certainly are not going to attempt to supply an answer. That can only come about by discussion — adjudicators, pipe band delegates and administrators alike getting round *one* table and airing their views. Certainly, of one thing we are sure, any system that causes adjudicators to hesitate about offering their services cannot be a good one and requires to be discarded at once! We would also offer the opinion that adjudicators are not the servants of the corporate body but are very much part of it and as such, it appears advisable, that more use be made of their counsel if a satisfactory answer is to be found to present Pipe Band judging problems.

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INCREASING COSTS

Regretfully, we have to inform our Readers that inflation has caught up with us on two fronts. Increased administrative and printing expenses together with most substantial rises in postal charges for both Surface and Air mail has forced us after three years, to raise the price of the magazine. From February it will cost 50p. per copy. Airmail charges are now so high that it is quite uneconomic to use it. Consequently, we are sending out all copies by Surface Mail in future. Adjustments will be made to Readers' accounts to take this factor into consideration.

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TOPICAL TIPS

1. After 'seasoning' a bag with bag-dressing the stocks should be brushed clean. To avoid drawing surplus dressing back up the stock, place the ends of two stocks (inside the bag) together and pass the brush, or stock cleaning stick with cloth attached, right through from one end to the other.
2. To obtain steady air pressure, keep a firm arm pressure on the bag at all times. Do not *lift* the arm by muscular power — it will rise, but only by the pressure from the re-inflated bag.

INVERNESS PIPING SOCIETY RECITAL BY P/M EVAN MACRAE

A packed hall of piping enthusiasts from Inverness Piping Society greeted P/M Evan MacRae on 7th May at the TAVR Centre, Gordonville Road, where our society meets weekly. Evan played on a perfectly balanced pipe with melodious resonance. The remark was passed during his recital that he had no need to advertise his reeds, they spoke for themselves.

As a compliment to the five composers of tunes who were present at the recital, he played *Lieut. Col. Duncan's Farewell to the Q.O.Hldrs.*, *The Heights of Cassino*, *Kirkhill*, *Donald MacPhee of Skye* and *Leaving Port St. Jude*.

As a tribute to P/M William Young who taught so many pipers in the Cameron Highlanders, he played his compositions — *Major J.S. MacGillivray Strathspey*, and *Miss Judith Baillie of Dochfour*.

Among Evan's own compositions were *The Duirnish Piping Society Strathspey*, *The Ardvasar Blacksmith Reel*. Pipe Major MacRae played the piobaireachd now seldom heard — *Isabel Mackay*. The Sutherland poet Rob Donn based his song on the Ceol Mór tune.

He also played the piobaireachd *The Bells of Perth*. The tolling of the bells in the variation was in accordance with the teaching of John Macdonald, Inverness, as we say in Gaelic — "Cas mu seach" — giving the rhythm and resonance of the chiming.

Mr. John Thomson, in his vote of thanks congratulated Evan on the quality of his piping and his smart military bearing.

He paid a special tribute to Evan for his dedication to Piping in the Lochaber area as evidenced by the success of his pupils.

N.A. Macdonald

THE LONDON LETTER

by JOHN SHONE

LONDON SOCIETY CONTEST

The Scottish Piping Society of London is holding its next contest on Saturday June 20th at 2.00 p.m. The venue is the London Scottish Drill Hall at Buckingham Gate — the scene of very many past contests.

Once again, this year the London Society is mounting the competition with the help and encouragement of the London Scottish Regimental Pipes and Drums. There will be contests for both light and heavy music. London has always been in the van for ensuring good Piobaireachd competition to encourage the great music, and this contest will be no exception. Over recent years the standard of Piobaireachd playing at the London competitions has improved greatly and the entry has increased significantly from all parts of the U.K.

Again, this year it is good to see the London Society do its best to encourage our younger learners by again providing a practice chanter competition. I have often felt that our major Scottish contests neglect the young learner. Amateur piping and practice chanter contests are now few and far between north of the Highland line!



SCOTS GUARDS — NEW PUBLICATION

I have just acquired a copy of the Scots Guards second book of pipe music published recently, and what a quite superb publication it has turned out to be! Its formal title is: "Scots Guards

Standard Settings of Pipe Music Volume II", and I have no doubt that it will rank beside Kilberry's book of Ceol Mor as a standard work of reference of Ceol Beag.

There are one or two small criticisms to be made of it, but in a work of this magnitude such small errors of printing or oversight on behalf of the editors must be expected, and these can quite easily be rectified on publication of the next edition. What a pity Piobaireachd has been included, why I wonder was it felt necessary to do so? The Piobaireachd Society publications of Ceol Mor have an authority and standard that not even the

Scots Guards can match; it is the one and only major error in an otherwise almost perfect publication.

What was most fascinating for me was to browse through the book and study the settings of all the old favourite heavy marches.

How interesting to see that in the tune *The Taking of Beaumont Hamel* composed by P/M J. MacLellan (Dunoon) that in bar 4 of the 1st part (and subsequently where the sequence of notes occurs) the D. Grace note on B (After low!) has been dispensed with, and that similarly bar 3 of the third part a low G has been inserted before low A in the 1st note grouping and once again the B grace note coming up omitted. As in the final part double F in bar 5 (final line) has been replaced by a single G grace note. All these changes, I believe, improve the tune and make it easier to play.

In *Lady Lever Park* the same old printing error in the final line has been repeated — an F being printed in lieu of D. *The 74th Farewell to Edinburgh* is admirably transcribed. However, would not a single G grace note in bar 2 of the first part (and subsequently) before low A from C be preferable to a D gracing?

These small comments apart it is a real pleasure to sit with one's practice chanter and to dip into this clearly printed and unique collection. The standard and setting of the type is superb and all associated with the work are to be congratulated.

APRIL'S LONDON RECITAL

Unfortunately Mr. Murray Henderson could not give April's Recital to the members of the London Society and so the writer stood in at short notice to fill the gap. By the response received from a large audience, to a demonstration of various makes and pitch of pipe chanters, finishing with a performance of *Tulloch Ard* the journey to the Clarence public house in Whitehall was not wasted.

OLD RECORDING

Through the good offices of Mr. Harry Denyer I have in my possession a full recording of the 1957 "Bratach Gorm"

competition. The "Bratach Gorm" (Blue Banner) is the prize given to the winner of the senior Piobaireachd contest held annually in London. It is a senior contest ranking equal in status to the Oban and Inverness Clasp. The 1952 contest held in the London Scottish Hall, Buckingham Gate, featured most of the 'greats' from the professional ranks at that time. Unfortunately, the full reel tape was recorded at an odd speed (something like 4¼ i.p.s.) and so I am in need of a variable speed 'playback' to enable a 'normal' recording to be made. Has any reader of the I.P. such a facility? If so, help in this direction would be most welcome.

For the interest of readers the tunes and players at that competition for the Bratach Gorm were:—

1. *MacCrimmon's Sweetheart*
Donald Maclean, Oban.
2. *The Flame of Wrath*
J.B. Robertson MBE, London (2nd)
3. *I got a Kiss of the King's Hand*
John Burgess, Edinburgh.
4. *My King has Landed in Moidart*
Donald Maclean, Lewis.
5. *The Vaunting*
David Ross, London (3rd)
6. *Lament for Patrick Og MacCrimmon*
W. MacDonald, Inverness (1st)
7. *The Bells of Perth*
Andrew Bain, London.

The tape also includes two Recitals given at the Duke of York's Barracks, date unknown:—

1. *Scarce of Fishing*
by David Ross, London.
2. *Praise of Marion*
by Andrew Bain, London.

1939 COMPETITIONS

I list below the 1939 London Competition results. It is interesting to read that the Competition did not take place in 1940 owing to the onset of War, but there was a so-called civilian pipe and dance competition held in its stead, the results of which I also list. Most interesting of all is the very large entry for the piping events in 1939 — a total of 151. We would find it difficult today to find a competition with such an entry.

CHANGE OF ADDRESS

Would correspondents kindly note that I have recently changed my address to:—
"Ashburnham", 54 Ryecroft Road,
London SW16 3EH.
Tel: (01) 761 2615.

Seventh Annual Piping and Dancing Competition London Scottish Headquarters Buckingham Gate SW1

Saturday 25th February 1939

Results

PIPING EVENTS

Open Piobaireachd Competition — "William Gillies Memorial" Challenge Cup — 1 R.N. Brown, Balmoral, *Lament for the Children*. 2 Pipe-Major Robert Reid, 7th H.L.I. *Lament for the Children*. 3 Pipe-Major Angus MacAulay, Lovat Scouts, *Lament for MacSwan of Roag*. 4. Owen MacNiven, Paisley, *The Big Spree*. 5 Malcolm MacPherson, Invershin, *Earl of Seaforth's Salute*, 6 Lewis F. Beaton, Twickenham, *The Vaunting*. 22 entries.

Amateur Piobaireachd Competition — "London Highland Club" Challenge Cup 1 Robert Frater, Broxburn, *The Big Spree*, 2 William Ramsay, Dundee, *The Massacre of Glencoe*. 3 D.H. Leslie, London, *The Massacre of Glencoe*. 6 entries.

"The Bratach Gorm" Challenge Trophy for Piobaireachd — Dr. Calum MacCrimmon Gift.

Open to previous winners of the Inverness Medal, or the Oban Medal, or the Dunvegan Medal, or the London Gillies Cup. Four tunes to be submitted.

1 R.B. Nicol, Balmoral, *Lament for Donald Dugall Mackay*, 2 John Wilson, Edinburgh, *Lament for Viscount Dundee*. 10 entries.

March Competitions

"Scottish Clans" Challenge Cup — 1 Pipe-Major A. MacAulay, Lovat Scouts, *McFadyen of Melfort*, 2 George Greenfield, London, *Abercairney Highlanders*, 3 Andrew Bain, *The Duke of Roxburghe* 13 entries.

Boys Competition

1 Robert Frater, Broxburn, *The Braes of Badenoch*, 2 K. Roe, 1st Scots Guards, *The Stirlingshire Militia*, 3 W. Ramsay, Dundee, *The Argyllshire Gathering*. 11 entries.

Class I

1. K. Roe, 1st Scots Guards, *Stirlingshire Militia*, 2 Boy McLellan, 1st Cameron Highlanders, *Argyllshire Gathering*, 3 W. Ramsay, Dundee, *The Highland Wedding* 4. Piper Seath, 1st Scots Guards, *Balmoral Highlanders*. 27 entries.

March, Strathspey and Reel Competitions

1st Time — The Highland Society of London Challenge Targe.

Amateur — 1. W. Ramsay, Dundee, *Highland Wedding*, *Shepherd's Crook* and *Sheep Wife*. 2 R. Frater, Broxburn, *Braes of Badenoch*, *Blairdrummond*, *The Rejected Suitor*. 12 entries.

Class II — The Oban Times Medal

1 K. Roe, 1st Scots Guards, *Stirlingshire Militia*, *Maggie Cameron*, *Sandy Cameron*. 2 Piper Leadbetter, 1st Scots Guards, *Balmoral Highlanders*, *Monymusk*, *The Rejected Suitor*. 3 A. Fletcher, London, *Donald Cameron*, *Blair Drummond*, *Caberfeidh*. 4 Piper MacKinnon, 1st Scots Guards. 23 entries.

Open — The Royal Scottish Pipers' Society's Silver Star — 1 Pipe Major Robert Reid, 7th H.L.I. *Black Mount*, *Tullochgorum*, *The Piper and the Darymaid*, 2 Pipe Major A. MacAulay, Lovat Scouts, *Charles Hope de Vere*, *The Piper's Bonnet*, *Anon*. 3 Pipe-Major Donald MacLean, 2nd Seaforth's, *Highland Wedding*, *Blair Drummond*, *John Morrison*. 4 Owen MacNiven, Paisley, *MacFadyen of Melfort*, *Ormiston Castle*, *Ca' the Yowes*. 27 entries

The Gold Medal of the Gaelic Society of London and the Ceilidh nan Gaidheal Furnain for the best aggregate of marks in Open Piobaireachd and Open March Strathspey and Reel was won by Pipe-Major Robert Reid, 7th H.L.I.

Total Entries for Piping Events — 151.

Judges —

Dr. Colin Caird, A. Campbell of Kilberrie, J. Campbell of Kilberrie, C. Campbell of Kilberrie, Seton Gordon, J.P. Grant Younger, A. Kenneth, R. Mounsey Heysham, J. Macdonald, M.B.E., J. Maxwell Macdonald, Dr. G. MacKinnon, Dr. W.M. MacPhail, D.I. Mackenzie, R.B. Nicol, R.N. Brown.

Continued on page 7

A RECITAL OF PIPING

We are now able to notify readers that the Recital of Piping to be held in the Assembly Rooms, Edinburgh on 19th June will be given by Mr. John MacDougall, the Badenoch Schools' Teacher of Piping and Sergeant John Wilson of the Strathclyde Police Pipe Band. Tickets which cost £2.00 each can be had from the Usher Hall Booking Office and will also be on sale at the door on the evening of the Recital.

BAGPIPE MUSIC

ON

RECORD AND TAPE

The Pipes and Drums of the 5th (Co. Londonderry) Battalion — ULSTER DEFENCE REGIMENT.
Cassette No. UDRC 1001.

The 5th UDR Pipes and Drums are the Champion pipe band in the Ulster Defence Regiment as well as being noted prize-winners in pipe band contests organised by the Royal Scottish Pipe Band Association. In 1979 at the World's Championship they were champions in Grade IV and as well won the Marching and Discipline award in their grade.

The cassette contains 38 tunes, set out in twelve selections, six on each side. It is pleasing to note that the band does not over-reach itself, but keeps to a range of manageable tunes. Indeed the furthest 'up-market' they go is in the March Strathspey and Reel set comprised of *The Hills of Perth*, *Capt. Colin Campbell* and *Lexie MacAskill*.

For a Grade III band the pipe sound is well integrated and stable with good drum accompaniment which fortunately is not over robust. (The band was upgraded because of their repeated success).

There is a fine swing to the opening group of 6/8 time marches beginning with Pipe Major Willie Ross's excellent *Leaving Port Askaig* which is followed by the equally well composed tunes: *Rab's Wedding* and *Angus MacKinnon* by John Kerr and Donald Ramsay respectively.

Group 2 consists of a medley: *Campsie Hills*, *The Willow Tree*, *Old Toastie*, *Police Tattoo*, *O'er the Bows to Ballindaloch*, *The Fairy Dance* and *Wings*.

Two nine eight tunes make up the third group on the cassette. *The Dagshai Hills* and *The Battle of the Somme*, both excellent tunes by anyone's money and they are well played too!

The tunes which make up groups four and five are: *The Shores of Loch Bee*, *Flett from Flotta*, *Dr. Cam Stewart*, *The Rowan Tree*, all highly melodic melodies played with a good swinging feel to them and just as one would expect from a military unit — there's no creeping around here!

Both the *Saffron Kilt* and *Endearing Young Charms* have the smell of the shamrock about them — lovely melodies played sympathetically with interesting drum accompaniments.

The final tune *The Shores of Lough Foyle* makes up the sixth selection and is the combined composition of Pipe Major Taylor and his Pipe Sergeant J.A. Young. They should justly be proud of this tune which has recently been adopted as the battalion march-past and indeed it is admirably suited for this purpose.

Side two of the cassette begins with three 3/4 Retreats: *The Shoals of Herring*, *Colin's Cattle* and *Pipe Major J.K. Cairns* which is a recent very successful composition of Pipe Major Archie Cairns of the Canadian Forces. Keeping to the Retreats, but switching to 9/8 time we get *Archie McKinley* and *The Children of Larbert* making up the second group on side two.

The band then shows what it can do with the classic March Strathspey and Reel set *The Hills of Perth*, *Captain Colin Campbell* and *Lexie MacAskill* where the drummers give full play to their musical inventiveness with some nicely varied rhythms.

It is then back to the 3/4 time tunes again with *The Green Hills of Tyrol*, *Schiehallion*, *Balmoral* and *My Land*. There is a tendency in this group to keep the tempo at too brisk a rate, consequently the highly melodic phrases of these tunes are not heard to best advantage.

Group five consists of *Tamlaght Grove* which is a 6/8 tune with a rollicking sound to it, even if the composer has not been adventurous in changing the melody of the phrases very often. This is followed by the air *The Waters of Kylesku*, the well known jig *Paddy's Leather Breeches* and *The Boys of Blue Hill*.

The cassette closes with three very well known Irish airs, *Oft in the Still of the Night*, *The Spring of Shillelagh* and *Garryowen* which could well be the best bit of playing in a most entertaining selection of bagpipe music.

There is only one complaint, the printing on the cassette insert card is so small that this reviewer had to take recourse to a reading glass to make it out! Priced at £3.99 for record or cassette it is good value for money. It is available from S.H. Arbuthnot, 62 Lyttlesdale, Garvagh, Coleraine, Co. Londerry, Northern Ireland.

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Postage — Record U.K. 60p. Overseas £1.30. Cassette U.K. 25p. Overseas 50p.
I.M.A.

THE WORLD PIPE BAND CHAMPIONSHIP — 1980

B.B.C. Records REC 401 Stereo — £3.00, p. and p. 60p. Cassette ZCM 401 — £4.25 p. and p. 30p.

Let me say at once that for the Pipe Band enthusiast this record is a must. All the leading pipe bands on one disc — The Shotts, Glasgow and Edinburgh Police, Dysart and Dundonald, Polkemmet, Boghall and Bathgate, Wallacestone, Babcock, Renfrew, and from New Zealand the City of Wellington. Glancing through the tune titles it becomes apparent that somehow or other the 6/8 time march has become the forgotten rhythm, isn't it strange that out of sixty-four tunes there is probably only one 6/8 march amongst them.

As the band who won the supreme title in 1980, The Shotts and Dykehead Caledonia Pipe Band show their expertise in the March, Strathspey and Reel set as well as the Medley group. They also get pride of place on the record and begin with a favourite March of theirs — *Pipe Major T. McAllister* in conjunction with *Arniston Castle* and *The Smith of Chillechassie*.

The Shotts are of course well-known for being rather expert at the March, Strathspey and Reel set and along with their renowned big sound the record could not get a better start. 1980 was of course the Golden Jubilee of the Scottish Pipe Band Association and the year in which they were awarded the prefix "Royal". The grade one championship requirement in this Golden Jubilee year was that after a March, Strathspey and Reel set, the best eight bands would replay with a Medley selection and it is these medley selections which make up for the most part the content of this record. The Shotts continue their contribution with *Morrison Avenue*, *Sine Bhan*, *Troy's Wedding*, *Crossing the Minch*, *Colin Campbell* and *Lachlan MacPhail of Tiree*.

Wallacestone and District Pipe Band were the Grade II champions and have now been upgraded. Pipe Major Anderson has provided an interesting selection in his medley which begins with *Mrs. Mary Anderson of Lochranza* a recent composition by Duncan Johnstone and *The Danish Knifegrinder's Spring Song* which allows experimentation with some pleasant harmony. The next tune is a rollicking Polka *The Auld Orkney Polka* which brings back sparkle, a feature of this medley. Some Strathspey and Reel playing is next with *The Maids of the Glen*, *The Wig* and *Donald's Wedding*. Then it's "Gallop-time" without a doubt, the pace of *Alena MacAskill* certainly asks for agile fingers — but oh dear!

the melody just vanishes and to a degree this can also be said about the final tune *Clutha's Farewell tae Kemper*.

The City of Wellington Pipe Band, (New Zealand) under Pipe Major Frank MacKinnon follow on with the well loved *Highland Wedding* which is taken with plenty "steam" — overfast I think, but nevertheless well played. Another new Duncan Johnstone tune has been chosen for the Strathspey — *Mrs. Duncan Johnstone* and the set ends with a well fingered *Sheepwife* which contains in the last part a most original turn away from the norm.

Pipe Major Harry McNulty of the Lothian and Borders Police chose Willie Lawrie's *8th Argylls at Bosincourt* for his opening March to be followed by *Cutting Bracken* and the *Piper's Waltz*. There is then two oldie type hornpipes, played in excellent fashion — lots of music here and no doubt. They end the set with *Rose among the Heather*, *The Spirit of Old Pultenly* — in Strathspey and Reel time, both composed by the late P/M Willie Ross. The final reels are really a delight to listen to: *Scansen*, *Inkie Campbell* and *Flora MacLeod of MacLeod*. A fine selection indeed.

The Duke of Sutherland heralds the approach of the Strathclyde Police with their clean and bright tone and leads them into *Sporting Jamie*, *The Braes of Mar*, *Lachlan MacPhail*, *Come by the Hills*

and *Old Toastie* after which there is a switch to jigtime with two jigs by the late Willie Bryson, *Wandering Home* and *The Ingleneuk*. The medley ends with the march *1976 Police Tattoo* which has some very effective harmony threaded through the melody.

A band which has been concentrating on music is Polkemmet Colliery under the sage leadership of Pipe Major Johnnie Barnes. They also have a solid and distinct tone which enhances the sparkle which shows through this performance which begins with the march *Jimmy Findlater* and is followed by *Barbara's Jig*. The strathspeys *J.F. MacKenzie* and *Barbara's Strathspey* are in fine idiom, as are the reels *Lord James Murray* and *The Linen Cap*. The final selection *The Train Journey North* completes a set which for this reviewer is the best bit of pipe band playing he has heard for quite some time — its exciting, it sparkles and the playing is sound.

There is another March Strathspey and Reel set from Boghall and Bathgate — big tunes too, *The Royal Scottish Pipers' Society*, *Bogan Lochan* and *John MacKechnie*. This is a well presented group of tunes to which the drummers keep a rhythmic accompaniment. The playing is sound, and as is necessary with such tunes, well controlled throughout. Pipe Major Ian McLeod has worked hard to bring Babcock Renfrew into the prize-lists and indeed he was so rewarded when

they were awarded 5th place in Grade 1. His medley choice was: *Men of Argyll*, *Butter Fingers*, *The Rakes of Kildare*, *Stirling Castle*, *Donaldbane*, *Gaelic Mouthmusic*, *Highland Wedding*, *Pigeon on the Gate* and an *Irish Traditional Reel* which make up a pleasant group of tunes blended well together, but it could be said, that overall there is just rather an over-relaxed feeling about the whole performance.

The final selection comes from Dysart and Dundonald Pipe Band who begin with *The Australian Ladies* and switch to Strathspey time with the well known *Rose among the Heather* and *Orange and Blue*. Bob Shepherd then goes in for some part and harmony playing in the *Bluebells of Scotland* which is pleasant enough but not overdemanding as far as technique is concerned. Dysart finish their selection with the *Banjo Breakdown* presented in both Jig and Hornpipe time. This performance while entertaining seems to lack substance — it was full of life and had lots of sparkle, but on the whole there was a decidedly shallow feel to it, leaving one the impression that Dysart might have done better with a more varied selection of tunes.

As was said at the beginning of this review this is quite definitely a record to have at £3.00. It's a definite snip. Send to the R.S.P.B.A., 45 Washington Street, Glasgow G.3.

I.M.A.



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THE HISTORY OF PIPING

THE BRUCES OF GLENELG

Tree of Piping

Vol. 2 No. 2 and Vol. 3 No. 9

Alexander Bruce was born in Skye about 1771 and according to the traditional records was taught his Piobaireachd by Iain Dubh MacCrimmon and later by Iain's brother Donald Ruadh when he returned from North America about 1795. When aged 36 in 1807 he was placed 2nd in the Highland Society of London's competition, he was then in the employ MacLeod of Gesto.

Alexander Bruce's expertise as a Piobaireachd player is testified to by the entry in Alexander Campbell's diary on the occasion of his having visited Donald Ruadh MacCrimmon at Glenelg in Skye in 1815. Campbell first records how he met Lieut. Donald MacCrimmon at Kirkcubbin, Glenelg and having dined with the MacCrimmon family, Donald Ruadh sent for Alexander Bruce "a favourite pupil of his own" who played several pieces in a style of excellence that while it excited applause, reflected much credit on his able Preceptor, who encouraged him occasionally with approbation."

Then continues the story of how Donald Ruadh put on his hat and played *The Prince's Salute*, having first partaken of a few glasses of his good Toddy! The diary entry goes on to record "After taking leave of MacCrimmon and his family I retired to my quarters in the public house at the end of the village. Alexander Bruce, the Piper of Glenelg came along with me and over a glass he communicated to me many interesting particulars regarding the mode of training pipes by his celebrated Preceptor which I have taken notes of and may hereafter prove useful - Sandy Bruce and I parted about mid-night, after which I lay down to enjoy a few hours of sleep."

Alexander had three sons Peter, John and Malcolm. His brother John was piper to Sir Walter Scott and was known by Scott as John O' Skye. He was born in 1775. In 1818 and 1832 he completed in the competitions at Edinburgh. In the certificates of "fitness to enter" for 1818 he was recommended by Sir Walter Scott who referred to him as "my wood forester and occasionally my piper and that he was a pupil of MacCrimmon

That famous piper Angus MacPherson of Inveran records in his book *A Highlander Looks Back* that "My great-grandfather, Peter MacPherson, left the Cluny Estate and went to Skye. He too, played the bagpipes. He settled down in the Isle of Skye, took a croft at Idrigil, Uig and married a sister of those great pipers, the Bruces of Glenelg". John Bruce died in 1847.

Of Malcolm Bruce, son of Alexander, little is known except that he was piper to two successive Mackintosh chiefs at Moy Hall, near Inverness. A silhouette of him was included in a sale at Moy Hall in 1944. What became of it is not known.

Alexander's other sons, Peter and John eventually emigrated to Australia, in 1853. Peter was born in 1822 and when he was 16 years of age was placed 4th in the Highland Society's competitions, being awarded a silver mounted pistol. He was for some time piper to Niel MacLeod of Gesto according to Dr. K.N. MacDonald who wrote of the Bruces of Glenelg in the Oban Times in 1912. Prior to going to Australia, John was for some time piper to Keith MacAllister of Innestryish of Loch Awe, Argyllshire. Both Peter and John Bruce had successful competitive careers in Australia, but it seems that Peter was acknowledged as the better player and authority on Ceol Mor as taught by his father and his tutors, the MacCrimmons. It was from Peter that Simon Fraser acquired much of his knowledge and tuition (See Simon Fraser letters being currently published).

The late John MacDonald, Inverness is on record as having said that the MacDonalds of Morar were taught by the Bruces of Glenelg.

The collection of Piobaireachd recently published by Dr. Orme in Australia reflects the styles of Simon Fraser and accordingly the music of the Bruces of Glenelg.



Edward Hargitt R.I. (1835 - 1895)

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STORIES OF THE TUNES

Lament for Donald Macdonald of Glengarry (Donald of Lagan)

Donald of Lagan was born in 1543, succeeded to Glengarry in 1574, and died, aged 102, on 2nd February 1645, the day of the battle of Inverlochy. He was married to Helen Grant, daughter of John Grant IV. of Freuchy. He was called Domhnull an Lagain, because, during his father's lifetime, he lived at Lagan, Achadrome in Glengarry, not far from Invergarry Castle. After his succession to Glengarry, Donald continued to be known locally as Domhnull an Lagain. Patronymically, he was known as Donald MacAngus MacAlister, and he was always so distinguished in legal documents. He was never MacDonell. This spelling of the name originated after his time. His heir was Alexander, known as Alastair Dearg; but he died before his father. Alastair Dearg's son, Angus, succeeded his grandfather in 1645. He was a great royalist and fought for both Charles I and Charles II on many a field. On the Restoration of Charles II, in 1660, Angus was raised to the peerage and became Aeneas, Lord Madconell and Aros. Prior to 1660, this Angus always signed his name Macdonald. Then his signature became Macdonell.

Many traditions are recorded of Domhnull an Lagain. In an old MS. history of the Mackenzies, he is accused of idolatry among many other heinous sins. Mackenzie of Kintail raised an action against him in Edinburgh, and, among other things charged against him, it was alleged that "he had a painter in Lochcarron (which then belonged to him) painting images; that he worshipped the image of St. Coan, called in Edinburgh Glengarry's god, which was burnt at the cross."

The composer of the lament was Patrick Mor McCrimmon. Ishabel Mhor Nighean Mhic 'ic Alastair, or Isabella Macdonald, daughter of Donald of Lagan, was the wife of Sir Rory Mor Macleod of Dunvegan and the mother of Sir Norman of Bernera and Sir Roderick of Talisker, both of whom were knighted for their bravery at Worcester. Ishabel Mhor, who had been maid of honour to Anne of Denmark, Queen of James VI, died at the age of 103. For several years before her death she was lulled to sleep every night

by McCrimmon, in an adjoining room, playing Cumha Dhomhnuill an Lagain, her father's lament. She could not sleep without it. All this and a great deal more appears in a voluminous correspondence between Glengarry (who died in 1828), Macleod, and Norman Macleod of Drynoch, about Clan and Highland matters generally. Glengarry opened the correspondence by enquiring about Skye traditions of Ishabel Mhor and stating that the music of Dumha Dhomhnuill an Lagain composed by McCrimmon was then in his possession.

Continued from page 3

2nd Civilian Piping and Dancing Competition Royal Scottish Corporation Hall Fettar Lane, E.C.4.

Saturday May 25th 1940
4.30 p.m.

Results

Chanter Competition — "Major David Manson Prize" — 1 John S. Williams, *Macphersons Lament*, 2 Iain MacAulay, *The Younger, -Corriechoille's Welcome to the Northern Meeting*, 5 entries.

March Competition open to Members who have not a 1st prize in competition. 1 Iain MacAulay senior, *Parker's Welcome to Perthshire*, 2 Peter Stewart, *Athole and Breadalbane Gathering*. 4 entries.

"Middle " Music Competition for "Ina MacGeoch" Medal — open to Members. 1 David Ross, *Leaving Ardtornish*, 2 Lewis F. Beaton, *Buain na Rannich Taobh Eitve*. 6 entries.

Announcing THE 1981 WORKSHOP IN THE BALMORAL SCHOOL OF HIGHLAND PIPING

at Edinboro State College, Pennsylvania, U.S.A. James McIntosh and Donald Lindsay will instruct Intermediate and Advanced Piobaireachd students from August 2 — 15th, 1981. Classes are limited to a maximum of five students and each occurs twice daily. Instruction will include a focus on 1981 Medal Tunes. The fee is \$320. for tuition, room, and board for full two weeks. One week and day students are accepted.

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OBITUARY

JOHN MARGACH

Old Queen's Own Cameron Highlanders, will share with us our regret in recording the death of JOHN MARGACH who died recently in Australia, to which country he had emigrated a number of years ago. He was a native of Forres and as a young man joined the Q.O. Cameron Highlanders. Not for John Margach the glory of medals and trophies, but few leading players were as dedicated to the Highland Bagpipe as he.

His service was mainly with the 2nd Bn. Cameron's and by the advent of World War II he was serving with the 1st Bn. He was taken prisoner at St. Valery. He later served with the famous Highland Brigade band under the leadership of Pipe Major Donald MacLean and ended his service as Pipe Sergeant to Pipe Major Evan Macrae, who as a boy piper he used to instruct. John was typical of the regimental piper, intensely loyal to his own regiment and his Pipe Major of the time.

When the late King George VI honoured the Regiment with the Blue Hackle (still worn by the Queen's Own Highlanders) John Margach composed an excellent slow march to mark the occasion.

Prior to leaving for Australia he was employed in the firm of J. & R. Glen the bagpipe makers in Edinburgh.

We will remember you.

PIPE MAJOR ARCHIE CAIRNS

Retires after
40 years service in
Canadian Forces

Canada's "Mr. Piping" retires in June this year from his position of senior pipe major in the Canadian Armed Forces, a post he has held since 1968 when he was posted to the Canadian Armed Forces School of Music as a Staff Instructor.

Pipe Major Archie Cairns was born in Hamilton, Ontario where his father John Knox Cairns was Pipe Major of the Argyll and Sutherland Highlanders of Canada and it was obvious from his very early years that Archie was gifted in music. From the age of seven he performed for a number of years as part of a Scottish variety troupe, singing solo, the songs of Harry Lauder and later doing duets. Understandably, like many another young member of a piping family, Archie Cairns was soon on the pipes and was able to play for his duet partner while she performed Highland dances. Also in common with so many other young lads his pipe band career began with the Boys Brigade. He enlisted in his father's regiment as a Boy Piper in June 1941 and became its Pipe Major in 1952 following his father and John Wilson. 1954 saw Archie move from the Militia Forces to the Regular Army when he was enlisted to form the Pipes and Drums of the 2nd Bn. Canadian Guards. By this time he had established himself as one of Eastern Canada's foremost competitors, first as an Amateur and then in the Professional class. He won the coveted Hendrie Gold Medal for Piobair-eachd playing in 1948, the youngest piper to do so. Later, he won the Clasp to this Medal.

In 1963/64 he attended the Army School of Piping at Edinburgh Castle and graduated in both Practical and Theoretical subjects with Distinction. Indeed some of his papers are still used for study material at the School.

With his background of solo piping, Pipe Major of a band which under his leadership won the North American Championship for Mini Bands (1964) and his experience as a proven teacher behind him it was not surprising to find

Archie Cairns' piping career go from strength to strength. After ten years in the Canadian Guards he was transferred in 1964 to Rockcliffe Base in Ottawa to be Pipe Major of the Royal Canadian Air Force Pipe Band, which he brought to Grade I standard and to be

consistently in the prize-list in the years 1965/66. He himself, in 1966 was the Northern American Champion Piper.

Apart from his normal duties as Pipe Major, Archie had notable success while serving on the Production Staff of the Canadian Forces Centennial Tattoo, devising formations and arranging music for the Massed Pipes and Drums which toured the whole of Canada. Many of these arrangements became popular worldwide.

In 1968 he retired from Solo competition having won almost every major award in piping in Eastern North America (Canada and U.S.A.). This was also the year he was posted to the Music School in Victoria B.C., some 2,500 miles from Ottawa. As the Chief Instructor for pipers he looked forward to a fruitful time of teaching but a typical bureaucratic decision must have caused him much frustration. On the re-organisation of the Navy, Army and Airforce into the Canadian Armed Forces it was



PIPE MAJOR A.M. CAIRNS M.M.M., C.D.

decreed that only Pipe Majors could be classified as musicians, consequently all other Pipers were volunteers with the normal forces classification – mainly as dutymen and could not, because they were *not* classified as Pipers (musicians) be sent to the School of Music for tuition – Archie was virtually ‘High and Dry’. But he was undaunted and devoted much of his time teaching the Militia bands in the West coast of Canada and in addition, running in out-of-duty hours, courses for Civilian pipers in the Vancouver and Seattle area. The piping fraternity gained much from his admirable tuition and his advice when adjudicating.

In 1969 he was returned to Ottawa to become Assistant to the Staff Officer in charge of Reserve (Militia) Bands and as Advisor to the Directorate of Ceremonial (Bands). It was during this appointment that he drew up Trade Specifications for Pipe Majors in both the Regular and Reserve forces. Pipe Majors are able to progress through the ranks to that of Chief Warrant Officer; these specifications are graduated requiring further qualification to pass from rank to rank. In addition as Pipers are recognised as such in the Reserve force, there is a properly graduated progression from lowest to highest rank.

Further to Archie Cairns successful and satisfying military career he has been closely associated with piping in general – he is recognised as one “who does not stand still” but brings his fertile musical brain to bear on many problems which beset modern piping, and has been responsible for many piping innovations, some of which have been adopted worldwide. Indeed he and his colleague Drum Major John Kerr, have perhaps been ahead of their times.

Pipe Major Archie Cairns was the first (1974) musician to be honoured with Canada’s Order of Military Merit. He holds the Institute of Piping’s “Diploma of Piping”, was the founder of the Ottawa Branch of the Pipers and Pipe Band Society of Ontario, was instrumental in acquiring the Piobaireachd Society’s Gold Medal for competition in Ottawa and has recently been honoured with the appointment to the Piobaireachd Society’s list of Judges.

On the 20th March 1981 he was entertained to a formal Luncheon in Ottawa. Warrant Officer Kenneth Irons, formerly of the Argyll and Sutherland Highlanders and the Grenadier Guards gave the following Farewell Address:

**A FAREWELL ADDRESS TO
CHIEF WARRANT OFFICER
PIPE MAJOR ARCHIE CAIRNS,
M.M.M., C.D.**

Unquestionably, as I rise to address you in tribute to our guest of honour, the moment I start to speak, you all immediately realize why it is, that from the legions of Archie Cairns’ friends and acquaintances, I was the one given the privilege. Let me assure you, that for anyone who has difficulty in comprehending my remarks, there will be copies translated into the English language available at the conclusion of this assembly!

My own regiment in ‘that other army’, was the Argyll & Sutherland Highlanders, which I joined as a Boy Soldier. Thirty two years ago in Scotland, it was a Colonel of the Canadian Argylls who said, in an address to the Regimental Association,

“To don the uniform is but to become an Argyll in name – one does not become an Argyll in fact until time has proved his right to cock the glengarry and swing the kilt.”

I have never forgotten these words, and I would, all these years later, like to paraphrase that Canadian Argyll, thus

“To fill up the bag and finger the chanter is but to become a Piper in name – one does not become a great piper in fact until time has proved his right to tie on the silken banner, sound the pibroch, and march at the head of the Band.” And gentlemen, Archie Cairns is a great piper! He can stand proud in his place in the hierarchy of Piping, in the company of names which trip readily from the tongue of one of my generation – from the legendary MacCrimmons, down through the famous MacLeods, to men such as John MacLellan, Andrew Pitkeathly, and Evan MacRae.

It was inevitable that Archie would be brought up in the Scottish, or Canadian Scottish traditions, one of which, even today, is the old-fashioned Scottish music hall. So it was that as a small boy, he performed in public, singing the songs of Harry Lauder. At the age of eight, standing on a chair to reach the microphone, he sang his songs on a CBC broadcast which went out on the national radio network. With the bagpipe, he took the same route in Canada that many a young lad has taken in Scotland, and joined the Boys’ Brigade. It was at B.B. camp in 1939, that he and the other youngsters heard war declared, and of course, the Hamilton Argylls, as we Scots knew them, were mobilized. Two years later, with their Pipes & Drums depleted, Boys were enlisted to fill the gaps, and so Archie started his military service as a Boy Piper in 1941.

He remained with the regiment until 1953, and had by that time attained the rank of Pipe Major. A highlight of the intervening years occurred in 1951, when, during the Festival of Britain, he travelled to Edinburgh to take part in the great spectacle known as The March of the 1000 Pipers. He had not however, fulfilled his father’s dream of following in his footsteps as Pipe Major of the Argylls – sadly, his father had passed away three months before his appointment.

They say that where there is sadness there is also joy – the Gael knows this. And that same year of his father’s passing, Pipe Major Cairns and the Pipe Sergeant of the 48th Highlanders of Canada were chosen to travel to London to perform at the Coronation Ball. They also had dinner at Buckingham Palace, were given a tour of this grandest of all Permanent Married Quarters, and, probably of greater interest to them, met some of Scotland’s great pipers.

Archie was asked in 1954 to “take over” note the words “take over” the Pipes and Drums of the newly-formed 2nd Battalion the Canadian Guards. He arrived in Petawawa to find that his Pipe Band consisted of a stock of 19 bugles, a sad-looking set of drums, and one solitary body rejoicing in the rank of Lance Corporal whose instrument was the Bass Drum! Within two years, Archie had himself a band which was good enough to be featured at the Canadian National Exhibition in “The Salute to the Tartan.” In 1957, they accompanied their battalion to Germany, and for the next two years, did their thing at every parade and Tattoo within sight, including the first NATO spectacular. Archie Cairns was probably wondering what had happened to his crown – when the Guards got him in the first place, he could only be recruited in the rank of Sergeant, but was “guaranteed” that his promotion to Warrant rank would be through in six months. As things turned out, it was to be 11 years and a move to the Air Force before Archie saw any promotion!

Back to Canada in 1959, and in 1960 commencing duties with the Changing of the Guard on Ottawa’s Parliament Hill the Guards and the Pipers in those days were accommodated in the Pink Palace, or Wallace House, on Rideau Street, living in poor accommodation for most of the time, but turning out like gleaming soldiers every morning. There was never any rotation for the Pipe Band and Pipe Major Cairns – Guard Mounting seven days a week for every day of the summer, and such summers in his case would last for five years. However, there were also the good things in that same

period, among them, travelling as part of Canada's contribution to the Seattle World's Fair in 1962, for which Archie was responsible for drawing up the Pipe Band routines at the request of the then Captain Ian Fraser. And in 1963, he was able to leave Canada for a year to complete the course at the Army School of Piping in Edinburgh Castle. The others on the course were all Scots, but Archie passed out at head of the class, and today, some of his written material is required reading on the same course. In passing, it is interesting to note that the silver mountings on his Canadian Guards Pipe Major's uniform were those last worn by a Scots Guards Pipe Major in 1902.

There was one occasion during these years which bears repeating at a gathering such as this . . . Her Majesty the Queen and Prince Philip were present for the official opening of the new Confederation Building in Charlottetown, Prince Edward Island. Wally Shaw was Premier of the Province, a man reputed to have quite a capacity, as the saying goes. Archie was at the head table as the Piper. He and the Premier were to drink toasts in whisky from the traditional silver quaich. Archie lifted his at the proper moment, and, knowing the drill, made sure his throat was the perfect vacuum, which of course is the secret of swallowing Scotland's finest. Mr. Shaw unfortunately had left an air bubble or something in his throat, and was mortified when the whisky exploded in his gullet and tumbled down the front of his fancy waistcoat. The Queen and the guests exploded with laughter, and she even passed a recovery glass of water to the Premier. The newspaper headline next day read, "Pipe Major outdrinks Premier!"

Archie transferred to the Royal Canadian Air Force in 1964, got his long-awaited promotion, moved to Rockcliffe, and before long, under the same Ian Fraser, was formulating the Pipe routines and the Highland Dance choreography for the Canadian Armed Forces Tattoo, to be staged in 1967. All across Canada in '67, when the haunting strains of "Thou has left me ever, Jamie" drifted out at Tattoo close, the piper every night was Pipe Major Archie Cairns.

Archie was appointed Advisor to the Militia on the reorganization of Pipe Bands, and in 1972 was the first regular force Pipe Major to be promoted Master Warrant Officer. In 1974, he was promoted Chief Warrant Officer and awarded the Order of Military Merit. It was quite an accolade for a musician, and no doubt it caused some chagrin in some quarters that the first musician so honoured should be a Piper!

The Pipe Major at this time was wearing more hats than ever before. He was Senior Pipe Major of the Canadian Forces, he was the official advisor on Pipe Bands to the Directorate of Ceremonial; he was founding and establishing the Ottawa Branch of the Pipers & Pipe Band Association of Ontario, and he was co-founding and helping organize the first City of Ottawa Highland Games.

Today, he stands on the threshold of retirement from the Regular Force. He was the fourth man in the world to be awarded the Diploma for Piping and the Senior Teacher's certificate of the prestigious Institute of Piping. He was instrumental in obtaining for competition here in Ottawa the Gold Medal of the Pibroch Society, the only such medal in the world. His crowning accolade may come shortly, if as anticipated, that Society appoints him as its only external judge for its medal competitions, and in this capacity, he would be the first in North America. Of the many tunes he has composed, the one named for his father, entitled "Pipe Major John Knox Cairns", was performed at the 1979 Edinburgh Tattoo, four bands played it at the World Championships in Glasgow last year, the City of Glasgow Police have included it on their latest recording, and it will again be played at the Edinburgh Tattoo in 1981.

This, gentlemen, is the man you honour today. He departs the Regular Force and Ottawa on the 3rd of July, and on July 4th he will receive his commission on the Cadet Instructor's List and take up his appointment as Commanding Officer of the Central Region Cadet School Pipes and Drums in London, Ontario. He has been a piper for 42 years, a Pipe Major for 29, and if he continues to enjoy the good health we all wish him, in 1983 he will be awarded his 3rd clasp to the Canadian Decoration.

In my own youth and in my prime, I heard the music of the Great Highland Bagpipe and all the Tunes of Glory on the hills of Palestine, the sands of Egypt, the scrub of Hong Kong, and the jungles of South America. I have never heard a finer exponent than Pipe Major Archie Cairns. It was always said in jest, that the reason a piper always paces up and down when he is practising is because a moving target is harder to hit . . . if the only piper they'd ever heard had been Archie Cairns, then gentlemen, that joke would never have seen the light of day.

Would you please rise with me in a toast —

"Slainte, slainte mhath,
Pipe Major Archie Cairns."

Kenneth McLeod McKenzie Irons,
Ottawa, 19th March, 1981

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Pipe Major Archie Cairns Farewell to Ottawa

March — J.A. MacLellan 1981

The image shows a handwritten musical score for a march. It consists of ten staves of music, each beginning with a treble clef and a 2/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'sc' (sforzando) and '2nd'. The music is written in a single system, with each staff connected to the next by a horizontal line. The score concludes with a double bar line and a repeat sign.

THE PIPE BAND AND HIGHLAND GAMES CIRCUIT

PB — Pipe Band, PBC — Pipe Band Championship
S — Solo Piping

Please note —
Place names
are in
approximate
position.

JUNE	6	PB	Stranraer
	6	PB	Barrhead
	7	PB	Markinch
	12	PB	Scottish Schools — Dollar
	13	PB	Miners' Gala — Edinburgh
	13	PB	Glasgow — Queen's Park
	13	S	Bearsden and Milngavie
	14	PB	Turriff
	14	PB	Ardrossan
	14	PB S	Forfar
JULY	20	PB	Old Meldrum
	20	PB	Lesmahagow
	21	PB	Irvine
	21	PB S	Gretna
	21	PB S	Aberdeen, Hazelhead
	21	PB	Lothian & Borders — Danderhall
	27	PBC	Edinburgh, Scott. Champ. Princes Street Gardens
	28	PB	Cowdenbeath
	1	S	Kenmore
	4	PB	Annan
4	PB	Carlisle	
4	S	Thornton	
4	S	Thurso	
5	PB	Dundee	
5	PB	Troon	
11	S	Inverness	
11	S	Dingwall	
14	S	North Uist	
15	S	South Uist	
16	S	Tobermory	
18	S	Tomintoul	
18	PB S	Balloch	
21	PB S	Inveraray	
22	S	Luss	
22	S	Tarbert, Harris	
24	S	Dunbeath	
24	S	Lochearnhead	
25	S	Halkirk	
25	S	Lochaber	
25	S	Lewis Tong, Isle of Lewis	
AUGUST	1	S	Aboyne
	1	PB	Bridge of Allan
	1	S	Inverkeithing
	1	S	Caol — Fort William
	1	S	Aberlour
	1	S	Newtonmore
	3	S	Morar and Mallag
	7	S	Dornoch
	8	S	Aberfeldy
	8	S	Strathpeffer
	8	S	Nethy Bridge
	9	PB	Perth, Scone Palace
	12	S	Skye Pìobaireachd Competitions — Portree
	13	S	Skye Gathering — Portree
	13	S	Silver Chanter Competition — Dunvegan
14	S	Assynt — Lochinver	
15	PBC	ABERDEEN — WORLD'S CHAMPIONSHIP	
15	S	Nairn	
15	S	Glenfinnan	
15	S	Strathardle	
15	S	Cleff	
16	PB	Montrose	
20	S	Ballater	
22	PB	Rothesay	
22	PB	Stirling	
22	S	Lonach	
23	PB	Edinburgh — Princes Street Gardens	
26	PB	Roseneath	
26	S	ARGYLLSHIRE GATHERING — PÌO— BAIREACHD — OBAN	
27	S	Argyllshire Gathering — Oban	
28	S	Cowal Gathering — Dunoon	
28	PBC S	Cowal Gathering — Dunoon	
29	S	Invergordon	
29	S	Dunkeld	
SEPT.	5	S	Braemar
	5	PBC	SHOTTS — EUROPEAN CHAMPIONSHIP
	6	PB	Largs
	6	PB	Peebles
	10	S	THE NORTHERN MEET- ING, INVERNESS
	11	S	THE NORTHERN MEET- ING, INVERNESS
	12	PB	Dunblane
	12	PB S	Pitlochry



ENGLAND

MAY	10	PB	Wolverhampton
	16	PB	Epsom
JUNE	6	PB	Blackpool
	7	PB	Milton Keynes
	14	PB	Cleckheaton
JULY	18	PBC	Corby (English Champs.)
	25	S	Temple Thornton — Morpeth
SEPT.	5	S	Chatsworth —Nr. Derby
	6	PB S	Chatsworth —Nr. Derby
	13	PB	Pirbright

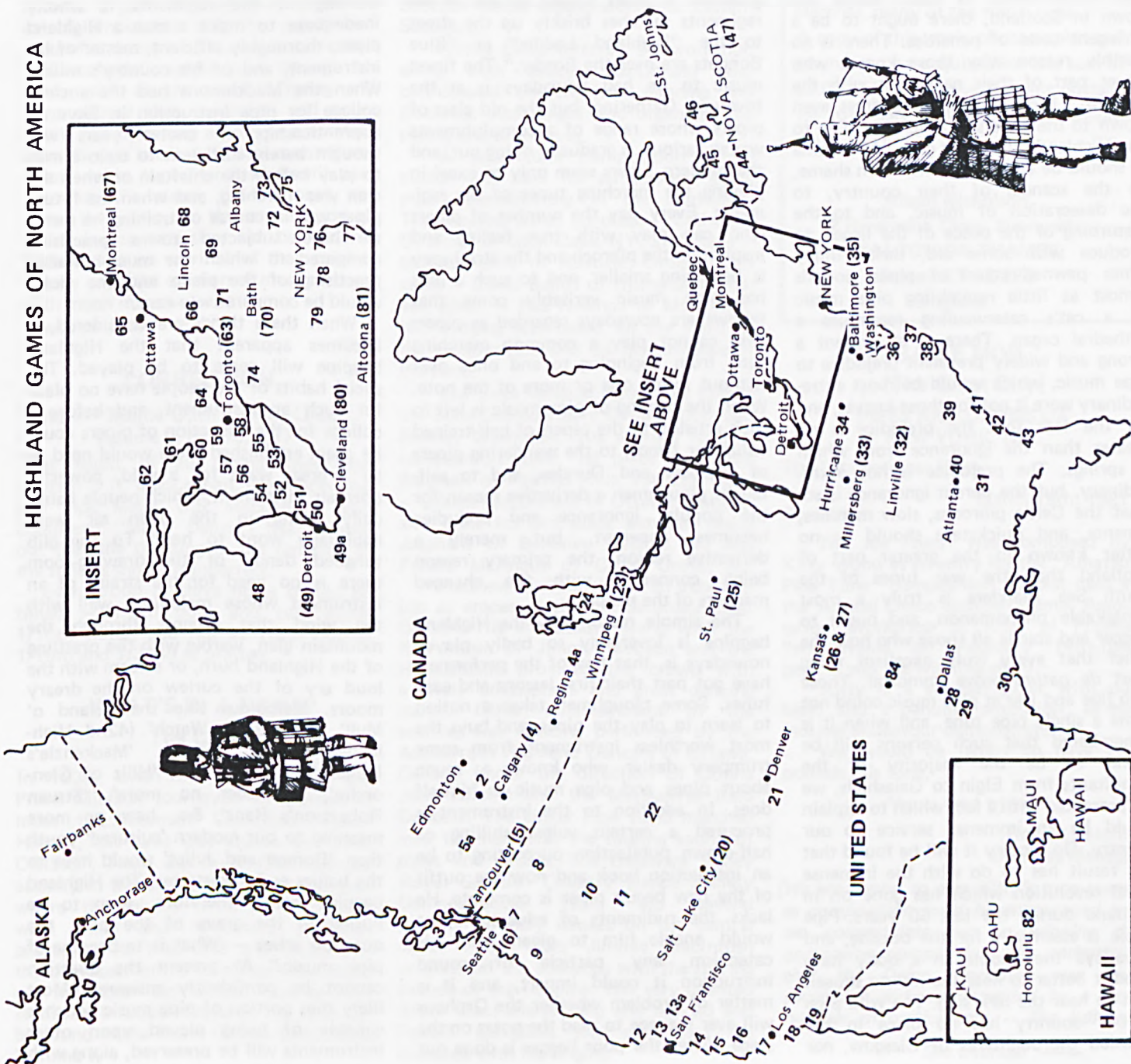
NORTHERN IRELAND

MAY	23	PB	Ballyclare
	30	PB	Limarady
JUNE	13	PB	Cookstown
	20	PB	Banbridge
	27	PB	Ahoghill
JULY	4	PBC	Craigavon — (All Ireland Championships)
	25	PB	Bangor
AUG.	1	PB	Portrush
	8	PB	Newcastle
	22	PBC	Londonderry Uister Championships

* 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	Map No.	Date
Antigonish	47	July 10-12
Adirondack	71	July 18
Athens	10	July 19
Alma	18	May 23-24
Boise City	48	June 13
Brantford (Ontario)	58	July 11
Bond Head (Bradford)	53	Sept. 2-13
Burlington	50	July 25
Calgary	4	July 4
Cambridge	54	July 18
Capital Area (Altamont)	74	Sept. 6
Central N.Y. (Liverpool)	41	Aug. (2)
Charleston	78	Sept. 3
Delco (Devon)	78	June 20
Dutton	51	Aug. 2
Edmonton	1	June (27)
Embro	52	July 1
Fairhill	35	June 6
Fergus	37	June 8
Grandfather Mountain	26	July 11-12
Georgetown (Speyside)	39	June 13
Glengarry - Maxville	65	Aug. 1
Huntsville (Ontario)	62	July 19
Hawaii	82	July
Hurricane	34	June (7)
Long Beach	18	June 27
Ligonier	81	Sept. 12
Long Island (Westbury)	75	Aug. 22
Loon Mountain	68	Sept. 19-20
Marin Co. (Corte Madera)	12	May 30
Midlothian (Illinois)	13	June 13
Monterey Peninsula	14	July 25
Montreal	67	Aug. 2
Nanaimo	3	July 11
Nelson B.C.	5a	Aug. 29
Newcastle Maine	83	Aug. 15
Newmarket (Ontario)	17	July 4
Pomono - Los Angeles	9	June 13
Portland	2	June 18
Red Deer	39	June (21)
Red Springs	21	Oct. 3-4
Rocky Mountain - Golden	21	Aug. 8
Round Hill (Stratford)	72	July 4
Sacramento	13a	July 4
Salado	29	Nov 14-15
San Diego	19	Aug. 2
Santa Rosa (Calif)	13	Sept. 4 - 6.
Seattle	6	Aug. 1
Selkirk	24	July 11
Spokane	8	July 25-26
Stone Mountain	40	Oct. 17
St. Andrew's Soc. (Detroit)	49	Aug. (2)
Ticonderoga	66	July 11-12
Tulsa	53	June 6
Toronto Scottish Festival	63	Aug. 20-23
Utah (Salt Lake City)	20	June 20
Vancouver	5	June 27
Victoria	5	June (28)
Virginia Alexander	36	July 25-26
Winnipeg	23	July (4)

Dates in Parenthesis are for 1980.
 Dates for 1981 are not available.



From Our Scrapbook



PIPE MUSIC
Oban Telegraph 4th October 1889

Most Lowlanders and Englishmen nowadays derive their notions of pipe music from the performances of a class of rascals against whom, in the interest of the respectability of every burgh and town in Scotland, there ought to be a stringent code of penalties. There is no earthly reason why those knaves who cover part of their nakedness with the ruins of a Highland regimental dress, even down to the gaiters — articles as alien to the Highland hills as the gods of Fusyama — should be allowed to their own shame, to the scandal of their country, to the desecration of music, and to the disturbing of the peace of the lieges, to produce with some old, thrice thirty times pawned stand of pipes, sounds almost as little resembling pipe music as a cat's caterwauling resembles a cathedral organ. There is at present a strong and widely prevalent prejudice to pipe music, which would be most extraordinary were it not for those knaves, and for the fact that the prejudice is no greater than the ignorance from which it springs. The prejudice is not extraordinary, but the parent ignorance is so. That the Celtic pibrochs, slow marches, laments, and quicksteps should be no better known in the greater part of Scotland than the war tunes of the South Sea Islanders is truly a most remarkable phenomenon, and ought to stagger and startle all those who hold the belief that every truly excellent thing must *de natura* prove immortal. Those who jibe and jeer at pipe music could not name a single pipe tune, and when it is remembered that such persons will be found to be the majority of the inhabitants from Elgin to Galashiels, we are presented with a fact which to explain would be an immense service to our country. On inquiry it will be found that this result has to do with the immense social revolution which has gone on in Scotland during the last 50 years. Pipe music is essentially for the outside, and nowadays the people in a body have voted it better to hear the mouse squeak than to hear the lark sing. The wild pipe of our country has no place in the crowded thoroughfares of Glasgow, nor

in the concert hall of the largest public building in Christendom. The only time when the people get a chance to hear a Highland tune in something like its native grandeur is when a band of one of the regiments marches briskly up the street to the "Highland Laddie" or "Blue Bonnets are over the Border." The finest music to be had nowadays is at the Inverness Gathering; but the old class of pipers whose range of accomplishments was so various, is gradually dying out, and the modern pipers seem only to excel in playing the marching tunes of the regiments. Every day the number of pipers who can play with true feeling and inspiration the pibroch and the strathspey is becoming smaller, and to such a pass has pipe music veritably come that fellows are nowadays regarded as pipers who cannot play a common marching tune from beginning to end once over without losing one or more of the note. When the playing of pipe music is left to such artistes, to the pipers of half-trained volunteer bands, to the wandering pipers of Glasgow and Dundee, and to self-taught ploughmen a derivative reason for the popular ignorance and prejudice becomes apparent, but merely a derivative reason, the primary reason being connected with the changed manners of the people.

The simple reason why the Highland bagpipe is invariably so badly played nowadays is, that few of the performers have got past their first lessons and easy tunes. Some ploughman takes a notion to learn to play the pipes, and buys the most worthless instrument from some trumpery dealer, who knows as much about pipes and pipe music as himself does. In addition to the instrument is procured a certain vulgar shilling or half-crown publication purporting to be an instruction book and now the outfit of the new begun piper is complete. He lacks the rudiments of education that would enable him to glean from his catechism any particle of sound instruction it could impart, and it is matter of problem whether the Orpheus will ever manage to read the notes on the stage. After the poor beggar is done out

with his hard day's work, he will settle at night to practice his music, and so *sans* all tuition, he will fight away until he has, after a summer or so, learned to wheeze out a lamentable jumble of 'Highland Laddie', or 'Glengarry's March', or some other simple tune. Blundering and massacring he perseveres, till in process of time his rustic friends regard him as a piper, and now he has but to save up money to procure a philabeg and a sporran, and our piper is complete. There is no earthly chance of this infatuated fellow ever becoming a piper unless he happens to 'list', and get drafted into the band, when he will be put through a regular course of training by the pipemajor, and learn eventually to play march tunes and quicksteps. But the pipe-training in the regiments is wholly inadequate to make a man a Highland piper, thoroughly efficient, master of his instrument, and of his country's music. When the Mackinnons had the ancient college for pipe instruction in Skye an apprenticeship of twelve years was thought barely sufficient to train a man to play before the chieftain or when the clan was marching, and when the future piper was in course of training he seems to have subjected to a practising compared to which the much-bewailed practising of the piano and the violin would be comparatively easy.

When these things are considered, it becomes apparent that the Highland bagpipe will cease to be played. The social habits of the people have no place for such an instrument, and before a college for the education of pipers could be again established there would need to be a great want for a wild, powerful open-air instrument, which people habitually living in the open air were habitually wont to hear. To the glib tongued dandy of the drawing-room there is no need for the strains of an instrument whose melodious wail with the wind that sought through the mountain glen, warble with the prattling of the Highland burn, or scream with the loud cry of the curlew on the dreary moors. Melodious like the 'Island o' Mull', 'The Black Watch' (42nd Highlanders' Dead March), 'Mackenzie's Lament', 'Killiecrankie', 'Hills o' Glenorchy', 'Lochaber no more', 'Struan Robertson's Rant', &c., have no more meaning to our modern 'cultured' youth than 'Romeo and Juliet' would have to the bailies and magistrates. The Highland bagpipe being, therefore, soon to be buried in the grave of the past, the question arises — 'What is to become of pipe music?' At present the question cannot be confidently answered. Most likely that portion of pipe music which is capable of being played upon other instruments will be preserved, along with

other Scottish music. Tunes like those mentioned could hardly be forgotten as long as men preserved the art of printing, and were endowed with ears to hear. The number of those capable of appreciating the inspiration of Celtic music, will, however, decrease, as men's habits become more and more sedentary, their tastes artificial, and their habits commercial. A man whose days are spent in a counting house, and whose nights are spent in a bar-room, a billiard-room, or an aesthetic drawing-room will lack the poetic fire and natural enthusiasm in him, that would make his heart throb at the wild pealing notes of the mountain war march. Unless a man had the soul of a poet, and the history of his people were imprinted on his heart, and had become a part of himself, it would be utterly impossible that the manly and mournful theme of the slow march called "Killiecrankie", could pass through his fancy with all the stern suffering and deep sorrow that it depicts and pours forth. But there will always be a number, even though small, who can comprehend those noble tunes, and who will play them on the piano, the clarinet, the flute, the violin, or the organ upon all which instruments they can be rendered with almost no sacrifice of their original beauty — in the opinion of most perhaps, with much improvement.

[Dear, oh Dear! — Ed.]

CORRECTION

Tune — "Major C.M. Usher, O.B.E."
Volume 3, No. 10, p.17

That fount of all piping knowledge Captain D.R. MacLennan, (brother of the late Pipe Major G.S. MacLennan who composed "Major Usher") has pointed out that the pointing in the last part of the tune as shown is incorrect.

Each group of three notes should be timed — 1/8th note and two equal 1/16th notes, and not as 1/8th dotted 1/16th and 1/32nd as printed.

WHAT'S IN A NAME?

The Crisis

In 1938, when Mr. Chamberlain the Prime Minister journeyed to Munich to meet the German Chancellor Adolf Hitler, the time was known as "THE CRISIS". There was much Civil Defence activity in the South of England and elsewhere throughout Britain — sandbags were filled and important buildings protected. At that time J.B. Robertson the composer of the tune, was Pipe Major of the 2nd Bn. Scots Guards and stationed in South England. The tune can be found in the Scots Guards Collection, Volume I.

Delco Games Workshop

The Delco Scottish Games Association sponsored its eighth annual workshop February 14-15, at the Valley Forge Holiday Inn, King of Prussia, PA. The popularity of the workshop has grown each year, with this year's attendance at 530 pipers, drummers, drum majors and highland dancers from all over the eastern portion of the U.S. and Canada. The Delco Scottish Games workshop provides instruction for both novice and experienced competitors in Scottish events and conveniently precedes the Scottish games season along the Eastern Seaboard.

Alfred Little directed the workshop along with Gladys MacDonald who coordinated the highland dancing and Roderick MacDonald who organized the piping and drumming.

A pipe tune composition competition was held for all amateur grade pipers participating in the workshop. The winners were: 1st place — Catherine G. Wood of Glen Oaks, NY; 2nd place — Michael Grey of Rexdale, Ontario; 3rd place — David Bailiff of Rising Sun, MD; 4th place — Rea Newhall of Mt. Holly, NJ. Judging was based on the merit of the composition and the performance of the tune.

The three dancing instructors judged the Solo Choreography Competition held Sunday afternoon. The winners for this competition were: 1st place — Sandra Weyman of Fairless Hills, PA; 2nd place — Gillian MacDonald of Ottawa, Ontario; and a tie for 3rd place between Maria Josehans of Berkeley Heights, NJ and Felicia McAngus of Cedar Grove, NJ.

Matthew McConnell did an excellent job as emcee at the the Saturday night Ceilidh. His enthusiasm along with the fine music of Jimmy McLean and the Highlandairs provided the crowd with a lively atmosphere and great dancing music. Other entertainment of the evening was dancing performed by the Anabarraeh Highland Dancers of Ottawa, Canada under the direction of Donna Jean Ritchie and the Marguerre Reid Dancers. The Ulster Pipe Band marched into the hall with the rousing sound of pipes and drums. The Delaware Valley Royal Scottish Country Dance Society Demonstration Team did several colorful country dances on the central dance floor. Piper Jimmie MacIntosh entertained the audience with the stirring sounds of the Bagpipe. The very talented Joyce MacFarland sang and danced and Patrick Campbell also captivated the audience with his singing.

This year a course was offered in Scottish Gaelic and was attended by 45 participants. The workshop was a great success and was made possible by special donations and proceeds from the Delco Games.

Reprinted from "The Highlander" Vol. 19, No. 3 May/June 1981

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BAILE MOR (The Great City)

PIPES AND DRUMS OF
NEW YORK, N.Y.

The International Piper,

March 19th, 1981

Gentlemen:

The Ice Pond was composed by Kitty Wood as an entry for the "Amateur Pipe Tune" composition contest held at the Annual Delco Scottish Games Association Workshop in King of Prussia, Pennsylvania on February 14th-15th past. It was the winning entry.

Kitty is a student piper with our band and a genuine enthusiast, as her musical endeavour demonstrates.

We would be happy to have you publish this tune.

Yours very truly,

Robert Beecher
Business Manager

[We are happy to give Kitty's tune space as composition must be encouraged and we congratulate her on winning the composing competition. We understand that the Delco Workshop was most successful and was attended by a large number of participants. — The Editors]

See Overleaf →

The Ice Pond

March ~ by Kitty Wood

The image displays a musical score for a march titled "The Ice Pond" by Kitty Wood. The score is written on eight staves, each beginning with a treble clef and a key signature of one flat (B-flat). The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a march. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'fz' (forzando). The piece concludes with a double bar line and repeat dots at the end of the eighth staff.



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THE BAGPIPE MAKERS

"KILGOUR OF STRATHSPEY"

We portray in this month's issue, one of Scotland skilled bagpipe makers who carries on the traditional craft in the heart of beautiful Speyside.

George Kilgour, a founder member of The Guild of the Great Highland Bagpipe Makers, began learning his craft on leaving school at the age of 14, when he was apprenticed to James Robertson and Son, Bagpipe Makers in Edinburgh. He began piping at the age of seven with his brother Bob, following a long family tradition. His grandfather, Pipe Major James Gear of the 7th Batt. Royal Scots, was one of the many victims of the ill-fated Gretna Green Rail disaster in 1915. While serving his apprenticeship, George met many famous pipers who frequented the bagpipe shop in Grove Street, including the late Pipe Major Willie Ross who made a great impression on him. It seemed to young George in those days that most of the piping fraternity wore baggy plus-fours with an extra long pocket, which conveniently held a practice chanter or maybe a dram of whisky which during these austere times pipers miraculously managed to produce.

In 1944 George approached his boss to purchase a set of pipes for himself. James Robertson's reply was "that George should go down to the cellar, pick out six sets of wood and make with no assistance, six sets of pipes. This to a sixteen year old lad was a tall order, but he was proud that such a famous bagpipe-maker should have so much faith in his ability; soon to be shattered with the remark, "that should there be any poor workmanship on the pipes, George would receive the worst set". Needless to say these six sets were made with the greatest care. James Robertson kept one of the sets in the shop for many years as display pipes. Willie Ross received a set which eventually went to one of his famous pupils and another was placed on exhibition in a large Edinburgh department store. The set which George got is still in beautiful condition. Pipe Major Willie Ross recommended George to continue piping in the Scots Guards, where he served under the Pipe Majors K.G. and John Roe for seven and a half years.

George Kilgour is a dedicated maker and very critical of his work. So much so, that all his rejects are destined to finish up in the fire and this could be an

expensive policy, consequently every part is treated with the greatest respect. A set of bagpipes these days will cost anything from £200.00 to £1,800 depending on the finish and ornaments, and his pipes are in great demand from bands and pipers throughout the world.

A complete set from start to finish, takes a little over two weeks to produce and involves much intricate work. The African Blackwood is hand turned by George and is an extremely hard and dense timber found to produce the best bagpipe sound. Ivory and art ivory is used extensively for mounts and is hand turned and polished to a fine finish. Silver mounts, the ultimate in bagpipe embellishment are used in smaller quantities, as the price of silver is rather prohibitive — nevertheless, George Kilgour is adamant that bagpipes whatever the price should contain the same quality of fine workmanship and produce the identical sound of the more expensive sets.

While in Edinburgh George took a very active interest in the local piping societies and for a time he was Chairman and Pipe Major of The Eagle Pipers. He was also a member of The Highland Pipers when his brother Bob was Pipe Major. His own bagpipe making business began in Montrose Terrace, Edinburgh,

with the assistance of his brother Bob and they soon became well-known for quality instruments.

During the early months of 1979, Bob and his Danish wife "Bente" and their young daughter Lillian emigrated to Denmark, leaving George to carry on the family business which was moved to Strathspey side. (Shades of a Viking invasion in reverse). But now George is about to follow Bob's footsteps, he has like his brother, met and fallen in love with Danish girl piper, Elizabeth Low, who has Scottish connections in Aylth and Kirriemuir and who was the Pipe Major of the successful Danish Pipe Band which won the Scandinavian Championship in 1980. Consequently George is planning to move lock, stock and barrel to Denmark in the near future and will continue to make and supply bagpipes to his customers from there. We wish him every success in his venture and much happiness for the future.

The new address of Kilgour of Strathspey is:

SKOVBALLEVEJ 109,
GESINGE, TASINGE,
SVENDBORG, DK-5700,
DENMARK.
Tel: 09541989



**COLIN FRASER'S PIPES
COME TO EDMONTON**

Readers of the INTERNATIONAL PIPER may recall John Gibson's article on "EARLY CANADIAN PIPING", Vol. 3 No. 3 in which he described the travels of Colin Fraser while employed by the Hudson's Bay Company.

Colin Fraser's, Donald MacDonald Bagpipe has finally come to rest in the Edmonton Provincial Museum last January when Colin's great grandson's F.H. Wylie and W. Wylie handed over his bagpipe and several other belongings into the safe keeping of the museum.

Malcolm MacCrimmon, lately hereditary piper to the late Dame Flora MacLeod of MacLeod was at the ceremony, said he was much impressed by Colin Fraser's descendants who had travelled south from Fort Chipewyan in northern Alberta for the ceremony.

The bagpipe, which is probably made from cocus wood has been placed on display in the museum, is in excellent condition which is remarkable having survived keen frost, journeys by canoe and dog-sled, as well as normal wear and tear over the best part of 200 years.



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the Bagpipe

Wm. H. GRATTAN FLOOD

Continuing the story of the bagpipe as written by Wm. H. Flood, Doctor of Music, National University of Ireland 1911.

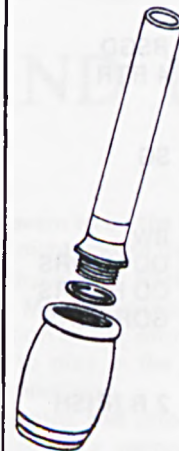
Continued from Vol. 3 No. 10.

Morris Dance

Friar Tuck, Little John, Maid Marian, the hobby-horse, dragon, etc.

From the *Calendar of Patent Rolls* it appears that John Gate, of Sevenoke, County Kent, *piper*, received a pardon on November 15th, 1472. **John Gate**

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THE BAGPIPE IN SCOTLAND.

Scotland gets the bagpipe from Ireland—Fergus MacErc—Giraldus Cambrensis—Battle of Bannockburn—David II. employs bagpipers—Oldest dated bagpipe—Battle of Harlaw—James I. patronizes the bagpipe—Battle of Inverlochy—Angelic pipes in Rosslyn Chapel—Sculpture in Melrose Abbey—The hog-bagpiper—The bagpipe in religious processions—Edinburgh Corporation band—The complaint of Scotland—James I. and the bagpipes.

MUCH controversy has centred around the origin of the bagpipe in Scotland. Some assign it a

Scotland gets the bagpipes from Ireland Roman importation, whilst others allege that it came from Norway. The truth is, that Scotland got the instrument from Ireland as the result of two colonizations; the first, under Cairbre Riada, in A.D. 120, and the second, under Fergus, Lorne, and Angus, the sons of Erc, about the year 506.

All authorities, following St. Bede, agree that Caledonia was peopled from Ireland, and we are on perfectly safe ground in stating that the Irish colonists who went over under Fergus MacErc, in 506, brought the bagpipe as

42

GOOD RESULTS AT THE ARMY SCHOOL OF PIPING

The following NCOs were awarded Pipe Major's Certificates at recent examinations held in Edinburgh Castle.

		Grading	
		Practical	Written
Armoured Regts			
CPL I. Massie	RSGD	A	A
LCPL J. Gregson	4 RTR	B	A
Brigade of Guards			
LSGT J. Webster	SG	A	A
Scottish Division			
LCPL I. Hamilton	BW	B+	B+
CPL A. Lindsay	OO HLDERS	B	B
LCPL B. Hitchings	OO HLDERS	A	A
LCPL W. Stephen	GORDONS	A	B+
Kings Division			
CPL D. Wilson	2 R IRISH	B	B+
Bde of Gurkhas			
CPL Shrikumar Rai	7 GR	B	B
CPL Rambahadur Rai	10 GR	C+	C

The tutors on the nine month course were Captain Andrew Pitkeathly, Director of Army Bagpipe Music and Pipe Major Angus Macdonald School Pipe Major.

The Board of Examiners were:

Lt. John Allan, Pipe Major John MacKenzie, Pipe Major George Stoddart.

20

well as the harp with them.¹ O'Donovan says:—"The present language of the Highlands passed from Ireland into the Highlands about A.D. 504; and a regular intercourse has ever since been kept up between both countries, *the literature and music of the one having been ever since those of the other.*"

From the eleventh to the fourteenth century the bagpipe in Scotland, we can assume, was equally popular as in Ireland—Scotia Major. I have previously alluded to the mention of **Giraldus Cambrensis** the *chorus* or bagpipe by Giraldus Cambrensis, in 1195. Daunev proves conclusively that *chorus* meant bagpipe in the passage cited, and he adds that the carving of the instrument in Melrose Abbey "is confirmatory of the fact." Bagpipes accompanied the Anglo-Irish troops who went from Ireland to Scotland to aid Edward I. of England in his Scottish campaign, 1298-1300, and again from 1303-34. Robert Bruce himself was in Ireland in the winter of 1306-07. St. Nicholas of Lyra, who died in 1340, distinctly equates the *chorus* with the bagpipe: "*chorus habet duas fistulas de ligno, unam per quam inflatur, et aliam per quam emittit sonum, et vocatur Gallice chevrette.*" There is nothing improbable in the statement that the bagpipes were played at Bannockburn, in 1314, though

¹ Daunev admits that the Irish introduced the *harp* into Scotland, and he sees no reason to oppose the belief that they also introduced the bagpipe. Dr. A. Duncan Fraser, at the Pan Celtic Congress, in September 1907, read a paper advocating the Celtic origin of the Highland bagpipe. (See also his book on the bagpipe).

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Story of the Bagpipe

the historical evidence only goes to show that the music on that great day consisted only of horns. Perhaps the music of the pipes was beneath the dignity of the historian to take any note of, but, be that as it may, there is indisputable evidence as to the *piob mor* in Scotland thirty years after the Battle of Bannockburn.

Battle of Bannockburn

David II. employs Bagpipers

Robert and Edward Bruce were familiarised with the martial tones of the Irish *piob mor* during their stay in Ireland. David II., son of Robert Bruce, certainly employed bagpipers in Scotland, as appears from the Exchequer Rolls.¹

The late Mr. Glen, of Edinburgh, had in his possession a set of pipes with the date 1409 and the initials, "R. McD." This specimen of Highland

Oldest dated Bagpipe

bagpipes has two small drones and chanter, but the make and ornamentation are decidedly Irish. The joint of one of the drones is modern, as are also the bag and blow-pipe. I am inclined to think that this valuable instrument, notwithstanding the date, "MCCCCIX.," is of the first decade of the eighteenth century. May not the date be an error for MDCCIX., or 1709? The annexed illustration will give an idea of the instrument.

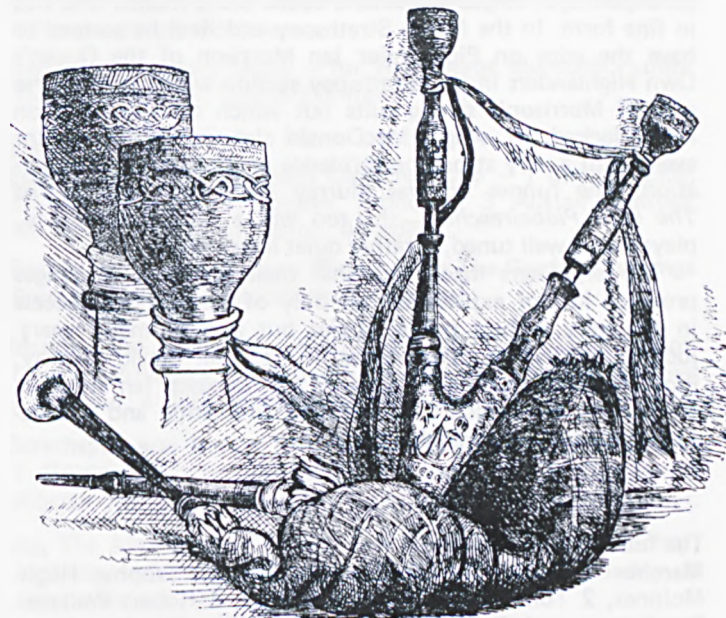
There is some doubt as to whether the bagpipe was played at the Battle of Harlaw, on St. James's Eve, 1411, but, at that date, the bagpipe was certainly

¹ At the Battle of Otterburn, in 1388, the martial music was supplied by horns, according to Froissart.

Oldest dated Scotch Bagpipe

popular in Scotland. However, the war-song at the commencement of this famous battle was recited by MacMhuirich (MacVuirich), the hereditary bard of Clan Ranald, and the MacMhuirichs were descendants of Muiredbach O'Daly, of Lissadil, County Sligo, a famous Irish minstrel.

Battle of Harlaw



ANCIENT HIGHLAND PIPES, WITH THE DATE 1409 CARVED ON THE STOCK. IN THE POSSESSION OF MESSRS. J. AND R. GLEN.

This O'Daly had lived so long in Scotland that he was known as *albanach*, or the Scotchman, but there is no doubt that he became the ancestor of the

— THE COMPETITION ROUND UP —

Mixed Playing at Edinburgh Competition

The Lothian and Border Police Pipe Band annual Solo competition is now firmly established as a major event in the piping calendar, although this year it was noticeable that a number of 'big names' who were barred from playing last year for late appearance did not attend. However that did not detract from the success of the 1981 competitions.

It is however the only major indoor competition which does not have a division in the Piobaireachd event, consequently there was an entry of 40 players for 4 prize places. It would be advisable if the administration could manage a Grade I and Grade II competition. This would allow the more inexperienced competitors a better chance and leave the 'big boys' to fight it out amongst themselves. As it was the prize list was made up of pipers who are Gold Medallists; as one would expect.

The members of the pipe band under the leadership of Pipe Major Harry McNulty are responsible for the organization and smooth running of all events and make an excellent job of it. Good stewarding is essential for a happy comp-

etition and this would seem to be the general mood of all who attended on the Friday night and all day Saturday.

The March and Strathspey and Reel competitions were held on Friday evening 8th May. Previous winners are barred and there is the novel situation of the winners of both these events going on the next day to play in the Former Winners March, Strathspey and Reel competition.

According to the pundits and informed sources neither of these competitions were of a particularly high standard — mainly because of a lack of brightness. There were far too many stodgy performances — Marches which were but a succession of sounds where all the quavers were quavers, the crotchets, crotchets, and the dotted notes all treated alike. It was also apparent that many players seemed to select the required two marches without adequate thought to which should be played first and how the rhythms would react from one tune to the other.

The Strathspey playing could only be described as turgid — short notes too long; long notes too short were the main

faults. Reel playing was marked by a dreadful lack of pointing — how can a thinking player treat “Mrs. MacPherson” as if she were a member of the “Ness Pipers”.

The Junior Piping competitions required each competitor to submit two each of Marches Strathspey and Reels for the judges to choose one set. There were eleven entries and on the whole this was a keen competition with some fine performances being heard, which shows good promise for the future.

The remaining competitions, the Former Winners March Strathspey and Reel and the Jig competitions were a triumph for Pipe Major Angus Macdonald of the Scots Guards who was in fine form. In the March Strathspey and Reel he seemed to have the edge on Pipe Major Ian Morrison of the Queen’s Own Highlanders in the Strathspey section which is of course one of Morrison’s strong suits but which on this occasion rather lacked lift. Angus MacDonald also won the Ceol Mor event with a very strong performance of *The Unjust Incarceration*. The runner up was Murray Henderson who played *The Park Piobaireachd*. — this too was a fine performance, played on a well tuned, if rather quiet instrument.

The organisers made sure that their selection of Judges provided lots of experience not only of past playing success in the very highest piping circles but also of many years judging experience. They were — Lt. Col. David Murray, Pipe Majors R. Hardie, R. Lawrie, J.D. Burgess, Ian McLeod, R. Barron, G. Stoddart, Captains A. Pitkeathly and J. MacLellan — a really formidable team.

The full results were:

Marches — 1 and The MacKinlay-McPherson Trophy: Hugh McInnes, 2 Tom Morris, 3 Anne Sinclair, 4 Robert Wallace.
Strathspeys and Reels — 1 and The Wilkie Trophy: Anne Sinclair, 2 Hugh McInnes, 3 Allan Macdonald, 4 Robert Wallace.

Piobaireachd — 1 and The Royal Company of Archer’s Trophy: Pipe Major Angus Macdonald S.G., 2 and The W. Nicholsby Trophy: Murray Henderson, 3 Pipe Major Iain Morrison, Q.O. Hldrs; 4 Tom Speirs.

Juniors — 1 and The Royal Bank Trophy and their Medallion: Junior Lance Corporal Hildreth, 2 Alexis Kerr, 3 William Easton, 4 Callum Beck.

Former Winners March Strathspey and Reel — 1 and Royal Scottish Pipers’ Society Miniature Star, The Edinburgh City Police Pipe Band Trophy: Pipe Major Angus Macdonald, 2 Pipe Major Iain Morrison, 3 John MacDougall, 4 Hugh McInnes.

Jigs — 1 and The MacPherson Trophy: Pipe Major Angus Macdonald, 2 John MacDougall, 3 Hugh MacCallum, 4 Junior Lance Corporal Alasdair Gillies.

The Piob Mhor Trophy: Pipe Major Angus Macdonald.
Joint Runners up: Pipe Major Iain Morrison and John MacDougall.

The competitions were sponsored by The Royal Bank of Scotland and by the Lothian Regional Council.

JUVENILE AMATEUR COMPETITIONS — FORT WILLIAM

Young pipers show great promise

There was a fine entry of over sixty young pipers aged between 10 and 18 years for the annual Juvenile Amateur competitions which were held recently in Fort William Primary School. Competitors came from all of the five Northern Counties.

The principal winners were:—

Chanter, 10 years and under, Alistair MacDougal Cup —
1 Sheila MacNeil, Caol; 2 Debora Robertson, Inverlochty; 3 Alistair Hamilton, Caol.

Chanter, 11-13, Lord Dulverton Challenge Cup —
1 Fiona Fraser, Caol; 2 Luke Taylor, Kinlocheil; 3 John Cameron, Caol.

Novice on bagpipes, Jim Grace Memorial Trophy —
1 Moira Morrison, Claggan; 2 John Cameron, Caol; 3 Christine MacMaster, Fort William.

March, 16 years and under, West Highland Trophy —
1 George Campbell, Lochyside; 2 Christine MacNeil, Caol; 3 Ian Marshall, Fort William.

March, under 15, Open, Cameron of Lochiel Trophy —
1 Anne MacKenzie, Loch Carron; 2 Donald Morrison, Claggan; 3 Alison Campbell, Lochyside.

Piobaireachd, under 15, Lochaber District Council Trophy —
1 Donald Morrison, Claggan; 2 Anne MacKenzie, Loch Carron; 3 Angus MacColl, Benderloch.

March, 18 and under, Bradley Gillanders Trophy —
1 Duncan MacDonald, Invergordon; 2 Ian Marshall, Fort William; 3 Mary MacNeil, Caol.

Strathspey and reel, Open —
1 Ian Marshall, Fort William; 2 Mary MacNeil, Caol; 3 Hamish Stephen, Newtonmore.

Piobaireachd, Open, Wiggins Teape Trophy —
1 Ian Marshall, Fort William; 2 Mary MacNeil, Caol; 3 Guy Walker, Dingwall.

Jig, under 15, Railway Social Cup —
1 Duncan MacDonald, Invergordon; 2 Hamish Steven, Newtonmore; 3 Rory MacLean.

Jig 18 and under, Eilan an Fraoich Cup—
1 Duncan MacDonald, Invergordon; 2 Hamish Stephen, Newtonmore; 3 Ian Marshall.



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The Evan MacRae Trophy —

Ian Marshall, Fort William; Girl Piper with most points — Mary MacNeil, Caol; Boy Piper with most points — Ian Marshall, Fort William; Youngest competitor — Dianne MacKenzie, Fort William.

Judges:— Neil Angus MacDonald, Fred Morrison, Ronald Morrison, Alex MacIver, Ian Fraser, Duncan MacDonald.

Chanters —Ronald Cameron and Robert Wallace.

PIPE BAND RESULTS — Good start to the season by Strathclyde Police and Polkemmet Pipe Bands

Glasgow Highland Gathering — Scotstoun May 17

Grade 1 — 1 Strathclyde Police, 2 Shotts and Dykehead; 3 Polkemmet Colliery; 4 Boghall and Bathgate.

Grade 2 — 1 Highland Transport 153; 2 Bucksburn; 3 Tayside Police; 4 Glasgow Skye.

Grade 3 — 1 Dunbarton and District; 2 Lanark and District; 3 Kinneil Colliery; 4 Kilsyth Thistle.

Grade 4 — 1 Deeside Ladies; 2 Inverkeithing; 3 Fort and District; 4 McLean Annan.

Juvenile — 1 Ballygrig School; 2 Boghall and Bathgate; 3 4th Paisley BB; 4 Knightswood.

Novice Juvenile — 1 McKenzie Caledonia; 2 Milngavie; 3 Knightswood; 4 Greenock Scouts.

Juvenile Drum Majors — J. Noble, MacDonald Memorial; 2 A. McBride, 1st Port Glasgow BB; 3 M. Lavery, 4th Paisley BB.

Adult Drum Majors — 1 W. Skinner; 2 A. Brown, Peebles; 3 G. Grant, Clan Campbell.

At the Clan Gathering Contest at Edinburgh in Grade 1, Polkemmet Colliery Pipe Band, were the leaders in front of Strathclyde Police, while at the Scottish Championship at Bathgate on Saturday 30th May, the places were reversed. The full results will be published in the next number of the magazine.

SAINTFIELD PIPE BAND

Miniature Pipe Band Contest held in Ballygowan

Grade 4 — 1 Bessbrook, 2 Cullybackey (Jun.), 3 McDonald Memorial (Jun.)

Tie for drumming — Kirkiston and Bally Coley.

20 Bands competed

Grade 3 — 1 Cullybackey (Jnr.), 2 5th Batt. U.D.R.,

3 Col. Saunderson.

Drumming — Dr. Wright Memorial

20 Bands competed.

Adjudicators — Grades 3 and 4 —

P.M. J. Oakes (Scots Guards) Piping.

D.S. R. Lee (Belfast) Drums

Grade 2 — 1 Field Marshall Montgomery, 2 1st Batt. Scots Guards, 3 Woodburn.

Drumming R.U.C.

16 Bands competed.

Open Grade — 1 1st Batt. Scots Guards, 2 Robert Armstrong Memorial, 3 Field Marshall Montgomery.

Drumming R.U.C.

12 Bands competed

Adjudicators —

Lt. McInnes (Glasgow) — Piping

F. Gibson (Cullybackey) — Drums

TURRIF AND DISTRICT PIPE BAND — 12th Annual Junior Piping Competition 1981

Prize-winners —

Under 15 years

Slow March, The Garden Cup — 1 George Lorimer, Turriff; 2 Joan Brown, Aberdeen; 3 Kevin Duncan, Turriff; 4 Colin Mitchell, Arbroath;

March, The Robert Wilson Cup — 1 George Lorimer, Turriff; 2 Colin Mitchell, Arbroath, 3 Heather Allan, Aberdeen; 4 Fiona Jaffray, Aberdeen.

Best Agg. in Light Music — for The George Murdoch Family Trophy — Winner, George Lorimer, Turriff.

Under 18 years

Piobaireachd, The Hepburn Challenge Cup — 1 Lindsay Ellis, Dundee; 2 Gordon Duncan, Pitlochry; 3 Alistair Melrose, Kirriemuir; 4 William Easton, Aberdeen.

Best Player under 15 years (Piob.) — for The Garden Challenge Shield — Winner, Colin Mitchell, Arbroath.

March, The Harry Hutcheon Challenge Cup — 1 Gordon Duncan, Pitlochry; 2 Lindsay Ellis, Dundee; 3 Alistair Melrose, Kirriemuir; 4 Colin Mitchell, Auchterarder.

Strathspey and Reel — The George McLeod Memorial Cup — 1 Gordon Duncan, Pitlochry; 2 Lindsay Ellis, Dundee; 3 Alastair Melrose, Kirriemuir; 4 Colin Mitchell, Auchterarder.

Jig, The Alex Burgess Trophy — 1 Gordon Duncan, Pitlochry; 2 William Easton, Aberdeen; 3 Lindsay Ellis, Dundee; 4 Alistair Melrose, Kirriemuir.

Best Agg. The Alec Garden Trophy — Winner, Gordon Duncan Sandy Robertson Chanter — Best Overall, Gordon Duncan.

Judge— P/M Donald Morrison, Aberdeen.

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RECORDS RECEIVED FOR REVIEW

We have just received from KIWI PACIFIC Records of New Zealand three records for review in future numbers of the INTERNATIONAL PIPER. These records are:

- * An Evening with THE PIPES AND DRUMS OF INNES TARTAN
- * The Complete HIGHLAND DANCER – PIPE MAJOR FRANK MACKINNON
- * SWEET SOUNDS – THE ANCIENT PIBROCH – PIPE MAJOR DONALD MORRISON, ABERDEEN. A Double Album.

QUIZ

A few questions to test and improve your piping knowledge. 5 marks each correct answer.

- 40 – 50 EXCELLENT
30 – 40 VERY GOOD
25 – 30 GOOD
Below 25 FOUND WANTING

1. What is a Lilmac?
2. Why is it recommended that Tenor drone tops should be tuned to show about half the hemped portion of the lower joint?
3. In a Secondary Piobaireachd what is the general phrase pattern in the second line?
4. What is a double cutting?
5. Who was the Double Gold Medallist in 1955?
6. Who is the piper still competing, who is a Double Gold Medallist?
7. How many books are in the Piobair-eachd Society's main collection?
8. What are the dates for the Northern Meeting this year?
9. At which competition is a silver replica of the MacCrimmon Cairn at Boreraig awarded?
10. Name a Time Signature which would be categorised as Simple Quadruple time.

ANSWERS TO QUIZ

1. A patent valve for the blowstick, which is very successful.
2. The drones produce the best quality and steadiest tone when tuned at this point.
3. C.B.A.D.
4. A "G" and "D" gracenote on either a short C or B to A and G respectively, the final note being embellished by an "E" gracenote. Used extensively in Strathspey playing.

5. William M. MacDonald, Inverness.
6. Andrew Wright.
7. 13.
8. 10th and 11th September.
9. The British Columbia Pipers' Annual Meet in Vancouver, Canada.
10. Either 4/4 or 4/2.

FROM YOU TO US

Dear Sir,

In answer to Mr. George Moss's observations on the playing of High G in my treatise "A Guide for Teachers of Bagpipe Music". First of all, as far as I am aware no tutor gives its blessing to the playing of high G with the E finger on. Either that the G.F.E., or G and E fingers be off is indicated. I do not doubt that great players adjusted their fingering so that a correct sound may be made. After all it is the correct sound that counts and early chanters did have a much higher High G pitch than those with which I have experience. However, Teachers of Piping are usually involved with beginners and require to lay down a strict procedure for finger technique consequently each note must have *one* pitch tone only and any deviation from that sound cannot be allowed and must be labelled *false*, otherwise the Teachers' discipline would be eroded.

Furthermore even the mixing of the GFE 'G' and the GE 'G' in one tune should not be tolerated. Can I instance the 3rd part of *John Morrison of Assynt House*, some pipers play the GE 'G' in the first two bars but change to the GFE 'G' for the 3rd and 4th bars for it is nearly impossible to play final half doubling on G by using the GE fingering, the result is of course that High G has one sound for two bars and then a flatter sound for the next two. *One or other must be wrong*, and I could also see how easy it would be to introduce a GF 'G' which would result in High G having three sounds in these two bars of music. No, Mr. Moss, we have a system of fingering which has been constant since Joseph MacDonald wrote his Treatise in 1761 and probably for long years before that and piping cannot for its own sake adopt idiosyncrasies of pipers however great they may be.

Yours etc.,
John MacLellan



Dear Sir,

"PENMAN" Tartan

May I beg the opportunity, through the courtesy of your columns, to advise the public in general and Piping circles in particular of the existence of the PENMAN family tartan?

This was designed by myself and is officially registered by the Society of Scottish Tartans, in Comrie, Perthshire. The background colour is light grey and would be suitable, in my humble opinion, for ladies' or gentswear, kilts, trews, etc., and should match any other garment. I have created it because in over 40 years piping I and other members of the "clan" have worn many tartans and it has always irked us that there was no Penman tartan. WEEL – THERE IS NOO!

The name Penman is of great antiquity. Professor Black in his "Scottish Surnames" gives the derivation as Pre-Celtic "Penmaen" – "A stone hill", originating in the Borders, (e.g. Penmansheil, in Berwickshire). Hence the grey background.

I would stress that I am in no way involved or connected with the manufacture or sale of this or any other material. This is purely a cultural interest, and I will be pleased to answer any enquiries by telephone or post (include S.A.E.).

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Thanking you,

Yours etc.,
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2. The Traditional and National Music of Scotland. 312pp with Illustrations.	Francis Collinson	£11.25
3. The Traditional Music in Ireland 145pp and well illustrated. This book discusses the traditional music of Ireland. Tomas O'Canainn is a well known Uilleann Piper and well able to give a new insight into this fascinating instrument.	Tomas O'Canainn	£3.70
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