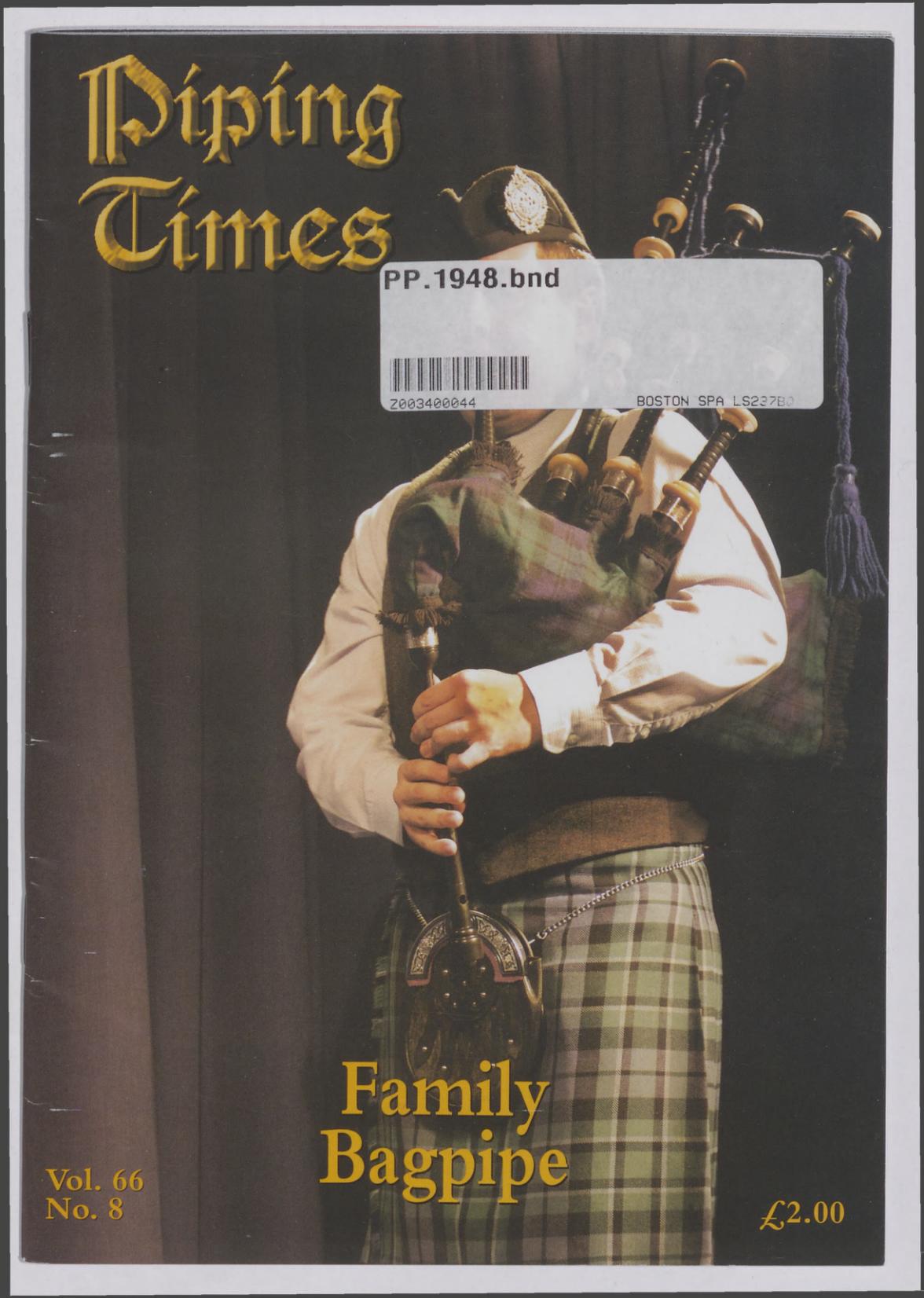


Piping Times

A person in traditional Scottish kilts and sporrans is playing bagpipes. The person is wearing a white shirt, a dark kilt with a green and white plaid pattern, and a dark sporran. The bagpipes are green and black. The person is wearing a dark cap with a white emblem. The background is dark.

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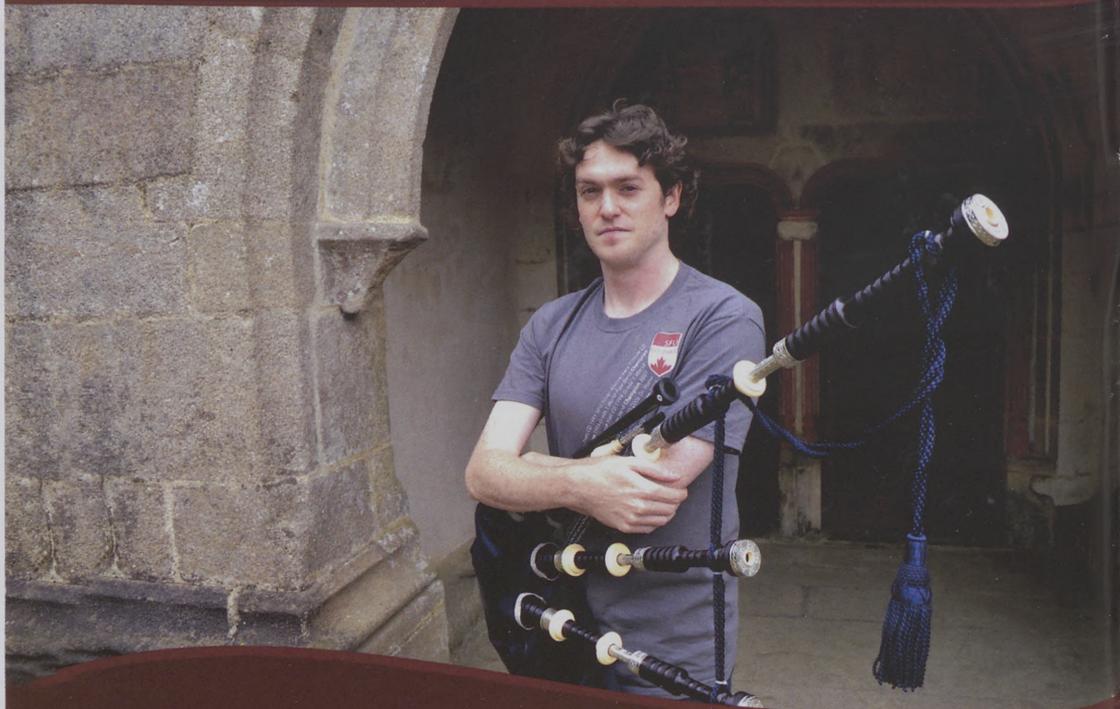
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Front Cover: Piper Alasdair Henderson gave an outstanding performance at the Scottish Pipers' Association WWI concert in March. Alasdair was playing on the pipes which belonged to his relative, the great composer John McLellan of Dunoon.

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Piping Times

est. 1948

COMMON sense is breaking out all over the place . . . or is it?

At the Royal Conservatoire of Scotland's piping degree course they've had a curriculum distinction between 'competition piping' and 'traditional piping' for the last 12 years. How the authorities at this distinguished Glasgow-based academy allowed themselves to sleep walk into this absurd separation we will never know, though the unknowing music administrator has never afforded piping the proper scrutiny other music disciplines would deem *de rigueur*. This policy has done considerable damage. There are young, able, piper graduates going about the world with the 'competition v tradition' mantra sewn into their once impressionable mindsets. They will probably never get over it.

Now, thanks to a new teaching regime and a new curriculum, a united front prevails. Piping will be studied holistically in all its aspects with no strand of endeavour tacitly denigrating the other. The hope is that students will graduate as musically rounded individuals exposed to, and schooled in, every facet of our music, its history and heritage. Those who play well may be encouraged to take to our

highest stage – the competition platform. Others, more gifted in research theorising, will turn to that. Some may opt for teaching, or playing in ceilidh bands and folk groups, or studio work. Each student will find his or her own level and speciality. The job of the tutors is to make all of these avenues open to the annual intake. We are confident that they will do just that.

Good sense has always been a major plank in the RSPBA's policy making and they have now agreed to make the pre-competing pipe band ritual of 'Ready', 'Get ready!' optional. Previously bands approached the contest arena flags with the pipes on the shoulder. They then had to obey the command 'Pipes down' etc. This would then be followed by 'Ready', 'Get ready' during which pipes would be moved from under arm and back onto the shoulder. Bands who wish to stick with this routine can still do so. Others can simply keep the pipes on the shoulder, walk to the flags keeping the warm air going through the pipes and begin on the 'By the right, quick march' shout from the P/M. The change brings Scotland into line with most other pipe band associations around the world and we will probably see a very quick end to

the old system - a throw back to the pipe band's military origins.

Now, just before you get carried away with this common sense lark, consider this latest piece of information doing the rounds apropos solo piping judging. It has been mooted that all contests be recorded to give adjudicators the opportunity to listen again when they have second thoughts. Well, those of us of a certain age remember what happened the last time this was tried (read your Judge's Companion). Apart from the practicalities of such a rule, is it desirable? Shouldn't judges go by what they hear at the time of hearing? To what extent would their views alter in hindsight? Mightn't they not suddenly spot new flaws (or beauties) they missed in real time?

Judges are not infallible. We can all make mistakes. The odd oversight is inevitable in any human pursuit. Repeated *faux pas*, however, are a different matter and promoters should show the recidivist the executioner's trap door pretty *tout de suite*. But the sort of errors to which we are referring don't need any mp3 player to confirm them. They are stark, obvious - and talked about for years.

More perplexing is another suggestion that judges be

reprimanded if they are found to have favoured pupils on three or more occasions. Yes, shocked you may be, but this has actually gained some currency. We even hear that the Competing Pipers' Association is keeping a graph of judges and their pupils, with names plotted on a worksheet and the 'guilty' men highlighted. One wonders how they have time for all this. Shouldn't they be practising rather than politicking?

As we have said before, our judges are honourable people and they should have no truck with such intimidation - not that anything could ever be proved to everyone's satisfaction. And it goes without saying that this is dangerous territory which could have all sorts of legal ramifications if carried through. The tail is wagging the dog here and, we are not afraid to say, it's time fido showed who's master. We hope the new Judges Committee is listening. They are surely far too sensible to give this hare-brained idea any house room.

In the meantime, adjudicators should take to the bench this summer sure in their ability to tackle the difficult job at hand and not with a sheath of fresh dictats from whomsoever pinned to the inside of their notebooks and influencing their every thought.

US Issues Stringent Guidelines on Travelling With Ivory Instruments

BY PIPING TIMES REPORTERS

STRICT new limits have been imposed by the United States government on those travelling internationally with instruments that contain African elephant ivory. This could have serious implications for pipers flying to and from the US with their bagpipe.

According to the order, many instruments containing ivory will not be allowed into the US, even if a musician is simply returning home to the US with instruments in their personal possession, not intended for sale. Under the rules, a musical instrument that contains African elephant ivory may only be brought into the US if it meets all of the following criteria: was legally acquired prior to February 26, 1976; has not subsequently been transferred from one person to another person for financial gain or

profit since February 26, 1976; the person or group qualifies for a CITES (Convention on International Trade in Endangered Species) musical instrument certificate; the musical instrument containing African elephant ivory is accompanied by a valid CITES

musical instrument certificate or an equivalent CITES document.

One leading pipemaker and pipe major is seriously concerned by the new ban. Kenneth MacLeod, joint proprietor of

McCallum Bagpipes and Pipe Major of the Glasgow Skye Association Pipe Band said: 'This is ridiculous; there's not a bagpipe maker in the UK who has used illegal ivory since the ban came in in 1987. Any silver and ivory pipes that have been made have all been using old ivory from snooker balls or antiques. Any sets still being played

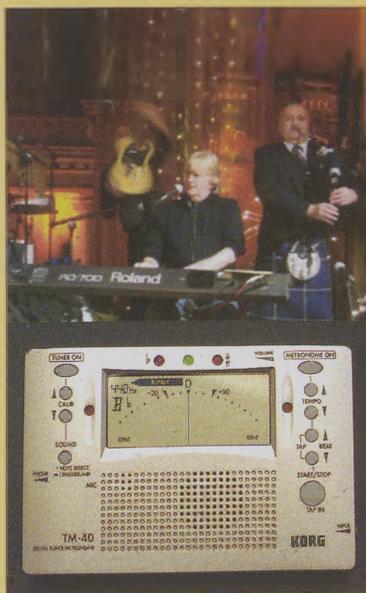


Europe too is tightening up on ivory. This picture shows a workman in Belgium grinding up some of the country's ivory stockpile

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were all made well before the ban. I am going to Costa Mesa games in California with my band Glasgow Skye later this month and six of us have ivory pipes.

'We are having to change or we risk losing our pipes. The chances of getting caught may be pretty slim but all it takes is one job's worth to pull you over and that's it. Your pipes could be impounded and who knows what condition they would be if and when you got them back. We've been advised not to take them just in case. I don't know how US pipers coming to the Worlds are going to fare. They should be all right getting into the UK but what about when they return home?'

An official warning on taking instruments into the USA has come from the League of American Orchestras which is leading a campaign to have the ban reconsidered. Many orchestral instruments have ivory inlays and decorations. They have written to their member groups: 'If your orchestra engages international artists, or your musicians travel internationally as individuals, this will matter to you. If your orchestra tours internationally, this development will most certainly concern you. On February 25, 2014, new strict limits immediately took effect for traveling internationally with instruments that contain African elephant ivory. Following a new Obama Administration effort

to protect African elephants from poaching by combatting illegal trade in ivory, the director of the U.S. Fish and Wildlife Service (USFWS) ordered strict enforcement procedures related to the Endangered Species Act and the African Elephant Conservation Act. A great many professional orchestra musicians, particularly string players, perform with instruments that contain small amounts of ivory, most frequently found in the tips of bows. Most of these musical instruments, while legally manufactured and acquired, would have been purchased after 1976, and will now be prohibited from entering into the U.S.



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'Still others that have not been sold since 1976 may be missing key documentation. While the timeline for strict enforcement of this policy at U.S. borders is uncertain, it could occur at any time. The League is in ongoing dialogue with federal officials to seek a solution that addresses wildlife conservation goals while also protecting international musical activity that requires musicians to travel across borders with the essential tools of their trade.

'We need your help. Please complete our survey to provide us with information that will help us make the case. Become aware of the rules for travelling with instruments containing endangered species material. We have posted background on the new ivory ban as well as detailed guidance on the existing CITES rules for travel with items that contain other protected species, such as tortoise shell and rosewood. Contact the League's Washington, D.C. office with questions. We are working to get all of the answers we can.'

Pipers might like to add their weight to the LAO's efforts. Their website is:

<http://americanorchestras.org>

● If any reader has advice or experience of travelling with ivory pipes that they wish to share please email thepipingtimes@gmail.com.

Dugald's Award



AS announced previously, the first Piping Times award for Service to Piping has gone to Dugald MacNeill, Chairman of the College of Piping, and a tutor for more than 60 years. Dugald is pictured with the handsome trophy, an engraved silver plaque mounted on a substantial piece of African blackwood. Nominations for the 2014 award open in July.

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Prevention Is Better Than Cure For Muscular Pain

By Dr Peter McCalister

THERE was an article in the PT in 2012 encouraging pipers with musculo-skeletal problems to get help as early as possible. I spent 18 months suffering from a shoulder problem, and was advised by my physio to stop piping altogether for six months. I have also met three other pipers who have the same problem, so I am writing this article to alert pipers, so that they might avoid it.

The muscles around the shoulder are often referred to as the 'rotator cuff', and an inflammation of this area would be called rotator cuff tendonitis. This is the most common cause of shoulder pain. Pipers are particularly prone to this, as they spend a lot of time tensing the 'front' set of muscles of the shoulder.

Anatomically, the shoulder joint is like a golf ball sitting on top of a golf tee. It is thus an inherently unstable joint that relies solely on the muscles (rotator cuff) surrounding the joint for stability.

Dysfunction of any of these muscles can therefore be particularly debilitating.

In the picture below, of the front and back of the right shoulder, I have not named all the muscles (the latin names have little relevance to pipers) but have coloured the arrows instead. Each group of muscles has a role to play in stabilising the shoulder, and persistent overuse of

one set of muscles may lead to a problem.

Rotator cuff tendonitis is caused by irritation and inflammation of the tendons of the

rotator cuff muscles. It tends to have an acute (sudden) onset and there is often a specific preceding injury. It can happen because of recent overuse of the shoulder. There may be a history of recent heavy lifting or activities involving repetitive movements of the shoulder – such as piping.

Sometimes the rotator cuff tendons can become calcified. This is when calcium is deposited in the tendons, due to long-standing



inflammation. This is called calcific tendonitis. A classic presentation of calcific tendonitis is shoulder pain shortly after a holiday. Lifting of luggage commonly triggers the tendonitis, but it is usually a couple of days after the lifting episode that the symptoms become problematic. In the x-ray below, the lump of calcium in the tendon is very obvious – note that in a normal shoulder, the circled white patch of calcium would not be there at all.

The main symptoms are an acute

(sudden) onset of pain and painful movement of the shoulder. Pain is worst when you use your arm for activities above your shoulder level. This

means that the pain can affect your ability to lift your arm up – for example, to comb your hair or dress yourself. Swimming, and tuning your drones, can be painful, while writing and typing can produce little in the way of pain.

Pain may also affect sleep, and can radiate down the arm as far as the hand. In the case of pipers this is particularly problematic, as the hand pain comes on basically immediately when you start playing, and progressively worsens. For a

piobaireachd player this severely restricts activities, I can tell you!

One of the tests that can help to diagnose rotator cuff tendonitis is called the painful arc test. Start with your arm by your side and then lift your arm outwards from your side in an arc. In rotator cuff tendonitis, pain is usually felt at a maximum between 70 and 120° in this arc. There are other conditions that cause this sign, so it is not absolutely diagnostic.

Rest is the main treatment for

rotator cuff tendonitis. You should stop any aggravating activities that may have brought on the tendonitis – such as piping. For pipers this may seem



basically impossible, but it is essential. However, do not completely rest your shoulder. You should still try to keep your shoulder mobile, as advised by a physiotherapist. Painkillers such as paracetamol are usually helpful. Occasionally, stronger painkillers may be needed. Anti-inflammatories reduce inflammation and are commonly prescribed. They include ibuprofen, diclofenac, and naproxen. Note that side-effects sometimes occur with anti-inflammatories.

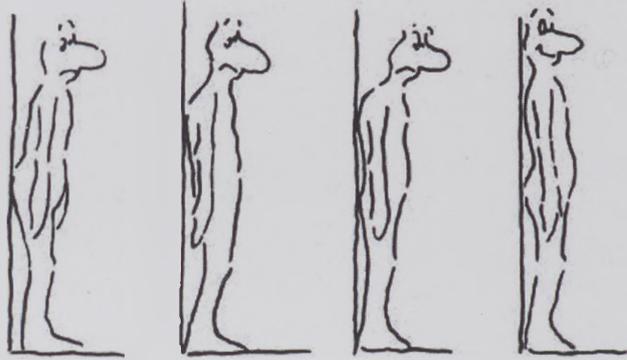
Always read the leaflet that comes with the medicine packet for a full list of cautions and possible side-effects.

For further treatment your doctor may refer you to a physiotherapist for advice and exercises.

Or, depending on where you live, you can arrange this privately. I cannot over-emphasise the importance of physiotherapy enough – without proper advice you are unlikely to make a full recovery. The 2012 PT article implied that the input of a physio may not be helpful, and only the specialist attention of the British Association of Performing Arts Medicine should be considered. I disagree with that – many physios are excellent at dealing with shoulder problems.

Steroid injections can help to reduce the inflammation in the rotator cuff tendons. They can be repeated if the initial response is good, but there is no evidence that they actually cure people.

Calcific tendonitis is treated in the same way with rest, anti-inflammatory medication, steroid injections and physiotherapy. Rarely, surgery is needed. Sometimes calcific tendonitis is treated by ultrasound guided 'needling' of the



calcium deposit (usually performed by a musculoskeletal radiologist).

If rotator cuff tendonitis is adequately treated, there can be complete recovery. If treatment of any rotator cuff problem is delayed or inadequate, it can lead to you being cautious about moving your shoulder because of pain. This means that the shoulder can stiffen up and can lead to adhesive capsulitis (frozen shoulder).

The prognosis of chronic shoulder pain depends on the underlying cause. Increasing age, female sex, symptoms of gradual onset, prolonged symptoms, severe or recurrent symptoms and associated neck pain are associated with a worse outcome.

Recovery in shoulder pain is generally slow. Studies have shown complete recovery at one month in 23% of patients, and at 18 months in 59% of patients. In my own case I was recently, after 15 months of treatment, able to swim a pain-free

(turn to page 14)

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As the above problem occurs with overuse of the 'front' muscles of the shoulder, it is obvious that proper exercise of all the rotator cuff muscles will help prevent it. The average person does not exercise these muscles enough, as they are usually ignored in many of the activities of the modern world, such as computing, driving, and piping! A correct posture requires some concentration on a daily basis, plus exercises to strengthen the muscles of the back. See the picture on page 11. The correct posture is of course on the right of the diagram, but look

at people around you when you are out and about ... this posture is rare.

In summary, if you have a shoulder problem, get help quickly, preferably from a physiotherapist, and do what the physio advises. If you have to stop piping for a while, do so. It is better to have a concentrated rest from your piping and return as a 'healthier' player, than have to stop altogether. And try and avoid the problem in the first place – look to your posture in everyday life and see if you can improve it. Prevention is always better than cure.

● *I am grateful to Innes Smith for his advice when preparing this article.*

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Sea Change and Rapt Attention from Members

Michael Forbes Smith

IT was in the 'wee sma' oors' of Sunday morning, having decanted ourselves from the Great Hall to the hotel bar at Birnam, that I told Robert Wallace that this was the first Piobaireachd Society conference I had attended since about 1999 and that I thought it was terrific. 'Great', he said, 'you can write it up for the Piping Times'. But when I checked at breakfast, not only had he remembered, he was serious. So, lacking almost every qualification to do so, except enthusiasm, that is what I shall try to do.

My abiding memory of the conference will be the open-mindedness and friendliness of everyone I met. It was not always thus. Fifteen years ago or so, at Bridge of Allan, I recall how the 'establishment' figures in the audience bristled at Barnaby Brown's 1999 conference presentation and the scepticism that the 'period' pipes he brought with him, made of laburnum or some other 'locally sourced' native Scottish wood, could genuinely replicate the 18th century instrument. Earlier that year I had shown my ignorance about how delicate the questions of 'authenticity' and 'authority' were

by submitting an article to the Piping Times about the probabilities of piobaireachd having changed since the early 18th century (published February and March 1999, Vol 51 nos 5 and 6). Dugald MacNeill commented on the article that, though in some respects 'refreshing', I had been 'a little naïve'. But he published it nevertheless, demonstrating even then that the debate could perhaps be opened up. By contrast, in 2014 Barnaby's summary of his current PhD research to which I will return, delivered in his inimitably enthusiastic and erudite manner, was listened to with rapt attention. So it was a real pleasure to sense a sea change in attitude – no doubt one which has developed gradually over the years – where differences of view are not only tolerated, but considered with the respect they deserve, on either side.

As usual, the conference was preceded by the College of Piping Lecture, given this year by Jonathan Gillespie, then the Headmaster of Lancing College (where my favourite Foreign Office boss, Sir Christopher Meyer went to school), in memory of his own piobaireachd tutor, James Campbell of Kilberry.



The impressive Baronial Hall at the Birnam Hotel provides the perfect setting for the annual Piobaireahd Society dinner. Providing the musical digestif is the Society's Hon. Treasurer, Walter Gray.



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What Jonathan's lecture demonstrated to me, and I hope to any of those who still disparage James Campbell's memory, was the extraordinary probity, intellect and selflessness of the man. The story of his MC, won not in leading an heroic attack but in the daily death-defying grind of making sure the forward line was supplied, gripped me as a former Gordon Highlander (even though James was himself an Argyll!). His disregard of personal profit in order to pursue a career in academic law and the love, not to mince words, of his former Cambridge undergraduate students for their mentor, send their own message. The Kilberry 'view' of piobaireachd may not be the last word, but no-one listening to Jonathan could doubt the integrity of their contributions, father and son. A tour de force in James's memory. It could not have been a better introduction to the conference.

The conference proper began on Saturday morning with James Beaton's selection of some of the taped interviews for the Piping Centre's 'Noting the Tradition' project relating to the teaching of Robert Brown and Robert Nicol of Balmoral. From my amateur perspective, I would have welcomed more focus on the detail of the actual teaching techniques of the 'two Bobs'. Perhaps most serious

**PS Bursary boy
Archie Drennan
plays before the
annual dinner**



piobaireachd players will have had sufficient experience of personal tuition by other tutors to have worked out the two Bobs' different methods from the hints thrown out by the interviewees. To the newcomer or amateur it will not be so readily apparent. I am afraid I also found the recording of Anne Spalding's voice hard to follow. But these are minor quibbles: the 45 interviews already recorded will be an archive of value. A personal reminiscence was sparked when the anecdote was recounted of how John MacDonald almost turned away Bob Brown, even though he came on the instruction of King George V, because he was 'not yet ready for me'. When I was still a beginner, Malcolm McRae very kindly gave me a couple of lessons while he was living near Inverness and I was on leave from Germany in the late 1990s. He should really have followed John MacDonald's dictum; I doubt that I would pass muster even today.

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Murray Henderson brought the morning to a close with a presentation on 'Preparing for Competition'. What makes a successful competitor? Murray focussed on technique (flawless – no short cuts!); musicality (phrasing and flow); sound (don't let your pipe let you down) and mental preparedness. The last comes, said Murray, from confidence. If you have the technique, if you really know the tunes – not just the notes and embellishments but the flow of the music, and you have an instrument you know and can rely on, then you will have confidence: as a result you will enjoy playing and actually look forward to getting on the boards to show what you can do. The underlying message, of course, is the same for any musician wishing to reach the pinnacle of performing skill (for me, the classical violin before the pipes). No-one gets to the top except through hard work: it was, I think, Einstein who once said that genius counts for only 10% of success.

This presentation was the perfect introduction to our first afternoon session, when Cameron Drummond, Michael Elder and Roddy MacLeod each played portions of two of the 2014 set tunes. It would be hard, anywhere at any time, to hear six tunes played to such a standard, with such apparent ease by the performers. My only personal regret was that time pressure meant that, with one exception, the crunluath movements were left out. As a late starter myself, I can still remember the thrill when my crunluath ceased to be a Desperate Battle and was transformed into a spirited twittering of the birds. So perhaps in consequence I always await these crowning variations with eager anticipation as the moment when you can fully appreciate the glories of the music.

Our afternoon session closed with a selection of Allan Hamilton's 'Piper's Persuasion' interviews of other key figures in the



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piobaireachd world. This project has been envisaged and implemented entirely by Allan, and he deserves huge credit for his initiative. Of the interviewees, I have a particular soft spot for Allan MacDonald, whom I met at a Bagpipe Association of Germany summer school in Burg Breuberg, a 12th Century castle, now youth hostel, near Frankfurt in July 1996. There I enjoyed several evening sessions at the bar in the joint company of Allan and P/M Angus MacDonald (then teetotal and genially derogatory of his distant relative's heretical views). Allan taught the piobaireachd beginners' class his interpretation of The Desperate Battle, and I still have the pencilled note 'quicken it up' in my Kilberry book. It was encouraging to hear Allan sounding more mellow, more generous in his views than the firebrand I remember from fifteen years ago.

The size of the Great Hall at the Birnam Hotel allowed the players at the Saturday evening ceilidh to flow and ebb amongst the tables at will – I have sat through enough regimental dinners where the poor pipers could hardly struggle between chairs and wall, not to appreciate the luxury of space. We started with an extraordinary performance by Barnaby Brown on triple pipes. His circular breathing really impressed as did, as close as his instrument allowed, his rendition of

the Desperate Battle. You could imagine the spark of genius that led that anonymous shepherd to substitute a skin bag for his mouth as the reservoir of air – and hey presto, bagpipes. But the sound from those, in their way quite sophisticated, canes was curiously compelling; soft and delicate, yet sharp and clear. We returned with verve to today's pipes with performances by our youngest and oldest contributors of the evening. First came Archie Drennan, one of the two winners of the Society's annual teaching bursary. Young Archie gave a confident and tuneful performance of MacLeod's Salute on a pipe which, some on my table said improved as he played. Tommy Graham, in I think his 86th year, then defied suggestions that he might take on something less

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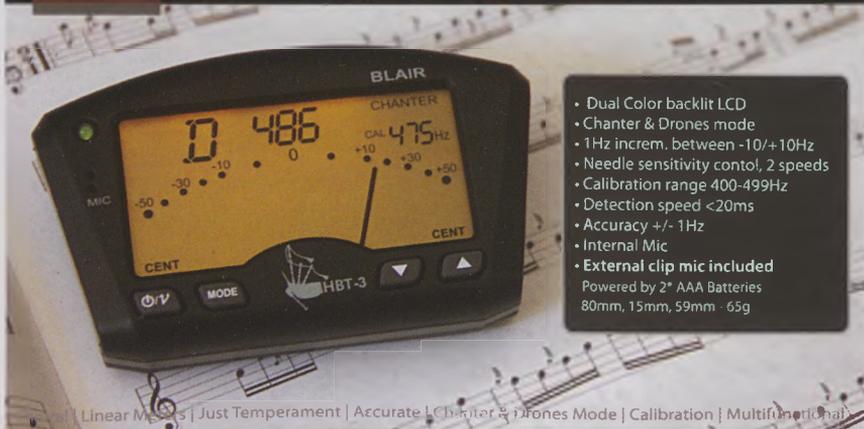
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demanding, and took us through Lament for Ronald MacDonald of Morar with panache. I cannot describe all the other performers – only comment on how impressive it is that so much talent is borne so modestly by so many of the Society's members. It was appreciation of these many performers, fortified by the odd Glenmorangie and many diversions into religion and world affairs, that eventually led to the unexpected commission from Robert for me to write these notes.

Had the conference ended there, it would have been a superlative event. But we still had one more treat to come. On Sunday morning Barnaby Brown presented to us – and had us all singing through – the results so far of his PhD research. His objective is to try to understand how piobaireachd moved from an oral tradition up to the eighteenth century into the modern recording of it in canntaireachd and later on the stave. He explained how his tutor had directed him to study how oral story-telling, particularly biblical, came to be captured in text and how the understanding of that record has been modified through time. And he described how recent scientific and medical research on the human mind and how memory works, can help in understanding the practical matter of how piobaireachd as an oral tradition



Speaker Barnaby Brown impressed everyone with his paper on tune settings

could have been passed down. From his work so far, Barnaby told us he has identified four deliberate and four unconscious ways in which the tradition – in our case the tunes – changes over time both before and after being crystallised in writing. If all that sounds impenetrable, it belies Barnaby's lucid and captivating presentation. I hope he will publish his final results, and before too long.

For me, then, this was a wholly absorbing two days. There was a coherence to the subject matter, with each session enlarging, enlivening and illuminating our appreciation of the next. In that hackneyed phrase, the whole was much greater than its parts. At the

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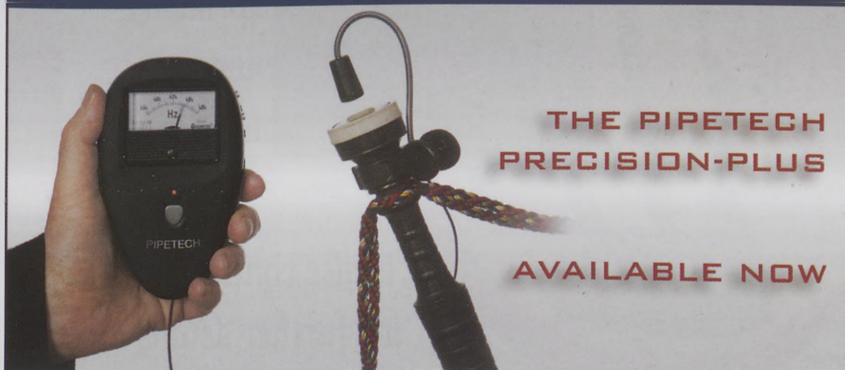
AGM there was unanimous agreement that we had had a highly successful conference with the only significant question mark being its location. For me, the Birnam Hotel was engagingly old-fashioned, if lacking some refinement. The Great Hall gave the space necessary to have both a good acoustic and space for performers and audience, especially at the ceilidh. The arrangements themselves could not be faulted and I would like to offer my congratulations to Dr Jack Taylor, Bill Wotherspoon and Walter Gray and their committee for organising what for me was an

excellent and thoroughly enjoyable conference. As I said at the beginning, the spirit of open-mindedness was palpable and given my memories of the 1990s, extremely refreshing, even if it may not yet have filtered down entirely to the bench. Dugald MacNeill's comment that one of the most important elements of the conference is the friendships made and renewed over the years was also amply demonstrated by the warm welcome I received from some I had known fleetingly in the past, and many whom I met for the first, but I hope not the last, time.

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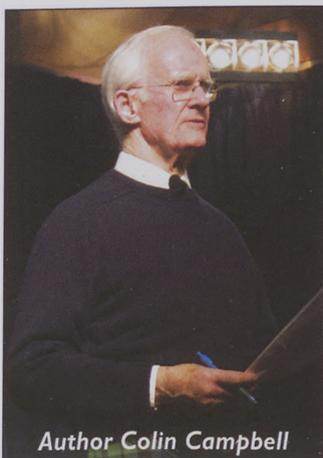
First Concert on Pipers and Pipe Tunes of WWI

FOLLOWING on from the outstanding success of the first concert, the Scottish Pipers' Association will be staging their second Lottery – sponsored concert at the College of Piping on July 30. To co-incide with the Commonwealth Games, the tunes this time will be those connected with overseas regiments that fought in the 1914-18 conflict. Speaker is again author and historian Colin Campbell and piper Douglas Murray will be one of those playing. Admission is free. The concert will be streamed over the internet.

The first concert in the series was met with universal praise. Here author Colin Campbell gives us some of the lesser known facts surrounding the tunes played on the night in such fine style by Alasdair Henderson, Stuart Liddell and the quartet of pipers from the Army School of Piping, Pipe Major Scott Methven, last P/M Argyll and Sutherland Highlanders (5 Scots), P/Sgt Colin Simpson, Army School instructor, The Highlanders (4

Scots), Cpl. Harvey, Army School Instructor, Royal Highland Fusiliers (2 Scots), Cpl. Watt, Pipe Majors' Course, The Black Watch (3 Scots), L/Cpl. Maclean, Pipe Majors' Course, RHF (2 Scots).

Colin Campbell: The 91st (Argyllshire) Highlanders were raised in 1794, the 93rd (Sutherland) Highlanders in 1800. Both fought in the French Revolutionary and Napoleonic Wars. The 93rd fought the Americans at the Battle of New Orleans in 1815. The 93rd at Balaclava formed the famous Thin Red Line and when the Crimean War ended took part in the suppression of the Indian Mutiny. In 1881 army reforms



brought these two geographically separate regiments together in the 1st and 2nd battalions of the Argyll and Sutherland Highlanders. The two regular battalions persisted until 1948. The 1st Battalion is now Balaklava Company. Now the Army set of tunes: Crimean Long Reveille, Johnny Cope, The Soldiers Return, Grannie Duncan, Sae Will

(Turn to page 35)



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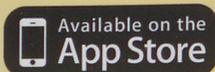
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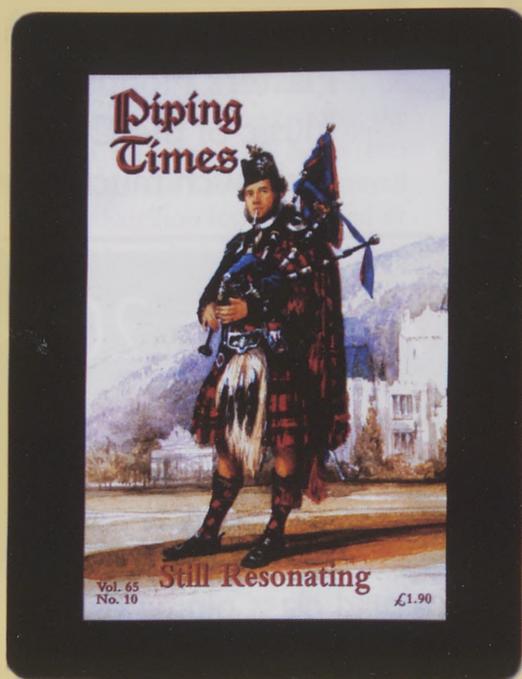
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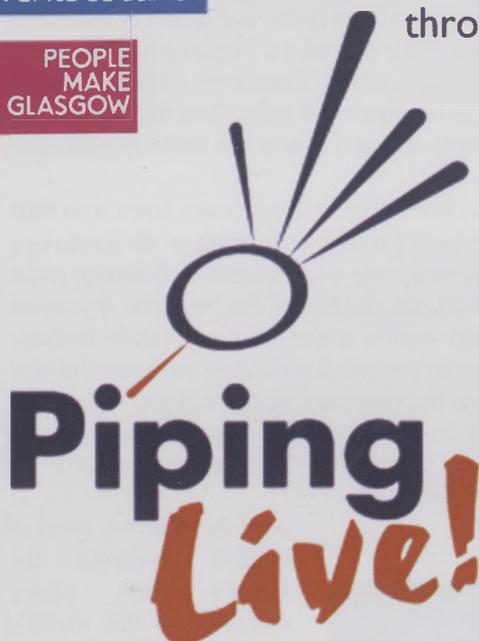
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We Yet, Miss Girdle, Erchless Castle, Atholl Highlanders, Glendaruel Highlanders, A Man's A Man for A' That. Now we turn to the Argylls' 1914-1918 history. The 1st arrived from Dinapore in India, in December 1914 and after the Second

Battle of Ypres in 1915 went to Salonika. On 9th August 1914, my aunt and her sister, at Fort George, visiting a Seaforth relative, watched 2 A&SH march out to join the British Expeditionary Force, where they served initially as line of communications troops.

They then engaged seriously on 26th August in trying to stop the German tide. After 11 hours two half companies had been destroyed and the battalion lost 160 killed or wounded and had 300 missing. The depleted remnants joined the retreat from Mons. The 2nd Argylls spent the rest of the war on the Western Front.

Turning to other branches of the army; in 1908 the Territorial Force was established for home defence, but most volunteered to go overseas when the war began, more than any other in the UK. They included 5th (Renfrewshire), Port Glasgow, Greenock, Gourock and Inverkip;



The impressive Army School quartet

6th (Renfrewshire) Johnstone, Paisley, Barrhead, Renfrew, Thornliebank and Pollokshaws. 7th Stirling, Stenhousemuir, Falkirk, Lennoxton, Kinross; 8th (Argyllshire) Inveraray, Lochgilphead, Southend, Dunoon, Ballachulish, Bowmore, Easdale. All TF battalions had 2nd and 3rd line battalions which provided reinforcements to their first battalions. They were mobilised around Perth, thence to Bedford.

Our first piper is Alasdair Henderson, great, great, great nephew of John McLellan, Dunoon, and he is playing the great man's pipes! He begins with 3/4 marches all by John McLellan.

The 8th Argylls were proud to be the only Highland battalion of the regiment. The Bloody Fields of Flanders speaks of trench war and attrition. Colonel Robin Campbell DSO (Cameron Highlanders) was i/c 8th Argylls at Roeux in May

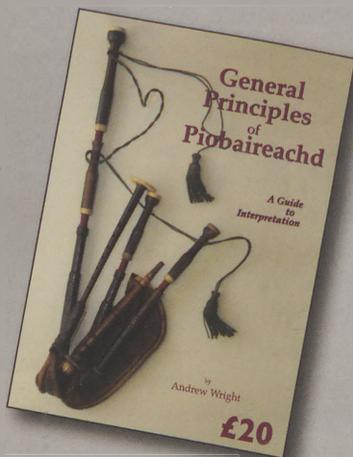
General Principles of Piobaireachd

BY ANDREW WRIGHT

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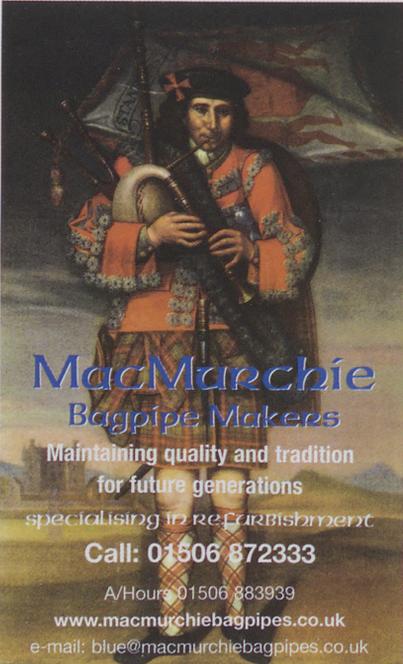
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1917. They foiled a German attack north of the town railway with members of his HQ, using rifle grenades. He then controlled the seizure of the Chemical Works (known as the 'comical works'), south of the railway, by 1/6th Seaforths, with 1/8 Argylls giving covering fire. Roeux was a localised attritional battle, where some fought hand to hand.

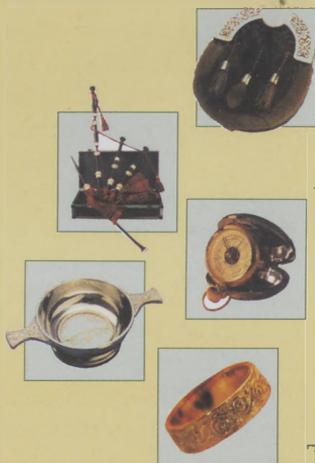
Now Alasdair plays 2/4 Marches all by P/M McLellan. The Battle of the Somme lasted from 1st July, 1916 to 17th November, with colossal losses for a net gain of six miles. At the end the Newfoundland dead of 1st July still lay in No Man's Land. The artillery bombardments lasted longer than planned as there were several postponements because of bad weather. The attack was launched at dawn in mist, rain and the smoke of war. It was fought in and through mud, but contrary to the expectations of all the experts, the 51st (Highland) Division took the strategic position of Beaumont Hamel. (There were several other divisions involved in the battle). The victory gave the Highland Division its reputation as an elite division and meant that it was deployed in subsequent difficult engagements, to its cost. Colonel MacLean of Ardgour was adjutant 8th 1908-1912.

Now for more tunes by John McLellan. Andrew Lockie was a

worthy, long-standing member of the 8th Argylls. He was Captain and Adjutant in 1914. Major Moir: following an attack on battalion HQ at Villevique – west of Saint Quentin, the battalion Colonel had been killed. 'Bobby' Moir commanded the remains of the battalion until they were pulled out of the line five days later – having lost C Company and suffered 542 casualties. Major Moir became commanding officer in 1919. The Caves of Neuville St Vaast: these are north of Arras, a town riddled with underground quarries, from which the city was made and the caves were later used for the storage of wine and refuge. A complex of tunnels was dug by sappers prior to the Battle of Arras 9 April 1917. Major Smith: the 8th had an officers' band. The pipers were Capt. Alasdair McLaren, Lt. John Graham-Campbell of Shirvan and Lt. Leslie Smith. The drummers were Adjutant Andrew Lockie QM, and Lts. Disseldorf and Clark. My Home Town was written by John McLellan on leaving Dunoon with the 8th A&SH to go to the war. Lt. Col. John Campbell of Kilberry was CO of the 8th from 1912-1915. An ex-Regular he was invalided home. Malcolm Currie was an Islay man who competed in the Argyllshire Gatherings in the 1890s and won the Gold Medal in 1899.

To be continued.

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True Spirit of Friendship to the Fore at Winter School

Robert Wallace



THE eighth annual College of Piping Winter School held in Homburg, Saarland, Germany, in February, was another enjoyable and successful week. We had 57 students, a parade to the town square that attracted around 1,000 people, and two concerts with a combined audience of 500. Significant this year was the amount of coverage we had from local and regional media including television. This undoubtedly helped us with the audience figures.

The school was sponsored by RG Hardie & Co who provided a superb set of pipes for our raffle. They were won by Marcus Hug of Switzerland. (Marcus and Jürgen Pawlitschitkow are the only two pipers who have been at every Winter School since 2007.) Remarkably the winning ticket was drawn by Marcus's seven-year-old

daughter Vivienne, a drum-major student (the youngest by some distance!). As if this wasn't enough, the true spirit of the Winter School came to the fore when Marcus donated the pipes to another young student, Vincent Furst of Homburg, a 13-year-old with a promising future as a piper, but until now without a good instrument. Marcus's view was that as he already had a good set he didn't need another. Vincent's mother Kirstin, our main organiser in Germany, was in tears as the pipes were handed over before the large audience. The whole happy outcome was only made possible by RG Hardie & Co and their generosity, so very many thanks to them once more.

What is noticeable among the piping students, as the years roll by, is the improvement in basic technique and in bagpipe tuning



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and control. We cannot be far off achieving the required critical mass of well taught individuals who, whilst perhaps not able to play at the very highest level, will have the understanding and knowledge to enable them to ensure that learners in the various bands on mainland Europe with which they are associated are properly taught. This will be a great leap forward in mainland European piping.

Students learn in two ways on a school such as we have at Homburg: formal instruction and informal recitals. And there was a plethora of good playing at Homburg 2014. Top soloists William Geddes, Gordon McCready and Douglas Murray played throughout the week to great acclaim, Douglas in particular thrilling the audience at his Thursday night concert (hear it on CoP Radio soon).



Marcus, Vivienne and Vincent

Each year we award the P/M Joe Wilson trophy to our Most Promising Student. The trophy was established following Joe's untimely death a few years ago. He was instrumental in establishing the serious teaching credentials of the Winter School so a trophy in his name could not be more apt. The winner this year was Stephan Zugler, City of Basel P&D, a young man with a big future if he keeps up the hard work. Runner up was D/M Stefan Richter, the first time such an award has gone to a drum major. My thanks to all the instructors for their hard work: D/M Billy Jordan, P/M Barry Donaldson, L/D Andy Donaldson, Willie Park and the three renegades named above. The dates for next year's Winter School are Feb 1-8, once more at the Jugendherberge in Homburg.



Stephan with the P/M Joe Wilson trophy

Bridget Mackenzie 1933-2014

BRIDGET Mackenzie was a remarkable woman and her funeral was a celebration of her life. As we arrived Niall Matheson and Dr Angus MacDonald were playing alternately the grounds and variation of well-known tunes. We learned about her early life from her sons Andrew and Tom. Her father, whose parents had been in Canada, won a Rhodes Scholarship to go to Oxford where he and John Tolkien (of the Hobbit etc.) became very close colleagues and friends, and in due course Tolkien became Bridget's godfather. Her own children were only to know this long after their childhood. After Manchester Grammar School, Bridget also won a scholarship to Oxford. She studied there the ancient Nordic languages and was held in high regard by those countries and she was indeed honoured for her work with one of those titles which would usually be awarded to an heroic General or Admiral of the Fleet.



Bridget married Alex Mackenzie, who came from South Africa, and he lectured in Electrical Engineering at Glasgow University while Bridget was in the Art Faculty with her Nordic and other languages. Alex had been a piper in South Africa but had not ventured into ceol mor. They met Seumas MacNeill, Senior Lecturer in Physics at the university, over coffee one morning and they were soon guided into the magic of the big music. Both quickly became embarrassingly knowledgeable about many aspects of piping. Both have contributed to our knowledge of the instrument and its music, Alex on the technical aspect of frequencies and harmonics, and Bridget with her remarkable research into pipers and their lives. Her five books, well researched, have given us a wonderful record of pipers, their composing, teaching and playing. Only those who have attempted such work would know how difficult and time consuming it

is to even approach Bridget's level of thoroughness. I can remember Tommy Pearston trying for many years to discover who the Laird of Anapool was. Bridget solved that problem and revealed more about clan relations in doing so.

To add to her skill in the above, when the family took up sailing, it was Bridget who attended classes in navigation and became more than proficient. Bridget's involvement in helping and organising many of the more northerly games with piping competitions was another of her efforts which were much appreciated.

After the burial, Angus played the Lament for Patrick Og and Niall played the Lament for Mary Macleod.

Dugald MacNeill

Pesonal Tributes

Jeannie Campbell: This is not an account of Bridget's life and work, but merely my own personal memory. I don't remember exactly when I first met Bridget and Alex but I got to know them through our attendances at the Piobaireachd Society annual conferences. Both gave lectures at the conference on occasions. They were regulars also at the Northern Meeting and sometimes the Argyllshire Gathering and other events. Before the days of email, Bridget and I

exchanged many letters on various piping topics.

Bridget was very much an 'on the ground' 'hands on' researcher, visiting all the places she wrote about, photographing the ruins, the remaining buildings and the graves, meeting the people and recording their stories. This was backed up by research in the usual sources of parish registers and so on. Her books reflect her scholarly background, but are entertaining and easy to read as they are full of human interest stories and well illustrated with pictures, maps and family trees. She turned the great figures of the past into real people, with families and everyday lives, and told the stories behind the music.

A research project such as she undertook, to record traditions, by its nature never stops growing, but one has to go to print at some point. After each book came out Bridget was happy to receive additional information and had amassed a huge amount which perhaps one day can be added to later editions.

When I began researching Willie Gray, Bridget took on the task of the early history of the family in Dornoch, while I worked on his life in Glasgow. We jointly presented the results in a paper at the Piobaireachd Society Conference but I couldn't have done my part without Bridget. Never having given a talk before, I was reluctant to do it but Bridget's

(turn to page 46)

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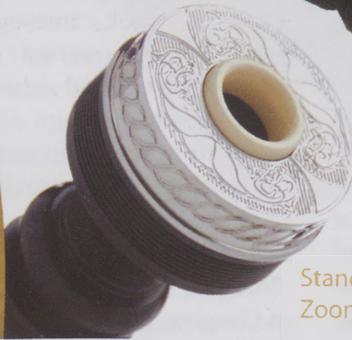
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advice on how to deliver a lecture and how to practice by standing up and reading it aloud over and over in the weeks beforehand, was invaluable and having her alongside me gave me the confidence to get through the ordeal. The following year Alex and I took on the subject of Willie Gray's writings, with Alex covering the scientific aspects while I spoke about some of his other articles. Whatever I was working on, Bridget was always ready to help. Recently when the First World War project was announced she was the first to get in touch with lists of pipers and tunes which should be included. I regret that I can no longer consult her and can't share the results of the World War One research with her. I am going to miss her.

Dr Angus MacDonald: Getting to know Bridget was a gradual process. Both she and her husband Alex were attentive and faithful listeners at piobaireachd events. Initially they seemed to be amateur enthusiasts, but after several short conversations it was evident that they were both able to discuss the music from a wide knowledge base. Bridget grew to love the tunes and appraised the music rather than criticising or condemning performances and I always appreciated her opinion of performances given in her quiet and courteous manner.

Bridget had an enquiring mind with close attention to detail. When asked to chair events such as The Silver Chanter or give the John MacFadyen Memorial Trust Lecture, she researched her subject in full.

From her background in academia, Bridget applied her training to document the history of our national instrument. She researched piping, not only the compositions and the composers, but also the characters who played or taught the instrument. She started a journey of discovery with the 'Piping Traditions of The North of Scotland' travelling the country gathering information first hand and annotating the history of the musicians and the tunes of the bagpipe. After five volumes she had covered Kintyre to Caithness, including the Outer Isles.

She has preserved much of our piping history that would have been lost. Though she herself was first to admit that there could be some inaccuracies in her books, she saw them as an ongoing project.

Despite her health problems, she was always entertaining, hospitable and enquiring. Both Bridget and Alex had a genuine love of people and their stories and enjoyed humorous anecdotes. Their home in Dornoch and latterly in Inverness was a welcome place to discuss any subject from gardening to piping and politics.

Meeting James Campbell at Cambridge

Sir,

Would that I could have been at this year's conference and able to listen to the lecture by Jonathan Gillespie on James Campbell. Allow me to congratulate you on a splendid editorial in the *Piping Times* of March 2014, and to identify completely with the sentiments expressed therein.

I was fortunate to attend Cambridge University as a PhD student in Physics. I already knew that James Campbell was there, but was too timid to approach him directly. However, I had the good fortune to be introduced to James in January of 1970 by an old acquaintance of his father, David Gatherum, and I vividly recall that first meeting in his rooms at Pembroke, where a very nervous young man was passed a practice chanter and told to play something. The something was the first part of the Lament for the Viscount of Dundee, a tune of which he recounted that his father had said that the first variation seemed to offer no hope for the departed. As David and I left after tea, James said 'you will come back again, won't you?', and of course I needed no second invitation.

Many were the hours I then spent with him, as a PhD student, and again a few years later when I had a sabbatical year in Cambridge, James not only listened patiently to

my attempts; he gave freely of access to the many books and manuscripts he had, which I hope are now all safely deposited somewhere where future scholars can peruse them. In particular, I was allowed to peruse what later became the two 'Sidelights' books, and also many of the files that contained copies and details of the many settings his father had managed to collect. I transcribed as much information as I could, naturally!

At the time I knew him he was engaged in a project to record his playing of as many piobaireachd as possible, and these recordings he let me copy as well.

Quite priceless, as is the very rare copy of Thomason's *Ceol Mor* that he bequeathed me when I left Cambridge in 1972.

James was without doubt an enormous influence on my life, and not only musically. In my long association with him I never heard him speak derogatorily of anyone. Maybe it was partly a guardedness that comes of a legal training, but I think not only that. It was a quality that was so remarkable as to make a lasting impression on me, and one which few of us possess. Consequently, I have been greatly saddened by the vilification of his father's work in particular, including comments from people whom I might have

LETTERS

thought would have had enormous respect for all the Kilberrys tried to do, and their dedication in doing it. Few of us have the time or ability to make such a detailed study of the sources. We all know that the Piobaireachd Society 'shorthand' is, simply, that. Why pretend otherwise – and if fair criticism is to be made, at least do so objectively and not by character assassination.

I last saw James in June 2002 on a short trip to Cambridge, when I spent a wonderful evening on the eve of his 86th birthday, dining with him at the Pembroke High Table and yarning. By then he was, of course, rather frailer than I like to remember him, and obviously deeply saddened by the controversy stirred up by Donaldson, but as sharp as ever. A wonderful person. I am sure Jonathan's lecture did him justice. With very best wishes.

Pat Terry, Grahamstown,
South Africa

● *Jonathan did indeed do James justice Pat, and he has kindly agreed to have a transcript of his talk reproduced in the PT. It will be published in due course . . . Ed*

Tune Search

Sir,

I have been trying in vain to find the tune 'Leaving the Field' which was played by Boghall and Bathgate PB. I wondered if someone at the College might know where to find the music for this tune. I enjoy

listening to it and would love to play it. Thanks,

Phil Clark, via email

● *Hugh Anderson, Museum of Piping: 'I am afraid we can find no trace of a tune so named. Perhaps someone from the Boghall band can help.'*

Donald's House

Sir,

I was looking through some tunes and I stumbled across Donald MacLeod's home address as 44 Cardonald Gardens, Glasgow, and decided to type it into Google to see what came up. I found this page <http://www.zoopla.co.uk/property-history/44-cardonald-gardens/glasgow/g52-3pg/30751908> for the archived sale of the house at this address and I thought it might be of interest to other pipers if Donald's residence here can be confirmed. I found the details on the converted attic room particularly interesting. Is this where he spent many hours practicing? Did he have it built specifically for this purpose? And was the living room where the tutorial tape recordings were done? I might have the wrong idea here and this could have no connection, but thought it was worth getting your opinion.

Darach Urquhart, via email

● *Very interesting and I am sure the attic space is where the tapes were made but perhaps one of Donald's pupils or his family could fill us in with some details . . . Ed*

Burns Supper

Sir,

Further to our correspondence regarding inclusion of a small piece and photo of my husband, here is a report:

This Burns Night saw the presentation to Andrew Walley piper to the North Staffordshire



Caledonian Society for 40 years. The current President, Mrs Carol Gray, presented Andrew with a copy of Binneas is Borerraig, the complete collection, and an engraved whisky flask for his years of faithful service. Over the 40 years Andrew has played for the three main Society functions each year; Burns Night, the Caledonian Ball and St Andrew's Night (which is the Society's AGM). As far as can be remembered he has only been unable to play on three occasions over that time! Andrew has himself been president of the Society twice and done the Burns Address and the Ode to the Haggis on several occasions.

For his 30th piping anniversary Andrew had a tune written for him by Derek McLeod of the Strathalmond Ceilidh Band (who travel from Edinburgh to play for the Society's functions). The tune is called The Faithful Piper. Andrew gave up playing a number of other

instruments to concentrate on playing the pipes 46 years ago and played regularly with the Black Watch Association Pipe Band of Stoke on Trent of which he was Pipe Major for several years. He still turns out with them a few times a year.

The picture shows President Carol Gray presenting Andrew with his gifts. I hope that this is acceptable – many, many thanks,

Lynne Walley, via email

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Blair Castle Find

Sir,

In September 2009 I went on a tour of the Attics at Blair Castle. During that visit I photographed the attached engraving: 'THE MORNING SERENADE. The Royal Piper playing under Her Majesty's Window at Blair Castle'. The lad looks like the piper on your January cover (below). The sporran is



similar. I believe Angus was Royal Piper 1843-53. Queen Victoria and Albert stayed at Blair Castle for three plus weeks in 1844. I have spoken to Jane Anderson, archivist at Blair Castle, who

has given permission to use this image. She said that she thought that it is an print/engraving and that it also said 'Dean & Co, Thread-needle Street'. I remember meeting your correspondent, Francis Chamberlain at the 1990 Piobaireachd Society Conference.

Hamish Nicholson, Foss

Piping in Edinburgh

Sir,

In a sense I was more saddened than appalled as I understand the mindset of the Edinburgh City Council in discriminating against the great Highland bagpipe. Ignorance and prejudice really which has been fostered in the minds of people now put in the position of controlling the decisions taken by some of the educational establishment. I can still remember when I was a laddie of ten years old listening to the school pipes for the first time (they were having a good day) and the music and scale transfixed me and I joined the band and this great hobby started. I feel sorry for the children in those Edinburgh schools.

David Ian Weir, via email

Uist and Barra – March 9, College of Piping



Champions all . . . the winners at the Uist & Barra

Ceol Mor 1 Angus MacColl, End of the High Bridge 2 Iain Speirs, In Praise of Morag 3 Douglas Murray, Old Men of the Shells 4 Finlay Johnston, Donald Gruamach's March 5 Gordon Walker, Kinlochmoidart No2; Judges: N Mulvie, S Shedden, W Morrison;

Ceol Beag MSR 1 P/M Gordon Walker, Knightswood Ceilidh, Piper's Bonnet, Ca' the Ewes 2 Gordon McCready, Angus Campbell's Farewell to Stirling, John Roy Stewart, Cecily Ross 3 Finlay Johnston, Mrs John MacColl, Cabar Feidh, Rejected Suitor 4 David Wilton, Dr EG MacKinnon, Bob o' Fettercairn, Sheepwife 5 Alasdair Henderson, Duke of Roxburgh's Farewell to the Blackmount Forest, Caledonian Society of London, Thomson's Dirk; H&J 1 Gordon

McCready, Jack Aloft, P/M Jimmy MacGrgeor 2 Finlay Johnston, Redondo Beach, Dr Flora MacAulay of Carradale 3 Alasdair Henderson, Duncan Johnstone, Michael MacDonald's Jig 4 Gordon Walker, Stornoway Hornpipe, Kenny Gillies, Portnalong 5 Douglas Murray, Train Journey North, Paddy o' Rafferty; Ceol Beag judges: P/M I McLellan, N Mulvie, S Shedden.

Robert Wallace: Let no one be under any illusion as to the quality of the piping that was heard at this year's Uist and Barra, the first professional contest of the year or no. The day went like clockwork thanks to the efficiency and stewarding of Piping Convenor Jim MacLean and Chief Steward Jeannie Campbell. Twelve piobaireachd, thirteen MSR's and thirteen Hornpipes and Jigs all

completed by 4.30pm. It made for a very entertaining day of piping and those prominent pipers who continue to give the contest a wide berth, for reasons best known to everyone, are the losers. The venue helps make the day, with the College main hall and tuning rooms all designed with piping performance in mind. I missed the first few tunes in the piobaireachd (three of the prizewinners unfortunately), but the standard of some of those I did catch was as good as will be heard this year, good pipes, fingers, no major errors. The tunes having been issued a week before is an advantage, but there is more pressure on the pipers to deliver the subtlety that will separate them from their peers. There can be no reliance on breakdowns to make the list. Angus MacColl was an outstanding winner, showing all his maturity with a tune which in the wrong hands can sound gey dreich. His performance can be heard on the March CoP Radio podcast. Other excerpts from the U&B are on the April programme. In the Ceol Beag there was a masterful display by Gordon Walker to win the MSR – again this performance will be as good as any heard later in the year. It is also on the March programme. Gordon McCready showed control, clarity of finger and a good, resonant pipe to win the H&J (Port Cruinn as the U&B call it). Overall champion was Finlay Johnston, the only piper to feature in every prize list. More detailed thoughts on the ceol mor are:



Angus MacColl receives the handsome Glasgow Highland Club medal from club representative Gordon Cosh

William Geddes, Craigellachie: Drones not spotted and drifted, but, curiously, seemed 'on' with low A. Timing not quite on the money in Ground or Var 1; slightly long on C in opening phrase. Crunluath fingering on E and F suspect at times; only just surviving at end; no prize for Bill.

Gordon McCready, Battle of Auldearn No 2: Very good tune on soft, steady pipe; one missed D taorluath; ground doubling could have been a shade quicker; slightly rushed into taorluath singling; overall good control and phrasing.

Donald McPhee, Battle of Auldearn No 1: Sticky throughout; pattern set by over deliberate runs B – C grip – D in ground. Pipe well set and steady but a shade flat on D and low A.

Douglas Murray, Old Men of the Shells: First class tune, well controlled throughout; excellent technique and pipes; phrasing of high order just needed a wee bit more variety in runs in Ground and Ground doubling.

David Wilton, Battle of Bealach nam Brog: Lovely pipe and fingers; some unmusical patches in Ground and Thumb; slightly snatchy here and there in taorluath doubling; a good performance nevertheless, and he kept the tune going well.

Angus MacColl, End of the High Bridge: Masterful playing; pipe finely set; some variation doublings might have done with a shade more phrasing, but this was ceol mor of the highest order, beautifully paced, beautiful finger, beautiful pipe.

Alasdair Henderson, I Gave a Kiss to the King's Hand: Lovely, resonant, but sweet pipe and very well fingered, however tune too square throughout; lacked phrasing and expression; at times he gave the impression of bookishness. Some untidiness in a mach but nothing serious. Could be so much better.

Ceol Beag

After the ceol mor it was on with the light music and the pipers were asked to play their hornpipe and jig once they had completed the march, strathspey and reel, with tuning allowed between both sets.

Douglas Murray had a couple of bad misses (birl from low G) in his Marchioness of Tullibardine and that definitely unsettled him. It took the shine of the rest of his MSR too. He went on to play a superb hornpipe and jig but the addition of superfluous birls in Train Journey North may have cost him dear with the bench; again, a lovely pipe.

William Geddes finally got his pipe to the level it is usually at and launched into a fine, swinging Major Manson at Clachantrushal. This really was a good, flowing 2/4, not over-pointed but well shaped and interesting; the strathspey; Dora MacLeod, was almost as good; he fell apart in the reel, a couple of nasty catches doing for him, as did a major error in his hornpipe, Ina MacKenzie.

Gordon McCready had a very



Finlay Johnston on his way to winning the overall prize

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RESULTS

clearly played Angus Campbell's Farewell to Stirling, John Roy Stewart and Cecily Ross. There were no misses or catches; he lacked a little flow at times in the march, bit deliberate; very good performance overall, though he thumps his big polis feet too much; good, clean, well-expressed H&J.

David Wilton produced another terrific pipe; again this was good playing if a tad overcontrolled, especially in *The Sheepwife*; two small catches, but well worthy of fourth prize in the MSR; ditto his hornpipe *Man from Skye* re catches and music.

Iain Speirs had a cultured instrument but seemed uninspired in his MSR, the delivery lacking phrasing; hornpipe *Tam Bain's Lum* safely negotiated; jig nicely controlled.

Finlay Johnston – some bottom hand doublings and tachums not always clear in *Mrs John MacColl*; lovely, harmonic drone tone; tachums and double Es in reel lack precision; slightly lethargic tempo in hornpipe *Redondo Beach*, but cleaner playing here.

Jonathan Greenlees had no phrasing worth mentioning in his march *Hugh Kennedy*; double C and birl very weak at times and also in *Lady MacKenzie of Gairloch*; many other misses; nicely set drones and chanter and very steady; tunes without birls until pinkie problem sorted.

Gordon Walker: Solid, robust and harmonic pipe; faultless MSR;

perhaps a shade quick in reel but I'm nit-picking; lively; well phrased and controlled – the complete package; just ran away with H&J slightly; in top form.

Alasdair Henderson – Great pipe; very sweet chanter; good march and strathspey and reel; just rushed into reel a little; pipe as good as anyone's on the boards today; technically a very gifted piper and musical too.

Peter Hunt – Pleasant instrument but without the harmonic reach of some others; top hand catches in march and throughout; can do a lot better than this.

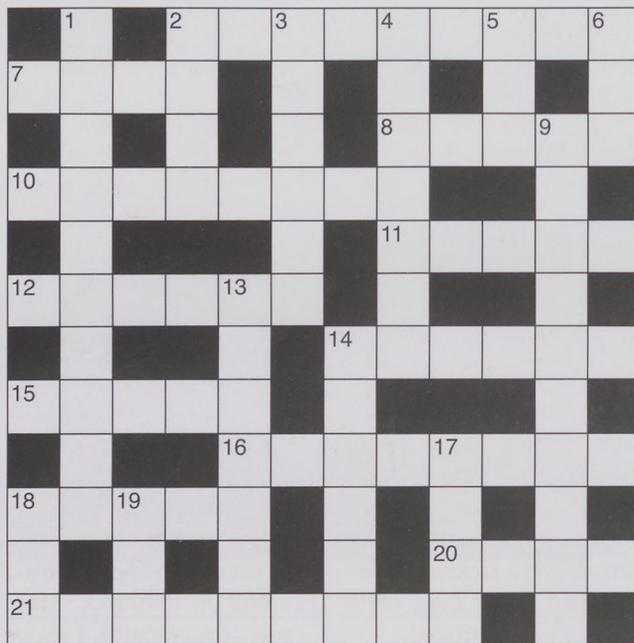
Donald MacPhee – Pipe not quite settled in march; careless playing at times, though musical; losing control in strathspey; pipe being off upset concentration I am sure; slightly erratic and nervous in H&J.

Allan Russell – Some top hand work not always clean (double F); technique generally could do with a wash and brush up in march; lovely, steady drone; strathspey well played and smoothly into reel; going great guns in hornpipe and jig (*Crossing the Minch* and *Donella Beaton*) but just lost control at times and a wee fumble in last part ended hopes of some petrol money.

Angus MacColl – musical, but tachums in *John MacDonald of Glencoe* and in *Shepherd's Crook* too clipped; ditto *Mrs MacPherson*, too much work lacking definition; pipe not locked in and this may have upset him.

(Results continue on page 58)

Test Your Knowledge



Across

2. Subject of last month's editorial (9)
7. Plains by Willie Fergusson (9)
8. Argyll firth or square sausage (5)
10. Tune often paired with a jig (8)
11. Old Man of here in Skye (5)
12. Iain who won the Glenfiddich last year (6)
14. Bob Low won this (6)
15. Angus MacKay's was pictured last month (5)
16. With Campbell he made bagpipes (8)
18. Birds in the Bog (5)
20. The Glen is this (4)
21. A branch of the MacGregors held land here (9)

Down

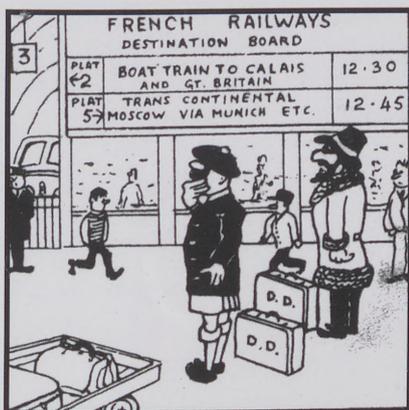
1. Tune played at Quatre Bras and Waterloo (3,2,5)
2. Peter pictured last month (4)
3. Jig in MacCrimmon Book 4 (6)
4. These waters are a slow air (7)
5. Implement associated with rowing tunes (3)
6. Ducks here in Donald Morrison's book (3)
9. Irish lady in 13 down's Collection (4,6)
13. The Royal Irish not the Glasgow team (7)
14. Type of note (6)
17. Ye Jacobites by ---- (4)
18. Booking for a piper (3)
19. Peninsula in the Bicentennial Book 3 (3)

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

Last month's solution: *Across:* Tape, Sir Walter, Leger, Master, Duck, USA, Ewe, Corn, Almond, Grace, Ben Lawers, Gray. *Down:* Brigade, Patrick, Tryst, Pipers, Salute, Time, Douglas, Unnamed, Alness, Walker, Bobby, Eden. There were no correct answers to the April crossword.

DONALD DRONE

by SEORAS



Inverness Music Festival Piping – 1st March

Les Hutt reports: The Annual Inverness Music Festival Piping Contest took place in Inverness High School and it was refreshing to see an exceptional number of competitors in the Under 10 chanter contests. Credit must be given to Louise Hay and her fellow tutors in supporting the contest. On the day there were strong performances from Cameron MacDougall and 13 year old Angus Finlay MacPhee. Judges were Iain MacFadyen and Archie MacLean.

Under 10 Chanter – 1. C. MacLeod, 2. C. Dunbar, 3. O. Rose, 4. A. Mackay Robinson, 5. K. Cameron.

Under 11 Chanter – 1. K. Robertson,

2. R. Taylor, 3. E. MacPhee, 4. =L. Taylor/R. Cooper. Under 12 Chanter – 1. R. MacGregor, 2. M. Leslie, 3. M. Mackintosh. Novice Piping – 1. C. Ross, 2. F. Roach, 3. E. Cumming, 4. R. Nicholson. Under 15 MSR – 1. A. Finlay MacPhee, 2. R. Green, 3. T. MacLean, 4. R. Urquhart. Under 18 MSR – 1. C. MacDougall, 2. S. Hay, 3. D. Macinnes. Under 15 Piobaireachd – 1. A. Finlay MacPhee, 2. E. Peutan, 3. R. Green, 4. H. Drennan. Under 18 Piobaireachd – 1. C. MacDougall, 2. D. Macinnes, 3. S. Hay. Jig – 1. C. MacDougall, 2. E. Peutan, 3. S. Hay, 4. A. Finlay MacPhee

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Piping Times DIARY

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Spring Term: runs till 26th June
Summer Schools run weekly from 30th June-15th August (see display advert).
CoP Tuition in Edinburgh: Monday evenings 7pm-9pm held in RSPS Rooms, Edinburgh; contact Dugald MacNeill at college@collegeofpiping.org
20th-27th June 2014: CoP California Summer School, Carlsbad
13th-19th July 2014: CoP New England Summer School, Endicott College, Beverly, Massachusetts
For more information and bookings on all CoP teaching visit www.collegeofpiping.org and click on Tuition/Schools. Places limited; book now!

EVENTS

May 3rd: Netherlorn Piping Society/HIMDF Junior Piping and Drumming Competitions at Oban High School. www.obanfestival.org
May 10th: Solo Piping Competition; Army School of Bagpipe Music & Highland Drumming, Redford Barracks, Edinburgh. Closing date 11th April. Contact John Lau support@rbiscotland.org

Every other Tuesday – Eagle Pipers Society, 7.30pm @ Scots Guards Club, Clifton Terrace, Edinburgh:

<http://eaglepipers.wordpress.com/>
Every other Wednesday – Highland Pipers' Society @ Scottish Arts Club, 24 Rutland Square, Edinburgh – contact bob@boblawson.co.uk

HIGHLAND GAMES 2014

May

Sat 3 – Highlands and Islands Music and Dance Festival www.obanfestival.org or A.Dewar 01631 571066 alistairdewar@hotmail.co.uk

Sun 18 – Gordon Castle Highland Games: contact Ros Lewis

events@gordoncastle.co.uk
Sun 25 – Atholl Gathering
www.blair-castle.co.uk/events:
contact Elma Spence 01796 473459
Sat 31 – West Lothian Highland Games: contact Billy Weir wweir@sky.com

June

Sun 1 – Markinch Highland Games: contact Isobel Westwater 01592 751667
Sun 8 – Strathmore Highland Games: contact Angela Webster, Strathsec@hotmail.co.uk
Sat 14 – Cupar Highland Games: www.cuparhighlandgames.org: contact gcbett@yahoo.co.uk

Pipe Band Championships 2014

May 31st: British Championships at Meadow Park, Bathgate
June 14th: United Kingdom Championships at Ormeau Park, Belfast

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Saturday 26th July

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10am

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June 28th: European Championships at Grant Park, Forres

July 26th: Scottish Championships at Levensgrove Park, Dumbarton

August 15th/16th: World Championships at Glasgow Green, Glasgow

EUROPE

1st Weds each month – Pipers Club of Copenhagen Contact: tue@it.dk or +452075 3306

Every Friday at 11am, Costa Blanca Pipers meet in the Casa Cultura in Finestrat village near Benidorm. Pipers and drummers of all levels would be most welcome: email drewthepiper@yahoo.co.uk or call 0034676993716

U S A / CANADA

18 May: Colonial Highland Gathering, Maryland www.fairhillscottishgames.org

15 June: United States Piping Foundation Competition

www.uspipingfoundation.org

AUSTRALIA / NEW ZEALAND

1 -4 May: Australian Celtic Festival – Glen Innes. (02) 6730241 0

www.australiancelticfestival.com/

3-4 May: Gold Coast Renaissance Fair, Pratten Park, Broadbeach. David Russell, (07) 5588 51 55, 0450 1 23 574 www.goldcoastrenfaire.com/

Sun 4 May: R U Brown Competition – Adelaide

www.rubrown.org.au/competitions

9-11 May: South West Coast Piper Drummer Workshops, Warrnambool, VIC www.wadpadi.org.au

1st Thursday each month – The NSW Pipers' Society. Contact:

Adam Wishart – 0409 1 58 237 or adamwishart@live.com.au

3rd Sat each month – The WA Pipers' Society – Autumn Centre, Inglewood. Contact: Alma Dender – +0894487446

SOUTH AFRICA

3rd May: South Coast Highland Gathering, Amanzimtoti, Kwazulu Natal

4th May: South Coast solo events

17th & 18th May: Celtic Fest, Champetre Estate, Modderfontein, Johannesburg

24th May: Stevens Challenge at UMR Pinetown

31st May: De La Salle Gathering, De La Salle College, Johannesburg

BELLOWS / FOLK

1st & 3rd Thurs each month NE England: S. Barwick 0191 286 3545

Group Meeting, monthly NW England. R. & A. Evans 016974 73799

Group meeting 3rd Thursday each month except July & August, London: J. Agnew 01621 855447

RADIO

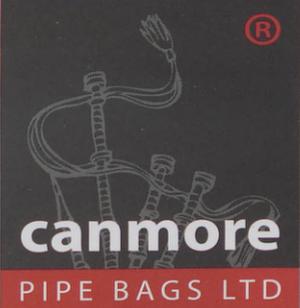
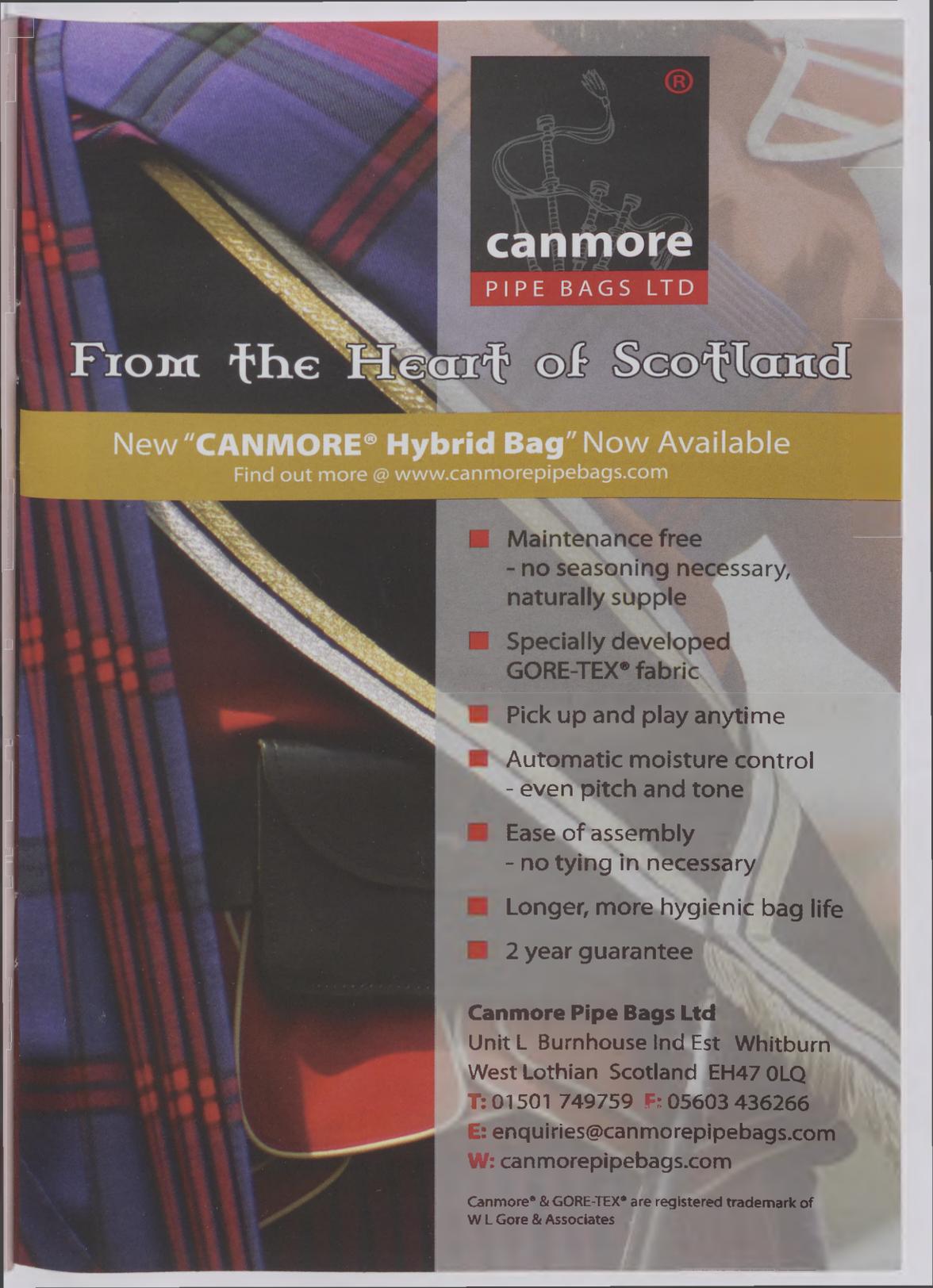
College of Piping Radio is available on demand at

www.collegeofpiping.org; solo and bands; archive spot; history, interviews, and informed comment.

BBC's 'Pipeline' is on FM 92.4/97.7

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

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



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