

# Dipping Times

PP.1948.bnd



## Bruce's Success

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A man, John Cairns, is standing against a green background. He is wearing a dark blue short-sleeved button-down shirt with a small logo on the left chest, a black kilt with red and white horizontal stripes, and a black sporran. He is also wearing white knee-high socks with white lace cuffs and black lace-up shoes. He is holding a bagpipe across his chest with both hands. The bagpipe has a black bag, a silver chanter, and three drones with silver ferrules and black handles. The bagpipe is decorated with black cords and tassels.

**John Cairns**

Gold Medal - Oban, Gold Medal - Inverness, 1999

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# Piping Times

Incorporating Piper Press

## Contents

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### Piping Times



**Bruce's Success**

**Front Cover:** Bruce Gandy, chief instructor at the College of Piping PEI, shows off the Merrill Lynch piobaireachd Gold Medal. Full story page 31.

Editorial . . . . .	3
Band News . . . . .	5
Contest Round-Up . . . . .	9
Be A Better Piper . . . . .	15
Obituary . . . . .	19
College Notes . . . . .	21
My Month . . . . .	23
College of Piping PEI . . . . .	31
John MacFadyen Lecture . . . . .	37
History . . . . .	45
Letters . . . . .	47
Miscellany . . . . .	51
Results . . . . .	53
Noticeboard . . . . .	59, 61
Crossword . . . . .	63
Diary . . . . .	64

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## THE NORTHERN MEETING PIPING COMPETITIONS

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Wednesday 6th and Thursday 7th  
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### Wednesday

Piobaireachd Clasp  
Piobaireachd Silver Medal  
March (Grades A & B)  
March, Strathspey & Reel

### Thursday

Piobaireachd Gold Medal  
Strathspey & Reel (Grades A & B)  
Hornpipe & Jig  
Junior Competitions (being held at the  
TA&VR Centre Gordonville Road)

**Admission: Day 1 £10.00: Day 2 £8.00: Two Day Ticket £15.00**

# Piping Times

est. 1948

Unaccustomed as we are to indulging in *odium pibrochologicum*, the dark art of ceol mor controversy, we will make a few comments on this year's John MacFadyen lecture now that this erudite and entertaining paper has run its course in these pages.

The first: 'Piobaireachd survives, where it does at all, almost exclusively on the competition platform in the hands of a relatively small number of top class performers'. If we accept this it is to ignore the hundreds of enthusiasts for the great music who enjoy their tunes without going anywhere near a contest board. They play for pleasure and that of their piping friends. Such piobaireachd 'clubs' are common across the globe. We have our own on a Thursday night in the College.

The second: 'Piobaireachd is going to remain a minority interest'. Balance that statement against the hundreds clamouring for a place in the Gold and Silver Medals and you may form a different view. Piobaireachd has never been more popular. Membership of the Piobaireachd Society grows by the year. The sales of the Society's collection and the Kilberry Book bear witness to this explosion of interest. The thirst for knowledge of our ancient music has never been greater, and that thirst is not confined to these shores. Our top teachers could spend the entire summer abroad spreading the word on piobaireachd to avid students desperate to learn of its mysteries.

The third: The inference (perhaps

made unwittingly) that to avoid 'stagnation' in piobaireachd it is necessary for the piper to go off at some tangent overturning years of traditional teaching on the way. Piobaireachd, as any serious student of the art will tell you, is a lifetime study. There are hundreds of pieces of music to work on. Within the parameters of the mainstream oral tradition, there is huge scope for innovative interpretation, light and shade and rhythm. To appreciate this you have to spend a substantial time studying the genre under the guidance of a respected teacher. Moreover, the professional piper can devote thirty, or maybe more, years learning set tunes; months of winter work trying to get to the soul of some new pieces he/she hopes will take a trick at Oban and Inverness. Where's the stagnation there?

The fourth niggles we have is the suggestion that if John MacDougall Gillies, Willie Gray or Robert Reid were to take the stage at Eden Court they would sound completely different from the players of today. Really? If we take the obvious difference of pitch and bagpipe sound out of the equation, where is the evidence? In fact in the case of Robert Reid we'll state here and now that we are sure that he would not. The only difference, apart from pipe pitch, would be in his unerring brilliance – which any generation would have difficulty matching. In overall style, format and approach he undoubtedly played much as we do today. And there are enough good recordings of him around to prove it.



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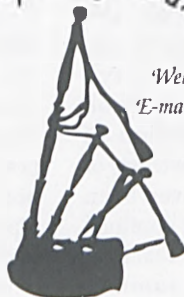
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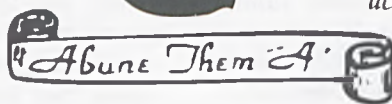


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# World Championships Breaks All Records



THE World Championships in Glasgow later this month will be the biggest ever in the history of the competition. Two hundred and thirty two bands – more than 5,000 bandmen and women – from all over the world, will battle it out at Glasgow Green on August 12.

The entry has confounded the sceptics and is a major boost for the organisers, the Royal Scottish Pipe Band Association, often criticised for the way they run their affairs.

The entry is a huge boost too for Glasgow City Council one of the main sponsors (the other is bag maker WL Gore who have sponsored Grade One).

Such is the entry that Grade Two has had to be split into two qualifying events and a final.

The full draw in order of band appearance is:

Grade 1 Qualifying – McNeilstown, Hydro Electric Buchan, 78th Frasers, St Laurence O Toole, Los Angeles, Glasgow Skye, City of Washington, Toronto Pol., D Urquhart, Halifax(Canada), RUC, Dysart, Peel Pol., Alberta Cal., City of Wellington.

Grade 2 Qualifying Section 1 – Crossgare, Denny, Ballinderry, P'kemmet, Dunedin USA, L&B Pol., Baron of Lee, Heather P&D, Ravara, Dumbarton, RSD Guards, Newtongrange, Monkstown, Tayside Pol., Killeen, Dunoon Argyll, Cullybackey, Grampian Pol., Prince Charles(USA), Maple Ridge, Drambuie, Cap Caval

Grade 2 Qualifying Section 2 – Richmond Ave. SA, N Ireland Prison, Queensland Hdrs., Clonoe, Bleary,

Houghton, Bucksburn, Chivas Regal, Hamilton USA, City of Glasgow, Scottish Gas, Dumfries Const., MacKenzie Cal., Niagara Pol., Wallacestone, 1st Batt. The Highlanders, 1st Batt.KOSB, Ballycoan, Cabar Feidh, Glasdrummond, Torphican, Boghall.

Grade 3a – Annan, St Finbar's, Cumber Claudy, Oban, St Laurence, Amsterdam, Delville, N Belfast, Lord Edward, Strathclyde Fire, Dornoch, Toronto Pol., Culter, Dingwall, Mountjoy, Dr Wright, Frank Rainey, Cyril-Scott, Banbridge, Beeston, Killadeas, MacLean Annan, Tullylagan, Milngavie, 1st Argylls, RP Blandford, Leapoughs, Woodgrange, Coalburn.

Grade 3b – Moneygore, Pride of Murray, Johnstone, Hollymount, Holbaek, Colmcille, Ballydonaghy, Calgary Hdrs., Inverclyde, Tullintrain, Bready, Big Rock, Turriff, Luton Uni., Cottown, Kinross, Ayr, Perth, Kirkcaldy, Pontefract, Howard Mem., Major Sinclair, Inverness Schools, Fintan Lalor.

Juvenile – Lord Selkirk, Arbroath, Bucksburn, Lochgelly, Dunoon Grammar, Inverness Schools, Vale of Atholl, Paisley, Burntisland, Boghall.

Grade 4a – Houghton, Kilmarnock, Altnaveigh, Magherafelt, Bo'ness, Quinn Mem., Glencorse, Ballybriest, Newtongrange, Crozier, Kirkconnel, Heather P&D, Denver, Inverkeithing, Linwood, Troon, Sgt. Walker, Mountfield, Bellaghy, Milngavie, Linlithgow, Augharan, Banbury, Syerla, RAF Leuchars, Stirling, Brechin, Matt Boyd Mem., Seven Towers, City of Glasgow, Chicago, West Yorkshire Fire, West Midlands Fire, Cullenfád, Hawick.

# ARGYLLSHIRE GATHERING PIPING COMPETITIONS

Wednesday 23rd and Thursday 24th August 2000

## WEDNESDAY, 23RD AUGUST

Highland Society of London Gold Medal, 9am Great Western Hotel, Oban  
Grant's Senior Piobaireachd Competition, 10.30am, Royal Hotel, Oban  
Silver Medal Competition, 9am, Corran Halls, Oban  
MacGregor Memorial Competition, 9am, Regent Hotel, Oban  
March, Strathspey & Reel (Former Winners) Competition, 7pm Corran Halls, Oban

Admission: Adult £5.00; Concessions £3.00; Children under 14 £1.00  
*Tickets are valid at all venues*

## THURSDAY, 24TH AUGUST

**Oban Highland Games, Mossfield Park, Oban starting at 10am**

March (Local) and Strathspey & Reel (Local)  
Junior March, Strathspey & Reel (Local)  
March 'A' and Strathspey & Reel 'A'  
March 'B' and Strathspey & Reel 'B'

Jig

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## Band News

Grade 4b Qualifying Section 1 – East Kilbride, Kinglassie, Big Rock, Chicago, Northern Cal., St Patrick's, Kilsyth, Corpus Christi, Ashbourne, Methil, West Linton, St Francis, Clan Albanach, Fraser, Muirkirk, Gilnahirk, Girvan, Penicuik, Gransha, Arbroath, Kirkudbright, Crag Dhe Cead.

Grade 4b Qualifying Section 2 – Finvoy, Mourne Vale, Tweedvale, Uddingston, Williamwood, Kenora, MacDonald Pittsburg, Lomond and Clyde, Dreghorn, Westminster (Canada), Schenectady, Holbaek, Louisville, Moffat, Lanark, Sault Sainte Marie, St Brieg, Dunfermline, Callander, Duns, Vale of Clyde, Canadian Forces Trenton.

Nov.Juv. – Oldmeldrum, Warrington, Knightswood, Glasgow schools, Houston BB, Dumbarton, Culter BB, Burntisland, Craigmount, Milngavie, 231 Glasgow BB, Inverkeithing, Bo'ness, Boghall, Lochgelly, St Andrews, Colorado Youth, Kirkcaldy, Bowhill, Monkstown, George Watson's, Seafield, Stirling Dist.

This running order is liable to alteration and all bands should check with the RSPBA on +44 (0)141 221 5414.

The Grade One final draw will be made on the day when the qualifiers are known.

PC

---

## Lucky Jim Gets Pipes for Free

YOUNG learner James Buchanan, aged 11 (right), got a nice surprise recently when his father came home from work with a set of pipes for him. Alastair Buchanan had called at a house to fit a new electric meter when he saw a man come out from next door and take the pipes to a bin. "What are you doing?" asked Alastair. "Throwing them out," said the man. "Don't do that" said Alastair, "I've a son learning to play."

The pipes are coccus wood with nickel ferrules and ivory ring caps and appear to be identical to a set in the College of Piping museum and made by David Glen.

James is learning with the Callander pipe band and has just started on the pipes, using a set on loan from the band.

Less than two years ago another boy in the same band found a set of ivory mounted bagpipes on the local rubbish dump.



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## Niall Lasts the Course to Win Important Trophy

**N**IALL Mathieson, a piping instructor for Highland Region, has won this year's Donald MacDonald Quaich. Niall was placed first for his rendition of *Beinn a Ghriain*. Other competitors were Greg Wilson, now Falkirk, Stuart Sheddon, Bishopbriggs, and Colin MacLellan, now Glasgow.

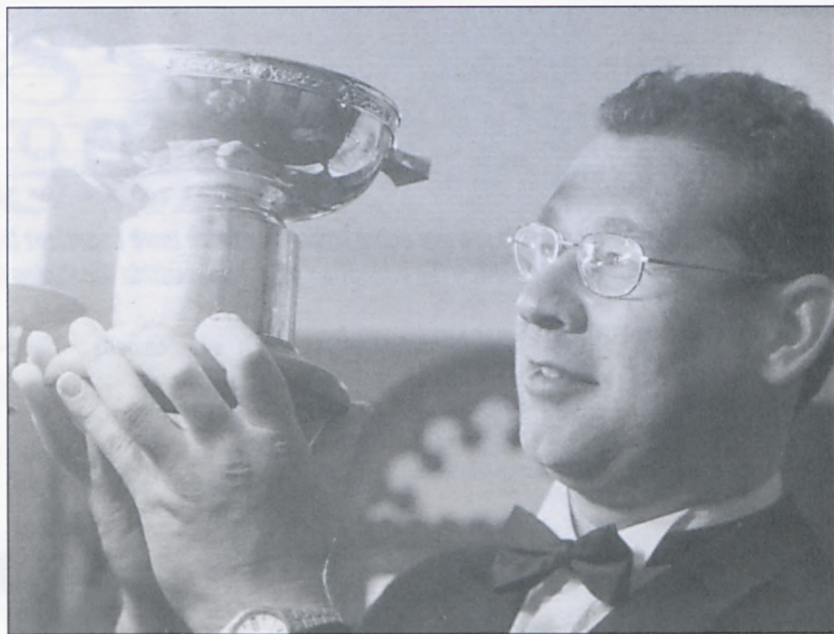
The Donald MacDonald is unique in that the pipers are asked to play tunes set by MacDonald or the MacArthurs, hereditary pipers to the MacDonald's of Sleat.

The contest is held in the Clan Donald Centre, Armadale, Skye, and was sponsored by Glenfiddich. Chairman and Fear and Tighe was Dr

Angus MacDonald, himself a former holder of the Quaich.

Judge was Andrew Wright, Dunblane, and he has kindly agreed to the reprinting of his comments:

"In this type of competition I felt it was important to give credit for the positive aspects of each of the performances. **Niall Mathieson** gave a good performance of a very long and demanding piece. The setting played called for the ground to be repeated through the tune. Niall managed to keep the music going while doing this and at the same time related the variations to each other. His pipe sounded well and lasted the course.



Derek Maxwell

Niall admires his new trophy

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### Contest Round-Up

**Greg Wilson** played *Lady MacDonald's Lament* on a good pipe with good technique. The tune was slightly lacking in animation. The timing of the echo beats is open to interpretation but whichever path the piper chooses he must balance things bar to bar and phrase to phrase. Greg unfortunately had two or three different timings and this detracted from his performance. **Stuart Sheddon** was asked to play *Lady Margaret MacDonald's Salute*. In the more conventional setting this is one of his favourite tunes, and I felt he was a little over cautious with the MacArthur setting. The crunluath is of an entirely different type than that which is normally heard and he struggled a little to find the correct timing.

**Colin MacLellan** played the *Young Laird of Dungallon's Salute* but unfortunately had a couple of changes of mind when playing well on a good pipe."

Another important event which

took place earlier this summer was the Campbeltown Tercentenary Invitational Competition organised by the Kintyre Piping Society.

Hugh MacCallum has sent this report:

This competition was held on 10 June in The Argyll Arms Hotel, Campbeltown.

There were eight invited contestants namely P/M Brian Donaldson, Willie McCallum, Angus MacColl Roddy MacLeod, Stuart Sheddon, Gordon Walker, Robert Wallace and Greg Wilson. The format was in three separate events Piobaireachd, March Strathspey & Reel, and Hornpipe and Jig with the overall award decided between the Piobaireachd and the March Strathspey and Reel events.

The competition was co-chaired by Alastair Cousin and myself. I outlined some of the known history of the tunes in the piobaireachd. Some good performances were heard during the day with Willie McCallum outstanding



Competitors and organiser in chief Willie McCallum Sr. at Campbeltown

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## Contest Round-Up

in the piobaireachd event. Six piobaireachd of the competitor's own choice were submitted. The march, strathspey & reel took the format of each player playing two marches, two strathspeys and two reels from a submitted list of four of each. The competition was judged by John D. Burgess, Norman Gillies and John MacDougall. The results were as follows:

**Piobaireachd: Argyll Arms Hotel Trophy & silver quaich:** 1. Willie McCallum, *Nameless Cherede Darievea*, £130; 2. Roddy MacLeod, *In Praise of Morag*, £100; 3. Brian Donaldson, *The Old Men of the Shells*, £80; 4. Angus MacColl, *Beloved Scotland*, £60

**March Strathspey & Reel: Serco Trophy & silver quaich:** 1. Brian Donaldson, *Abercainey Highlanders*, *Lord Alexander Kennedy*, *Caledonian Society of London*, *Bob of Fettercairn*, *The Sheepwife*, *Mrs MacPherson of Inveran*, £100; 2. Gordon Walker, *Bonny Ann*, *71st Highlanders*, *Tulloch Castle*, *John Roy Stewart*, *Miss Proud*, *The Sheepwife*, £80; 3. Willie McCallum, *Major Manson at Clachantushal*, *John MacColl's March to Kilbowie Cottage*, *Dora MacLeod*, *Caber Feidh*, *Alick C MacGregor*, *The Grey Bob*, £60; 4. Roddy MacLeod, *Hugh Kennedy*, *The Argyllshire Gathering*, *The Shepherd's Crook*, *Lady MacKenzie of Gairloch*, *The Smith of Chilliechassie*, *Bessie McIntyre*, £40.

**Hornpipe & Jig: Committee Members' Trophy:** 1. Gordon Walker, *Dr MacInnes's Fancy*, *Angus John MacNeil of Barra*, £40; 2. Angus MacColl, *Donald MacLeod*, *Rory MacLeod*, £30; 3. Roddy MacLeod, *The Piper's Controversy*, *Donnie MacGregor*, £20; 4. Brian Donaldson, *Raigmore*, *The Snuff Wife*, £10.

First overall went to Willie

McCallum on piobaireachd preference. Second overall went to Brian Donaldson.

This was a very successful first invitational competition for Kintyre Piping Society. They are fortunate in having the support of many local businesses and individuals without which the competition would not take place. In her closing remarks, the Society President Mrs Elizabeth MacNaughton thanked all who had helped make the competition such a success. She informed the gathering that sponsorship from the local Springbank Distillery had been promised for next year. There was a rousing ceilidh in the evening, which went on well into the 'small hours'.

PC



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## *A Simple Device to Help Keep the Fingers Straight*

DUGALD MACNEILL

I have always thought that the earliest age to begin learning to play the practice chanter, except for potential prodigies, is about 10. Due to a mixture of childish enthusiasm and parental desire, however, there are some who insist on starting at a younger age. For a young child the normal practice chanter can usually be spanned by small hands until they try to blow. They then find that the fingerholes are so far from their shoulders that their hands can just reach but they cannot possibly keep the fingers straight across the sound holes. Instead they point downwards at quite an angle. It is rather like an adult trying to play a practice chanter that is the length of a walking stick. To solve the problem small beginners' chanters are available and they have a shorter total length and have the sound holes closer together than the standard practice chanter. To save expense the problem may be solved by simply fitting a smaller mouthpiece or by hacksawing off two or three inches (six or seven centimetres) from the top of the standard chanter mouthpiece. If you do resort to the latter make sure you round off the rough edges with sandpaper or a file.

There is one other solution that does not require a hacksaw; it came to me while writing this and I have tried it out with some satisfaction. Simply fit a length of plastic tubing to the mouthpiece of the chanter and pass it over the left shoulder (or right if that hand is at the top) and round the back



of the neck and into the mouth of the pupil (see picture). The chanter mouthpiece can then rest on the shoulder, near the ear, allowing the fingers and arms to be much more relaxed. It also allows the young player to see their fingers and get the correct positioning. Even if you are an older piper you may be rather surprised how this device can help. One of the reasons some of us enjoy the electronic chanter is that they are short and allow you to play in a more relaxed way, especially in confined spaces.

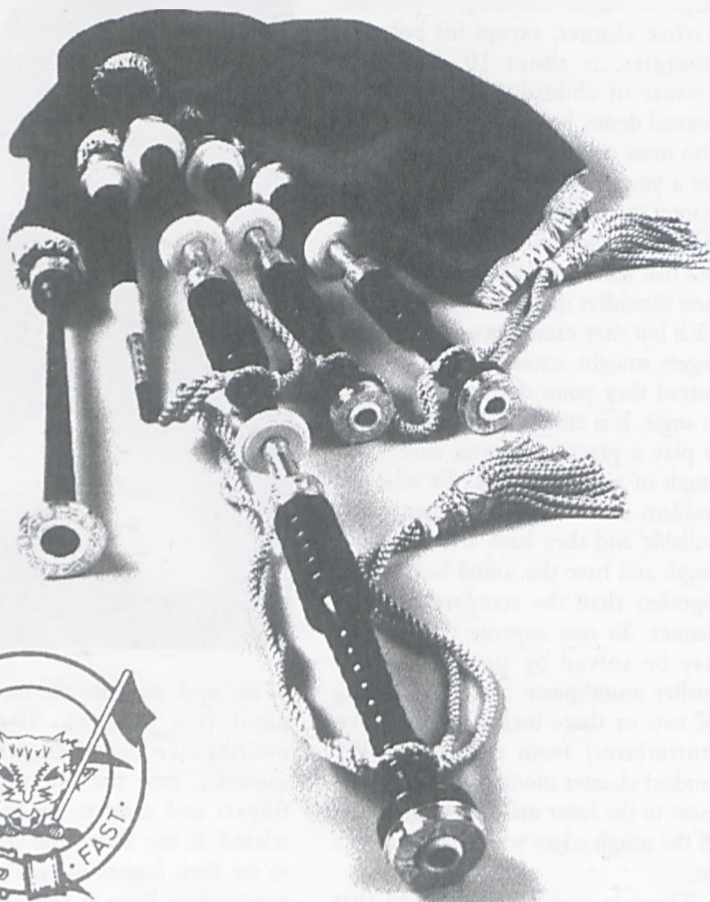
If the small beginner persists with

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too long a chanter then he or she will compensate by having the D finger pushed right across the chanter so that, with the fingers pointing downwards, the pinkie (small finger) can just reach the low A hole. To be fair, some of them are competent pipers but as a rule they lose out in dexterity.

When a small beginner plays the bagpipe the same problem arises – the hands can barely reach the chanter let alone finger it correctly and comfortably unless the chanter stock is tied in nearer the other stocks than is usual. Again, as with the practice chanter, a shorter blowstick must be fitted.

It is worth trying to delay starting to learn until about 10, not only for the above reasons, but because, the progress at 10 will be so much greater that the pupil will be rewarded with achievement which will sustain interest in continuing. The world is full of disenchanting and failed piano players who were made to try and learn to play at too young an age.

\* Do you have a piping problem you'd like some help with? Write to Be A Better Piper, Piping Times, 16-24 Otago Street, Glasgow G12 8JH, Scotland, UK or e mail us on [pt@college-of-piping.co.uk](mailto:pt@college-of-piping.co.uk)



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## *Pipe Major Angus MacDonald, Glasgow Police 1922-2000*

**P**PIPE Major Angus MacDonald, Glasgow Police, who has died, rebuilt the force's band in the post war era and lead it through a ten year period of success. Angus, a native of North Uist, had a distinguished wartime record and, as personal piper to Major General Douglas Wimberley, led troops into battle at El Alamein.

Angus MacDonald was born on July 4, 1922. On the outbreak of war in 1939, he left his native island to join the Cameron Highlanders as an early recruit. He received instruction from P/M Willie Young, the venerable Army instructor at the regimental barracks in Inverness. Though keen to go, he was barred from the BEF landings in France in 1940 due to his young age. Later when Wimberley was looking for a piper who could write and speak Gaelic, Angus got the job and played for the major general at social functions and ceremonies. Subsequently, Angus was sent to Africa as part of the newly formed 51st Highland Division, and in later life recalled the 'hellish cacophony and screams of the wounded at Alamein'. He re-joined the Camerons in 1943 and was with them for the D-Day landings in 1944, and was pipe major of the fifth Camerons when aged only 22 for the final victory push into Germany.

Post war he joined Glasgow City Police after a brief spell in the prison service. He was quickly recruited into the pipe band and appointed pipe major in 1958. Angus set about attract-



ing the top class pipers who would lay the foundation for the later success of the band under P/M Ronald Lawrie and, more markedly, under P/M Ian MacLellan. Angus himself led the band to every major title except the World Championship. He was also a successful solo piper but confined his outings to the occasional highland games.

After retiring from the band, Angus rose to the rank of Chief Inspector in Glasgow Police's 'A' Division. On leaving the force he ran a kilt making business in the city. He was a stalwart supporter of Highland associations throughout his life. He was a leading member of the organising committee of the now defunct Scotway professional invitational contest. Angus is survived by his wife Betty, his daughter Dierdre, and son Iain, himself a piper.

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## Cash Grant Boosts College Veterans Club



THE College of Piping Veteran's Club held a highly successful annual competition last month. The event was given added interest in that it was the culmination of a members' 12 week teaching course paid for by Scottish Cultural Enterprise's 'Year of the Artist' scheme. The Veterans were awarded a grant towards lessons in new music and in addition had enough money left over to start their own library of music. Many of the tunes played in the competition had been newly learned by the competitors. Attending the prizegiving was Rona MacDonald, Programme Director of the 'Year of the Artist' scheme. Rona, whose great uncle was P/M

John MacDonald, Glasgow Police, and whose aunt is Rhona Lightfoot, said: "As you can imagine from my family background I love the sound of the pipes. We were delighted to be able to help such a deserving group as the College Veterans."

A further spin-off of the cash input has been the formation of the College of Piping Veterans Piping Society. The society will meet every Friday afternoon at the College and membership is open to all piping seniors. Bob McFie, President of the Veterans, said: "We've been going along as a thriving club for a number of years and now this money has enabled us to formalise things a bit more."



*Rona MacDonald with Veterans winners*

*College Notes*

Friday afternoons are a great social occasion for our members. We would welcome as many new faces as possible. You don't have to play. You can come and listen and enjoy the music and hospitality."

In the competition itself, nine competitors had to play a slow air and march. The results were:

**Slow Air** : 1. Bob McFie, 2. Bert Smith, 3. Sam Brown.

**March**: 1. Bert Smith, 2. Bob McFie, 3. Bruce Thomson.

**Best bagpipe**: Bob McFie

**Overall**: Bert Smith

Others who played were: Sinclair Swanson, David Kettlewell, Ian Sinclair, Willie Bryson, and Tom Johnstone.

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## MacArthur MS: A Sad Story of Delay and A Lack of Consultation

DAVID MURRAY

*Hope deferred maketh the heart sick!*  
Proverbs Ch13 v12

SO says the Good Book; and it is a proverb which comes inevitably to mind when considering the saga of the Angus MacArthur manuscript and the matter of its accessibility to what Dr Bill Donaldson aptly calls the performer community. Let me relate how the sad story began.

It must be all of 15 years since the General Committee of the Piobaireachd Society was told that the John MacFadyen Memorial Trust had offered to print and publish the Angus MacArthur manuscript. Originally known as the Highland Society of London's manuscript, it had been acquired from the estate of Dr Charles

Bannatyne by the Piobaireachd Society after his death in 1924. The poignant story of how John MacGregor took down these thirty tunes as the dying Angus MacArthur played them on the practice chanter, watched over by Andrew Robertson on behalf of the Highland Society of London, is well known, at least in outline. Dr Donaldson tells it clearly and succinctly in Chapter 7 of his 'The Highland Bagpipe and Scottish Society' which every serious piper should have read and inwardly digested by now.

At the time I happened to be President of the Piobaireachd Society. This was the first I had heard about the John MacFadyen Memorial Trust's interest and intention and I have to admit that I was not very receptive to



The unconventional staff notation of the MacArthur Manuscript

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the idea. In fact I was appalled at the suggestion. My own opinion was, and still is, that if the MacArthur Manuscript was to be published at all it should be done by the Piobaireachd Society. It belonged to us, after all! During the discussion it became clear that there was little support for my point of view among the members of the General Committee. The outcome was that I was outvoted, and the manuscript was made over to the John MacFadyen Memorial Trust.

Matters progressed at a fairly leisurely pace in those days and it must have been a couple of years later that I heard that Andrew Wright was in process of going over the tunes and transposing them from the key of D, in which John MacGregor had noted them, to the key of A, in which we are all accustomed to see our music. I knew then that musically the matter could not have been in better hands and so it turned out. The tunes were exactly and intelligently transposed, and where Andrew had raised doubts, these were clearly explained and logically solved.

### Concern

My concern, indeed my apprehension, was then, and still is, that the tunes would be published not as MacArthur had dictated them, but as how some modern day 'pibrochologist' took it upon himself to decide that MacArthur ought to have dictated them. I was afraid that the music would be reduced to the rigid and inflexible piper's jargon with which we have been afflicted since Book 2 of the Piobaireachd Society's series appeared in 1928. I was assured that this would not happen. However, my fears were in no wise allayed, but were, on the contrary, inflated by the version of *The Lament*



Andrew Wright.....intelligent transposition

for Donald Duaghal MacKay adapted from the MacArthur Manuscript issued to competitors entering the Clasp competition this year. Adapted by whom and on what authority?

Once Andrew had completed his mammoth task of transcription it might have been expected that the published manuscript would come into the public ken after another two to three years, give or take a year or so. Occasionally I would ask how the publication was progressing. There were vague rumours from time to time that the transcription was being re-checked; that mistakes had been made and were being corrected; and so on.

### Mistakes

I knew personally that it was highly unlikely that Andrew would have made any mistakes and from my own copy I knew that what was there was perfectly playable as it stood. One began to suspect the existence of some hidden agenda. I was reassured when I was eventually told that the intention was to publish MacArthur's settings as noted by John MacGregor in full, with

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## *My Month*

what came to be known as the performer's text adjacent to it.

During this period Malcolm MacRae, President of the Piobaireachd Society, kindly allowed me to include tunes from Andrew's transcription in the choices given to the pipers invited to play at the Donald MacDonald Quaich competition at Armadale. The running of the competition had been delegated to me by the Clan Donald Lands Trust. Some of these tunes have therefore been interpreted and played – and played well – by front rank competitors of today. It is not therefore the case that the publication of the manuscript will be a leap in the dark. The trail has been blazed. There was, however, no consultation with either Clan Donald or myself. We were excluded from the loop.

### *Delay*

The piping public was told that the long awaited publication was to be available at the Annual Conference of the Piobaireachd Society in April. Then it was to be presented at the aforementioned Clan Donald Quaich competition in June. Now it is understood that we will not see it before the end of the competition season. We are not told why there should be this delay. What I find disappointing is that there has been no attempt to keep the fraternity informed of where this project, one of deep interest to piobaireachd lovers and players, now stands.

To my mind, this situation would never have arisen had the Piobaireachd Society not abdicated its responsibility for publishing a manuscript that was its own property and over which it should have been able to exert some supervision. But in fairness, it has to be

said that at the time the John MacFadyen Memorial Trust was riding high, with funds at its disposal which the Piobaireachd Society at that moment lacked. One hesitates to talk about blame before the full story is told, but it is high time that it was told. The performer community can no longer be treated like that of seventy years ago, when only 'pipers of higher intelligence' were regarded as able to make up their own minds about how to reconstruct alternative settings from the notes to the tunes in the Piobaireachd Society's series. The credentials of those who are now in effect telling the pipers what to play should also be made public, so that it may judge for itself their competence and ability.

Thanks to Dr Donaldson, the days are now past when the editors were regarded as infallible, and their word was law. When the MacArthur Manuscript does appear, it is not going to be accepted at its face value in the same way as the Piobaireachd Society's series used to be – until now, that is. It is going to be examined, and critically examined, by individuals from whose eyes the scales have been removed.

### *Improvement*

What is more, it will be read by pipers who are perfectly capable of comparing the transcription with the original and of deciding for themselves how accurate it is and whether the published version is an improvement. Serious pipers have been deprived of too much of the priceless heritage which should have been handed down to them, and which was simply distorted and deformed to conform to the ideas of men unqualified to act in their name. What is at stake is the credibility of the current system.



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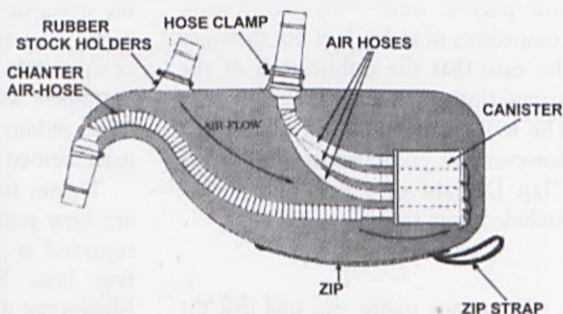
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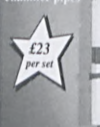
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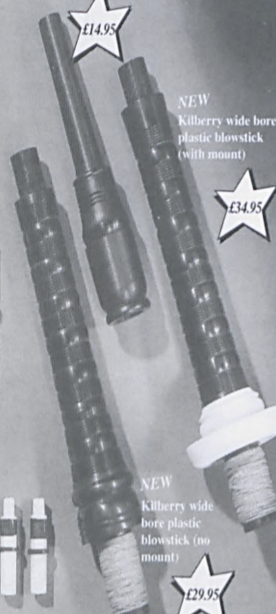
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The wisdom of Seumas MacNeill's stipulation is now apparent for all to see. Scott has turned the College of Piping PEI into a world class establishment from which we can all learn. He has attracted huge sponsorship both private and public enabling him to expand his campus into an outdoor auditorium, a highland games field and a large car park. The College of Piping Summerside is now one of the top tourist attractions on a beautiful island previously famous only for its scenery, Anne of Green Gables and potatoes. A new bridge to the



*Scott MacAulay*

mainland has also helped.

The PEI college has custom made tutor rooms for piping, dancing and drumming, runs a series of ceilidh shows throughout the summer, and has a thriving gift shop and Celtic goods outlet.

It is open the year round and piping pupils arrive from all over the world, many living on site. They are taught by Bruce Gandy, one of Canada's top pipers and the main instructor.

Scott MacAulay spends most of his boundless energy raising funds and administering. He is on first name terms with all the island's movers and shakers and when the Governor General of Canada visits PEI, Scott is invited to tea.

## College of Piping PEI



*The College of Piping PEI*

Now all of the above, the fancy buildings, the high-tech studios, and the publicity hype, would go for nothing if the student pipers turned out to be a bunch of duffers.

They do not. College curriculum is based on the tried and tested system in use at Otago Street for the past 50 years. The Green Tutor is much in evidence among the beginners and the goal for all pupils is an Institute of Piping certificate.

Some of the best young talent around are former pupils: Scots Iain and Gregor Speirs and Oban Silver Medallist Matt MacIsaac, Nova Scotia, are but three. Further evidence of the excellence of the PEI output came in June at the Summerside Highland Gathering, with College pupils taking many of the top prizes in highly competitive fields.

I acted as one of the adjudicators. The main event is a piobaireachd competition for the Merrill Lynch Gold Medal. The Canadian vice

president of the internationally known firm, David Carmody, lives on PEI and is a lover of the bagpipe. His company has generously put up a \$1000Cdn first prize as well as providing an 18 carat Gold Medal for the winner. Merrill Lynch also supply a silver and a bronze medal for the lesser piobaireachd contests.

The senior competition attracted six competitors. It was held in the College's outdoor auditorium where the acoustics proved more than acceptable. Pipers had to submit three tunes of their own choice.

First on was **EJ Jones** from Houston, Texas. He was asked to play the *Old Men of the Shells* and started in confident manner on a nicely set bagpipe, just right for piobaireachd. His tempo in the ground was excellent and ditto the thumb. He was going along beautifully when for some unknown reason EJ's brain went into reverse. He forgot where he was and stopped. The gasp of disappointment from the audience was palpable. EJ trudged from the staged looking mystified as to what had happened. Perhaps an explanation lies in that he had been playing with his folk band the previous evening. Ceilidhs and ceol mor don't always mix.

Second to play was **Andy Rogers** from Nova Scotia with *Tulloch Ard*. He had an excellent pipe to begin with, with a full resonant drone sound. It shaded off as he went through his tune but at no time became too intrusive. His treatment of the ground was unconventional with very clipped 'cadence' Es throughout. Not pleasing to the ear. Variation One was also clipped in places and the doubling could have been brisker. The taorluath was well played but he stopped the flow

### *College of Piping PEI*

by pausing overlong before the cadences in the singling. He rushed into the crunluath but managed to hold on through the doubling. The second half of the tune was better than the first and overall not a bad effort. **Jonathan Greenlees** from Northern Ireland, and a member of the Field Marshall Montgomery, band came on next. He also played the *Old Men of the Shells* but was over cautious with the tune – quite a contrast to EJ Jones’s approach. Jonathan failed to cut the middle notes of the runs sufficiently and this produced a ponderous, almost pedantic effect. His over caution continued throughout his performance and to add to the downside he missed two bars of the tune in variation two and taorluath singlings.

**Michael Grey** from Toronto flew in specially for the Merrill Lynch Gold Medal and was asked to play *Sobieski’s*

*Salute*, one of the set tunes for this year’s Gold Medal competitions. The pipe was well set apart from a slightly flat D. He completed the ground competently but I’d have preferred a cut D to low A where this couplet occurred. In variation one he ignored the written score and cut the first note of the four note groupings; credit is only earned for this sort of adventurism if it improves musical effect. The doubling of variation one was slightly disappointing and lacked phrasing and musical accent – not failings you would expect from someone of Michael’s ability. The taorluath and crunluath were better but he failed to find any expression in the penultimate bar of each doubling, running it into the phrases before and after. Overall he completed his task in a professional manner but this somehow only served to underline the weaknesses in the



*David Carmody of sponsors Merrill Lynch congratulates Bruce Gandy*

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middle of his performance.

The rapidly maturing Bruce Gandy followed with a splendid rendition of *Lord Lovat's Lament* in the Kilberry setting. Bruce had a fine steady instrument which perhaps just lacked a little sweetness. His ground was well played; the doubling could have flowed a little more and in variation one he needs a bit more variety and could perhaps stretch the F connecting note to assist with this. The taorluath and crunluath were both completed in excellent fashion with the melody of the tune evident throughout.

The final competitor was young **John MacPhee**, from Nova Scotia and currently a pupil at PEI. John was given the *King's Taxes* to play. His pipe was good but lacked finesse. He played

a good ground but mistimed the final two bars (long B and smartly down to the low A after the grip). The rest of John's tune was marred by errors, but he should not be discouraged by one bad performance. He has great potential.

So ended the 2000 competition for the Merrill Lynch Gold Medal. The result was as follows:

1. Bruce Gandy, Summerside, \$1,000 Cdn;
2. Andy Rogers, Nova Scotia, \$300;
3. Michael Grey, Toronto, \$100.

Afterwards Summerside Director Scott MacAulay said:

"We cannot thank our sponsors enough for supporting this event. It has grown into one of the premier contests in North America in a few short years."



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Scotland's worst poet, William McGonagall, may no longer be able to lay claim to that title according to new research. An historian has uncovered evidence that the 'bard' may have in fact been Irish. A census for Dundee carried out in 1841 lists only one McGonagall family and in the column marked 'If born in Scotland' only McGonagall's nine year old sister Margaret has a 'yes' against her name. McGonagall claimed he was born in Edinburgh in 1825 and may have wanted to conceal his true background because of the anti Irish feeling abroad at the time.

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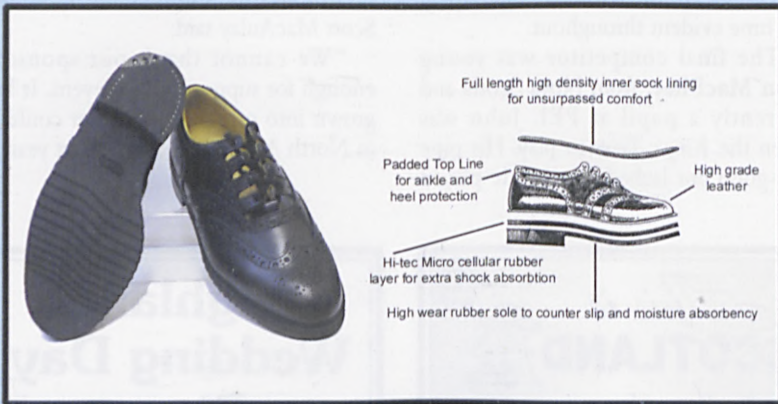
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## *The Army's Role and a Bright Future for the Piping Art*

IAIN MACINNES

Iain MacInnes concludes his lecture given at Stirling earlier this year

ONE irony of the current pipe band situation is that, at the same time as civilian bands have carried the music round the globe, and have put down firm roots, the cultural institution that created pipe bands, the British Army, has slowly lost interest. Pipe bands really emerged at about the time of the Crimean War, the 1850s, in the Army (see pic). To this day the uniforms, the deportment, the style of performance, all bear the firm imprint of military custom and tradition.

Now it wouldn't be true to say that playing pipes with drums was always enthusiastically welcomed in the Army. My favourite quote from Willie Donaldson's book comes from an Army pipe major writing to the *Oban Times* in 1925.

"Sir," he says, "if you will protect me, I will write about drumming and piping, but I have fears for my life. Drummers are terrible fellows, and if my name and hiding place were revealed, they might come and drum near me; and I would sooner die of old age."

But not withstanding the dangers, pipes and drums were firmly established in Scotland, in civilian life as well as Army life, by the 1920s.

There is a line of thought, particularly in wider musical circles, that the Army took pipe music and

simply regimented it and squeezed the life and spontaneity out of the old tunes, and that it took tradition and dressed it in a tight military tunic for the parade ground. But I'd like to put a different scenario to you.

The Army has been the one cultural institution in Scotland in the past century which provided an elite of pipers with a workplace in which they could seriously practise the art of piping as part of their day-to-day life. John Maclellan from Dunoon, Willie Ross, GS MacLennan, Donald MacLeod, John MacLellan from Edinburgh, Angus MacDonald, Gavin



*Piper from the Crimean War*

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Stoddart, Alastair Gillies, and many more; all these players were, or still are in some cases, professional pipers in the Army. Not only were they fantastic musicians, but many of them were also great composers; and so many of our best tunes have evolved in the military context, the quicksteps, the retreat marches and so on. The Army helped these men breathe life into the music, and there was no contradiction, say, in playing the *Cock of the North* on the parade ground in the morning, and going home in the evening to compose a *Jig of Slurs* or a *Little Cascade*. The Army has been one of the great patrons of piping, and I think it timely to acknowledge that fact.

But times have changed, and it's clear now that there's much less scope for pursuing a musical career in the modern Army than there was in the past. This has everything to do with defence cuts and politics, internal and external, but in a sense it comes at a time when other opportunities are opening-up for young pipers. Centres of higher education, for instance, are starting to offer courses to the best young players. The Royal Scottish Academy of Music and Drama offers a Masters degree in which pipes can be the first instrument. Other universities are showing conspicuous interest in bagpipe music, and graduates from the new courses will, in time, work their way onto the teaching rosters of the local authorities. Piping is now firmly on the curriculum in many schools throughout Scotland.

And there are other ways in which some pipers do make a decent living from their art, in the professional folk groups for instance, or on the teaching and recital circuit. And of course that bedrock of modern piping, the

competition, still has a huge part to play.

The trouble with competitions is that someone has to judge them, and where judges go, strenuous debate often follows. As we speak, both the pipe bands and the solo piping world are putting a lot of energy into working out who is best qualified to judge their competitions; it's the oldest story in the book, and it's still top of the agenda. The real trouble is, piping is a musical art, its not a steeplechase; the first person over the line isn't necessarily the winner.

But things have improved. Here's a little Willie Ross story to remind us that if things aren't perfect now, they're certainly better than they used to be.

Willie Ross and a couple of his friends have stopped at a small Highland games between Aberdeen and Inverness. Willie's pupil, Hector Ross, takes up the story in another clip from the BBC archive recorded in the 1950s:

"When they arrived on the field the only other people there were just locals who couldn't hold a candle to these chaps. They tuned their pipes and, turning around to the piping platform, Willie [Ross] said to the others, "Goodness me, look at the judge! He's a wee man with a boweler hat."

Willie went up first and identified himself and the judge said: "Ah, yes."

"How many tunes are we to put in, sir?"

"Oh, just the one tune. What are you going to play?"

"I'll play the *Lament for Mary MacLeod*," said Willie.

"Very good," said the judge. "Just once through."

Willie immediately realised that

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10. Broghan's Song (Macleod) (2:04)	(Pincer) (9:30)

AVAILABLE FROM THE COLLEGE OF PIPING

the chap knew nothing at all about piobaireachd, so Willie thought, 'there's no good wasting time here', so he played the ground and a variation or two and then came off.

Now, number two went up and passed Willie on the way and said: "Did you break down, Willie?"

"No!, of course I didn't break down!"

"God," he said, "you didn't seem to be long on the platform."

"Ah, well," said Willie.

So this chap went up and played right through his tune. And the result was given out and Willie got the first prize and two of the other professionals got second and third, and the chap who'd gone up number two wasn't placed, and was extremely displeased, because he was a very fine player indeed, and he'd got nothing. He was absolutely furious about this and said to Willie, "I don't believe that man knows a thing about piobaireachd." "I don't know," said Willie.

So when Willie went back up to play the strathspey and reel, he said: "By the way sir, competitor number two was extremely displeased he wasn't placed in the first three."

So the judge looked up his wee black book, and all he had written in it was the competitor's name and the name of his tune.

"Well, sir," Willie said, "he's going to go for you. But if you'd like I could give you a few notes on his tune, if you'd like to write them down."

So the judge grabbed his pencil, and Willie said: "Well, of course his ground was played far too slowly and in his first variation he missed

out two bars in the third line. The middle of it wasn't too bad, but he must have been nervous by that time, knowing that he'd probably gone off and he didn't make much of a job with his crunluath movement. And then, of course, when he came to crunluath a mach he played it far too fast and it was a bit of a mess."

The chap was scribbling furiously into his book, you see. So when Willie had played his strathspey and reel, he met number two coming up, and he said to him, "Go for him now! Go for him!"

"By God, I'll go for him!"

So he went up, and the first thing he was: "What was wrong with my piobaireachd?"

The chap looked up from his book and said: "Well, in the first place your ground was far too slow. In the second place you missed out two bars in your first variation. The middle of your tune wasn't too bad but you obviously got nervous in your crunluath and made a few fumbles and of course your crunluath a mach was just terrible, just a mess!"

So, when he came off the platform after he played his strathspey and reel, he met Willie, and said: "Well Willie, he may be a wee man with a bowler hat, but he knows his piobaireachd!"

Let me just close this evening by making a few general remarks on where we stand today in the world of piping.

One thing's for sure. We certainly have more people playing the pipes here in Scotland, and around the world, than ever before. We do tend to dwell on the famous names in piping

and the big pipe bands, but for most people, piping is simply a great hobby; its sociable, its energetic, sometimes its even a fantastic musical experience. The organisers of the Marie Curie march in Edinburgh have already enlisted over 5000 pipers and drummers for their parade, and they're aiming at 10,000; and very few of these players move in the elevated circles of cut-and-thrust competition. The heart of the tradition remains with the Boys Brigade bands, the street bands, the solo pipers who play simply for pleasure.

In piobaireachd too, there are more performers than ever, most of them playing on superb instruments. It's going to remain a minority interest, but those who do play, do so with enormous commitment and intelligence. And one excellent thing that's happened, is that early sources of the music are becoming ever more accessible. Indeed the John MacFadyen Trust and the Piobaireachd Society plan to launch the first published edition of the Angus MacArthur MS; it may have taken 180 years, but its none-the-less a timely addition to the sum of piping knowledge. And I must say I still can't help but admire the leap of logic that took our forebears from the simple nine-note chanter scale, to a music of such elegance and sophistication. Our ancestors clearly had a lot going for them.

The instrument itself is in great shape. Pipe makers are making good bagpipes, and the whole growth industry in synthetic reeds, bags, chanters and so on, has ensured that many more pipers now play good-sounding instruments. The pitch has crept ever higher, and I for one would be quite happy to see it return to B flat; but essentially fashion will dictate the



*Donaldson book... 'wonderfully researched'*

pitch and tone of the instrument; and these things do change with time.

Pipers are writing music and publishing as never before; in fact its very easy nowadays to get your own music printed and published; some would say, too easy. But don't forget that however elaborate your typesetting and design, the only thing that really matters is the actual quality of the music, and the best gauge of that, is the same as ever – whether anyone wants to play your tunes or not.

The universities have started taking piping seriously. The School of Scottish Studies has produced research graduates. The music academies have taken piping on board as a serious study. We have two flourishing piping institutions in Glasgow. We have an active piping press, and at last we've got to the point of sophisticated published scholarship into piping history, for instance in John Gibson's book on the

piping tradition in Cape Breton, Canada, and in William Donaldson's wonderfully researched new publication.

The piping world has changed in other ways as well. The clear-cut social divide that used to exist between the amateur player and the professional, and as often as not, between the judge and the competitor, the wee man in the bowler hat, and the man in the Glengarry, has been largely eradicated. We're much more egalitarian, though it's impossible to escape the fact that where we do have competitions, there will always be a degree of conflict. For that reason alone we should welcome with open arms the increasing trend towards recitals and concerts. The pipe band world has gone about this in great style, led in this country by Jim Cooper and the Glasgow Skye Association, who each year stage a huge concert in the week of the World Championships, involving one of the famous pipe bands. It's always sold out, and it's a tremendous showcase for modern pipe band music released from the shackles of the competition format.

The world of technology and the internet will have a part to play in the future of piping. It's a cheap and effective way of spreading information and music, and it certainly offers great possibilities for remote learning. Gone will be the days of the laboriously produced, personalised teaching cassette. And one thing we certainly must look at doing, is preserving the body of recorded pipe music as it currently stands. Too many of the existing recordings are in the unstable format of analogue tape, and I would hope that the BBC, as well as others, will lead the way in transferring pipe music recordings to a more stable

digital format. This will cost money, but it's worth it, and it's part of the legacy we bear for future generations.

And this might be a good time also to start looking a bit more closely at the old collections of light music, and to see if there's anything in them that we can bring to modern playing styles. We're so used to hearing the Willie Ross settings of the big tunes on the competition platform, that it's easy to forget that there were a hundred years of publishing history before Willie came on the scene. Old collections like William Gunn, Donald MacPhee and the superb Glen collection, are full of wonderful tunes and tune settings, and it would be heartening to hear more of that material played in public.

And finally tonight I'd just like to mention one of the resounding success stories of Scottish piping in the past twenty years, namely the revival of the other Scottish piping tradition – the bellows pipe, the cauld wind pipe. Twenty years ago, in 1980, there wasn't a single pipe maker in Scotland producing bellows-blown instruments. There were a mere handful of players. Now we have a flourishing pipe making industry, and many hundreds of pipers who get great pleasure from playing the bellows pipes. At the heart of this revival has been The Lowland and Border Pipers Society, though it would be fair to say that the whole movement has now taken on a life of its own. In one respect there has been failure; and that is in attempts to revive the old border pipe repertoire; but I'm sure that that will come in time, especially as we're now getting better designs of conically bored Lowland pipe chanters. Often it simply takes the right instrument to unleash the potential of a buried repertoire.



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Ruari Halford MacLeod gives us more on the Black Watch.

AT the end of the War of the Austrian Succession, the Black Watch was sent to Ireland. It was stationed at Limerick and the following year it spent at Galway. In 1751 the regiment was in Dublin. It was there that Company Rolls for 1751 were made, giving rank, name, county and parish of birth, age, height in feet and inches, hair colour, trade, date of enlistment and service abroad and in total. The Rolls showed that the Black Watch was on the Irish Establishment of two sergeants, two corporals, a drummer and piper and only 35 men per company. (On the British Establishment each company had 70 men. On a War Establishment each company had 100 men.) Company numbers varied from 34 men to 38, making a total of only 353 men. More than a third of the men had served with the regiment since it had been mustered at Taybridge in May 1740. Of these men 114 were from Inverness-shire and more than 50 from both Argyllshire and Perthshire. Their average height was 5 ft 8 1/2 inches.

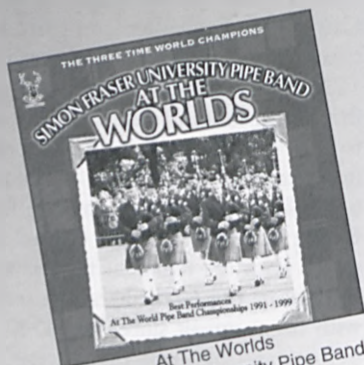
Many of the sergeants had served for more than 15 years. Sergeant Alexander MacPherson, of Captain Dougald Stewart's H Company had joined the old Highland Independent Companies as a lad of 20, in October 1725, only a few months after it had first been formed. He was from Kingussie, in Inverness-shire, and was aged 46; he

was 5 ft 7 inches tall, and his hair colour was grey. Capt Robert Campbell's Grenadier company had two sergeants who had each served for 15 years. Alexander Mackintosh was from Moy, south of Inverness, and was 6 ft 1 1/2 inches tall. John MacLeod, from Kirkmichael in Banff, was almost 6 ft tall. Donald Ross, a private from Creich in Sutherland, was 42, and had served with the regiment for 23 years. Twenty of the Grenadiers had served with the regiment since May 1740, or before, and none of them were less than 5 ft 9 1/2 inches tall.

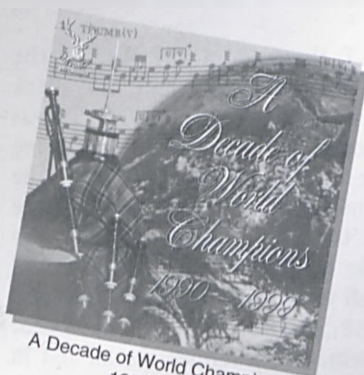
Each company had a drummer but the regiment could muster only three pipers for the colonel's, lieutenant colonel's and major's companies. John MacDonald, from Dowally, north of Dunkeld, was piper in the colonel's company, commanded by Captain John Reid of Straloch. He had joined the Regiment in July 1745. Donald Noble, from Inverness, was piper in Lt. Col John Campbell's company. He had joined the Regiment in June 1746, though he had 13 years service. The longest serving piper was Hugh Ross, from Tain, in Ross-shire. He was 40 years old and had joined the Independent Highland Companies in February 1728. Only Sergeant Alexander Ferguson had served longer. But despite his long service, piper Hugh Ross had got into trouble. In January 1748, at Breda in Holland, he had got drunk and had abused the sentries at Lord Albermarle's door. He received 250 lashes as punishment.



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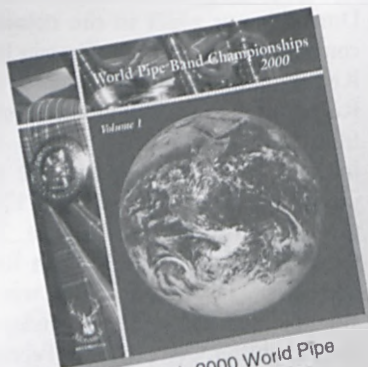


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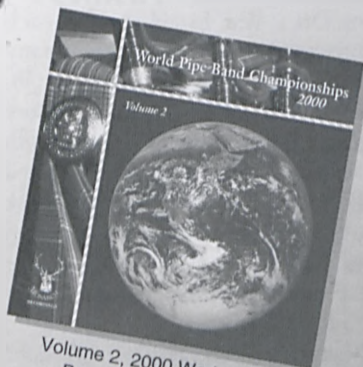


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*Do you have a point of view or some interesting information you would like to share with the rest of the piping world? Write, fax or e-mail the Piping Times. Full contact details on page one. Letters subject to editing.*

### Thumping

Sir,

I am certain you have heard the old saw: "There is good news and bad news". This letter will contain nothing but good news. I received the June issue of Piping Times and can only say that it gets better and better. So much for the basic publication. Now to the letter contained in this same issue which was written by Mr. William Blacklaw of Aberdeen. He mentions a prior column written by David Murray which touches on the thump, thump, thump of pipers keeping time with heavy army boots during the playing of ceol beag. Let's move to the forefront and see if we cannot put an end to this ever-present distraction. I can only say "Hear, Hear!" to the comments made by both Mr. Murray and Mr. Blacklaw.

**Arthur Korff,**

32 Elm Avenue, Newport News,  
VA 23601, USA

### Glen Pipes

Sir,

I doubt if you remember me but we met some years ago. Seumas [MacNeill] and I were very good friends for at least 40 years and we used to attend the Glenfiddich competition at Blair Castle nearly every year, as well as the Silver Chanter, and, of course, Oban and Inverness when time permitted. I grew up in Blair Atholl and attended high school in Pitlochry and know that whole area very well. I have a set of ivory-mounted pipes made by J&R Glen, Edinburgh, and I would

appreciate it if you would tell me the years J & R Glen were in the pipe-manufacturing business. Thank you in anticipation.

**R.C. Forbes,**

2510 Eagles Nest Court,  
Midlothian, Texas

*J and R Glen were in business from 1866 to 1978. They were John (1833-1904) and Robert (1835-1911) the sons of Thomas Glen (1804-1873). Thomas Glen was a pipe maker from 1833 until he retired in 1866 when the company name was changed to J and R Glen. John's son Thomas (1867-1951) continued the business under the name of J and R Glen and after his death Andrew Ross continued until 1978 when Gordon Stobo took over the shop.*

*An article on the Glens appeared in the PT volume 50, number 10, as part of the series on pipe makers.*

### Gurkhas

Sir,

Thanks for June PT. Re your report on Army School – I am fairly certain the name of the Gurkha Pipe Major would be Krishna Kumar Rai (not Ria). The Rais are an ethnic group/clan from which quite a few Gurkha soldiers and pipers come.

I used to work in Nepal, and was once responsible for the late Donald Stewart, SNP MP for the Western Isles, asking a parliamentary question about whether retiring Gurkha pipers from

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**Kenneth J. MacLeod, Scotland**



## Letters

the British Army could be given their pipes to take home with them. The reply was that if this was done all Army musicians would have to be given their instruments when they retired. But the controversy did lead to a fund to buy pipes for some retiring Gurkha pipers.

I had been reporting on a training scheme for former soldiers to become health workers, and found several pipers who were delighted to have a chance to play on my goose (Highland chanter and bag, no drones. Easier to add to limited luggage than full set, for walking in hills).

There was a parallel agricultural training scheme, to increase earning capacity of retired soldiers. I thought that, apart from the natural wish to go on playing, letting pipers keep their pipes would let them earn from playing at weddings etc.

**David Stevenson,**  
22 Blacket Place,  
Edinburgh EH9 1RL

### Heather

Sir,

On reading through an edition of the Piping Times I was pleased to see a letter from Dr Myron Berwick from Brooklyn, New York. A few years ago I got a phone call from someone who was on the island on holiday and who was looking for a sprig of white heather. I knew there was a wee patch on the croft and I asked the caller to come along for a look. The man was Dr Berwick. He was very nice and we got him his white heather but he wasn't sure if he'd be able to take it back home because of the Customs restrictions. Coming back to the car he said his feet were wet – the island is a bit different to walking on Broadway

right enough. Anyway as well as his heather he got a good breath of South Uist fresh air to help him with his cadences.

**Angus Morrison,**  
Locheynort, South Uist

### Dress

Sir,

An ostensibly open dress competition is in reality 'men's dress' only. If it is an open competition the inequality is obvious. The ladies are required to either dress as men or accept exclusion. If a men's dress competition is intended it should be so promoted to avoid confusion. Whatever, genuine equality would be attained by a competition for ladies who (like the men) wish to dress in attire intended for them.

**Bruce Hastings,**  
Plumtree, Nottingham

### Reed Box

Sir,

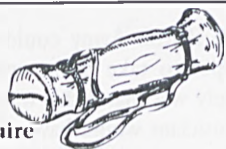
I am not sure if anyone uses these to take care of their precious reeds. However the classical music folks who have double beating reeds (oboe) use nifty cases to protect their reeds.

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**Andrew Gilhooley,**  
Tokyo, Japan.

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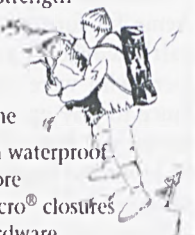
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## Radio Watch

EACH month the Piping Times panel of experts monitor BBC Radio Scotland's *Pipeline* programme. Comments this issue are as follows:

**June 25:** "Gordon MacLean has good fingers and a lovely pipe but can be ponderous with his music"....."good to hear a pipe band playing some decent tunes [City of Glasgow Police under P/M Angus MacDonald playing the *Rhodesian Regiment* and *Australian Ladies*]....."I was interested in what Iain Macleod [Jersey] had to say, good listening."

**July 2:** "Murray Henderson showed why he was such a great prizewinner"....."John MacDonald's first instrument the fiddle!!...fascinating interview by Seumas MacNeill with Bob Brown"....."a fine programme this week."

**July 9:** "Bucksburn exposed by their march, strathspey and reel – until then I thought they were Grade One"...."I didn't like their low Gs, especially in *Dugald MacColl* and *John MacKechnie*"...."I suppose the drummers will be pleased about the inclusion of a drum solo."

## From the PT archives

### 15 YEARS AGO

THE doors of the Piobaireachd Society were never actually closed to professional pipers, but it seemed generally accepted that none would ever become members. Nowadays they are welcomed and many play a useful part in the administration.

### 20 YEARS AGO

TAYSIDE Pipers Piobaireachd-  
1. Donald Campbell, Lawers.  
2. Kenneth MacBride, Prestopans.  
3. Kenneth MacCormack, Glasgow.  
4. Roderick MacLeod, Glasgow.

MSR. 1. Gordon Duncan, Pitlochry. 2. Kenneth MacBride. 3. Craig Walker, Bathgate, 4. Lindsay Ellis, Dundee.



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## RESULTS

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

### Colonial Highland Gathering (Fair Hill, Maryland)

**Open Piobaireachd** (14 competitors): 1. Alasdair Gillies, 2. Paula Glendinning, 3. John Bottomley, 4. William Caudill, 5. Calum MacDonald.

**Open March** (17 competitors): 1. Alasdair Gillies, 2. Adrian Melvin, 3. Michael Rogers, 4. Calum MacDonald, 5. Scot Walker.

**Open Strathspey and Reel** (17 competitors): 1. Alasdair Gillies, 2. Adrian Melvin, 3. Calum MacDonald, 4. Michael Rogers, 5. Scot Walker.

**Open H&J** (8 competitors): 1. Alasdair Gillies, 2. Adrian Melvin, 3. Scot Walker, 4. Duncan Bell.

### Royal Scottish Pipers Society Annual Competition Events 5-10, May 12 and 13

**Confined March:** 1. Rev Ian G Wotherspoon, 2. John Dow, 3. Robin Webster.

**March:** 1. Dr John Ross, 2. Eric McKimmon, 3. Robert Smart.

**Strathspey and Reel:** 1. Iain Macleod, 2. Andrew Forbes, 3. Eric McKimmon.

**Piobaireachd 'A' for the Strathcona Cup:** 1. Donald Martin, 2. Dr W Fraser, 3. Iain Macleod.

**9 MSR:** 1. Alan Forbes, 2. Andrew Frater, 3. Dr W Fraser.

**10 Jig:** 1. Dr W Fraser, 2. Dr John Frater, 3. Andrew Frater.

**P/M William Ross Cup for best overall in events 8,9 and 10:** Dr W Fraser.

**Runner-up:** David Ross Snuff Mull: Donald Martin.

Millennium Medals presented by judge Walter Drysdale were awarded to the winners of events 8, 9 and 10.

### College of Piping End of Term Competition

**Event 1:** C. Shepherd; **Event 2:** C. Shepherd; **Event 3:** C. Shepherd, *Lament for Mary Macleod* and A. More, *The Goat*; **Event 4:** Q. Meunier; **Event 5:** Q. Meunier; **Event 6:** A McCabe, *The Glen is Mine*; **Event 7:** J. Taggart, *MacIntosh's Banner*.

### British Pipe Band Champs., Ashbourne, 24th June

**Nov Juv:** 1. George Watson's, 2. Seafield, 3. Dumbarton, 4. Craigmount, 5. Lochgelly, 6. Stirling Schools.

**Drums:** G. Watson's.

**Grade 4b:** 1. Lomond and Clyde, 2. Kinglassie, 3. Essex Cal., 4. Penicuik, 5. East Kilbride.

**Drums:** Lomond.

**Grade 4a:** 1. Newtongrange, 2. Troon Blackrock, 3. Houghton Le Spring, 4. Banbury, 5. West Midlands Fire, 6. Wolverhampton.

**Drums:** Newtongrange.

**Juvenile:** 1. Lochgelly, 2. Paisley, 3. Vale of Atholl, 4. Bucksburn, 5. Dunoon Grammar, 6. Burntisland.

**Drums:** Lochgelly.

**Grade 3b:** 1. Kirkcaldy 2. Johnstone 3. Luton Univ. 4. Inverness 5. Pride of Murray 6. Perth.

**Drums:** Kirkcaldy.

**Grade 3a:** 1. Culter, 2. 1st Batt. Argylls, 3. Muhl (Belgium), 4. Milngavie, 5. Maclean of Annan, 6. Oban.

**Drums:** Culter.

**Grade 2:** 1. Bucksburn, 2. Lothian & Borders Pol., 3. Grampian Pol., 4. Dumfries & Galloway Const., 5. City of Glasgow, 6. Tayside Pol.

**Drums:** Lothian & Borders.

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## Results

**Grade 1:** 1. Shotts, 2. Strath. Pol., 3. Boghall, 4. Field Marshall, 5. RUC, 6. Scot. Power

**Drums:** RUC.

### The U.S. Piping Foundation Championships, Newark, Delaware – June 24, 2000

**Judges:** Dr. Jack Taylor (Aboyne, Scotland) and Major Archie Cairns (London, Ontario).

**Open Piobaireachd:** 1. Mike Cusack, *The Park Piobaireachd #2*; 2. Alasdair Gillies, *The Lament for the Only Son*; 3. Michael Rogers, *The Vaunting*; 4. Andrew Hayes, *My King has Landed in Moidart*; 5. Scott MacLeod, *Tulloch Ard*.

**Open MSR** (Twice over each tune): 1. Alasdair Gillies, *Brigadier General Cheape of Tironan, Inveraray Castle, and The Smith of Chilliechassie*; 2. Mike Cusack, *The Ross-shire Volunteers, Cabar Feidh, and Lt. Col. DJS Murray*; 3. Andrew Hayes, *Lochaber Gathering, Bogan Lochan, and The Grey Bob*; 4. Michael Rogers, *The Edinburgh Volunteers, Maggie Cameron, and Mrs. MacPherson of Inveran*; 5. Scot Walker, *Major Manson's Farewell to Clachantrishal, The Piper's Bonnet, and The Man from Glengarry*.

**Overall Championship:** 1. Mike Cusack (\$850 plus travel expenses to play at the 2000 Glenfiddich Championship in Blair Atholl, Scotland); 2. Alasdair Gillies (\$850); 3. Michael Rogers (\$350); 4. Andrew Hayes (\$350); 5. Scott MacLeod (\$100)

Note: Open Competitors must qualify in order to play in the USPF. The current qualifying contests are: The Gold or Silver Medal at Oban or Inverness, The Piobaireachd Society Gold Medal (Ontario), and the overall winner of the Open Piobaireachd and Open MSR events at: Fair Hill, MD; Ligonier, PA; The New Hampshire Highland Games; Stone Mt. GA; or San Diego, CA. Once a competitor qualifies for the USPF, he or she is qualified for life.

This year's competitors each submitted six

tunes of their own choice for the Piobaireachd event and six of each for the MSR event. The tunes selected by the judges were posted early in the day.

The Open competitors were: John Bottomley (Newfoundland, PA); Mike Cusack (Houston, TX); Alasdair Gillies (Pittsburgh, PA); Chris Hamilton (Germantown, MD); Andrew Hayes (Nepean, ONT); Scott McLeod (Kingsport, TN); Michael Rogers (Laurel, MD); Matt Turnbull (Detroit, MI); Scot Walker (Emmaus, PA).

**Amateur Piobaireachd:** 1. Patrick Regan, *The Battle of Strome*; 2. Steve Moore, *Clan Chattan's Gathering*; 3. Erin McCarthy, *Hector MacLean's Warning*; 4. Jane Spicer, *The Goat*; 5. Cindy Carrancho, *Tulloch Ard*.

**Amateur MSR:** 1. Tristan Wilson, *Hugh Kennedy, Maggie Cameron, and Fiona MacLeod*; 2. Patrick Regan, *The Conundrum, Donnie Ferry, and Alick C. MacGregor*; 3. Steve Moore, *John MacColl's March to Kilbowie Cottage, Ewe wi' the Crooked Horn, and The Sheepwife*; 4. Trudianne Temple, *Edinburgh City Police Pipe Band, Ewe wi' the Crooked Horn, and The Blackbird*; 5. Jane Spicer, *The Pap of Glencoe, Susan MacLeod, and Alick C. MacGregor*.

**Overall Championship:** 1. Patrick Regan (2-week study trip in Glasgow); 2. Steve Moore (\$300 piping scholarship); 3. Tristan Wilson (\$250 piping scholarship); 4. Erin McCarthy (\$200 piping scholarship); 5. Jane Spicer (\$150 piping scholarship).

The Amateur contest is open to all Amateur Grade One pipers who live in the United States. Competitors were required to submit 4 Silver Medal tunes and 3 MSR sets.

This year's Amateur competitors were: Cindy Carrancho (Gloucester, MA); Nathaniel Dean (Norwich, CT); Erin McCarthy (Fort Ann, NY); Steve Moore (Oak Park, IL); Patrick Regan (Pittsburgh, PA); Jane Spicer (Columbia, MD); Trudianne Temple (Hinsdale, IL); Tristan Wilson (Centerville, KS); Janny Wurts (Sarasota, FL).



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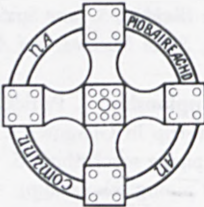


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## Results

### Gourin, Brittany

**Piob. for Jimmy MacIntosh Trophy:** 1. Loic Denis, 2. Alexis Meunier, 3. Sylvain Hamon, 4. Christian Le Crom, 5. Xavier Boderiou.

**2/4 March:** 1. Alexis Meunier, 2. Loic Denis, 3. Cedric Le Bozec.

**S&R:** 1. Alexis Meunier, 2. Xavier Boderiou, 3. Loic Denis.

**Breton music:** 1. Alexis Meunier, 2. Loic Denis, 3. Sylvain Hamon.

Judges: Malcolm McRae, Iain Macleod (Jersey), Pierre Gallais, Jakez Pincet, Herbert Raud, Alan Trovel

### Menez Meur, Brittany

**Piob:** 1. Alexis Meunier, 2. Xavier Boderiou, 3. Daniel Moign, 4. Youn Pensec.

**MSR:** 1. Herve Le Floch, 2. Alan Cras, 3. Alexis Meunier, 4. Yann Cariou.

**Breton music:** 1. Herve Le Floch, 2. Alexis Meunier, 3. Alan Cras, 4. Loic Denis/Yann Cariou.

**Irish music:** 1. Yann Cariou, 2. Alexis Meunier, 3. Herve Le Floch, 4. Alan Cras, 5. Xavier Boderiou/Daniel Moign.

**Bands A:** 1. Brieg, 2. Cap Caval, 3. Kornog.

**Bands B:** 1. Doliprane 2. Compagnie Des Indes.

Pipers who go forward for the Macallan

Trophy at Lorient Festival: Herve Le Floch, Alexis Meunier, Yann Cariou, Alan Cras.

### Anne de Bretagne Festival, June 25, Blain, Brittany

**Class A (M.S.R.):** 1. Alexis Meunier, 2. Pierre Foliard, 3. Bertrand Lucas.

**Class A (Breton music):** 1. Alexis Meunier, 2. Pierre Foliard, 3. Julien Grellier.

**Class B (Scottish music):** 1. Thomas Bournel, 2. Damien Robert, 3. Anthony Bargain.

**Class B (Breton music):** 1. Christophe Cadorel, 2. Hermann Urvoy.

### Portland, Oregon, Highland Games, July 15

**Piobaireachd:** 1. Jori Chisholm, *Hector MacLean's Warning*; 2. Alan Bevan, *The Vaunting*; 3. Alan Walters, *Black Donald*; 4. James MacHattie.

**M.S.R.:** 1. Stuart Liddell, 2. Alan Bevan, 3. Jori Chisholm.

**H.&J.:** 1. Stuart Liddell, 2. Alan Bevan, 3. Jori Chisholm.

Judges: Mike Cusack, Robert Wallace and Alasdair Gillies.

A report on this competition will be carried in a future edition.

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### *Piobaireachd Society of Antigonish*

MORE than fifty people braved this society's first Pipers Memorial held this year at the South River Cemetery, near the village of St. Andrews, on Saturday, June 3rd.

Strong winds, overcast skies, and cool temperatures did little to dampen the spirits of those who assembled to watch and listen as eight pipers played musical tributes to the memory of Angus 'The Ridge' MacDonald and Allan J. Cameron, former Official Pipers of the Antigonish Highland Society.

Dr. John Hamilton, Piobaireachd Society President, welcomed the participants and the spectators. Local piobaireachd instructor, Scott Williams, Director of the Antigonish Highland Society School of Piping, introduced the eight performers and gave brief stories about the tunes to be performed.

Five pipers played the ground and first variations of their chosen tunes. Isaac Mills of Somers Road, played *Clan Chattan's Gathering* Daniel Cameron of North Grant, played *Hector MacLean's Warning*, Fred Tarasoff of East Earltown, played the *Lament for Donald Ban MacCrimmon*, Jamus MacDonald of Pinevale played *Tulloch Ard*, and Laura MacLellan of Antigonish played *The Battle of the Strome*. Three pipers played complete piobaireachd. Mary Ellen Baldner of Antigonish played *The Groat*, Ian Juurlink of St. Andrews played *Hector MacLean's*

*Warning*, and Andrea Boyd of Antigonish played *Too Long In This Condition*.

Following the hour-plus musical tribute, Dr. John Hamilton and Vice-President Janis MacLellan-Peters presented suitably inscribed copies of *The Kilberry Book Of Ceòl Mór* to seven of the Antigonish performers on behalf of the Piobaireachd Society. Mrs. MacLellan-Peters then presented

Mrs. Maureen Williams with a gift in recognition of her work behind the scenes in helping to make the workshops sponsored by the Society such outstanding successes during the past year by hosting the various visiting instructors in her home.

Dr. Hamilton thanked everyone for coming and invited those present to re-assemble at the Antigonish Highland Society Office where refreshments and a luncheon were waiting. After a warming cup of tea and something to eat, the Society held its Annual General Meeting, with all current officers renewing their commitments for the coming year.

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## NOTICEBOARD

### *New School*

A National Centre of Excellence in Traditional Music has recently been established with funding from the Scottish Executive's Excellence Fund. Based at Plockton High School, Wester Ross, the Centre's main purpose is to serve as a residential specialist centre for education in traditional music.

Application is open to any secondary school age student in Scotland, and instruction will be offered principally in piping, fiddle, clarsach, accordion and song, although any instrument will be considered.

Successful applicants will become residential pupils of Plockton High School and will follow a full, standard educational curriculum as well as receiving extra education in all aspects of traditional music. Piper Dougie

Pincock has been appointed Director of the Centre.

"It's great to be in at the start of such an exciting new venture," he said. "It's good to see traditional music finally being given some genuine status in the formal education sector, and from the piping point of view, I think it's a measure of how strongly piping is now established at the heart of Scotland's traditional music that a piper has been appointed to head up such an important project."

Applications are closed for the academic year 2000/01, but any further information can be obtained from Dougie Pincock, Director, National Centre of Excellence in Traditional Music, Plockton High School, Plockton, Wester Ross, IV52 8TU, telephone 01599 544706.

### *Caber Feidh Piping Club*

THE club ended its first highly successful season with a visit from two top professionals: Hugh MacInnes and Stuart Sheddon. They gave us an informal evening of piobaireachd and light music. Everyone was enthralled by the highest standards of piping on two magnificent instruments.

Stuart played the *Battle of the Birds* and the *Lament for the Only Son* as well as a wide array of marches, strathspeys and reels. Hugh demonstrated his

renowned mastery of the light music. The Club was set up in the autumn of last year in Dingwall, Ross-shire, by Hugh Chisholm and Hugh Watson. The aim was to encourage all aspects of piping, especially among the young. It is held weekly in the premises of Dingwall British Legion. We will reopen in the autumn after our summer recess.

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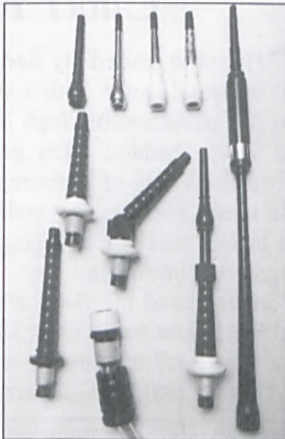
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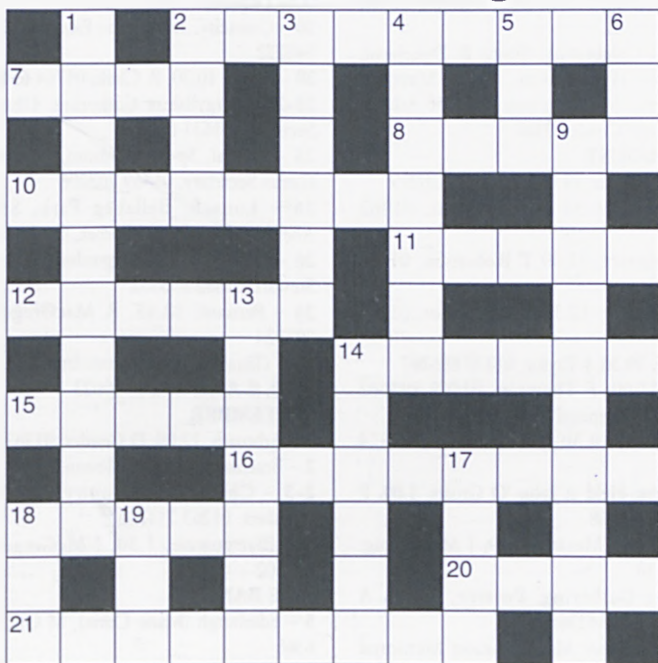
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## Test Your Knowledge



**Across**

- 1 The winner of this contest was pictured in the July PT (9)
- 7 A drone between tenor and bass (4)
- 8 Choose, a person not a tune (5)
- 10 Shortage, of fish perhaps (8)
- 11 With lochan it's a strathspey (5)
- 12 Get these at the games (6)
- 14 All this, for crossing the minch (6)
- 15 Colour for wood sounds like a rock (5)
- 16 Lady Sinclair (8)
- 18 Military cap, for Hussars not Highlanders (5)
- 20 Event for one (4)
- 21 Does the sheepwife do this? (2,3,4)

**Down**

- 1 They were at Ticonderoga according to the PT (5,5)
- 2 O'er this among the heather (4)
- 3 From hell or Australia (6)
- 4 Reel sounds like a hair style (4,3)
- 5 Compete (3)
- 6 Hear Brose and Butter and its time to do this (3)
- 9 He is saluted in Piobaireachd Society Book 7 (10)
- 13 Lordly jig (7)
- 14 A cross saint (6)
- 17 Games here in July (4)
- 18 A bag biologically (3)
- 19 Piobaireachd is this in the book by Iain MacKay (3)

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

**June solution:** *Across* - Donaldson, Earn, Arran, Oil, Loch, Stewart, Shells, Cracks, Heights, Kiwi, Ear, Dummy, Golf, Fosgailte.

*Down* - Drams, Norse, Lunga, Scouts, Nellie, Brecklet, Torridon, Crieff, Shores, India, Hamel, Style. Crossword compiled by Jeannie Campbell

## Piping Times DIARY

### EVENTS - AUGUST

3 - SPA Meeting, Polish Club, Glenfarg Street, Glasgow

9 - Musical Celebration, Shotts & Dykehead, 78th Fraser Highlanders, Field Marshall Montgomery, McNaughton Vale of Atholl, Glasgow Royal Concert Hall

### SOLO - AUGUST

2 - Killin, 11.30 am, D Osler, 01567 820219

4 - Dornoch, 10.30 am, W Grant, 01862 810806

5 - Newtonmore, 11.00 T Robertson, 01540 673348

5 - Inverkeithing, 12.30 M McGregor, 01383 728462

5 - Aboyne, 10.30, J Taylor, 01339 886297

5 - Tain, 11.00, F Thomson, 01862 893602 (Day) 893067 (Evening)

6 - Montrose, 10.30, J MacDonald, 01674 675926

6 - Caithness, Held at John 'O Groat, 1.00, P Bain, 01847 841268

7 - Mallaig and Morar, 12.00, J MacKellaig, 01687 462110

8-9 - Skye Gathering, Portree, 10.00, A Anderson, 01470 542365

9 - Silver Chanter MacCrimmon Memorial Piobaireachd Competition, Tickets from College of Piping, 0141 334 3587

9 August - Loch Ness Highland Gathering, Fort Augustus, 12.00, 01475 701235

10 - Ballater, 12.00, E Anderson, 01339 755771

11 - Assynt, A McEwan, 01571 844647

12 - Strathpeffer, 1.00, G Spark, 01997 421348

12 - Aberfeldy, Victoria Park, 1.00, G Clark, 01887 840268

12 - Abernethy, Nethybridge, 10.30, P Cullifield, 01479 821391

13 - Perth, South Inch 10.00, J McGregor, 01250 874602

18 - Glenisla, 1.00

19 - Naim, 9.30, J Brownlee, 01667 453017

19 - Glenfinnan, 11.30, R McKellaig, 01397 722234

19 - Lairg, 12.00, A MacKay

19 - Helmsdale & District, 10.30, W MacTaggart, 01431 821439

19 - Kinloch Rannoch, 2.00, J Dregghorn, 01882 632216

20 - Cortachy, 1.00, Airlie Estates Office, 01575 540222

20 - Crieff, 10.30, R Clark, 01764 654851

23-24 - Argyllshire Gathering, Oban, Piping Secretary, 01631 62671

25 - Cowal, Sports Stadium, Dunoon, 9.30, Games Secretary, 01369 703206

26 - Lonach, Bellabeg Park, Strathdon, Aberdeenshire, 9.30, J Barber, 01975 651302

26 - Invergordon, Invergordon Castle, 9.30, A Stewart, 01862 893952

26 - Birnam, 12.45, R MacGregor, 01350 727724

26 - Glenurquhart, Drumnadrochit, Loch Ness, 10.00, K Abell, 01456 450623

### SEPTEMBER

2 - Arbroath, 12.00, D Gentles, 01382 854617

2 - Braemar, 10.00, W Meston, 01339 755377

2-3 - Chatsworth Country Fair, 10.00, A Cuthbert, 01263 711736

3 - Blairgowrie, 1.30, J McGregor, 01250 874602

### PIPE BANDS

5 - Edinburgh (Marie Curie), M Orr, 0131 226 6365

5 - Inverkeithing, M MacGregor, 01383 728462

5 - Portrush, M Herron, 013967 23635

6 - Bridge of Allan, S Nichol, 01786 832682

6 - North Berwick, A Angus, 01620 890350

12 - World Championships, Glasgow, RSPBA, 0141 221 5414

13 - Perth, A Rettie, 01738 627782

19 - Melrose, W McMorran, 01899 308385

19 - Newcastle, Co Down, M Herron, 013967 23635

19 - Rothesay, RSPBA, 0141 221 5414

20 - Crieff, B Stronach, 01738 637205

20 - Kilmarnock, J Martin, 01560 320503

20 - Mintlaw, I Taylor, 01779 477238

26 - Cowal, Dunoon, RSPBA, 0141 221 5414

### SEPTEMBER

2 - Arbroath (Scottish Championships), RSPBA, 0141 221 5414

3 - Chatsworth, F Stirling, 01462 455055

9 - Pitlochry, A Wilson, 01796 473636

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



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