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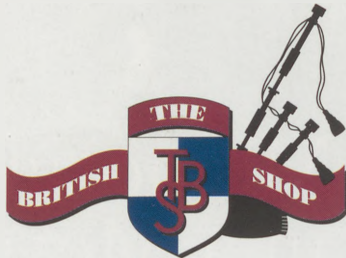
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Piping Times

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Contents

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Editorial	3
News	4
Glenfiddich & London	11
Noticeboard	27
Opinion	29
My Month	33
Analysis	43
Letters	47
Obituary	53
Results	57
Crossword	59
Diary	60

Front Cover: A rare picture of the great Calum Piobair Macpherson. His memorial and gravestone in Badenoch are, respectively, becoming overgrown and obscure, and this is causing some concern. See Opinion page 29.

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Piping Times

est. 1948

JUST when we thought we knew it all we have made a most serendipitous discovery concerning the development of 'competition' light music. In publishing the tune *Clan Macrae Society* by Willie Fergusson, we have stumbled on a key element in the development of the six or eight parted march.

It happened like this. In the early 1950s and 60s pipe bands played only march, strathspey and reel in competition. The better bands could keep their tone longer and wanted to show off this fact to the judges and listening public. P/M John K MacAllister of Shotts and Dykehead Pipe Band was one such pipe major who could sustain his sound and needed the tunes to prove it. He liked the tune the *Links of Forth* or the *Links of Airth* as it was sometimes called, the only problem was that at four parts it was too short for him. As it was traditional, or so he thought, John wrote another four parts, and called the 'new' eight-partner after his father P/M Tom McAllister Snr.

The Shotts band duly played the tune in competition and within a few weeks JK received a letter from a P/M R Thomson from "through Edinburgh way" telling him the tune was not traditional but had been written by him. Happily, P/M Thomson wasn't too worried at this breach in composer's protocol as he had liked what P/M John had done with his tune and offered his congratulations. It duly appeared in Book 1 of the Edcath Collection as *Pipe-Major Tom*

MacAllister or *The Links of Forth* with neither composer credited and remains popular with bands today in all its eight-part glory.

Over now to another part of Lanarkshire, Motherwell and Wishaw to be precise, where Pipe Major David Ross of the Dalziel Highland band and leading drummer Alex Duthart are searching for a big march with which to parade their tone and technical skills. P/M Ross, known as 'Dai', opened his copy of Fergusson's book, lighted on the four-part *Clan Macrae Society*, played it through on the practice chanter, thought it was good but too short, and promptly wrote fifth and sixth parts for it. It has gone on to become a pipe band standard and it helped Field Marshal Montgomery to this year's Worlds title at Glasgow Green.

So here we have a development in the competition march which came about from the need of pipe bands for a medium by which to demonstrate their improving sound. Certainly as significant a change as any since the form was devised by Angus and Hugh MacKay in the early 19th century.

How many other 'big' marches came about in this way? *Lord Alexander Kennedy*, the six parted *Balmoral Highlanders*? Were strathspeys and reels developed after the same fashion? *Bogan Lochan*, *Charlie's Welcome* and *Pretty Marion* spring to mind. It just shows you the innate musicianship of the men responsible.

It is romantic, and fashionable, to link all of our native genius



Bagpipe Performance the Main Theme of New Qualification



MORE details can now be published of the new HNC Professional Bagpiping qualification being offered by the College of Piping in association with the music department at Stow College, Glasgow.

The award will be validated by the Scottish Qualifications Authority (SQA). Applicants will have achieved Institute of Piping Level 4, and will have two Highers, preferably English and a technical subject. Higher Music will also be an advantage as will Associated Board Exams to Grade 5.

A joint statement from both colleges reads as follow: "The expertise in education and training of both centres has led to the design of a professional qualification which has, even before validation, already created a level of interest with prospective candidates.

The proposed HNC in Professional Bagpiping is a vocational award designed to raise the employability of candidates upon completion. Although the main theme of the course

will be bagpipe performance, it will also contain other crucial skills which are required by professional musicians: presentation, organising self-employment and communication.

The award of an HNC in Professional Bagpiping will be made upon completion of 15 Higher National Credits, where one credit is equivalent to 40 hours of study. The course will be made up of Core and Optional Units. All Core Units are mandatory, and options will be completed to make up the 15 required credits.

It is envisaged that the most popular study methods will be either full time or part time and it is the intention of both centres to offer the course on both methods. However, there is a commitment by both centres to investigate the possibility of completing it on a distance learning basis.

This will open the course to the widest possible audience and will allow completion by credit accumulation. Applicants who can demonstrate competence in areas which are featured in the course can be granted a

Editorial continued

with the bens and the glens of the north and west of Scotland, but here, down south, amid the pit bings and urban eyesores, flourished a creative skill so far hardly recognised and hardly credited among our piping fraternity.

We hope we can begin to redress the balance and ask our readers to supply us with any more information on P/Ms Thomson and Ross and this movement towards the six and eight parted MSR. And thanks to JK McAllister for getting the ball rolling.

pass award in relevant units within it.”

Some of the compulsory elements of the HNC are as follows: ability to play great Highland pipes to a professional standard, general IT skills, recording and arranging music and using computer generated scoring as necessary, e mail and internet, achieving a foundation level of performance in a chosen second instrument, freelance working skills-self presentation, financial issues and taxation etc.

The final compulsory subject will be bellows piping. Candidates will be expected to be proficient in both lowland pipes and lowland smallpipes and have a significant repertoire for both instruments. Optional studies include analysis of music styles, instrumentation, composition, use of a recording studio and an overview of

studio protocol. Other optional subjects are a second language such as French, Spanish, German or Gaelic, reedmaking for both great Highland and bellows pipes and the study and appreciation of pipes of other countries such as Ireland, Galicia, France, Italy and Belgium.

If you are interested in the HNC Professional Bagpiping course contact Tom Campbell, HNC course co-ordinator, at the College of Piping 0141 337 3024.

Baby Doubling

GOLD Medallist Greg Wilson's wife Mandy has given birth to twins, a boy and a girl. The couple are back home in New Zealand after a few years in Scotland.

William M MacDonald

DDOUBLE GOLD Medallist William MacDonald of Inverness died in hospital last month. He was 84. Willie had been ill for some time. He was one of the last surviving pupils of John MacDonald, Inverness. A pupil, Dr Angus MacDonald, played the lament. Obituary next issue.



Scottish Pipers'

THE Scottish Pipers' Association is to be invited to join the Joint Committee for Judging following what they describe as a ten-

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The College of Piping Great Highland Bagpipe Tutor 1

Champion piper Alasdair Gillies, has created another astounding record with ten Former Winners MSR titles at Inverness. His first lessons were on the College of Piping's Tutor 1. Enough said.



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year campaign for membership. SPA President Jeannie Campbell said: "As one of the oldest and largest of the major competition organisers the SPA probably employs the largest number of judges outside of Oban and Inverness. It is only right that we should be involved in the Joint Committee and I look forward to attending their next meeting."

Highlanders Tour

THE Pipes and Drums of the Highlanders Regiment and the band of the Grenadier Guards begin a major North American tour in January. The bands will play in 54 cities over a 65-day period.

The tour is organised by Columbia

Artists. The show lasts for 90 minutes with both bands playing individually and combined. Dates are: Jan 15 Penn State University, PA; Jan 16 Pittsburgh, PA; Jan 17 Hershey, PA; Jan 18 Philadelphia, PA; Jan 19 Fairfax, VA; Jan 21 Norfolk, VA; Jan 22 Wilmington, DE; Jan 23 Bethlehem, PA; Jan 24 Greenvale, NY; Jan 25 2pm New Brunswick, NJ; Jan 25 Newark, NJ 8pm; Jan 26 Bronx, NY; January 28 Trenton, NJ; Jan 29 Storrs, CT; Jan 30 Schenectady, NY; Jan 31 Portland, ME; Feb 1 New Haven, CT 2pm; Feb 1 West Point, NY 8pm; Feb 2 Boston, MA; Feb 4 Kitchener ON; February 5 Toronto, ON; Feb 6 Grand Rapids, MI; Feb 7 Cleveland, OH; Feb 8 Mt. Clemens, MI; Feb 9 Detroit, MI 2pm; Feb 9 Flint, MI 8pm; Feb 11 Louisville, KY; Feb 12 Columbus, OH; Feb 13 Dayton, OH; Feb 14 Ft. Wayne, IN; Feb 15 Champaign-Urbana, IL; Feb 15 Ames IA; Feb 17 Chicago, IL; Feb 19 Rexburg, ID; Feb 21 Portland, OR; Feb 22 Vancouver, BC; Feb 23 Seattle, WA; Feb 25 San Rafael, CA; Feb 26 Sacramento, CA; Feb 27 San Luis Obispo, CA; Feb 28 Escondido, CA; Mar 1 Palm Desert, CA; Mar 2 Cerritos, CA; Mar 3 Thousand Oaks, CA; Mar 4 Phoenix, AZ; Mar 6 Winston-Salem, NC; Mar 7 Asheville, NC; Mar 8 Greenville, SC; Mar 9 Atlanta, GA; Mar 10 Naples, FL; Mar 11 Naples, FL; Mar 12 Sarasota, FL; Mar 14 West Palm Beach, FL; Mar 15 Clearwater, FL

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publication next month. All 112 tunes are contained in one volume. Errors in the original six books have been corrected and stories of the tunes added. The book, published by the College of Piping, will cost £30.

Band Snippets

- Gordon Walker has left Scottish Power to take over as pipe major of a Glasgow based Territorial Army band.
- Barry Wilson, Shotts and Dykehead, takes over from John Scullion as leading tip of Scottish Power
- The World Solo Drumming championship was won by Gordon Brown of Boghall and Bathgate; second Jim Kilpatrick, Shotts

- George Ussher has become chairman of Northern Ireland branch of the RSPBA and retains overall chairmanship of Association.
- Stirling McMurchie, formerly side drummer of the 214th Co. Boys Brigade band and Strathclyde Police, has died. Stirling, who was 69, was a highly respected drummer and formed part of the drum corps which sustained Strathclyde through their record breaking run of World Championship wins in the 1980s. His later years were spent teaching and judging.
- P/M Kenneth MacLeod has stood down from Kilmarnock pipe band to concentrate on his business interests with MacCallum Bagpipes.

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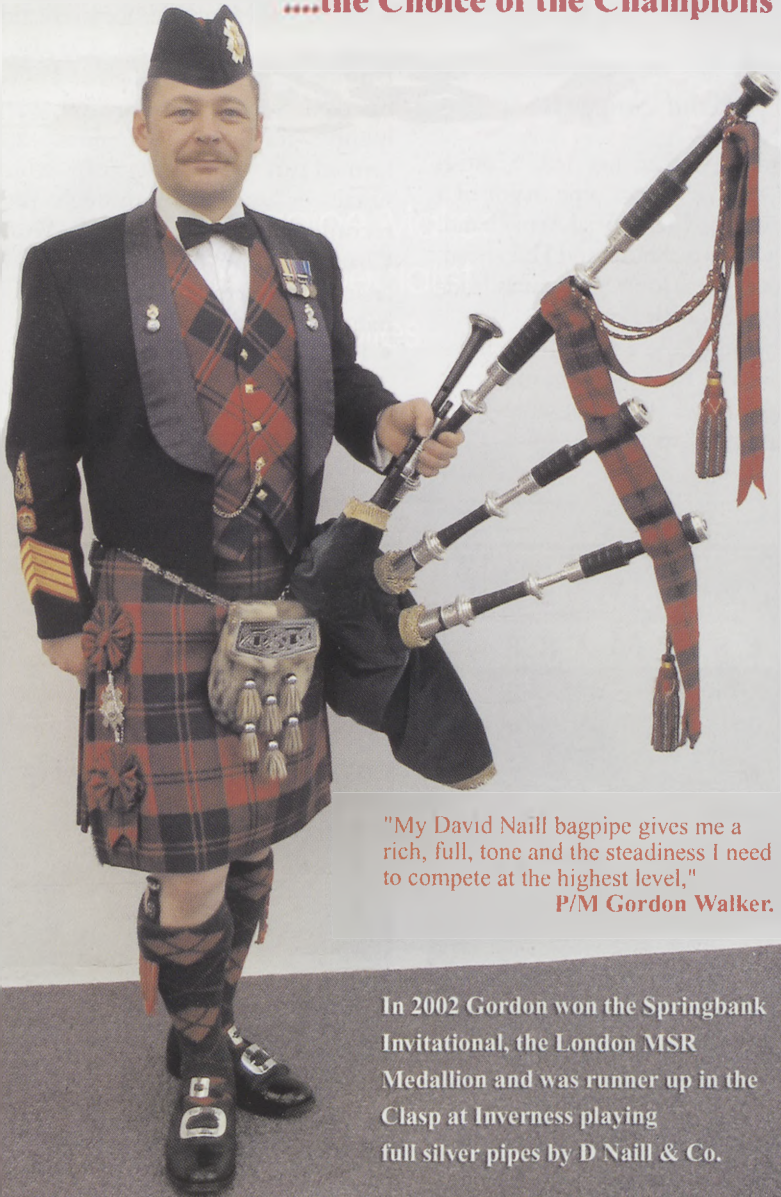
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Quality Piping But a Huge Difference in Prize Funds



ROBERT WALLACE

THE final two solo competitions of the year, The Glenfiddich and London Championships, produced some excellent playing but the contrast in their fiscal fortunes could not be greater. The first offered the highest prize in piping – champion Roddy MacLeod took home around £1,800 – and the other has so little cash that its immediate future is in doubt. Sponsorship is of course the key and piping is fortunate that William Grant & Sons continue to back their championship in such a way as befits a competition involving the top exponents of the piping art.

Cash-strapped London has made some drastic changes in the last couple of years, moving away from the expensive, though grand and acoustically marvellous, Glaziers Hall to a pleasant, if a little cramped, hotel on the Thames at Hampton Court a few miles from the city centre. To their credit the London committee have now graded their competitions, the unfortunate consequence of which is that they now have too many events to organise and accommodate in one day. In addition this year their adjudication panel was sorely depleted with one judge pulling out at the last minute and another unable to travel through no fault of his own. The Competing Pipers' Association have done much to help the London



2002 Glenfiddich Champion Roddy MacLeod

organisers recently and it is ironic, though no fault of the CPA's, that since they have become involved the prizemoney has never been lower. As I said, sponsorship is the key and we know from our own sources that cash is available for London but companies and individuals will only put substantial amounts of money into something which is well run and well organised. The London Committee has much work on its hands and must do something quickly to restore its status and prestige.

No such difficulties exist at Blair

ARCHIE KENNETH QUAICH

THE eleventh annual amateur piobaireachd competition for the Archie Kenneth Quaich will take place on Saturday, 1st March 2003, in the rooms of The Royal Scottish Pipers' Society, Edinburgh.

Competitors will be obliged to submit two tunes with their entries, one of which they will be asked to play.

Conditions for eligibility are as follows:

1. Competitors must be aged twenty or over.
2. Holders of the Army School of Piping Pipe Major's Certificate or the Institute of Piping's Graduate Certificate barred.
3. Anyone who has ever won a prize in open competition or who has taken part in open competition within the last five years barred.
4. Anyone who has taken part in public recitals together with professional players barred.

There will be a maximum of twenty five competitors selected solely on a first come first served basis.

Entries should be sent before 14th February 2003 to:-

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Glenfiddich and London

Atholl. The Glenfiddich continues to be a model of organisation with clearly defined qualifying events, a superb venue, good benches of judges and, as already mentioned, top prizemoney. In return the audience is invariably treated to some superb piping. This year was no exception with Roddy MacLeod's piobaireachd *The Lament for the Viscount of Dundee* highly enjoyable. So too were Alasdair Gillies's march, strathspey and reel and, not surprisingly, both took first prizes, with Roddy MacLeod also securing a third in the MSR and thus the overall title. Second overall was Willie McCallum, steady as ever with *In Praise of Morag*, and third Alasdair Gillies. As well as his first in MSR, Alasdair managed a fifth in the piobaireachd with a well-documented but hardly musical setting of the *Fingerlock*. It needed all of his natural musicianship to bring it to life. Other fine performances were heard from Iain Speirs *End of the High Bridge*, Greg Wilson *Macleod of Colbeck* and Bruce Gandy *Laird of Coll's Barge*.

The complaint most often heard in the tea rooms at Blair (apart from comments from a few of the judges that it was time their £50 fee was brought more into line with the prize fund) was the time taken by some of the pipers in tuning. Indeed it was noticeable that after a couple of competitors had bored the audience rigid screwing away for interminable periods large gaps started to appear in the initially packed Great Hall. It is commendable that the organisers do everything they can to accommodate the competitors at the Glenfiddich and for this reason they may not have



*Alasdair Gillies with the
Glenfiddich MSR trophy*

considered the introduction of tuning lights in the past. My view is that, in the interests of competitors and audience alike, it is time they now did. These could be timed to give a more generous period than that of, say, the Northern Meeting, perhaps even as much as ten minutes. Competitors could then judge when they were likely to be on by adding the maximum tuning time dictated by the lights to the approximate length of the tune the preceding piper had been given and time their tuning 'run' accordingly. They would thus be more settled when they arrived on the platform and less likely to add to the audience ennui. We can hear the numbles already but that is no reason at all for not considering this or some other way round a difficult problem.

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Sandy Grant Gordon presents the Balvenie Medal to James MacIntosh

One other fault at Blair was the sound system. It was only with great difficulty that people at the back of the hall were able to hear the detailed introductions to the tunes from Bridget MacKenzie.

This year's Balvenie Medal for services to piping went to James MacIntosh of Pittsburgh, USA. After receiving his award from Sandy Grant Gordon he said:

"I used to sit in the audience at the Glenfiddich and wonder how these medals were decided on and now I find myself getting one. I'm very honoured. I suppose it is in recognition of the work I've done in the United States. When I went there all these years ago I found there was a real

need for piobaireachd tuition. Once I started to teach I found the phone never stopped ringing. People were so keen to learn. They were hungrier than the youngsters in Scotland. Now when I see pupils coming back here to compete and doing well it makes me very proud. I get a feeling of real satisfaction."

After the formalities competitors, judges, guests and the much-maligned fourth estate, repaired to Scotland's Hotel for some well earned refreshment.

Piobaireachd – 1. Roddy MacLeod *Lament for the Viscount of Dundee* £220; 2. Bruce Gandy *The Battle of the Pass of Crieff* £200; 3. Greg Wilson *Lament for MacLeod of Colbeck* £180;

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Glenfiddich and London

4. Willie McCallum *In Praise of Morag* £160; 5. Alasdair Gillies *The Finger Lock* £140

Judges: John MacDougall, Iain MacFadyen and Jack Taylor

March, Strathspey & Reel – 1.

Alasdair Gillies, *Mrs John MacColl, Delvinside, Lt. Col. DJS Murray* £220;

2. Willie McCallum, *The Abercainey H'ders, Dora MacLeod, John MacKechnie* £200;

3. Roddy MacLeod, *Leaving Glenurquhart, Lady MacKenzie, The Sheepwife* £180;

4. Angus MacColl, *Argyllshire Gath., Shepherd's Crook, Alick C. MacGregor* £160;

5. Bruce Gandy, *Leaving Lunga, Susan MacLeod, Thomson's Dirk* £140

Judges: John Burgess, Donald MacPherson and Gavin Stoddart

Overall – 1. Roddy MacLeod

£1,300; 2. Willie McCallum £600; 3. Alasdair Gillies £400

London Contest

John Shone writes: The weather on November 2nd for the 63rd Annual Competition of the Scottish Piping Society of London did not match the high expectations of the competitors as they gathered at the Mitre Hotel, Hampton Court. The rain started to fall heavily at about 8am and continued without let-up till late on Saturday night. This did not hamper operations. The competitors, in the comfort of the three-star hotel, soon got down to tuning and preparing for the day ahead. The number of entrants exceeded all expectations with some 70 contestants entering the various events. The USA, Canada, New Zealand,

Australia, France, Ireland and the home countries were all represented – a veritable United Nations. One of the disadvantages of the venue was trying to find the rooms where the many separate contests were being held. The London committee, this year, have added considerably to the number of contests and this made searching just that bit more difficult.

The senior contest of the day is for the Bratach Gorm. This year there were 11 competitors, 10 of who completed their tunes. **John Angus Smith** was asked to play *The Lament for the Only Son* but just did not settle and soon gave up the unequal struggle. A pity, since his pipe was going well, was nicely balanced and pleasant to the ear. First to play was **Roddy Macleod** with *The Old Men of the Shells*. His instrument was superb, well tuned, balanced, with just the right amount of projection without being hard on the ear. From the outset it was apparent the new larger room had better acoustics than that provided last year. The tune was played with unhurried elegance, great confidence and musical insight. One slight slip in the crunluath marred what was a super performance.

Robert Wallace gave us that great, and difficult tune *The Earl of Seaforth's Salute*. He spent a lengthy time tuning, and it was a blessing for him that the light system was not in operation for this contest. As it was, when he started the tune, his drones were still not quite in tune with the chanter tonic A. However, this was the only blemish on what was a super performance. Bob has a delightful way of shaping the lyrical themes and he

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Glenfiddich and London

showed this to good effect in this piece. Deservedly he was given fourth prize.

William McCallum carried off first prize with *My King Has Landed in Moidart*. Again it was immediately apparent we were listening to a master of the instrument at the top of his form. The tune was, as one would expect, beautifully phrased, each variation flowed with just the right amount of pace and attack. The crunluath-a-mach variation was played excellently and was an object lesson to any observant up and coming piper in the audience. I hope it is not peevish to mention the only minor blemish in a wonderful performance, namely one or two of the taorluaths on D were a little indistinct but not, I might add, enough to offend the ear of most listeners.

Gordon Walker was awarded third prize for his *Lament for MacSwan of Roaig*. As he came forward to salute the bench, one was immediately struck by Gordon's impeccable standard of dress, and the playing matched the promise of his appearance. He set just the right tempo from the outset, and maintained our interest from variation to variation. Gordon's fingers always appear so strong on the chanter and so sharp in execution. His playing, full of apparent spontaneity and unhurried confidence, marked him out as another at the top of his form. He had a beautifully balanced instrument.

Stuart Shedden was given *The Kings Taxes* and he set about it with gusto. During tuning the high A was clearly 'out' with a distinct 'tremolo' and he was lucky there were no high



Willie McCallum with the Bratach Gorm

As in this tune. One wonders whether this lack of balance in the instrument during tuning had any detrimental effect on the opinion of the judges.

Stuart presented the tune well and his phrasing was reminiscent of that of the great Donald MacPherson but I felt Stuart was not comfortable with his performance. By the time he was asked to play the room had become very hot and this could have taken its toll. **Iain Speirs**, on what was the best instrument of the day, gave us *The Park Piobaireachd No 2*. It was nicely played and technically secure, though on the slow side, and this tendency to drag some of the variations probably put Iain out of contention.

Ed Neigh had travelled all the way from Canada for the occasion. Oh, what we pipers will do for our music! The judges handed the poison chalice



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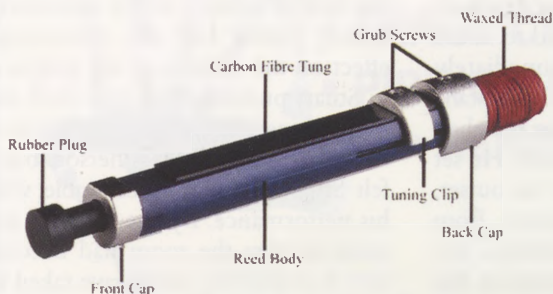
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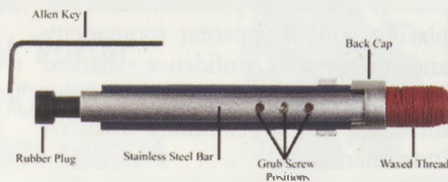
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A delighted Donald MacPhee, winner of the 'A' piobaireachd, and insouciant friend

of the day's playing by asking for *The End of the Great Bridge*. This is a long and very difficult tune from which to make music. But Ed, as per usual, buckled down to the task with what appeared to be real relish. He made a very good job of it but played on the slow side throughout, not a good thing to do in a tune of this construction. Ed's pipe was excellent but much lower in pitch than others. At first this somewhat 'grated' on the ear until one became used to the difference. **Murray Henderson's** playing of *Lachlan MacNeill of Kintarbert's Fancy* showed us that he is back and once more vying for the top prizes. However, this day was not to be his and I thought the tune lacked fire and

so obviously did the judges. **Colin MacLellan** played *The Rout of the Lowland Captain*, a tune I believe I have never heard before in the Bratach. Colin started well, but soon, I felt, became bogged down in the long and difficult variations. To add to his woes he had one small choke in the taorluath. Next came **Bruce Gandy** with that popular tune *Lord Lovat's Lament*. He started off at just the right tempo in the urlar and maintained it through to the end of the tune. As he went on I thought his confidence and enjoyment in the piece grew. On a well-set pipe, the variations were nicely paced one to another and he was technically secure throughout. He completed a very

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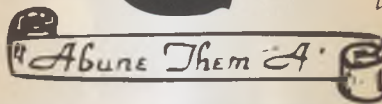
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Glenfiddich and London

workmanlike job with a first class crunluath. It was a performance worthy of a prize. And so thought the judges by awarding him second. Bruce must feel proud of this achievement against such a strong field. I do hope we hear him in London again in the years ahead. The judges were Iain MacFadyen and Malcolm McRae. Mention should also be made of those 'behind the scenes'. The stewarding for the Bratach was first class.

The Senior MSR contest for the London Medallion followed on directly. As last year, the J.B. Robertson March competition was judged at the same time, the march of the MSR serving for the JBR prize. This is a very unsatisfactory state of affairs since:

- a) When the contest was instituted some years ago JB's widow financially endowed the contest and presented the solid silver Cowal Rose Bowl, won outright by Robbie before the war, as the cup to be awarded each year to the winner.
- b) Secondly, at that time it was agreed with JB's family that the contest should be a test of fine march playing (since Robbie was pre-eminent in this field) and two marches played consecutively were deemed necessary.

In this senior MSR, the tunes were played but once through, this is not an adequate test for a high level of senior march playing. It is to be hoped that the London committee will re-assess their arrangements for next year, otherwise they will find members shying away from endowing competitions in the future.

Needless to say the MSR contest lived up to expectations with some really remarkable performances being turned in. **Gordon Walker** pulled off the 'double' by winning both the Medallion and the JB Robertson March. His winning tunes were *The Highland Wedding*, *The Piper's Bonnet* and *John Morrison of Assynt House*.

Gordon's fingers were as clean as clean can be, and his pipe sounded well from the off. Although **Chris Armstrong** did not merit the prize list, mention must be made of this young man. For one so young, to be playing in such exalted company should have been enough for anyone to contend with, but to be given *Mrs D. MacFadyen*, *The Cameronian Rant* and *Charlie's Welcome* to play must have been very daunting indeed. Not, apparently, for Chris since he buckled



Gordon McCready winner of the 'B' piobaireachd and 'B' MSR

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Glenfiddich and London

down to the job with a will and made a fine impression on all present. I am sure we will be hearing much from him in the future.

Looking at the London contest as whole, one must take one's hat off to the planning committee, but it must be said that they now have too many events to contend with. Why arrange over 14 contests on one day? The public just cannot get around them all. Indeed, just to visit half of the contests would prove difficult. And then of course there is the cost in prizemoney and judges expenses and fees. If the London team continue to pursue such a multiplicity of events, then a 'deep pocketed' sponsor will be required to make ends meet.



• For all the London Results see page 57.

Robert Watt, Northern Ireland,
winner of the Strachan MSR



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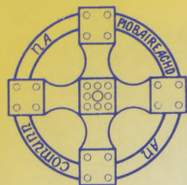
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Correction

The Piobaireachd Society Centenary Dinner is on April 12, 2003, and not April 13 as reported last issue. All bookings to Dugald MacNeill, Hon Secretary, 16-24 Otago Street, Glasgow G12 8JH

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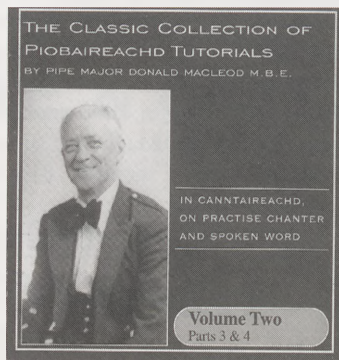
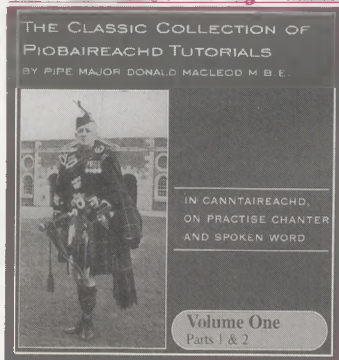
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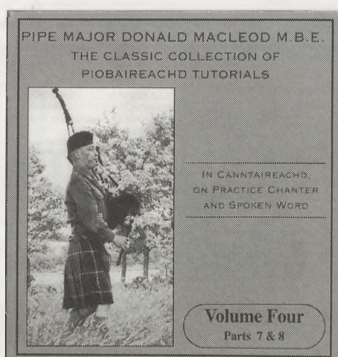
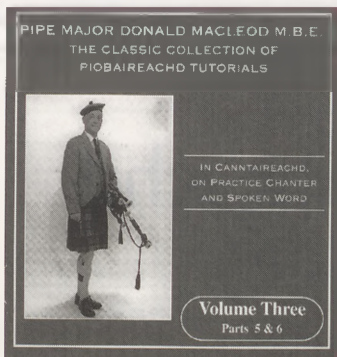


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Time Something Was Done About Calum Piobair's Memorial Cairn



Calum Piobair's cairn in Badenoch, all but obscured by trees and bushes

BY JEANNIE CAMPBELL

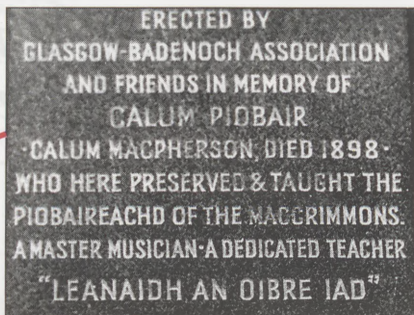
WHEN driving up the A9 to the Northern Meeting a detour of only six miles takes one through Glentruim to the village of Laggan. It was here that the famous Macpherson pipers lived from 1845 onwards when employed as pipers to their Chief Cluny Macpherson. The Macphersons had a long association with the Northern Meeting, starting with Angus Macpherson, who won prizes there in 1852 and 1854, and continued through four generations. Angus's son Calum won the Prize Pipe in 1866, and Calum's sons Norman, John and Angus were all prize winners, fol-

lowed by Angus's great grandson Malcolm who won the Gold Medal in 1927 and the Clasp in 1930 and 1937.

Catlodge, with its distinctive gateposts topped by stone cats can still be seen, and nearby is the cottage where Calum Piobair and his family lived after his retirement, in the late 1870s, from the post of Cluny's piper. They were living there at the time of the 1881 census when their abode was described as having four windows. The two front windows can be seen in the photograph on page 32 and there will be two more at the back. According to the lady at the clan



A scramble through vegetation reveals the cairn



At the Macpherson Clan Museum this is now let as a holiday cottage. It was here that so many famous pipers came for their lessons with Calum, including John MacDonald, Inverness. He described Calum as sitting on a stool by the peat fire playing jigs on the practice chanter while waiting for the breakfast porridge to boil. After breakfast he would stoke up the fire before settling down for a day of piobaireachd tuition.

John MacDonald was born at Glentruim, only a couple of miles away, where his father Alexander was piper to Macpherson of Glentruim. The MacDonalds too has a close association with the Northern Meeting, Alexander winning the Prize Pipe in 1860 and the Former Winners Gold Medal in 1864, and his brother William doing the same in 1868 and 1869. John himself won the Gold Medal in 1890 and went on to win the Clasp seven times. As a young man John was employed as a gamekeeper

at Glentromie near Kingussie. On one occasion he met Calum Piobair at the old castle of Ruthven and together they walked the 10 miles to Catlodge having a tune on the bagpipe at intervals along the way.

Near the cottage is the cairn erected by the Glasgow Badenoch Association in memory of Calum Piobair. The cairn was unveiled in 1960 when Dr Kenneth MacKay gave the eulogy in the presence of Calum's son Angus and grandson Malcolm.

If one does not know where to look the cairn is difficult to find as the site has become very overgrown with self seeded birch trees and the cairn is no longer clearly visible from the road. Calum Piobair is buried in the churchyard at Laggan but the only gravestone inscription which can be read, is that of his grandson Malcolm Ross Macpherson.

The Macpherson Clan Museum at Newtonmore is well worth a visit as it has many trophies and medals won by the Macphersons. One can also see the Black Chanter of Clan Chattan and the fiddle played and broken by James Macpherson just before his execution, an incident remembered in the song *Macpherson's Rant*. The lady in charge of the museum is very wel-

coming and asks all the visitors if they are Clan members or have other interests in the museum. On hearing that I was from the College of Piping she expressed great concern about the state of the Calum Piobair Cairn and asked if something could be done by the piping community to clear the undergrowth and make the site more accessible.

Driving on up the A9 one can remember the great pipers of former years and imagine them making the same journey to the Highland capital for the main event of the piping year. The journey would have been very different then, perhaps by coach in the early years and later on the railway. The Meeting was originally a week-long social gathering for the gentry of the north, with balls and parties, then racing, sporting events and Highland Games were added to the programme.


The gentlemen took their staff with them to compete against others in the sports, dancing and piping events at the games. Some of the gentry today still keep racehorses but none that I know of keep a competing piper. The piping events before the Second World War were very different, as they were held outdoors as part of the games day, with all the distractions familiar to games competitors. On one occasion when John MacDonald was playing a wee dog joined him on to the platform and began to jump at the tassels of his sporran. John played to the end of his tune, saluted the judges, patted the dog and won the competition.

After the Second World War the piping competitions moved from the

Northern Meeting Park to various indoor locations and eventually to their present location, the Eden Court Theatre right next to the Northern Meeting Park. Although the Meeting has changed over the years the music has remained the same and probably the atmosphere and excitement are similar to former days.

On arrival in Inverness many take a stroll around the town on the evening prior to the meeting in order to absorb the atmosphere of the Highland capital. One can visit the churchyard on Church Street and remember another piping family contemporary with the Macphersons. Here one can look at his gravestone

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Calum Piobair's cottage in the ground of Catlodge, now rented out as a holiday home.

and think about Donald Cameron, who won the Prize Pipe in 1843, the Former Winners Medal in 1849, 1850 and 1859 and the Champion of Champions Medal in 1867. One can also remember his brother Alexander, Prize Pipe 1846 and Former Winners 1862, and Donald's sons Colin, Prize Pipe 1861 and Former Winners 1865, Alexander, Prize Pipe 1867 and Former Winners 1870, and Keith.

The Camerons have been commemorated recently with a new plaque at Donald Cameron's home Seaforth Cottage, Maryburgh. Perhaps it is time now to do the same for the Macphersons and a clean and tidy up of the memorial to Calum Piobair is certainly overdue.

• Would you like to help? Contact Jeannie Campbell at college@college-of-piping.co.uk or by mail at the usual address.



The Macpherson grave in Laggan churchyard; only Malcolm Macpherson's name is visible



The 51st Division at Alamein – Doing Their Bit for Tartan Tam

DAVID MURRAY

THIS year saw the 60th anniversary of the Battle of El Alamein, that great desert battle in 1942 well described by Winston Churchill as ‘not the beginning of the end but perhaps the end of the beginning’. And so it transpired. From then on the forces of the Western Alliance, principally those of the United States and the British Empire, were on the attack with the Germans and their lackeys firmly on the back foot, although much hard fighting was still to come. El Alamein is a station on the railway line some fifty miles west of Cairo.

The Battle of El Alamein is of interest to Scots and pipers principally because of the very gallant and distinguished part played in it by the 51st Highland Division, originally a Territorial Army formation recruited north of the River Forth. Shortly before the outbreak of World War 2 in September 1939, each battalion of the Territorial Army had been authorised to recruit a duplicate. Despite memories of the casualties of the Great War of 1914-18, the existing battalions soon reached the required numbers. The feeling was that whatever our fathers had done we could do too. For instance, the Alandale Pipe Band from Bonnybridge in Stirlingshire, of which more later, enlisted en bloc in the duplicate battalion recruited by the 7th Argyll and Sutherland



Corporal Alec ‘Ned’ Campbell, 5th Queen’s Own Cameron Highlanders, was a regular soldier who had served in Burma, India, and the Sudan before the war. He was ordered to grow a beard by his Commanding Officer, and was therefore a contender for the title of ‘The Bearded Piper of Alamein’. Such things were taken seriously then. Ned received the Military Medal for his work as a stretcher-bearer during the battle.

Highlanders. The duplicate battalions were formed into the 9th Highland Division, which had been renowned in the Great War.

The original 51st had been forced to surrender at St Valery en Caux in the disastrous operations in France in May 1940 when the mechanised German forces had swept all before them and the French Army had col-

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My Month

lapsed. The 9th Division was accordingly re-named the 51st. El Alamein was to be its first battle. Major General Douglas Wimberley commanded the 51st. Although educated in England he was a Scotsman to the core, steeped in the history of Scotland and the Highlands, and known affectionately as 'Tartan Tam'. A Cameron Highlander, he had 'gripped' the 51st, trained it, and encouraged and stimulated a separate and independent spirit and morale. As an experienced soldier of the Great War, he knew only too well how essential it was that the 51st should get off to a good start, both for its own sake, and for the sake of Scotland and the Scottish people. The spectre of St Valery had to be exorcised. 'Tam' Wimberley loved the pipes. Angus MacDonald, North Uist and 5th Camerons was General Wimberley's personal piper and bodyguard.

Wimberley planned the 51st's part in the battle in meticulous and painstaking detail. The Division comprised three brigades. 152 Brigade consisted of the 2nd and 5th Seaforth Highlanders and the 5th Cameron Highlanders. 153 Brigade included the 5th Black Watch, and the 1st and 5/7th Gordon Highlanders. 154 Brigade had the 1st and 7th Black Watch and the 7th Argylls. This gave rise to the wisecrack 'One battalion of Camerons/Argylls equals two battalions of Seaforth/Gordons or three battalions of Black Watch'. Each of the two latter brigades was allotted a sector and each battalion given different objectives within it. These were German and Italian strong points which had to be eliminated so that

the tanks could pass through. The objectives were code-named after well-known places in the regiment's home country. Thus the 1st Black Watch, the 'Auld Forty Twa', the 'Black Watch of the battles, first in the fight and last to leave', took on Comrie, Killin, Crieff and Perth. The 5th Black Watch from Angus were told to capture Montrose, Forfar, and Montrose. The 7th Black Watch, a Fifeshire battalion, was allocated Kirkcaldy and Dundee. The 1st Gordons objectives were Kintore, Braemar, and Dufftown, while the 5/7th Gordons had Cruden, Turriff, Inch, and Strichen. The 7th Argylls were allocated Renfrew, Paisley, and Greenock. The 5th Camerons' had a preliminary task to capture the strong point code-named Inverness, the regiment's hometown.

Now for the bit that interests us. Each company was to be played into action by its company piper, who was given a specific tune to play, usually, it would appear, the company march. These varied according to the battalion, from 'The Nut Brown Maiden' through tunes like 'The Atholl Highlanders' to, believe it or not 'Lord Alexander Kennedy'. The battle began at twenty to ten – 2140 in army terms – on 23rd October 1942. It opened with an intense artillery bombardment from more than eight hundred guns. Twenty minutes later the assaulting infantry crossed the Start Line.

The enemy reacted swiftly, initially with intense artillery defensive fire and as the Infantry approached their objectives with heavy and accurate machine gun fire. All accounts



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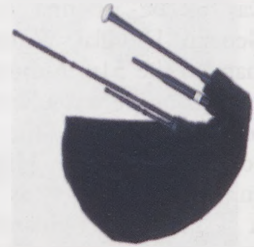
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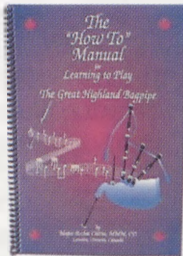
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My Month



This parade and march past took place in February 4th, 1943, to celebrate the capture of Tripoli. Winston Churchill was visibly moved when the Massed Pipes and Drums of the 51st Division marched past to the pipes, and took the Salute. Due to the length of the column of troops the two halves of the pipe band took over from each other. The Drum Major facing the band is from the 5th Seaforth. The battalion wore the Sutherland tartan and a distinctive cap badge featuring the wild cat of Sutherland. The band on the left is that of the 5th Camerons.

describe how the pipers strode forward, apparently unconcerned, through the dust raised by the bursting enemy shells. An officer of the 1st Black Watch recalled 'The few pipers we had were playing their companies forward all the time. I had the greatest difficulty in preventing the Pipe Corporal from walking into the anti-personnel trip wires which you could generally see in the moonlight'. A 5th Black Watch officer wrote 'The bit I left out was about the company pipers who played us across No Man's Land. They were very good, quite oblivious

of the hell going on around them.' The 5th Seaforth was one of the two battalions securing the Start Line. One officer wrote 'Then we saw a sight that will live forever in our memories. Line upon line of steel helmeted figures with rifles at the 'High Port', bayonets catching the moonlight and over all the wailing of the pipes.' Another 5th Seaforth account relates how the pipers played 'Highland Laddie' as the battalion attacked later in the night and how 'we were gripped with an indefinable pride in our division.'

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My Month

The 5th Camerons task was to secure Inverness so that 7th Black Watch could pass through. The Camerons advanced with the pipers playing in the lead. One company commander recalls how his company piper, Donald Macpherson from Broadford, Isle of Skye had been ordered to play 'The Inverness Gathering' during the advance. A good tune, maybe, but not particularly inspiring so Donald soon broke into 'The Cameron Men', which saw the company on to their objective. The 7th Black Watch then appeared through the dusty moonlight. It was clear that the Black Watch blood was up from their battle cries and shouts. To ensure that the Camerons were not mistaken for Germans Donald was ordered to play 'Pibroch o' Donald Dubh' which luckily the Black Watch recognised. The 7th Argylls history written by Captain Iain C. Cameron of Islay, a name familiar to all the older piping generation, tells how 'Paisley' was mopped up with the piper playing the regimental charge 'Monymusk' while 'A' company piper played 'Blue Bonnets' during the advance.

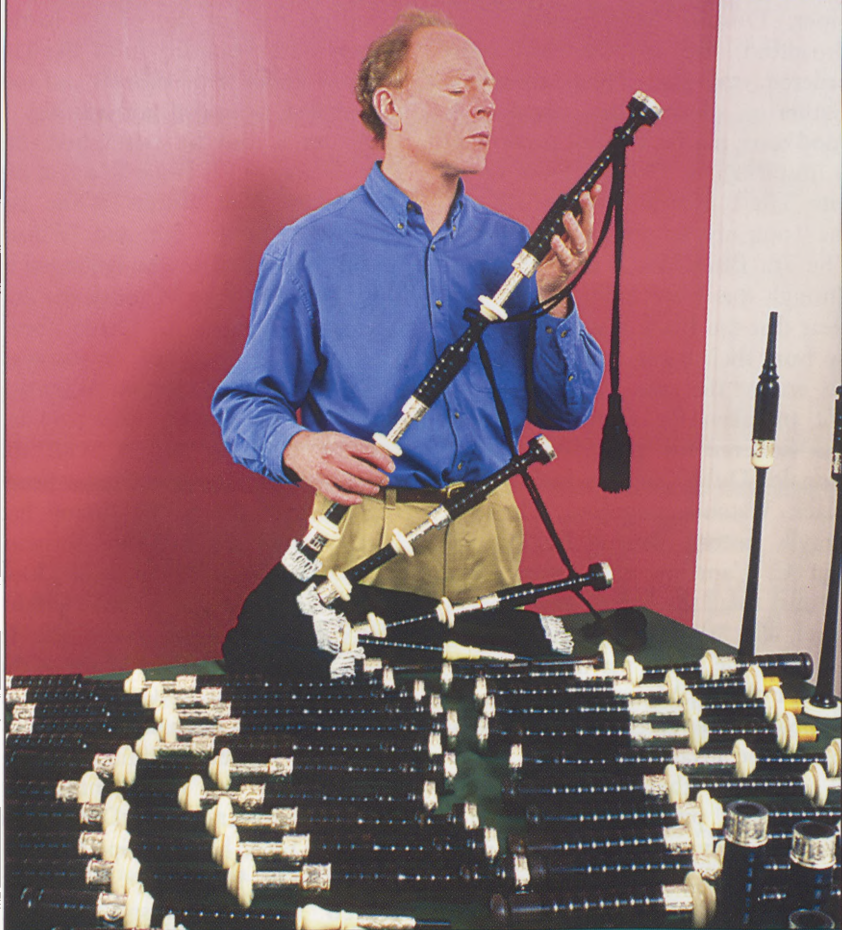
Inevitably there were casualties among the pipers. The 5th Black Watch history tells how 'A' company approached their objective Montrose, their piper, Duncan MacIntyre playing in their centre. Suddenly he was hit, but carried on playing, breaking into the regimental march 'Highland Laddie' as the assault went in. He was hit again and died, still playing. The next morning Duncan was found with his pipes still under his arm, and his fingers on the chanter. Pipe Major

Malcolm MacLachlan of the 7th Argylls, one of the Alandale Pipe Band, was also killed, as was Piper Donald Macpherson, 5th Camerons the next morning. Piper Donald MacLeod of the 2bd Seaforth was killed on the last day of the battle. Others were wounded. In all, the 51st lost just under 2500 officers and soldiers killed, wounded, and missing.

As far as can be established, the Pipe Majors of the Black Watch at the battle were Alan Watters of the 1st, Alec Herd of the 5th, and William Davidson of the 7th who belonged to Lochgelly. The Pipe Major of the 2nd Seaforth appears to have been 'Snowy' MacLeod of Stornoway, while the bearded Gordon Asher was with the 5th. 'Cherry' Anderson led the 1st Gordons' pipers, with the redoubtable Jimmy MacGregor heading those of the 5/7th. Jimmy had been promoted from Pipe Sergeant on the day before the battle. Bob Brown of Balmoral, Jimmy's predecessor, had been evacuated sick. In 1944, Bob became Pipe Major of the 1st Gordons. The 5th Camerons Pipe Major was John Ross, soon to be succeeded by Roderick White who was killed at Mareth a few months later. After the war, Angus MacDonald, the General's piper, became Pipe Major of the Glasgow Police Pipe Band and retired as Chief Inspector. Ned Campbell of the 5th Camerons was decorated for his work as a stretcher-bearer as was Jock Smith who succeeded Malcolm MacLachlan as Pipe Major of the 7th Argylls. Ned had grown a beard by order of his Commanding Officer. This led to much argument about who really was

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My Month

'The Bearded Piper of El Alamein' much mentioned in the press reports, Gordon or Ned.

After the battle a competition was held in Scotland for a tune inspired by the battle to be called 'The Battle of El Alamein'. The winning entry, a four part 6/8 march, was composed by Pipe Major Willie Denholm of the King's Own Scottish Borderers. The first two parts were played in slow time at Willie's funeral by his old friend Captain John MacLellan, causing many to believe that it was the authentic setting. Not so! However, a piper of the 7th Black Watch whose name has sadly not survived composed a march called 'The Alamein March'. There were others, whose tunes have been lost

A wartime battalion's Pipe Band rarely consisted of more than nine pipers. Although some had twelve, the number was constantly varying. Three or four side drums, a bass and one tenor, were usual. The losses at El Alamein were therefore sorely felt,

and it was decided that all pipers and drummers should be concentrated at Divisional Headquarters. The massed Pipes and Drums paraded to general acclamation whenever appropriate, as when the 8th Army was reviewed at Tripoli by Winston Churchill and when the Allies held a Victory parade in Tunis at the conclusion of the North African campaign.

It is surprising how little was recorded about the pipers' part in the battle. Much of the foregoing has been based on personal recollection by veterans of the battle, but as one told me 'I was too busy trying to stay alive to notice what the piper was playing!' Very helpful friends whose assistance I gladly acknowledge undertook a search of regimental archives. I would however welcome corrections to this article from veterans or from the families of those gallant pipers who led the way so bravely on that fateful night. They are part of that great piping heritage shared by us all.

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Piobaireachd: Interpreting the Nameless Hiharin Dro o Dro

RODERICK D. CANNON

THE May 2002 issue of *Piping Times* was a vintage one for lovers of ceol mor, with Bridget MacKenzie's concluding thoughts on the inner meaning of piobaireachd rhythms, Andrew Wright's comments on this year's medal tunes, and David Murray's recollections of the teaching methods of Robert Reid. First-hand factual material like this will be pure gold to the next generation of students. I'd like to comment on one tune that is not as well known as it deserves to be, the nameless *Hiharin dro o dro*. As Andrew points out, it is a beautiful piece but difficult to express, and one reason for this must be the fact that it does not have much exact repetition of phrases. Yet it is impossible to play this tune (or so I find) without feeling very strongly that every note is in just the right place; in other words it has a logical pattern, but one that lies somehow beneath the surface. I want to suggest what that pattern is, and to do this it's necessary to use insights into composition that have only become clear quite recently.

The main points of this new understanding, are (1) that tunes are built of phrases that lean heavily on two different selections of notes, but (2) there is still scope for development even within these two selections. In other words, we don't just have permutations of two phrases, as in (for

example) *Mary's Praise* which goes:

A A B / A B B / A B

nor of two long and two short phrases as in for example *Black Donald's March* which goes:

a b A B / A b a B / A B

In *Hiharin dro o dro* what happens is that a phrase is made which sits mainly on one note, low A, with a good emphasis on C, and when it comes round again it has those same notes, or else is expanded to take in E. A+C+E of course make the "common chord" but there is no need to assume that the piper-composers were thinking about chords as such. The other phrase sits one note higher, mainly on B and D. In this way, we can parcel out the phrases into the two types, and sure enough a pattern emerges, which makes good artistic sense. In thinking along these lines it's always best to start with the variations. Figure 1 overleaf is the Taorluath Doubling. The phrases (as I hear them) are marked out with brackets, and instead of letters I have used numbers.

Number 1 labels all the phrases using A and C and number 0 all the phrases using B and D. The reasons for using these numbers are explained a bit more fully in *Piping Times* issues for October-November 1995. There are also longer and shorter phrases, so



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Analysis

I use 11 for a double-length phrase of type 1, 00 for a double-length phrase of type 0.

Playing from this score, and keeping an eye (or ear) on the number scheme, we find a neat pattern. First comes a strong opening phrase 11 on the note A (bar 1), then a phrase 00 on the note B. This second phrase is not just a copy of the first phrase, moved up a note, but is still quite obviously an "answer", so to speak, to the opening statement. Bridget MacKenzie drew attention to this question-and-answer feature in her analysis of *The King's Taxes*. Now comes the compositional trick; we get the numbers 1 and 0 again, in the same order, but they are just half-phrases, the first and second halves of bar 3, consisting of C, C, then D, B.

And having got this far and reached a "0" phrase, we are ready to end the line with another 1 phrase. This comes in at bar 4, with something new in the melody, the note E which is the highest note used in the tune.

Then the first line is repeated, but

not exactly. It begins with another typical piper-composer's trick, using E again at the start of bar 5, to make a repeat of bar 4. The idea of picking up a new section with a reminder of the previous one comes into piobaireachd again and again in different ways.

By the beginning of line 3 a contrast is required. This is the half-way mark, and the composer uses the two half-phrases to make bar 9 but this time in *reverse order*, 0, 1. The actual notes are different from before: B and D in the short phrase 0, and E and C in the short phrase 1, but the pattern is there, and there can be no doubt that, in the old days, the listener who was in on the secrets of piobaireachd composition would have been expecting it. Reversal is another of the basic composing tools, and it happens in tunes of various types, at this point, just after the half-way mark. The third line proceeds with a logical progression of contrasts and similarities: 0 1 followed by the full phrase 00, then 1 0 followed by the full phrase 11; and finally the last line winds things up with the same layout

Caption: Taorluath Doubling from the Nameless tune *Hiharin Dro o Dro*, Piobaireachd Society Book 4, page 107. T = 'standard' taorluath T' = taorluath 'closed' to low G

Analysis

as the first line, but inverted. It goes 00 11 0 1 00. The numbers are those of the first line but with 0 in place of 1 and 1 in place of 0.

All of this applies also to the ground and the doubling of the ground, except that these are more melodic than the variations and the phrases are rounded out with passing notes and rhythmic touches. Possibly also, in the ground, the version we have may be not quite as the composer left it. In bar 11 (the third bar of line 2nd as printed by the Piobaireachd Society, the emphasis on the note B does not quite fit. Possibly there was once a long E followed by a short B as in the last bar of the ground. The doubling of the ground does suggest this. Also in that last bar we might have might have expected the note D, again as in the doubling of the ground. If we had another set of the tune in an older source, we might have an answer to this. As it is we have only Angus MacKay's setting and we might guess that by his time the theory of piobaireachd, so to speak, was no longer as well understood as it had been. Isn't this theory all mathematics rather than music? Are the despised pibrochologists just playing their own private game? I am sure the answer to both these questions is NO. Music is not mathematics, but early music, like early poetry, does very often seem to adhere to strict rules. The idea that true art should be a free flight of fancy is really quite modern. It has produced great art; but so too has the idea that an artist works within a framework. A wide spectrum of composition, all the way from "Three Blind Mice" to the Goldberg Variations, obeys rules of

mode and melody which have a lot to do with making great music, whether we recognise them or not. A final word in support of the suggestion put forward here. The pattern which we can hear in this tune is not unique. It is present in other piobaireachd, as I hope to show in another article. It is present too in much other music and poetry, and one discovery which has caused great excitement recently concerns early Welsh harp music. The medieval harpers had a ceol mor of their own, also with metrical patterns structured in binary form. One of their measures is the same as the opening line of the piece discussed here, though the melodies, as far as we know, were quite different.

Further reading

There is very little that is original in the above: on the general subject of metre the following are some of the most recent publications. I acknowledge discussions with the late Frans Buisman, Barnaby Brown and Peter Greenhill, and I believe pibroch players will enjoy listening to the old harp music now available on the CD by Bill Taylor.

B. Brown, "The whole pibroch repertory", *Proc. Piob. Soc. Conference*, Vol XXVIII, ch. 4 (2001). F. Buisman, "The system of modes in ceol mor", *Proc. Piob. Soc. Conference*, Vol XIX, ch. 2, (1992); F. Buisman, "Melodic relationships in pibroch" *British Journal of Ethnomusicology*, vol 4, pp 17-39 (1995); R. D. Cannon, "The Old Woman's Lullaby" *Piping Times*, vol 34, No 5 (Feb 1982); "The construction of even-lined piobaireachd", *Piping Times*, vol 48, Nos 1-2 (Oct-Nov 1995); "The Lament for the Union", *Piping Times*, vol 50, No 8 (May 1998). W. Taylor, "Two Worlds of the Welsh Harp", CD.



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.

Robert Reid

Sir,

I have just come across an article in the May 2002 issue of the magazine entitled "A First Piobaireachd from Robert Reid – What a Let Down" by David Murray.

He mentions that on one occasion around 1938 at Cowal Robert loaned David his pipes to play in a competition. Robert had two sets of pipes that he played regularly in his many successes on the boards. One set I think were Hendersons. The other instrument were MacDougalls. Robert's brother Willie first emigrated to Hastings, New Zealand, in the mid 1960s, and as Robert had died by then the MacDougalls were passed on to Willie and he brought them with him to New Zealand along with Willie's own set of Hendersons.

At the time I was living in Hastings and went to Willie for tuition for three years as I did a lot of solo competition playing in those days. Willie and his wife returned to Glasgow for a short period later in the 60s. Before he left he offered me Robert's set of MacDougalls which I have had ever since and still play. They are generally recognised in NZ as having an excellent tone. They are ebony, ivory and nickel silver.

I keep in regular contact with Willie's daughter Helen who lives in Auckland as I do.

Barry Brougham,
Auckland

Mary MacLeod

Sir,

I enjoyed Jock Stewart's letter about Mary MacLeod in the October issue, but I was a little puzzled by his implication that I had said Mary's innovative metres were 'her invention of a breakaway style of writing poetry from a syllabic style to one where each line has a fixed number of stressed syllables, thus giving a certain rhythm to the poem'. A glance at your March issue will show that I said nothing of the kind. I am well aware that this change from syllabic to stressed poetry occurred long before the time of Mary MacLeod. I was also aware of Mary's dates – and I think Professor William Matheson's notes on Mary's life have now superseded those of Professor Watson, though they agree substantially on the dating.

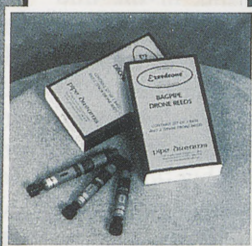
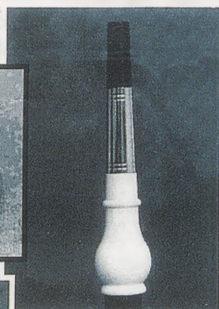
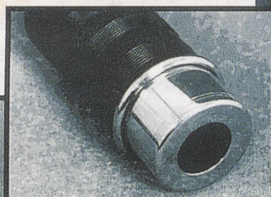
I would go along with most of what Mr Stewart states so clearly, but I would point out that nobody really knows for certain why Mary was banished from Skye, and that his theory is only one of many. If she was banned for making a 'rude and insulting poem' about her chief, where is it? We have lost so much of her probable output of poetry that I do not see how anyone can state so categorically that she did not experiment with metres, not by introducing stressed metres, but by trying other, minor changes; tradition says that she did, and there is certainly no hard evidence that she was expelled for insult-

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ing her chief. I hold to one theory, Mr Stewart to another, and neither of us will ever know for certain. And there is no need to put words into my mouth in order to refute them, because on the topic of the change-over to stressed poetry we are in complete agreement. Thanks, Mr Stewart. It was good to hear from a fellow enthusiast.

Bridget Mackenzie,
Dornoch, Sutherland

Europeade 1

Sir,

I was rather disturbed to read Sheila Douglas' letter concerning the Scottish country dance teams at the Europeade festival in Antwerp and the editorial response to her letter in this month's Piping Times. Sheila Douglas appears to express the opinion that the Scottish dance teams at the Europeade were not suitable representatives of the Scottish tradition on the grounds that they were from south of the border, and that she did not approve of their costume. There is nothing in Sheila Douglas' letter to suggest that the standard of either the pipers or the dancers was in any way lacking. I don't recall the Piping Times expressing the opinion in the past that piping should be restricted to the Scots, indeed, the fact that the same issue of the Piping Times advertises the publication of the French edition of the College Tutor with, to quote, "The great Highland Bagpipe is a world instrument", would suggest otherwise. Surely the ability to play or dance to a high standard is a far more important qualification for taking part in such a festival than where the individuals live? Over the past few years I

have had the privilege of playing for a number of Scottish country dance teams, from both sides of the border, on trips to Europe, Peru and Canada. The fact that I am only half Scottish, have lived in England all my life and speak with an English accent has not so far proved to be a barrier to playing successfully for Scottish dancing, in England, Scotland, or abroad. If anything, the teams from north of the border have generally had a rather wider range of nationalities represented in their membership than the London teams. On a recent trip with a team from one of the Scottish universities, the group included Scots, English, Japanese, a Belgian and an American. None of them appeared to have any hesitation in walking behind the Saltire, or in wearing a kilt. As a mere half Scot living in England, I wonder whether perhaps I should take to performing in some English or neutral costume – a business suit, perhaps, and suggest to the dancing teams that they should parade with the Union Flag, or perhaps the European Flag. In the past I have always considered that playing a Scottish instrument, for Scottish dancing, it is not inappropriate to wear my kilt, or to walk with the Scottish flag. I hope that my standard of performance and conduct makes me an acceptable representative, outweighing my accent and the location of my home.

Neil Esslemont
High Wycombe, Bucks.

Europeade 2

Sir,

With reference to your correspondent, Sheila Douglas, and her opinion

(continued on page 53)

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And Many More . . .

Archie Campbell, South Uist, 1900-2002

ARCHIE Campbell, South Uist, died on July 28 this year aged 102 years. He was initially taught by his father and then by John MacDonald, Inverness. He competed once at the Argyllshire Gathering on his one and only trip to the mainland. He came second to Robert Reid in the Gold Medal. The tune chosen for him was The Blue Ribbon. He was a wonderful teacher and anything ever taught to him by John MacDonald never left him. His father, along with my father, attended MacDonald's classes in Daliburgh school before and after both wars. The trousers Angus is wearing as a boy in the photograph right were made by my mother Kate MacDonald (who, incidentally, gave a tremendous number of songs to the School of Scottish Studies. Her mother gave her an old pair of trousers of her father's and told her to make a pair of trousers for her brother (my mother's) who was playing at the games the following day.



Archie Campbell playing barefoot and wearing the trousers made by Rona's mother.



South Uist Games early 1950s



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Obituary

My grandmother did not have the time as she had to go to Lochboisdale to gut herring. When she came home the trousers were made but my poor mum got a roasting for also cutting the green velvet tablecloth whilst making them. My mother was aged 13 at the time. Angus's favourite piobaireachd was *Patrick Og* and it was played by Fred Morrison at his funeral. Fred is nephew to Angus's late wife Bella Morrison, sister of Ronald Morrison. The picture at the bottom of page 51 was taken in 1950 or 1951. Back row from left: John Garroway, William M MacDonald, Neil Angus

MacDonald, James Mac-Gillivray, Donald MacLeod, Micky Mackay, Seumas MacNeill, Angus Campbell, John Scott, Adam Scott

Front row from left: Archie MacDonald (my father), John MacLennan, Rhona, Neillie MacLennan, judges Campbell of Shirvan, Sheriff Grant Rothiemurchus, and Archibald Campbell, Kilberry, Archie MacNab, Dr George MacKinnon, John MacDonald. With the exception of Archie MacNab, the front row consists mainly of judges and the games committee and me!

Rona Lightfoot

Letters

of the Europeade 2002 in Antwerp I seek to redress some of the errors in her letter and offer a different view on matters. Manchester Branch of the Royal Scottish Country Dance Society are in the habit of inviting a piper to join us and we did so for the Europeade 2002, at the last minute, however, he had to drop out due to illness. The effect of this was that we had no piper to lead us in the procession, something that I, as leader of the Manchester group, did not worry about overmuch as in the parade of 2001 both the Scottish groups had been marshalled behind the pipers accompanying the Kent group. Unfortunately the Europeade Committee drew up the parade differently this year. I suspect, however, that your writer never saw this part of the festival as I cannot imagine that complaint could be made either of our turn-out. The traditional dances we demonstrated, including a Highland Fling danced by some seven

men, were danced to that other traditional instrument, the accordion. This brings me to a further point, the music that is traditional for Scottish dance. This does include the pipes of course but our dance form is correct when danced to the accordion, the fiddle and to the voice.

Turning to domestic matters, as Secretary of Manchester Branch of the RSCDS I attend the AGM each year and I cannot agree with the criticism your reader levelled at the Earl of Mansfield. Over a period in which the RSCDS has had to change its constitution I have listened and been impressed at how much time and expertise this gentleman has devoted to an organisation of which he is Honorary President. In general I am not someone who relishes writing letters of any sort but could not allow the degree of inaccuracy to go unanswered.

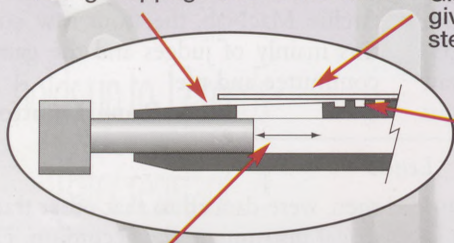
Catherine Mottram,
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RESULTS

Royal National Mod, Largs, October 22

Senior Piob: 1. Angus MacColl, *Red Speckled Bull*, 2. R. Wallace, 3. W. McCallum, 4. R. MacLeod

Senior MSR: 1. R. MacLeod, 2. W. McCallum, 3. G. Walker, 4. A. MacColl

Overall: Angus MacColl

U-13 Gaelic air and March (chanter): 1. Donald Feist 2. Jamie Learmount 3. David MacNeil

U-13 March: 1. Mairi Ward, 2. Jamie Russell, 3. Dean Cartwright

15-18 March: 1. Alex Urquhart-Taylor, 2. Stephen Clark, 3. Ewen Henderson

15-18 S&R: 1. Thomas Turner, 2. Ewen Henderson, 3. Stephen Clark

Caithness and North Sutherland Juniors, Nov 2

U-18 Piob: 1. Catherine MacLennan, 2. Alex Urquhart-Taylor, 3. Freya MacMillan;
Confined: Freya MacMillan

March U-11 Chanter: 1. Craig Harvey, 2. Sean Barry, 3. Amanda Campbell

March 11 and over Chanter: 1. Charlene Geddes, 2. David Fraser, 3. Bruce Clark;
Confined: 1. Charlene Geddes, 2. Bruce Clark, 3. Andrew Watt

March U-15: 1. Rhuraidh Edwards, 2. Jack Cowan, 3. Michael Barry; **Confined:** 1. Jack Cowan, 2. Michael Barry, 3. Liam Sutherland
S&R U-15: 1. Jack Cowan, 2. Rhuraidh Edwards, 3. Liam Sutherland; **Confined:** 1. Jack Cowan, 2. Liam Sutherland, 3. Michael Barry

March 15-18: 1. Freya MacMillan, 2. Catherine MacLennan, 3. Alex Urquhart-Taylor; **Confined:** 1. Freya MacMillan, 2. Keira Jones

S&R 15-18: 1. Catherine MacLennan, 2. Freya MacMillan, 3. Alex Urquhart-Taylor; **Confined:** 1. Freya MacMillan

Jig 15-18: 1. Catherine MacLennan, 2. Angus Binnie, 3. Freya MacMillan; **Confined:** 1. Freya MacMillan

U-15 Slow March and Jig: 1. Rhuraidh Edwards, 2. Jack Cowan, 3. Michael Barry; **Confined:** 1. Jack Cowan, 2. Michael Barry

Slow March and Hornpipe 15-18: 1. Catherine MacLennan, 2. Tom Henderson, 3.

Alex Urquhart-Taylor; **Confined:** 1. Freya MacMillan

Judges: John MacDougall, James Jackson

London Championship, Nov 2

The full results were as follows:-

The Bratach (Piobaireachd): 1. W. McCallum, 2. Bruce Gandy, 3. Gordon Walker, 4. R. Wallace.

Open Piobaireachd: 1. R. J. Macleod, 2. Bruce Gandy, 3. Murray Henderson, 4. Donald MacPhee, 5. Colin MacLellan

London Highland Club Piobaireachd (group 1): 1. Gordon MacCready, 2. John Reville, 3. Brian MacKenzie,

London Highland Club Piobaireachd (group2): 1. Chris Armstrong, 2. Jonathon Greenlees, 3. Margaret Houlihan, 4. Gary Watterson

Senior MSR (London Medallion): 1. Gordon Walker, 2. Murray Henderson, 3. William MacCallum

J.B. Robertson Memorial March for the Cowell Rose Bowl: 1. Gordon Walker, 2. Murray Henderson, 3. R.J. Macleod

The Targe (group 1): 1. Gordon MacCready, 2. Alastair Dunn, 3. Brian MacKenzie

The Targe (group 2): 1. Glen Harris, 2. Jonathon Greenlees, 3. Steve Watterston

R.G. Lawrie Snuff Mull: 1. Donald MacPhee, 2. Fiona Manson, 3. Ed Neigh, 4. Robert Watt

James Strachan Memorial Trophy MSR: 1. Robert Watt, 2. James Beaumont, 3. John Angus Smith, 4. Garry Watterson

The Beaton Cup Hornpipe and Jig: 1. Roddy Macleod, 2. William MacCallum, 3. Chris Armstrong, 4. Bruce Gandy

Hornpipe and Jig (group 1): 1. Alistair Dunn, 2. James Thomson, 4. Brian MacKenzie

Hornpipe and Jig (group 2): 1. Andrew Carlyle, 2. Steve Watterston, 3. Ryan Lessels

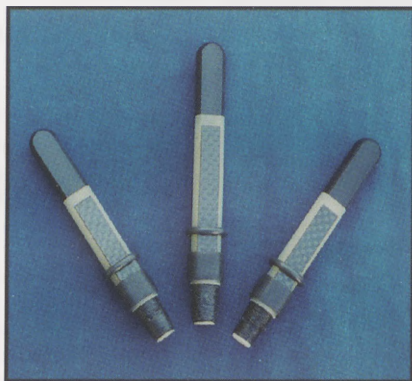
Highland and Islands under 18 (Gaelic air and Jig): 1. Andrew Carlyle, 2. Callum Beaumont, 3. Sylvane Hamon

Donald Forbes Memorial (grade A) Hornpipe and Jig: 1. Robert Watt, 2. John Angus Smith, 3. James Beaumont

The Arthur Gurr Composing Contest: David Mason for a slow air.

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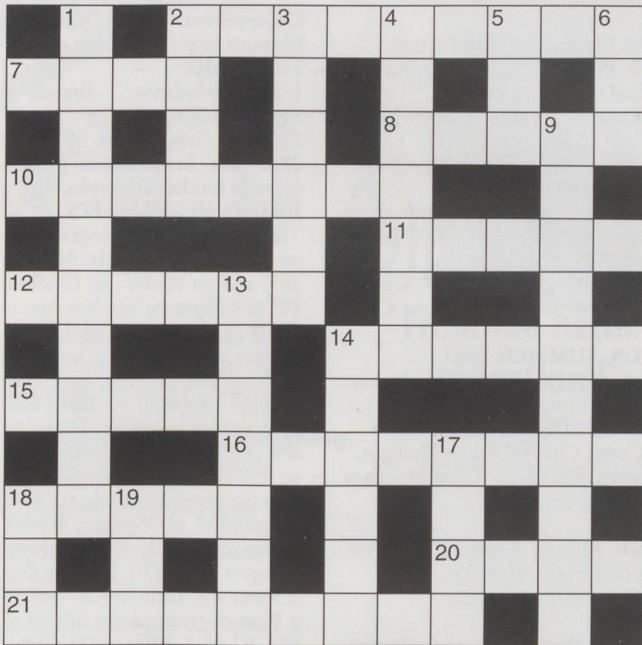
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Test Your Knowledge



Across

- 2. Our Principal went to their HQ at Leith (9)
- 7. Brigadier from one down perhaps (4)
- 8. The Boy from Killane (5)
- 10. Lady MacKenzie's home (8)
- 11. Village on Loch Linnhe side (5)
- 12. In tune, sounds like the sound produced (6)
- 14. Green Glens or lament earl (6)
- 15. Some drones are (5)
- 16. On this slope in Archie Kenneth's book 4 (8)
- 18. Duncan wrote a tune for this island (5)
- 20. The Thomson knight (4)
- 21. Some important ones for next year

were given last month (4,5)

Down

- 1. Home of the little gentleman pictured last month (10)
- 2. Jug, could be used as a trophy (4)
- 3. Mr Chilton in Iain MacCrimmon's book (6)
- 4. G S McLennan's Warrior (7)
- 5. — Gang no More to Yon Toon (3)
- 6. English cathedral sounds like Fife town (3)
- 9. Lights on here in Islay according to the song (10)
- 13. The MacDonalds have one (3,4)
- 14. Loch in Angus Macdonald's second book (6)
- 17. Champion of these (4)
- 18. He's from Fettercairn (3)
- 19. Colla mo — (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. To qualify entries must be received before answers are published. **Last month's solution:** *Across* – Alan, Fergusson, Asset, Tailor, Isle, HLI, Dog, Sole, MacRae, Gigha, Retreated, Genà. *Down* – Arisaig, Duntulm, Annie, Atholl, Flamed, Sett, Tom Glen, Heights, Island, Orange, Brora, Leet. *Crossword compiled by Jeannie Campbell.*

Piping Times DIARY

MAJOR EVENTS IN 2003

March 8 Uist and Barra solo professional contest

April 11 John MacFadyen Trust Lecture.

April 11-13 Piobaireachd Society Annual Conference and Centenary Dinner.

April 26 Kintyre Piping Society Junior Contest.

August 27-28 Argyllshire Gathering, Oban.

CLUB MEETINGS

Every second Wednesday each month – Highland Pipers' Society Meeting, Osborne Hotel, 53 York Place, Edinburgh.

Every first Thursday each month – Scottish Pipers' Association Meeting, Polish Club, Glenfarg St, Glasgow.

PIPE BANDS, SUMMER 2003

17 May Scottish Championships Dumbarton.

21 June British Championships Pitlochry.

16 August World Championships Glasgow.

30 August Cowal Championships Dunoon.

13 September European Championships Alden Biesen, Belgium.

BELLOWS

21-22 March Melrose Teaching Weekend.

Rona Macdonald 0141 946 8624

OVERSEAS

DECEMBER

7 & 8 Daylesford (Vic) Highland Gathering. Bands, Mini Bands and Solos.

JANUARY

17 US Silver Medal Piobaireachd Competition, Kansas City, Missouri. <http://mhaf.org>

FEBRUARY

1-2 Midatlantic Branch Workshop. Midatlantic@euspsba.org

22 Metro Cup Newark NJ metro@euspsb.org

28-2 Mar Southeastern Workshop, Atlanta, Georgia.southern@euspsba.org

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Please check before travelling to, or entering, any of the above events.

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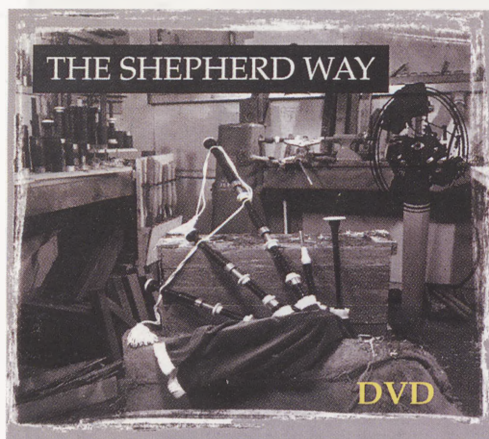
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