



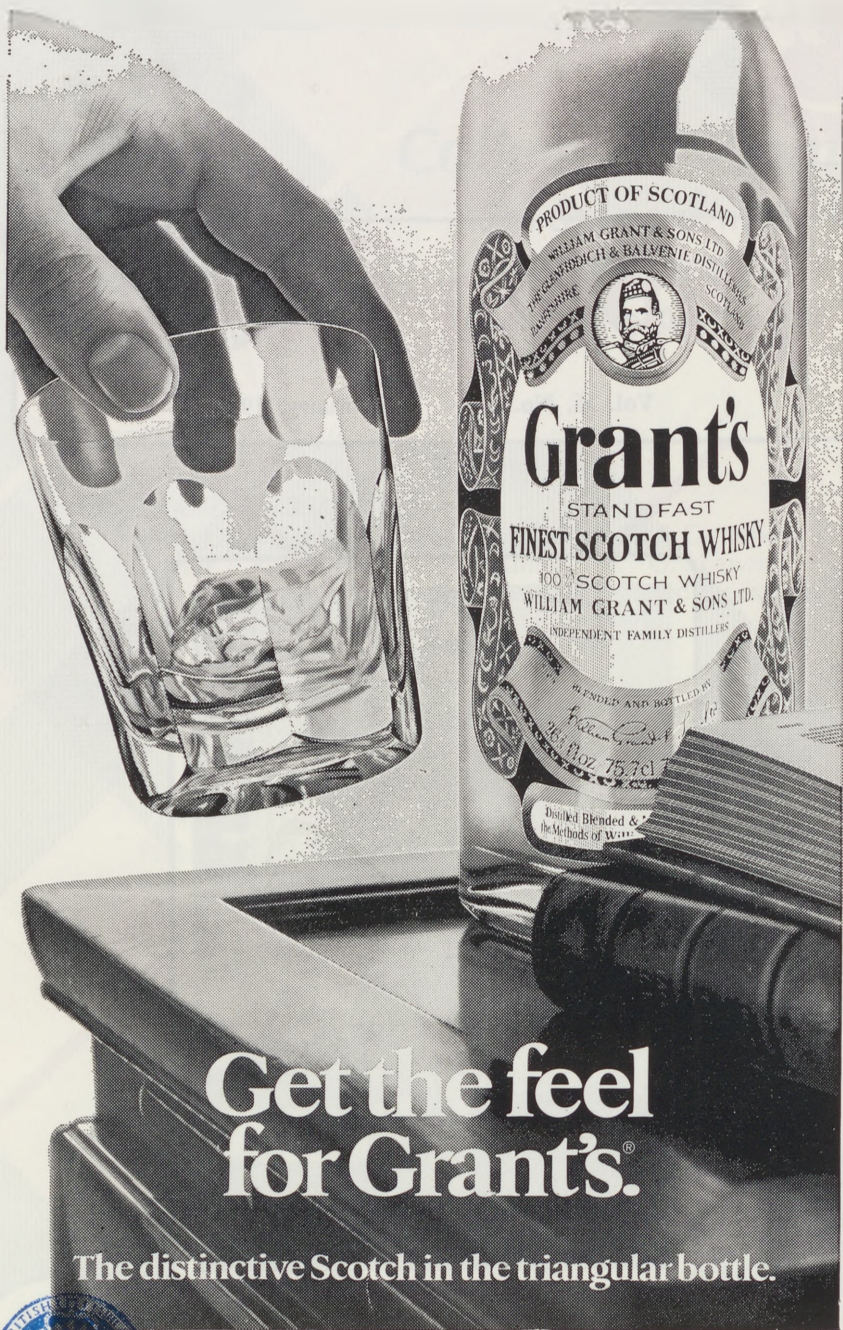
Piping Times

Vol. 36, No. 5

February, 1984.



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ANNUAL
PIPING COMPETITION**

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on

Saturday, 10th March, 1984,
commencing at 9 a.m. prompt

Chairman: Capt. Alick MacKenzie Fraser

N.B.

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Piobaireachd Society

Annual Conference

will be held in
MIDDLETON HALL, GOREBRIDGE
MARCH 23rd to 25th



The Conference is open to all, whether members of the Piobaireachd Society or not.

The inclusive cost is £50, which covers from Friday dinner until Sunday lunch. Reservations should be made as soon as possible with the Honorary Treasurer, 53 Christiemillar Avenue, Edinburgh EH7 6TA. Cheques should be made payable to the Piobaireachd Society.

A Conference fee of £2 on Saturday and £1 on Sunday is charged day visitors, who may also have meals at normal charges.

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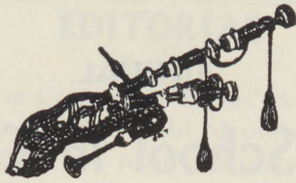
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Piping Times

Vol. 36 No. 5 February, 1984

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COVER PICTURE: Lawrence MacIver, Junior.

TARTAN: Campbell of Cawdor.

ANNUAL

Summer School in California

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at the

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INFORMATION FROM

LUANNE AND MARY ALWARD,
3515 EAST 21st STREET,
SPOKANE, WASH. 99203



EDITORIAL

The success of the Competing Pipers' Association is one of the most encouraging signs in the world of piping in recent years. The large number of members, the many activities of the Committee and the positive encouragement given to the Association by some contest promoters are all evidence of its successful arrival on the piping scene. Compared to the earlier organisation of thirty years ago it is indeed a giant. The old Professional Pipers' Association had never more than 25 members, although compared to the total number of pipers taking part in these days this was probably more than half of them. Also the Army and Police at that time were not allowed to join and so a very large proportion of the possible members were ineligible.

In these early days the struggle was mainly to increase the prize money at Games. First prize for piobaireachd at the premier contest in the land was £4, second £2, third £1 and fourth 10 shillings (50 pence or 75 cents.)

Other activities included the grading of pipers and trying to remove the rule that prize-winners at Games must play for dancers - neither of which efforts were very successful. Generally the attitude of promoters to the P.P.A. was aggressively antagonistic and its survival even for a few short years was rather surprising. Perhaps it did some good, perhaps not.

One respect in which the two associations differ considerably is in their lists of preferred judges. The old P.P.A. had difficulty in agreeing on half a dozen judges whom they were happy to play for, whereas the only surprise about the C.P.A. list is that it does not contain Uncle Tom Cobbley. The old principle seemed to be that if anyone objected to a name put forward then he was out, whereas the new principle seems to be that any name put forward is put in.

Financially the two associations were light years apart. Perhaps the P.P.A.'s top achievement was the negotiating of a £1 expenses for competitors at Cowal, whereas the C.P.A. not only presents an annual medal but also donates all the prize-money for one event in a competition. Prize-money is obviously no longer a problem, which perhaps accounts for the activities of the C.P.A. in other directions.

In one area however we think that the C.P.A. should think again, and that is when they put themselves forward as judges for professional competitions. Judging amateur events should be a normally accepted action by professional pipers, especially the more experienced ones

who are looking forward to the day when they will retire from the competition platform and step down to the level of the judges. But judging their fellow professionals is surely out of order. No man can serve God and Mammon; no one should run with the hare and hunt with the hounds; no one should have one foot on the stage with the actors and the other foot in the front row of the stalls with the critics, otherwise the footlights tend to illuminate his least attractive aspects.

This is especially true of pipers. The excuse given is usually that they want to make a contribution to piping, or that they are preparing for the day when they will become judges. In fact there is no rush to jump from the platform over to the judges' bench. It is probably a very good thing for competing pipers to let two or three years elapse after they retire before they don the sober expression and start to carry the briefcase full of books. These transition years give them time to adjust after what for many has been half a lifetime of competing.

The contribution of the competing piper is in being a competing piper. We have had in recent years several examples of a man judging those against whom he will be competing the next day and judging with men who will be judging him the next day. To flit from one side to the other is unbecoming and an embarrassment to everybody concerned.

LAMENT FOR THE DEPARTURE OF MacBRIDE

Donald MacBride of D. Macrae and Sons, Edinburgh, has been awarded a piping scholarship to the University of Arkansas. His friends are obviously sorry to see him go.

So farewell, Donald, kin of St. Bridget,
Bosom friend of Dr. Angus
And of Rab the Whistlebinkie.

Across the Atlantic he flies
swift as his fingers when playing jigs,
Scots or Irish
It was all the same to him

Budgie of Muirhead and Sons,
May good fortune attend you;
Scotland's loss is, indeed,
Arkansas' gain.

IKM



Two further issues of the Piping Times are now completely sold out. These are Volume 11, No. 4 (January, 1959) and Volume 19, No 11 (August, 1967). Our October 1983 issue carried on page 10 the details of all the other back numbers which are now not available.

In addition we now only have literally one or two copies left of some of the other issues. Anyone wishing to make as complete a collection as possible is strongly advised to think seriously about it now.

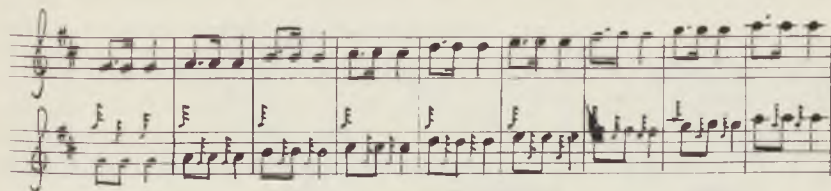
Back issues cost 50 pence each plus postage.

The Echoing Beat on C:

A lost gracenote

by Roderick Cannon

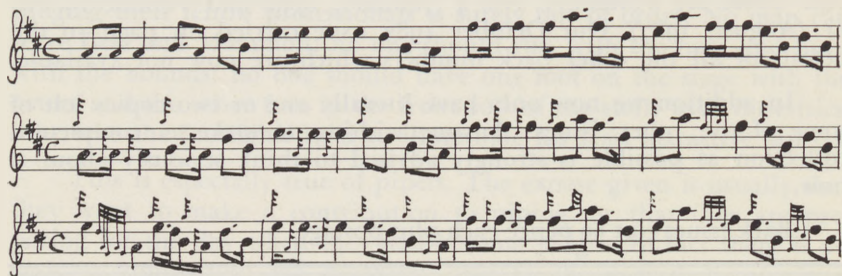
In his *Compleat Theory of the Scots Highland Bagpipe*, written in 1760, Joseph MacDonald gives fingering instructions for the grace notes and other movements required in pibroch playing. The first set of these are what he calls 'Na Crahinin', or in English, 'shakes', as follows:



Joseph sets out the music in two lines, as shown here, with the finger chart below. The first line of music is 'the plain notes of the beat', and the second is 'set down at large, with its dividing notes'. He follows this same plan with other beats in his book, and when he comes to write out extracts from tunes, he uses the notation of his first line, leaving the reader to put in the grace notes as directed in the second line.

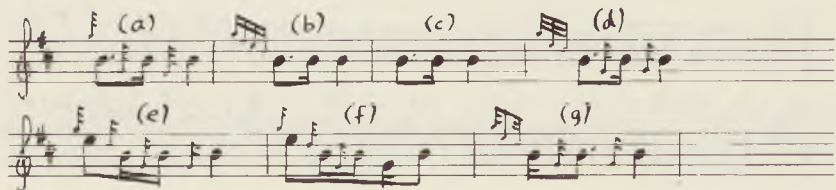
None of these 'shakes' are played today in the style in which Joseph writes them, but most of them have come down to us in altered forms as the so-called 'echoing beats' or 'double echoes'. When we examine the music examples in the *Compleat Theory*, we find that in nearly all cases where Joseph has indicated a shake, the modern version of the tune has a double echo. Here for example is the Lament

for Donald of Laggan :



The first line is the music as Joseph MacDonald writes it. The second line is my interpretation of what he wrote, with the gracenotes filled in according to his system. The third line is the Piobaireachd Society version of the same tune. The 'shakes' are still present, but they are timed quite differently from Joseph MacDonald's way.

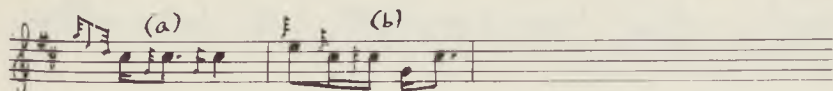
Looking back over the other early books and manuscripts, we find the shakes or echoing beats written, and presumably played, in various different ways. The following are typical styles of the echoing beat on B:



Style (a) is Joseph MacDonald's, and he makes it clear in his instructions that the first B is long and the second is short, and the two low G's are true grace notes, 'touched so slightly that the noise of the finger on the hole is to be distinctly heard, but not the least sound of the note'. In tunes he writes the beat sometimes with cadence gracenotes in front of it, as at (b), and sometimes without, as at (c). Angus MacArthur and Donald MacDonald also have this timing of the B's, and the grace notes very short (d). Angus MacKay, and all later writers, however have a different style. The cadence E is held out as a long note, the timing of the first two B's is reversed, and the second low G grace note is long. MacKay writes out the E

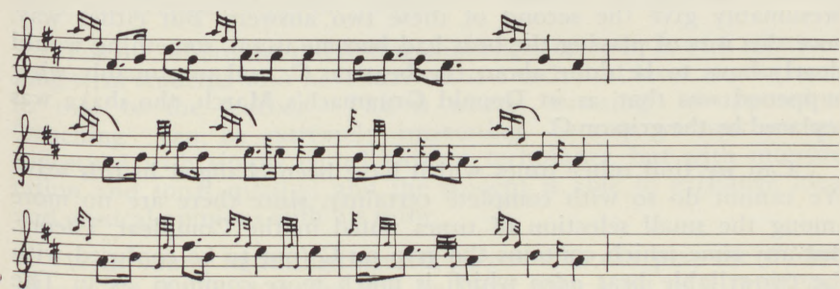
as a full note, and he distinguishes the grace notes with three tails and two tails, (e). William Ross, in 1869, expresses the rhythm more clearly still, as (f). The typical Piobaireachd Society notation (g) is understood in the same way.

All this is leading up to the well known fact in modern pibroch playing there is nothing corresponding to Joseph MacDonald's shake on C; i.e., there is no double echo on C in any tune. The first person to point this out was General Thomason, in his revised edition of *Ceol Mor*. Thomason believed that the old composers instinctively avoided the echo on C, for reasons that they themselves could not have explained, but he maintained that there was a 'scientific' answer. He did not elaborate on what this might be (*Ceol Mor*, revised ed., 1905, pages), but presumably he meant that if the beat is played on C in the same way that it is played on B, the effect is unmusical. Such a beat would be written as shown here (a), and played as (b):



The long low G between the two C's certainly does sound wrong. (The interval low G - C sharp is the so-called 'augmented fourth', and it is comparatively rare in any music.).

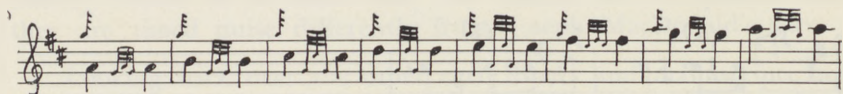
But this objection does not apply when the beat is fingered in Joseph MacDonald's way, and on searching through Joseph's book, we do indeed find an example of a known tune containing the shake on C. This is Donald Gruamach's March:



Here again the first line is what Joseph wrote in his MS, the

second is my expansion of it with the grace notes, and the third is a typical later version of the tune, in Piobaireachd Society notation. In Joseph's text, the three C's in the first bar shows clearly that a 'shake' is to be played, but in all later versions, the shake has been replaced by a throw or grip, with grace notes GDG. The difference is very slight, and no one could complain that the tune has been adversely affected

Joseph MacDonald has some other remarks on this beat that are worth noting. He says that, to begin with, a learner is 'allowed at first to sound each note he beats upon, in order that he may understand the nature of the beat'. In other words the low G's (in the present case) would be well sounded at first, then shortened until they ceased to have an effective time value. In effect, the shakes of Joseph MacDonald must have sounded much like the present-day 'birl' on low A. They could almost equally well be written as follows:



We can easily agree with MacDonald that to play them thus, 'there is some Art and practice required'. He goes on to say that 'this is a Shake that many who profess to be Masters of this Instrument, are deficient in, and in which bad players are commonly first discovered'. The second half of this sentence sounds fair enough, but the first half could be taken in two ways. The players he objected to might simply have been inferior - or they might already have begun to adopt the Angus MacKay' style. Perhaps it is simply a question of viewpoint. Should we consider the Angus MacKay style of echoing beat as a corruption of the shake, or as a creative development, taking pibroch playing in a new direction? Most pipers today would presumably give the second of these two answers. But either way, once this way of playing the beat had become usual, something would clearly have to be done about the beat on C, and presumably what happened was that, as in Donald Gruamach's March, the shake was replaced by the grip on C.

Can we find other tunes which have been changed in this way? We cannot do so with complete certainty, since there are no more among the small selection of tunes noted in the Compleat Theory. But any tune which contains the grip on C (not to be confused with the two-syllable beat *odro* which is much more common, as in The Little Spree, is at least a possible candidate. I suggest that the variations of Maol Don (MacCrimmon's Sweetheart) may once have had shakes on B and C at the ends of the lines, where now they have

grips. The ground of Clan Chattan's Gathering is another possibility.

Any art form which is handed on by oral tradition is liable to change gradually with time. Pibroch playing is no exception, and there have been a number of changes even in the well documented period from the 1820s to the present day. The change in the shake on C is one which must have got under way much earlier. It was apparently not complete in 1760, but was complete when the great collections were being compiled, from 1800 onwards.

THE VALUE OF HAVING STUDENTS

by
David V. Kennedy
Sacramento, California

If you are a piper who lives in a veritable piping desert (as many do, including me) the encouragement to practise the pipe and to learn new tunes is sadly lacking. For in the environment, there are few, if any, who know about the pipe or who are qualified to meet and have a mutually beneficial piping ceilidh. It is under such circumstances that a piping student can be the instructor's inspiration to keep going and to review techniques.

Off and on, I have about 5 to 7 piping students, ranging from rank novice to a high intermediate level. Some come, some go. So there is always the challenge for the instructor to teach at the very beginning and to tutor at a more advanced stage. And the really greatest pleasure, surely must be to see a piper formed from absolutely raw material, and turned into a competent performer. With such a small number of learners, the teacher can adjust himself to each learner's difficulties; and it inevitably seems to be that every learner runs into problems which are peculiar to him or her. At the basic level, this keeps a teacher on his toes.

For me, where the interesting challenges come in is with relatively long-term students who have arrived at a technical level almost equal to that of the teacher. This is where "tutoring" as opposed to "teaching" can be extremely interesting, because we now are not concerned with simply embellishment techniques, but with interpretation and tonal quality; and the student is able to exchange ideas and musical opinions with his tutor.

With young lightning-fingered players who can play the chanter all around the teacher, one can be faced with a bit of a problem. I have to admit that I am slightly embarrassed if I cannot demonstrate a difficult jig or hornpipe to a student, but I know that he or she can execute it quite well. My normal reaction to such a situation is that

the student has outstripped me; and I then tell him or her that it's time to go on to a more proficient teacher than I. But what if said teacher is 3 hours drive away, one way? And suppose the student wants to stay with you? Sticky wicket!

Well, with me, what happens is that I gird up my loins as the Good Book says, and make a supreme effort to learn the tunes and be able to play them. The student's ability has been the dose of salts that I needed. So teacher can push student and sometimes vice versa. But not all the time will just attitude and willingness work: there are tunes which I shall never be able to play. (As Clint Eastwood says, in *Magnum Force* or some such movie, Man's GOT to know his limitations") In that case the student will just have to be on his own or go to the more proficient teacher.

In general, though, I owe a great deal to my piping students (even though because of our materialistic world I actually do have to charge for lessons). They help to keep my interest up and keep me on my toes. And the great thrill is when you get a student who can play ceol beag and ceol mor, where the lesson is really a critique on the playing and nothing else; where I can sit down and say, "Tune the pipe, mo charaid" and "Play, gypsy, play!".

S.P.A. Amateurs

The annual competition organised by the Scottish Pipers' Association for amateurs and juveniles was held in the R.S.P.B.A. Halls on November 12th. The judges for the day were Ronald MacShannon, Alfred Morrison and Andrew Wright, and the prizes were presented by Mrs. Annie Grant.

The results were as follows:—

Piobaireachd (Farquhar Macrae Trophy) - 1. James Fauld, Cumnock (The Little Spree), 2. Cameron Currie, Maybole (Lament for the Old Sword), 3. Mungo Henderson, Castle Douglas (Black Donald's March), 4. Jane McCall, Law (Lament for Captain MacDougall), 5. Andrew McCowan, Houston (Glengarrys' March).

March (The Cameron Cup) - 1. Andrew McCowan, 2. Jane McCall, 3. Cameron Currie, 4. Fiona Findlay, Dumbarton.

Strathspey and Reel (The Chisolm Cup) - 1. Richard Robertson, Grangemouth, 2. Cameron Currie, 3. Fiona Findlay, 4. Allan Watt, Houston.

Jig - 1. Richard Robertson, 2. Cameron Currie, 3. Fiona Findlay, 4. Jane McCall.

The trophy for most points was awarded to Cameron Currie.

Ontario News

by Aa Ha

Despite the presence of numerous R.I.D.E. (Rid Impaired Drivers Everywhere) patrols throughout Toronto's main thoroughfares - a holiday tradition in the City - the December 16, 1983 Toronto Pipers' Society meeting saw a capacity crowd of eager enthusiasts.

True to the Branch's tradition, the business part of the meeting, scheduled to commence at 8.00 p.m. sharp, started at 8.40 p.m. At 8.45 p.m. after a rousing display of the members' concern for all aspects of Society administration the meeting was moved "closed".

Fifteen minutes later, the movement of the evening's three adjudicators (John Walsh, John MacKenzie and George Henderson) toward the front of the Toronto Scottish Sergeants' Mess, signalled the beginning of the last leg of the first round of the 1983-84 Toronto Knockout Contest.

The extremely interesting match-up of Bill Livingstone and Jim McGillivray was to be the highlight of the evening.

Submitting Leaving Glenurquhart, Caber Feidh and Lochiel's Away to France, Bill Livingstone demonstrated to an amazingly-attentive audience the dexterity of his "nimble digits". Bill presented a lively and brisk March, Strathspey and Reel - his untalced birls were crisp and clear.

Jim McGillivray's Hugh Kennedy, Ewe with the Crooked Horn, Sheepwife were of his usual high, polished standard. His bagpipe, in tune from start to finish, was a pleasure. Jim's performance was truly a gracenote-counting judge's dilemma. The end result saw Bill Livingstone advance to the semi-finals.

Syd Girling initiated the start of the next duel with his tunes - John MacColl's March to Kilbowie Cottage, Arniston Castle and Thomson's Dirk. Although not a regular competitor on the Ontario circuit, Syd entertained the audience with a fine, steady selection.

Bruce Gandy, formerly a member of the City of Victoria pipe band now residing in Toronto, exhibited a class presentation of the Knightswood Ceilidh, Tulloch Castle and Duncan Johnstone's finger-busting setting of Charlie's Welcome. Unfortunately, Bruce's double toning outside tenor drone let him down - with a thud. Syd Girling received the judges' blessing to perform in the semi-finals.

Following the competition some very interesting impromptu "Kitchen-piping" was heard. Slurs are definitely this year's "in" piping gimmick. A good time was had by all.

January's meeting will see the semi-finals take place (slow air, Hornpipe and Jig) with the following match-ups:

John Elliot vs Colin MacLellan

Bob Worrall vs Jake Watson

Syd Girling vs Bill Livingstone

(Matt Turnbull will receive a bye to the finals in February)

Many of the area's pipebandsmen are glad to hear, via the ever-present piping grapevine, that three of Scotland's better bands (Polkemmet Colliery, Dysart and Dundonald, and Boghall and Bathgate) have picked up on Neil Dickie's toe-tapper, the Clumsy Lover. This tune may also be heard on the 78th Fraser Highlanders Pipe Band's new recording - produced last year.

The 78th Fraser Highlanders will be among the many Canadian piping groups heading overseas in 1984. Vancouver's Simon Fraser University Pipe Band, no relation to the 78th, are also expected to make the trip.

NEW BRIDLE KIT

The "Piper's Pride Permanent Bridle Kit" is manufactured and supplied by Northwest Highland Supply Ltd, Lynwood, Washington, U.S.A.

It is supplied in a small plastic box containing one set of drone reeds and a watchmaker's screwdriver. This new idea is to replace the waxed bridles with a brass circlip $\frac{1}{8}$ " broad, connected by a brass screw. Using the screwdriver to tighten or slacken the bridle the adjustment of the position and the tightness on the reed can be made.

It was found that the bass drone reed circlip seemed to give a very tight grip which upset the reed. Several adjustments were necessary to correct this. The tenor reeds are much better.

On the plus side adjusting the bridle is excellent by gripping the projecting screw, but on the minus side when blowing the reed in the mouth the lips can be caught on the projection. Also more caution is required in placing the drone into the stock as again the offending screw could catch the surface of the drone stock. When changing the reeds the brass bridle can easily be reconnected. The manufacturers provide a note of instruction which includes the very salient point: "The bridles will not make good reeds out of bad, but if the piper is willing to seek the best tightness for each reed and adjust them periodically, they will provide extended playing periods and improve the value of a good reed."

ALEXANDER K. CAMERON
Montana's Bagpipe Essayist
JOHN RENWICK OF KINTAIL

by John V. Pearson

Another extract from Mr. Pearson's thesis on A. K. Cameron.

JOHN RENWICK OF KINTAIL

John Renwick (1877-1950) was a brother-in-law as well as student of Tom MacRae.

The Renwicks were an old Kintail area crofting family that lived in a number of villages in that mountainous region. The parents of John and Lily, a sister and Tom MacRae's wife, were Halbert Renwick of Kintail and Mary MacDonald of Skye. They had 10 children, and four — John, Donald, Andrew and Lily — emigrated to the MacRae ranch in Montana. Another son settled in New Zealand, and another daughter married a Canadian. Alexander, one of the five Renwick children to stay home, was to become a prominent leader of the Scottish Free Church, a conservative Presbyterian denomination. Alexander Renwick served as moderator (leader) of that church and wrote its history in a book published in 1958. He visited the MacRae ranch once.

The whole Renwick family, especially John, was very musical, according to Mary MacGinnis of Inverinate, Scotland, a relative, and Jim Clark of Dornie, Scotland, a friend. John and his brothers and sisters all were taught to pipe by Tom MacRae, who lived with the family for many years while working as a gamekeeper on a large estate at Kintail. The Renwicks, their cousin, Farquhar Finlayson of Localsh, and MacRae were part of a whole community of musicians active in the Kintail-Localsh region during the 1890s and early 1900s. Renwick worked at Glenelg, Skye, in about 1900 and competed in local competitions in the Inverness region.

He joined a Scottish regiment as a piper, served in the South African Boer War (1899-1902), emigrated to the United States in the early 1900s and worked for a time in Idaho before coming to the MacRae ranch. He had arrived in Montana by 1908, as documented by the inscription of a large silver cup at the MacRae ranch. It said: "1st Annual Highland Gathering, Caledonian Club, Miles City, Montana, 1st Prize, Bagpipe Playing, won by John Renwick, Sept. 7, 1908."

Renwick developed a reputation of being an unflappable piper.

Duncan MacKenzie, a MacRae employee, recalled this story about Renwick competing at Highland games at Inverness during the early 1900s.

Once when John played in pibroch competition at Inverness an opponent stuck his bag about 20 to 30 times with a hatpin, just before the event started. He went and told "the boss" /Ken Fraser, the foreman at the sheep farm where he worked/, a wonderful man, who gave him his own pipes to play. As he got up to play, he looked over at the culprit sitting in the audience and said, "Boys, the shepherd might give you a fight." And Renwick got second prize and Fraser took first.

Unfortunately, the story could not be confirmed; MacKenzie could not remember if the competition was a local Inverness competition or the top annual contest for professionals. However, another "Renwick story" was corroborated by rancher Duncan MacDonald of Miles City. According to the two Scotsmen, at the 1911 Highland Games in Billings, Montana, Renwick was playing in a pibroch contest when he accidentally stepped off the four-foot high competitor's platform — but he never missed a note and went on to win all the prizes that day, beating his close friend and chief rival, piper George Smith of Miles City.

MacKenzie also recalled what the life of a shepherd-piper was like at the MacRae sheep ranch:

Renwick was one of many pipers at the MacRae ranch who used to play to pass the time while tending the sheep and cattle. He was noted for his fancy playing. Music ran in his blood. He had awful good fingers. He forever had the chanter in his hands and could do the trick of blowing continuously while sucking air through the nose and puffing the cheeks. I could listen to him for hours and I would know if he missed a note. After he'd get two or three /drinks/ under his belt he could really play 'em. He was a nice, smooth player and taught a lot of students in the area. He had his chanter and pipes with him all the time. In the afternoon between three and four, after watering time, he would throw himself on his bunk in the wagon and play his chanter. In the evenings he would play his pipes. People at the ranch could hear him playing out at his wagon three or four miles away, it was so quiet. He would get up on a high place. Back at the ranch, old Tom /MacRae, the boss/ would listen, then walk in time to the music, moving his fingers as if playing. Duncan MacKenzie recalled traveling with Miles City area Scots, including Renwick, by train to Highland games in other Montana

communities, especially Billings, before World War I. "We'd have a heck of a time," he said.

Renwick was a very close friend of Halbert MacRae, one of Tom's sons; George Smith, a Miles City piper who also was one of his closest competitors; and Dr. Tom MacKenzie, Miles City's first physician. According to the sources, the three pipers were instrumental in the founding and development of Scottish activities, especially piping and dancing, in the Miles City area. MacKenzie, although a non-piper, loved pipe music, especially pibroch, and played a key role in the founding of the Miles City piping organization. He was concerned that the young Scottish bachelors in the Miles City area had little else for entertainment but bars and houses of gambling and prostitution, and he wanted to help foster more wholesome activities.

Most of the people who knew Renwick in Montana and Scotland regarded him as a very good musician. They credited him with winning a number of competitions in the Northwest (however, they could not remember dates or places); helping to found the Miles City piping organization; assisting with the organization and administration of many Scottish events, especially Highland games, in several communities besides Miles City; and being one of Tom MacRae's best pupils and a teacher for many students, including Donald Sutherland.

According to Duncan MacDonald, Renwick probably was the best known piper in Montana before World War I, because of his off-ranch piping and other Scottish activities — especially his work on piping and dancing competitions around the state. Renwick was a better piper than Cameron, but not as good as MacRae, MacDonald said.

Jessie Finlayson, a Scottish pioneer in Miles City, recalled that John loved to play for gatherings of pipers and other Scots at the Montana Bar, where he would "drink and play the pipes until he fell on the floor. He was one of the best."

The late Angus MacPherson of Invershin, a prominent Highland piper, remembered the Renwicks of Kintail from the 1890s and early 1900s and said that they were average pipers.

However, John Matheson, a pipe major from Bathgate, Scotland, said his father Pipe Major Duncan Matheson of the Cameron Highlanders, had been very impressed with John Renwick's talent when he met him working at Glencig, Skye, during the early 1900s. "He thought John was a grand player," Matheson said, "and spoke of him occasionally through the years.

Matheson pointed out that there have been many pipers in the Scottish Highlands who never competed or became prominent outside

their home regions, but nevertheless were still excellent players and teachers.

Three bagpipe tunes composed by John Renwick have been preserved. Two, "Mrs. Lily MacRae," named after his sister, and "Miss Violet Renwick," named for another relative, were published in Donald Sutherland's collection (1960). Those two tunes, plus a third unpublished piece, "Halbert MacRae," named after one of Tom MacRae's sons, were among the recordings in the Sutherland record collection at the MacRae ranch. According to a note on the sleeve of that record, a nephew of the Montana Renwicks, Gilbert Usher Renwick, played in a pipe band in Seattle, Washington, during the 1950s.

The Sutherland collection (1960) also contains "The Renwick Gathering," a tune composed by Donald Renwick, a brother of John, who also worked at the MacRae ranch.

Renwick worked at his brother-in-law's ranch for many years. He may have worked in Australia for a time when he was older, but if he did, he returned to the MacRae ranch.

According to Thomas Hanson, MacRae's grandson, Renwick was a bachelor, but a son, Halbert MacRae of Portland, Oregon, is listed as a survivor at the Miles City mortuary that handled his funeral. Hanson also recalled that Renwick lost a foot or leg in an accident at some point. Renwick died on Nov. 7, 1950, at age 73, at Good Samaritan Hospital, Jordan, Montana.

The Piper's Tune

Once again we have to report something which, although it gave a lot of satisfaction in Scotland, can only cause frustration to readers in other parts of the world - something like the old Chanter programmes, or Masters of Piping series, when we told you how good they were but you were unlikely ever to hear them,

As always there is good news and bad news. The good news is, that the B.B.C. decided to try the experiment of putting serious piping on television, rather than, as it always has been in the past, restricted to radio. Piping is of course, and in some ways unfortunately, a visual art, so it is very surprising that the television authorities have not previously realised the impact which the national instrument can have when seen in its natural surroundings. Pipes on television have mainly in the past been confined to bands filling in a few odd spots here and

there, or marching once through the studio to signal the start of the New Year.

There have been a few serious attempts to present bagpipe music in the past. These have included the B.B.C. programme "The Glorious Effect"; Scottish Television's 50 minute survey of piping, plus a number of vignettes of piobaireachd filmed on Loch Lomondside; a discussion (in Gaelic) put on by Grampian Television, and the independent production "The Voice in the Fingers" of several years back.

The Piper's Tune consisted of six programmes, each of 20 minutes duration and each one looking at a different aspect of bagpipe music. The interviewer and presenter was Seumas MacNeill, the director was Martin Cairns and the producer was John Macpherson. All the programmes were recorded at Dean Castle in Kilmarnock, a surprisingly beautiful and appropriate setting. All followed the same pattern, consisting of a musical introduction by the performer or performers, an informal chat between the two principals involved (interspersed with illustrations) and a final selection to round off the programme.

First in the series was John Burgess playing jigs and hornpipes as only he can do. Strathspeys and reels had Iain MacFadyen as the piper, particularly appropriate since both his wife and daughter are expert Highland dancers. Angus J. MacLellan illustrated the marches in excellent form and this was followed by the Dysart and Dundonald Pipe Band under Pipe Major Bob Shepherd. Drumming was then given its turn with the legendary Alex Duthart and his drum corps of British Caledonian Airways Pipe Band. The series finished with the classical music of the pipes played and discussed by Hugh MacCallum in a "night shot", outside of the castle with a full moon in the background.

The aim of the series was to provide a fairly gentle introduction to piping for the non-piping public of Scotland. In this it seems to have been very successful, and as a bonus was highly rated by the pipers also. It is to be hoped that the B.B.C. will be encouraged to present more programmes of this nature, perhaps making a start by broadcasting the series on B.B.C. 2 so that watchers in England, Wales and Ireland will have a chance to see it.

The bad news is that unless there is a very big demand it is unlikely that the series will be offered in video-cassette form. The North American TV system is not compatible with the British system, so that cassettes would have to be specially prepared for that market.



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Any Balvenie?

by MacGregor Kennedy.

A mile north of Dufftown where Fiddich meets Dullan is Balvenie. On the west side stands Balvenie Castle on an eminence, readily seen from the A 941. It was in times past called the "Castle of Mortlach" and was the centre of the locality long before Dufftown was founded. Placed in a strategic and romantic position where the waters of Dullan and Fiddich conjoin, the fortification broods over the approaches up and down Glen Fiddich, denies the eastward passage from Glen Rinnes, down which the Dullan Water tumbles; and prohibits the eastward way through the narrow slack by Drummuir Castle to Glen Isla and the fat pickings of the eastern lowlands. It stands guard, forbye, on the old hill road over by Auchindoun to the Cabrach and Don, used by the murderous psychopath Edward 1 of England on his return from Elgin in the summer of 1296. He used it again in October of 1303 and stayed at Balvenie on that occasion on the 6th of the month.

Anciently the property of the de Moravia family, it came into the hands of the Comyns, passing into the hands of the Douglasses and then the Stewarts who retained it until the 17th century when they sold it to Robert Innes of Innermarkie who was created a baronet in 1631. He suffered much in the Civil War period being a staunch loyalist. In 1687 Balvenie was sold to the up and coming Duffs.

The architecture of the castle mirrors its chequered career and changes of ownership, illustrating the development of the castle construction over a very lengthy period spanning the 13th, 15th and 17th century styles of work. From the outside of the courtyard the impression is of massive strength and great age. The curtain wall, reaching a height of 25 feet, is of the banded rubble masonry usual in Scotland at that period, the material being ready to hand and quarried out of the tremendous rock-cut ditch which encircles the pile. The wall encloses a large quadrangle which entered by an arched pend over which are the royal arms of the Ard Righ and the Stewarts of Atholl with the practical motto: *Furth Fortuin & Fil thi Fatris*. In the enclosure is the 15th century addition but this is overshadowed by the 16th century house in which the Atholl occupiers resided in style, with a bold round tower and a row of oriel windows, more elegant by far than the fine stone hall with its pointed vault of the previous Douglas occupants.

Naturally, given its strategic importance, Balvenie has figured prominently in the history of Scotland and has sheltered many more agreeable visitors than the one previously mentioned, among them the Great Montrose who held a council of war there in 1645. Another with which the keep is associated is Field Marshal Sir Alexander Leslie, first Earl of Leven, who was born within its walls, and who commanded the Covenanters after a distinguished career on the continent with, among others, Gustavus Adolphus, "the Protestant Lion of the North" with whom he served for thirty years and who knighted him in 1626. He compelled Wallenstein to raise the siege of Stralsund in 1628, was Governor of the Baltic District from 1628 till 1630 and engaged with the British contingent that aided Gustavus Adolphus in 1630-2. After fighting at Lutzen in 1632 he besieged and took Brandenburg in 1634.

On identifying himself with the Covenanters he directed the military operations in Scotland in 1638 and on being appointed Lt. general of the forces in Scotland he won Newburn in 1640. The following year he was created Earl of Leven and Lord Balgonie and by 1642 was general of the Scottish army in Ireland. 1643 saw him being sent to the assistance of the English parliament and was subsequently at Marston Moor the next year.

Sandy was in charge of Charles I at Newcastle in the period 1645-7. 1660 found him fighting for the Royalists at Dunbar and for his pains became a prisoner of the English parliament from 1661 until 1664.

Sandy Leslie's distinguished kinsman, David Leslie, had an almost parallel military career, serving Gustavus as a military commander and Sandy as a major general in the Scottish army in 1643. He, too, was at Marston Moor. This brilliant soldier defeated the great Montrose at Philiphaugh in 1645 but sadly was taken prisoner after Worcester in 1651 at which time he was commander of the army raised for Charles II. He was incarcerated in the Tower of London until 1660. The following year he was created Baron Newark.

The Covenanting times were a period of great turmoil in Scotland and provided Whig historians with a golden opportunity to confuse generations of Scottish school children in their loyalties. Killiecrankie is a classic example of the distortion of the facts of which these people were capable, representing it as a Hielan' versus Lowlan' stramash, as was their wont.

The commander of the rebels - and remember that's what they were - at Killiecrankie was the famous Hugh MacKay of Scourie

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(1640?—1692). The general served abroad with his regiment from 1660-73, transferring his services to the States General in that year and becoming the colonel of the Scots Dutch regiment in 1680. He was summoned to England to aid against Monmouth in 1683 and was a Privy Counsellor of Scotland. He subsequently returned to Holland and remained there on the recall of the regiment by James VII. He commanded the Scottish and English forces in the expedition of William of Orange in 1688, being appointed commander in chief of the forces in Scotland the next year, when he was defeated by DUNDEE at the Pass. Iain Dubh na Cathach, Bonnie Dundee, Bluidy Clavers - take your pick - was, of course, killed at Killiecrankie expiring with the grandiose sentiment on his lips, "Tis less the matter for me, seeing the day goes well for my Master".

Saddened by the death of their leader but flushed with the victory, the lads pressed on to Dunkeld under General Cannon, their new commander. There they met a regiment of raw recruits that had been formed at Douglas a couple of months before and practically marched from there to the defence of Dunkeld. They called themselves the the Cameronians and were commanded by a William Cleland who, as a boy, had fought at Drumclog and Bothwell Brig and was the one man Dundee had been chary of.

The Cameronian Regiment on hearing that the opposition numbered some 5000 took stock and being only 1500 strong decided that it was within the bounds of possibility that their officers might bolt. To reassure them Colonel Cleland ordered the horses to be killed. Appalled by this suggestion the rankers insisted that all they required from their colonel was his pledge to stand by them which was readily and sincerely given.

August 21 found the Royalist army ready to take Dunkeld in its stride, the outposts of the town being easily overcome and the assailants swarming into the streets from every side. The kirk held out obstinately and the greater part of the regiment elected to make its stand behind a wall surrounding a house, the property of the Marquis of Atholl, the lead on the roof of which came in handy for the making of slugs as the ammunition ran out. The adjoining properties were crowded with the opposition who kept up a withering fire from the windows, killing Cleland and his successor, Major Henderson, upon whom the command had devolved. Captain Munro took over and continued the defence in the most spirited fashion while half the town blazed around the protagonists, the Cameronians swearing that if the enemy forced their way into the house they would

burn it over their own and the enemy's heads.

It never came to the kamekazi stakes for, after some hours of furious onslaught the Jacobites began to fall back and finally jalousing that enough was enough, stood not upon the order of their going but fled on those wings that fright alone can furnish. All the exhortations of Cannon could not prevail on them to return to the engagement.

Black John of the Battles is at rest in the Atholl vault of the ruined chapel of St. Bride at Old Blair. Cleland sleeps in the ruined nave of the cathedral of Dunkeld under a modest gravestone. A plaque in the choir recounts his fame and valour. He was in the great tradition of Scottish hero warriors, his poetic works being published posthumously.

Henderson and Munro were both of Gaelic speaking stock which is no surprise, of course, since at that time the Grants, Forbes, Lindsays, Frasers and Campbells were all Covenanters.

Think, dear traveller, on those stirring times when next you make your way to Grant's Piping Championship at Blair Castle or when by the ingle you gently sip a glass of Balvenie.

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"Sir James MacDonald of the Isles"

by A. G. Kenneth

We have three tunes composed to "Sir James MacDonald of the Isles", two Laments and a Salute. There has been a certain amount of confusion about which Sir James is the subject of these tunes - a confusion perpetuated by A. MacKenzie in "History of the MacDonalds and Lords of the Isles" and taken up recently by A. Haddow in "History and Structure of Ceol Mor" p. 114. He states, on MacKenzie's authority, that the Salute was dedicated to Sir James MacDonald 15th of Sleat, who died at the age of 25 in 1766.

Now this would make the tune a very late piobaireachd, and it flies in the face of the detailed story in Angus MacKay where the tune is ascribed to MacDonald of Vallay, like the well-known lament - and these two tunes share certain characteristics, with a similar Var. 1. But the lesser-known lament for Sir James is a composition of Charles MacArthur, and this is fairly obviously the tune to which MacKenzie should have been referring. It is very possible that he wasn't aware that there were two distinct tunes sharing an identical title. Angus MacKay's story rings true and the datings support what I suggest above: i.e. that the Salute and the well-known Lament are compositions of MacDonald of Vallay and refer to Sir James MacDonald 9th of Sleat, who died in 1678; while the lesser-known lament is known to be a composition of Charles MacArthur, and refers to Sir James MacDonald 15th of Sleat, who died in 1766 at the early age of 25.

If, for example, the Salute was indeed a post-c1760 tune, it is very probable we would have a contemporary composer's name for it - most of the later tunes are ascribed to a composer. This, for what it is worth, also tends to support the ideas outlined in this note.

THE SCOTTISH PIPING SOCIETY OF THE WITWATERSRAND

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RESULTS OF ANNUAL HIGHLAND BAGPIPE COMPETITION
19th November, 1983

PIOBAIREACHD - Judge: Pipe Major Angus Macdonald assisted
by Pipe Major A. B. Watters

- 1st C. I. Terry - "Lament for Donald Duaghall Mackay"
- 2nd J. D. Farmer - "Lament for Mary MacLeod"

3rd R. B. Martin - "Scarce of Fishing"
4th R. W. Hendry - "Lament for Donald of Laggan"
Winner of the "Dr. M. MacDonald Bayne Trophy for Piobaireachd"
- C. I. Terry

MARCHES - Judge: Pipe Major Angus Macdonald assisted by
Pipe Major A. B. Watters

- 1st C. R. Mulinder - "Royal Scottish Pipers Society/Donald
Cameron"
2nd C. J. MacInnes - "Highland Wedding/Kilbowie Cottage"
3rd L. W. Durham - "The Conundrum/The 71st Highlanders"
4th C. I. Terry - "Clan MacColl/Edinburgh City Police Pipe
Band"

Winner of the "Eagle Pipers' Society Silver Salver" - C. R. Mulinder

STRATHSPEYS AND REELS - Judge: Pipe Major Angus
Macdonald assisted by Pipe Major A. B. Watters

- 1st C. I. Terry - "Maggie Cameron/Willie Murray"
2nd B. Mulhearn - "Shepherd's Crook/Mrs. MacPherson of
Inveran"
3rd J. D. Farmer - "Caber Feidh/The Smith of Chillichassie"
4th D. Mason - "Lady Louden/Thomson's Dirk"

Winner of the "President's Trophy for Open Strathspeys and Reels"
- C. I. Terry

OVERALL WINNERS

- 1st C. I. Terry - L. M. Millar Memorial Trophy and One
Hundred Guineas ("Best Piper of the Year")
2nd J. D. Farmer - (Twenty-five Pounds)
3rd C. R. Mulinder - (Fifteen Pounds)
4th R. B. Martin - (Ten Pounds)

MARCH, STRATHSPEY AND REEL - Judge: Pipe Major Angus
Macdonald assisted by Pipe Major A. B. Watters

- 1st B. Mulhearn - "Abercairny Highlanders/Maggie Cameron/
Pretty Marion"
2nd C. I. Terry - "Knightswood Ceilidh/The Ewe Wi' the
Crookit Horn/Thomson's Dirk"
3rd J. D. Farmer - "74th Farewell to Edinburgh/Blair
Drummond/Pretty Marion"
4th R. B. Martin - "Murdo MacLeod/Delvin Side/John
Morrison of Assynt House"

Winner of the "Donald Morrison Macleannan Memorial Trophy"
and (£7.50) - B. Mulhearn

MILITARY PIPER - Winner of the "George Ackroyd Beer Mug"
- C. R. Mulinder

J. ALLAN MacGEE

by Thomas Pearston

It is with sadness I read of the death of Johnnie MacGee in last month's P.T. He was a brilliant March, Strathspey & Reel player. I only heard him tackle one piobaireachd, "The Wee Spree", but Ceol Mor was not the first choice of many brilliant players just before the outbreak of war. His treatment and setting of "Captain Campbell of Drum-a-Voisk" was to make a life-long impression on me. There was a flare of brilliance and flamboyance about his piping.

Among his contemporaries were Archie MacNab, Pipe Major John MacDonald, Duncan McIntyre, Peter MacLeod, Hugh Kennedy and John Wilson. It was a great loss to piping in Scotland when he emigrated just after the war.

There is a story that old Peter MacLeod was arguing with Johnnie about the most difficult reel to play and having just penned "John Morrison of Assynt House" he had some justification in making this claim. Johnnie MacGee said to him that he could compose a reel of equal difficulty, which turned out to be what we called "MacGee's Reel", a very difficult tune which most pipers keep away from. It appears in Seumas MacNeill's Book as "Donald MacPhee".

His compositions have appeared in the "Piping Times" and other collections. The most popular perhaps is "Jim Tweedie's Sea Legs". Five parts denotes the five seas.

College of Piping Museum

It is planned to open the College museum in a modified form this summer, as part of the celebrations to mark the 40th anniversary of its foundation. Items of interest to pipers are urgently being sought, and if you have anything you would like to donate or loan it will be most gratefully received and carefully and lovingly maintained.

Recent gifts to the museum include a copy of the famous "Pipers' handkerchief" (which has reproduced on it pictures of the famous pipers of the 1930's) from Mr Godfrey Oliphant of Surrey; a framed photograph of J. B. Robertson competing at Braemar, with R. U. Brown and R. B. Nicol judging, from Lorne Cousin of Campbelltown; and a pipe chanter made by G. S. MacLennan, from Jock Speirs of Darvel.

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From the Past

This is a further instalment from the researches into old documents by George A. Dixon, of the Central Regional Archives Department.

(1) Scottish Record Office: Seafield Muniments, GD248/51/2/78:
Copy letter from Sir James Grant of Grant to Dr. McLean, Skye,
18/10/1774:

Dorso: Copy Letter 18 Octr 1774 To Dr McLean on Sky as to Angus Cum's Son

C. Grant Octr. 18th 1774

Dear Sir

The bearer goes for Young Cumming, whom you was so kind as to take under your Protection - I imagine he will now be perfectly instructed as a Piper - If he is not, it must be his own fault, as I am certain he has been under the best Master in Scotland. Whatever is necessary to be done on my part, Allow me to intreat your kind Attention to, and I will most thankfully repay it, to any person you desire to receive it, either at Inverness, or any where else you please-

All this family join in respectful Compliments and I remain w.t unfeign'd regard Dr Sir, Your most Obed.t hule Serv.t

JA: GRANT

To Doctor McLean
Sky

(2) GD248/2803:
Letterbook copy letter from Sir James Grant of Grant to his Strathspey factor, James McGregor, 25/10/1784:

Edin.r 25 Oct.r 1784 -

Dr Sir

The Bearer John Cumming goes down in order to settle at Grantown as Piper to the Family and likewise Servant in any thing they may find necessary to employ him You are to give him for this year commencing at Martinmass first Six pounds Sterling of Wages and two pecks of Meal p Week for his Maintenance And in Consideration that he has not been down in time to cast his peats you are to procure him one leet of peats And provided he settles at Grantown as establish'd Piper for the Family I make over to him all my right and Claim to the debt Principal & Interest that I have on the Tenement in Grantown and the House thereon built and possessed by his Father and now inhabited by his Mother only he is

to allow his Mother to remain undisturbed in the Room she presently possesses during her Life if she insists on it And he binds himself not to sell vend or retail Ale or Spirits of any kind any way whatever without a licence for so doing - If he does in the Contrary then he forfeits the right given him of my Claim & debt on said house and besides to be liable to penalty and damages alike with real Tenementers - You will order for him two or three of the long Carriages to carry up his Furniture from Findhorn.

During the absence of the Family you will consider what he may be employed in to save expence either at Castle Grant or taking care of any of the plantations And I wish John Cumming also to have Miss Grants Garden at Whitsunday next for one year & thereafter during pleasure he taking care of the planting therein and of the Dykes I am

Dr Sir

Yours &c—

[JA : GRANT]

To M.r McGregor Factor of Strathspey —

(3) Ibid., p. 106 :

Copy / Chartcter in fav.r of John Cumming

These are to certify that the bearer John Cumming has been known to me from his Infancy & has been in my Service As a house Servant above Seven years. He is a very capable good Servant, and honest faithful and sober - He has been regularly taught to play on the Highland Bag-pipe, and requires nothing but practice to excel upon that Instrument — Signed J[A:] G[RANT]

Castle Grant 7th July 1785.

THE PIPES

Henry Chapin

What wild soul
first plucked the reed,
squeezed the breath of life
from belly of a sheep?
The pipes of combat
prove life and death
one. Love and death, they cry,
one dance, one dauntless tune
defying blank hereafter.

The Customers Always Write

Hants.,
England.

Dear Mr. MacNeill,

I am trying to find out what reeds (pipe and drone) were made of hundreds of years ago. Any information would be helpful, this of course, being before cane and copper were used.

Yours sincerely,
C. R. TURNER

*Cane was always used, even thousands of years ago But copper?
Does anyone know?*

Stronachullin,

Dear Seumas,

It is of interest to note that the third example of the throw to high G given in John MacDonald's letter (page 33, Volume 35, No. 9) seems never to occur. Anyway I'd have thought that if it did occur it would be to low A - as in hio dre, which is an analogous movement.

Yours sincerely,
A. G. KENNETH.

84 George St.,
Edinburgh.

Dear Sir,

In March I read an advertisement in the "Press and Journal" for a set of "Genuine HARDIE Pipes, ivory mounted, silver nickel ferrules" for £250 advertised by a gentleman north of here.

On showing interest I was offered these pipes for £225, since I would be travelling so far to collect them. Unfortunately for me, my tutor was away for the weekend when I decided to collect the pipes, because, when he saw them he told me that they were certainly not what they were described as. In fact after such eminent pipers as John Burgess, John MacDougall and Dr. John MacAskill had examined them and indeed a gentleman from Hardies had inspected, and disowned them, the general opinion of these experts was that my pipes were probably of East of Suez origin, worth not more than £50.

You can imagine my reaction, I phoned the man, and entered into correspondence with him, but of course he flatly refused to refund my money. On seeking legal advice I was advised by a lawyer that if I won my case I must be prepared to end up possibly £100 out of

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ON SATURDAY, 14th APRIL, 1984
COMMENCING 10.0 a.m.
ENTRIES CLOSE 10th MARCH, 1984**

**FORMS AVAILABLE FROM: FLORA McNEILL,
39 CLINCART ROAD, GLASGOW G42 9DZ.**

pocket, what with expenses in travelling, hotel and meals for myself and witnesses, and even then I might wait long enough for him to pay up.

Unfortunately the tale is not finished, for this same person has sold another "Beautiful set of pipes, lovely tone and a joy to own" as he assured me, and he a piper should know, this time to a girl in the Black Isle for over £300.

How many more sets of "Pakistani" pipes has this charlatan got in his attic?

I sincerely hope that you will find a space in your publication for this letter as it may serve as a warning to other novice pipers. Always get the advice of an expert before you hand over the money.

Yours faithfully,
Alan E. Rore

Uranium City,
Saskatchewan.

Dear Seumas,

When I first came down to this area, in 1936, old Colin Fraser was still alive, at least 80 and perhaps a bit more, and was a free-trader at Fort Chipewyan: he was born down here and may have been a quarter-Indian from his mother's side. He had a set of bagpipes that had belonged in his family since before his time and Colin was born prior to 1860. These pipes were of more recent years in the possession of a surviving relative, Walter Wylie, and I still have a colour-photo of them, held out for photographing by old Walter Wylie. I also got a photo of the graves of Colin Fraser and his wife.

The points I cannot verify are who brought them over originally and just when. Walter Wylie claimed the pipes were originally belonging to Simon Fraser, who discovered and followed the Fraser River out to the Pacific Coast, and that Simon Fraser was Colin Fraser's uncle. But the time factor doesn't match up; I think Simon Fraser reached the West Coast about 1806 - he would thus have to have a very much younger brother who sired Colin Fraser 50 years later. Not impossible considering the calibre of man in these parts in those days, but still the Simon Fraser connection requires further checking. This is particularly so since the tartan on the bag cover (I am no expert!) looked to me like Cameron. Where are those pipes now? I believe the Provincial Archivist has them in Edmonton, Alberta.

What became of Dr Tony Fisher? I lost his address some ten years ago but never forgot the man.

My best regards to you, as always,

Sincerely yours,
EDGAR GARTON.

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Old Farm House,
Henley, Langport,
Somerset.

Dear Seumas,

Scotland the land of pioneer education, where are the readers of the Piping Times letters? Personal letters add a charm to any publication. Surely there must be plenty of pipers who have all sorts of experiences that they gobble about when together so let's have a few letters as well. Look at the last issue - not one from Scotland, all from England or abroad. My last letter you published has resulted in a delightful correspondence with an ex-Seaforth Highlander living at Moulin near Pitlochry; he denigrates his own efforts but I think he is most likely quite an expert.

A thing I would like to hear about is 'Wet blowers', I have discovered how much I suffer from this since taking to the practice chanter, Is there any way out of it. The cane reeds you advertise are only a part-way solution, I find my top thumb difficult to control when saliva runs down the chanter and out at this orifice; the only thing I can think of would be to have two or three chanters whilst they dry out in turn.

Whilst I am a lover of tradition I still prefer the rather sharper tone of the plastic practice chanter reeds, but this is a personal choice.

If any reader would like to get in touch with me, I always answer letters and I would be pleased. There behind my typewriter, is the music stand, opened at page 26, Tutor No 3. Mrs MacDonald of Dunach; she has had to suffer a fair lot but now is beginning to come naturally to me. I wonder who she was and if some lover wrote the tune. To read through the titles of bagpipe music sets the heart a-lonnging for the Highlands.

I feel like a new man after pouring out this lot.

Malcolm Neaum

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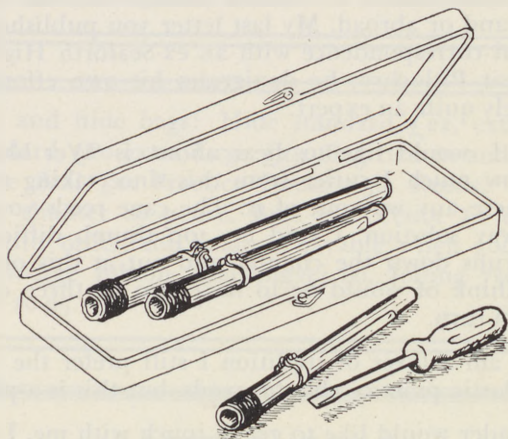
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S.P.A. VETERANS

The Veterans' Competition organised by the Scottish Pipers' Association was again the usual big success. A good entry of the over 55's provided a lot of entertainment for the large audience. The results were:— 1. George MacIntyre, 2. James Brown, 3. James Strathearn, 4. David Munro.

Best Slow March — George MacIntyre.

Best Slow March not in the prize list — Henry MacGuinness.

Oldest competitor — David Munro.

The Judge was Ronald Morrison and the Chairman Joe Wright.

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The annual competition for professional members of the Scottish Pipers' Association was held in the Dorchester Hotel, Glasgow, on December 15th. A very good audience was welcomed by Mr. Fred Morrison who introduced the Chairman for the evening, Mr. Eddie Graham, one of the Vice-Presidents. The competition was judged by Mr. Joe Henderson, the prizes presented by Helen Gladden of San Francisco and votes of thanks proposed by the association's President, Angus J. MacLellan.

The results were:—

1. Barry Donaldson,
2. Tom Johnstone,
3. Roddy MacLeod
4. Harry McAleer.

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