

A photograph of a man in traditional Scottish kilts and sporrans playing bagpipes. He is wearing a large, dark feathered hat and a red and white plaid kilt. The background is a clear blue sky.

# Dipping Times

PP.1948.bnd

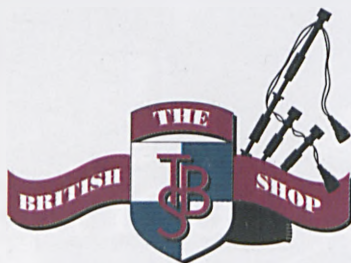
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## Contents

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Editorial . . . . .	3
News . . . . .	5
My Month . . . . .	11
Noticeboard . . . . .	17
History . . . . .	19
College Membership . . . . .	30/31
Miscellany . . . . .	33
Obituaries . . . . .	35
Reviews . . . . .	49
Letters . . . . .	53
College Notes . . . . .	57
Crossword . . . . .	59
Diary . . . . .	60

**Front Cover:** In this issue editor Robert Wallace gives a personal recollection of Robert Hardie, Gold Medallist and pipe major of Muirhead and Sons, one of the legendary pipe bands of the post war era. See page 19.

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# Dipping Times

est. 1948

THEY are the bane of every magazine publisher's life – people who read but don't pay. Oh we know that from time to time we're all guilty, but that doesn't make it any more bearable when you are on the receiving end. A few weeks back we had to witness this particularly annoying behaviour in the College Shop. There he was poring over the latest issue of the PT, then thumbing through a Tutor 1 before dog-earing a Donald MacLeod book. In the end we had had enough and a bold challenge was called for.

"You can buy these books you know," came the opening gambit.

A look of hurt disbelief.

"We are a charity,"

Silence.

"They're really not that expensive. It helps us keep the place going if you buy," was the rather limp closing line of attack.

A pause for thought next, but eventually he rejoined: "Oh no I couldn't do that," he said, "I'm from Yorkshire."

"Yes? well?," our look of bewilderment seemed to say.

"Don't you know a Yorkshireman is a Scotchman who's lost his sense of generosity?" And with that he replaced the last recipient of his fingerprints, turned heel, and walked out.

We mention this episode a propos of how it contrasts with what we found when we spent some time last month perusing the long lists of our loyal subscribers (quite a few from Yorkshire!) and really must thank all

of you for your dedicated support, some of it going back many, many years. Now to this month's other business. There is a proposal before the AGM of the RSPBA that the Grade One World Championships be held over two days, the first for a qualifying event and the second for a final. We think this should be adopted. At the moment overseas bands placed in the previous year's Worlds' top six go straight into the final along with home bands that have done well in the major championships prior to the Worlds. The remainder have to play in a qualifier on the morning of the final. If they make it through they are unlikely to place high up the list. There are two reasons. First, they are usually more fatigued than those who don't have to play in the morning. Second, the judges, knowing that they are qualifiers, must subconsciously place them at a disadvantage. With all bands playing on the Friday, the top 12 or 15 would go through to the final the following day, surely much fairer than the present system. Less well-known bands travelling from say Australia or New Zealand would be competing against all Grade One bands, not just a few non-qualifiers, and on a level playing field. There is another advantage in that the Friday would be a good opportunity to let other grades hear the top bands competing in the biggest championship of all, something, given the vagaries of the draw and the huge crowds, they cannot do at present with any great certainty.



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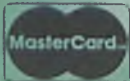
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## Army Piping Gaining in Strength Under Capt. Samson's Direction



BY OUR NEWS STAFF

PIPERS from the Army will be a recognisable feature of the Highland games circuit this year. Director of Army Bagpipe Music, Captain Stuart Samson, has confirmed that he has been pushing hard to have as many pipers as possible competing. Captain Samson said that he will have a minimum of five pipers going round the games and this could be boosted by twice that figure when the Highlanders Regiment and their P/M, Michael Grey make their summer return from a tour of duty in Germany. He is anxious too that he has pipers accepted for Oban and Inverness and will be making the appropriate representations. Captain Samson also outlined the other highly positive developments at the Army School of Piping and Highland Drumming at Inchdrewer House near Edinburgh. He said: "At the moment I have 46 pipers and 11 drummers at the school which is above our capacity. The standard ranges from the complete beginner right up the scale. I have six pipers on the Pipe Majors' Course and have some very fine players based at the school as my corporal instructors. These are Paul Tweedley, Ross McCrindle, Roddy Weir and Peter MacGregor. These pipers plus members of the recruiting team will definitely be going round the games and we may have many more. The regiments are beginning to realise that



*Ross McCrindle, formerly of Ayrshire, and as a young man one of the stars of junior piping, is now a leading piper and instructor with the Army.*

they must support the school if they want to continue to have pipers and drummers who are continually improving their qualifications. I am pleased with the way things are going and have had excellent backing from Commanding Officers."

### Ronald Morrison

RONALD Morrison, one of our most respected teachers and judges, has died. He was

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84. Ronald, of South Uist and Glasgow, was by profession a teacher and it was for this that he was best known in the piping world. He had outstanding pupils in double Gold Medallist Angus MacColl and Silver Medallist Graeme Roy, plus many others. Ronald was also a part time instructor at the College of Piping for many years and also the main organiser of the Uist and Barra Professional competition. Obituary to follow.

---

### BBC

THE BBC's 'Pipeline' programme is to be re-scheduled from later this month. Starting on February 14, the programme will be broadcast at 9.05pm on Saturdays. At present it goes out at the same time on Sundays. Producer Iain MacInnes said the change would give listeners more of an evening of Scottish music given that 'Pipeline' would come after the 'Take the Floor' dance band programme. Schedule changes are now less relevant, however, given that the programme can be downloaded and listened to on demand from the internet.

---

### Judge

A judge has been removed from the official list compiled by the Joint Committee on Judging following allegations of use of a mobile phone during a competition.

A complaint was lodged with the committee following the incident at a Highland games last summer. It came from a well-known and prize-winning competitor and was brought

before the committee via the Competing Pipers Association.

The Joint Committee wrote to the judge concerned but such was the tone of the letter from the secretary that he declined to answer specifics of the allegation. The Committee has now altered its procedure and all future communications of this nature will come through a more senior official. The exact circumstances of the matter in question remain no more than an allegation but the 'offending' judge has had his name taken from the list. The Joint Committee was set up to represent competing pipers, adjudicators and competition promoters. The graded list of judges that it issues is used by most of the top competitions and Highland games organisers for compiling their piping benches. The Committee has a clear code of conduct which all judges on the list are expected to conform to.

---

### Masters

THE sixth volume in the "Masters of Piobaireachd" CD series will be available this spring. Six of the tunes covered by P/Ms Robert Brown and Robert Nicol are in the 2004 set lists. They are:

*The Big Spree, Lament for the Children, Mary's Praise, His Father's Lament for Donald MacKenzie, The Massacre of Glencoe, the Lament for MacLeod of Colbeck and the Lament for Donald of Laggan.* For a look back at this series to date see our Review pages.

Still on new releases, Angus MacColl, three times winner of the

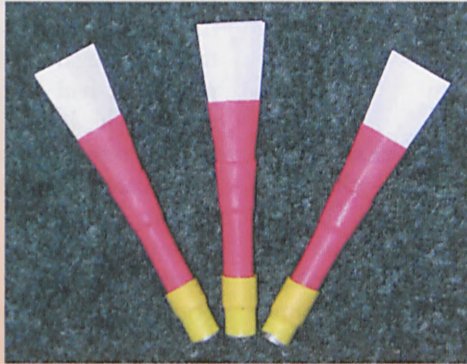
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Clasp at the Northern Meeting, has issued a new CD entitled 'Live'. It was recorded at MacTavish's Kitchen in Oban and features the Donald MacLeod piobaireachd *The Field of Gold* and a wide selection of light music. Angus said: "I am quite pleased with the results. I just stuck a microphone in front of me and played. I think you sometimes get a better recording when you play for an audience rather than in the cold atmosphere of a studio." The CD is available on line at [www.college-of-piping.co.uk](http://www.college-of-piping.co.uk)

---

### Conference

THE Piobaireachd Society look set to establish a fixed weekend for their annual conference. The move follows a broadening of the Society's membership and the interest coming from those overseas in attending the conference. Many have asked that in order they can make the appropriate travel arrangements they be given the date well in advance. The conference has been held at the Royal Hotel in Bridge of Allan for the past few years but the date has varied over weekends throughout March and April, usually to accommodate the John MacFadyen Memorial Recital held at Stirling Castle. This year the conference is on March 19-21 and last year it was on

April 11-13. The matter is expected to be raised at the next AGM on March 21.

---

### Death

SIR Niall Campbell the 15th Schieftain of the Barcaldine Campbells, has died aged 78. He was hereditary Keeper of the 16th Century Barcaldine Castle overlooking Loch Creran, Argyll. The Campbells of Barcaldine are a cadet family of the Breadalbane Campbells. The Campbells of Druimavuick are cadets of the Barcaldine family and one of this family, Captain Campbell of Drumavuick or Drumavoisk, was immortalised in the famous march of the same name. Druimavuick is on the shores of Loch Creran near Barcaldine.

---

### Award

JIM Kilpatrick leading drummer with House of Edgar Shotts & Dykehead Pipe Band has been awarded the MBE in the New Year's Honours List. Jim, 14 times, World Solo Pipe Band Drumming Champion, and the winner of many corps World Championships with Shotts, was given his award for services to music.

Jim has also recently announced that he is setting up his own drum business.

*Eric Stein, New York, writes:* I am looking to buy, sell and trade for early issues of the Piping Times. I am interested primarily in issues from 1948 through 1953. Please contact via email at [stein\\_eric@emc.com](mailto:stein_eric@emc.com) or at 10 Beach Hill Drive, Fort Salonga, N.Y. 11768, USA.  
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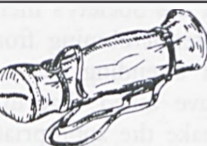
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## Highland Bagpipe Supreme Despite Popularity of 'Cold Wind' Cousins

DAVID MURRAY

THE days are long gone when an aspirant piper learned in the kitchen off the fingers of a family friend after school, or off those of the pipe sergeant in the local Boys Brigade pipe band. Once the fingering had been got more or less right, tunes were learned by ear. One way to improve one's piping was to join the army – a surprising number of beginners did so – for the princely sum of 'two shillings – 10p – a day and all found'. But even in the best piping regiments pipers still learned tunes by ear off the fingers sitting round the barrack room table. The pipe major was often the only one who could read music, and he wasn't giving anything away. When a good wage for a working man was £3 a week lessons at five shillings an hour from established players were expensive, and way beyond the means of most. Even Willie Ross charged boys half a crown – 15p in today's money – a lesson when he toured the Highlands as the Piobaireachd Society instructor. Small wonder they had to make their own chanter reeds from straw, a new one for each lesson. These days are just within living memory. It needs saying again that the College of Piping was created to fill a real need. From the College originated the good things we take for granted, schools piping instructors and the Institute of Piping Certificates. The College showed the way and now we see and hear num-



*Uilleann piper Liam Walsh pictured in 1933. These pipes are, along with other bellows pipes, growing in popularity.*

bers of well taught, competent youngsters coming forward, enabling competing pipe bands to take the field with sixteen good pipers as well as swelling the lists at the competitions.

Many of these modern day pipers are including bellows piping in their endeavours and the proliferation in the numbers and types of warm and 'cold wind' bagpipes now being played – and played well – is one of the wonders of the modern folk world. They turn up all over the place. No folk evening is complete without a contribution from the bellows

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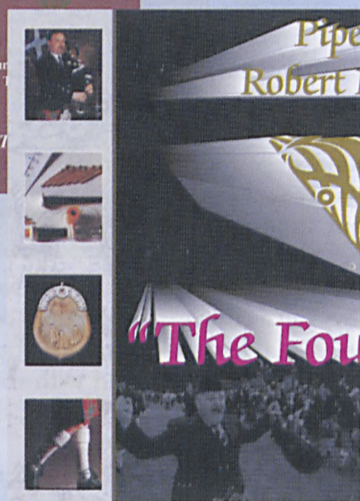
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## *My Month*

pipes, be they Small, Border, Northumbrian, Uilleann or whatever. And the mammoth pipers' ceilidh following a long day's listening on the bench or even in the audience can begin to pall on the most devoted lover of the great Highland bagpipe unless interspersed with a couple of good players on a bellows instrument.

Perhaps an old soldier may be permitted to regret the virtual disappearance of the Brian Boru bagpipe devised by Henry Starck about the turn of the 20th century. Its inspiration seems to have come from the Irish regiments of the British Army in the days when Ireland was still part of the United Kingdom. There were, believe it or not, some nine Infantry and four Cavalry regiments recruited from Ireland, excluding the Irish Guards who were activated in 1900. At that time the Irish warpipe was being taken up, a warm wind instrument with one bass and one tenor drone, the chanter being the same as our own. A farsighted Commanding Officer suggested that one or two keys be added to the chanter to enable a greater range on Irish tunes to be played. He had a point. Who has not winced at hearing 'St Patrick's Day' played on the warpipe? Starck took him at his word, devised a keyed chanter and adding a third baritone drone. He called the result the Brian Boru bagpipe. All three drones originally came out of a common stock but later the fan system was adopted. The Brian Boru chanter was pitched in a key that made it ideal for playing along with the Military Band. Perhaps the whole idea of the now universally accepted 'combined playing' origi-

nated with Henry Starck? After partition in 1922, only three Irish Infantry regiments remained in the British Army plus the Irish Guards. The Irish Guards never seem to have taken to the Brian Boru pipe, but two of the others played the Brian Boru chanter, sometimes with the warpipe's two drones, sometimes with Brian Boru's three. However, the sound of the Brian Boru pipe lacked the resonant pitch and stirring tone of the Highland Bagpipe, and there was simply not enough Irish music available for the warpipe to match that of the Highland Bagpipe in scope and detail. The fingering too tended to be limited to basic single gracenotes or strikes, there being no equivalent to piobaireachd to encourage finger agility. Indeed, it was the War Office insistence that pipers from Irish regiments must be allowed to attend the Army School of Piping which was one of the factors that led to the Piobaireachd Society giving up its interest in the School. In a future column I'll go into the story of Irish regimental piping in the British Army in more detail.

The choice of music to which the people are willing to list in these days is equally eclectic. 'Go to Berwick, Johnny' rubs shoulders with all manner of Breton and Galician tunes. I myself know some good going numbers from the Afghan border, one of them the famous 'Zakhmi Dil', the 'Wounded Heart'. Thanks to the runaway success of 'Riverdance' we now have concerts sustained completely by pipe bands, something unthinkable a few years back. Granted, in the two-hour pipe band spectacles, those



# The Piobaireachd Society

## Annual Conference

Royal Hotel, Bridge of Allan, Stirlingshire,  
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indoor mini-tattoos, the audience needs an entertaining mix if its attention is to be held, as I know too well. The inclusion of well drilled Highland and country dance teams plus a couple of star performers keeps the audience on its toes, not forgetting a touch of kitchen piping. This is the place for those different types of bagpipe, designed for the indoor role as they are. It is equally the place for those pipers who wish to play along with other musicians and other instruments, these latter once well described, somewhat disparagingly, by the late Seumas McNeill as 'instruments you sit beside'.

But it is the suggestion that the great Highland bagpipe is just another bagpipe that worries this writer. All instruments are difficult to play well, but the Highland bagpipe is difficult to play at all. It is the only instrument in which four reeds are blown by the mouth simultaneously. After the French horn, it is the most difficult instrument to master. It is designed to be played, and sounds best, in the open air. Heaven knows its own so-called small music is complex enough and can be a life's study in itself. But its classical music is unique in the literal meaning of the word. Piobaireachd is the sole distinctive contribution made by the British Isles to the folk culture of the world, and piobaireachd is composed solely for and can be satisfactorily reproduced solely on the Highland bagpipe. The contemporary cult of diversity coupled with inclusiveness is tending to lead us into a cultural swamp. It is the worldwide explosion of interest in the Highland bagpipe that is so astonish-



*Nothing can compare with the grandeur of the great music played on the great Highland bagpipe especially by someone of the stature of John Burgess.*

ing, and not only among the Scottish diaspora. And it is piobaireachd that people, even those who come late to the instrument, ultimately want to be able to play, however haltingly. It seems to me that an instrument which can inspire such a wish, nay, such a determination to master it and its unique music needs no backing group to sustain it, far less to fall into the backing role itself.

However attractive and entertaining the sound of the little pipes, these are distractions and not substitutes. None other can stir the blood, quicken the heartbeat, or move the soul as can the sound of the Great Music played on the Great Pipe, whether heard in a great hall or borne down the glen on the wind.

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# NOTICEBOARD



## Correction

Last month's report on the Glenfiddich Championship and the performance of the tune *The End of the Great Bridge* should have referred to double echoes on D and not B.

## New School

A new piping and drumming summer school has been established in Saskatchewan, Canada. The Lake Diefenbaker Pipe Band School has attracted three of that country's foremost instructors to head the teaching programme: Jim MacGillivray, piping, John Fisher, side drumming and Tyler Fry, tenor drumming. Institute exams available.

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## SPA

*President Jeannie Campbell writes:* Club meetings resumed this month and the AGM will be held in March. The Professional competition will not be held on the usual mid March date due to the CPA competition being held then. We will be running a competition in conjunction with the College of Piping on March 27th. This will be held in the College and will be for competitors graded C by the CPA and will also be open to new and novice adult competitors who are not graded. There will be two events Piobaireachd and MSR and tune requirements are two of each to be submitted and one to be played. There will be money prizes in each event plus a valuable Overall Prize of a voucher for further tuition.

Entry forms are available from the College or from Jeannie Campbell on 0141 946 2137. The main SPA Professional Competition will be held in April. Details next month.

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## *Pipers of the 20th Century – Pipe Major Robert G. Hardie*

ROBERT WALLACE

IT is now 25 years since the demise of Muirhead and Sons pipe band and I thought it time to bow to requests from various readers that I should write something on the band and its respected pipe major Robert Hardie. I must say at the outset that this is not an attempt at a potted biography, merely some personal reminiscences of one of the important figures in 20th century piping.

I first met Bob Hardie in 1967 when he brought his son James to join the 214th Co. Boys Brigade juvenile band in Whiteinch, Glasgow. The '214' was a hotbed of good tuition and Hardie was anxious that his son benefit from this. On turning 18 members of the band interested in a piping or drumming career naturally cast their eyes on the Grade 1 band scene. Joe Noble, Robert Turner and Alex Connell were a few of the big name drummers the band spawned and among the pipers was Ian McLellan who became such a success at Strathclyde Police. Muirhead and Sons, and Robert Gavin Hardie, were the ticket for me, however. They were a formidable outfit having just completed five World Championship titles on the trot 1965-69. A remarkable achievement for a civilian band by any calculation. It remains a record to this day.

I joined Hardie and Muirheads in 1970 and unfortunately after that they



*Bob Hardie as he appeared in the early advertisements for his bagpipe making firm.*

hardly won another prize of any significance. But the time I had with them was not wasted. The band still played to a very high standard and turned in some memorable performances, notably at Corby in 1975 (where we were 'robbed' of the Grade 1 title by Iain Macleod's Edinburgh Police! Where have you heard that before?). And I do not think there was a band practice I attended at which I did not pick up something from Bob

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Hardie. Mind you, he would never play in front of band members. The trick was to wait outside the canteen where he was tuning up and listen.

Hardie was born on 9th October, 1921, in Lennoxton, Stirlingshire. I remember him telling me of holidays spent in Fintry on the other side of the Campsie Fells, and how he and his brother had to walk barefoot over the Crow Road to get there. His father James William Hardie seems to have been keen on music and after early lessons in the Boys' Brigade, he arranged for Bob to go to the legendary Robert Reid, and questions I am asked about Hardie often refer to the teaching he had from him.

On leaving school he completed an apprenticeship as a pipe maker with Reid, joined the firm of Piob Mhor, and eventually set up on his own. His company went on to be one of the prominent pipemaking and Highland dress firms in the world, and still is to this day. His pipe chanter was for many years the first choice of solo pipers and many bands.

Bob Hardie was taciturn by nature but over the 10 years I had with him it was possible to glean the odd snippet about his relationship with Reid and much information on his approach to piping and many of its finer points. Clarity of technique, pointing beat notes in tunes, phrasing, and getting the correct rhythm were Hardie's teaching mantra, which I'm sure he had had from Reid.

I am certain, however, that not everything he taught came directly from him. Hardie was a consummate musician and well capable of thinking for himself and absorbing other influences.

In the 1980s during my research for the 'Glasgow Collection' I sought out the family of John MacColl for permission to publish that fine 2/4 march *Mrs John MacColl*. John MacColl junior was still living and I went to his house in Renfrewshire and explained to him about the book. He asked about my piping background and told him of my connection with Hardie. "Oh yes," he said, "I remember him coming to my father for lessons." This was news to me but perhaps explained Hardie's affinity with MacColl's music. *Jeannie Carruthers* was one of the great Muirhead and Sons marches, a tune seldom if ever attempted by pipe bands before or since, and the band must have been one of the first to compete with *Mrs John MacColl*.

It turns out that John MacColl lived at 34 Claddens Quadrant in Milton, Glasgow, very close to Hardie's Bishopbriggs stamping ground so the lessons story makes sense. The John MacColl influence would be one of many on Bob Hardie, though Reid was undoubtedly his main inspiration. He once told me that he considered his greatest achievement in piping was coming third in a piobaireachd competition. First was Robert Reid and second Malcolm MacPherson.

Hardie dismissed the notion sometimes heard that to be a good piobaireachd player you had to be from the Highlands, or better still speak Gaelic. He considered Reid 'the best of the lot', even though he had been born in the shadow of the pit bings of the Stirlingshire village of Slamannan.



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Hardie and his son James in the front rank of Muirhead and Sons, Brittany, 1976.

Relations between pupil and master were not always cordial. The pupil won most of the amateur piobaireachd prizes and then broke into the professional ranks winning the Gold Medal with *Corrienessan's Salute* at Oban in 1947. Then came a fall out and they did not speak for some years. A chance meeting occurred on the boat to Cowal Games in 1952. Hardie was worried about how to play the tune *Grain in Hides and Corn in Sacks*. In what must have been an agonisingly difficult situation for such a shy man, he plucked up the courage to ask Reid to help him out. There was a pause, their eyes met, and Reid invited his former pupil below deck for a cup of tea. Hardie related afterwards that Reid

merely confirmed what he had been doing with the tune anyway, but did feel much more confident with it after their chat, and that confidence extended to his tackling new pieces on his own later on. His lesson, courtesy MacBrayne's ferries, certainly paid off. Hardie won the Shirvan Cup for Open Piobaireachd at the Argyllshire Gathering. The tune? *Grain in Hides*. He was unstinting in his gratitude and it was appropriate that when Seumas MacNeill was recording the Robert Reid episode in his classic 'Masters of Piping' series for the BBC in the 1970s, Hardie was asked to provide the musical illustrations.

Hardie had a strong Aberdeenshire connection on his mother's side and

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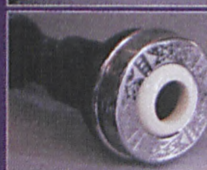
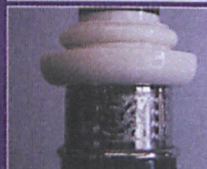
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spent summers staying with her relatives at Longside and competing round the games in the north-east. I do not think he had lessons from the Bobs of Balmoral but certainly talked of sending his son Jim, a fine young piper in his day, to RU Brown for tuition. He had considerable admiration for the playing of their pupils.

Before we leave the subject of piobaireachd I should say that although he was schooled by Reid, I never once heard Bob Hardie say that he thought the Cameron tradition in any way superior to that of John MacDonald. He had the Cameron style alright, the pause before the cadence Es, the short E introductions to the *Bells of Perth*, *Cille Chriosd* and others, and the passage and phrase approach to expression. But as far as he was concerned, that all sat pretty well with what the other 'school' was doing and this would be reinforced by the reputation he gained in later life of being one of the fairest judges on the circuit.

As I said earlier, Muirhead and Sons only notched a few minor wins throughout the 70s. We never scaled the giddy heights of the 60s, sponsorship was withdrawn, and the band folded in 1979.

The lack of success was, in the main, due to the fact that during this time Hardie failed to achieve the tone he had had in the band's heyday. I believe this was because for once he broke his own maxim of 'if it's going, leave well alone'.

In 1970 at Aberdeen he was pipped for his sixth consecutive Worlds title by Tom McAllister's Shotts and Dykehead. Hardie started experi-

menting with his chanter. He said he'd had comments that the band was too low pitched. Along with his main pipemaker Jim Pettigrew, he set about trying to develop a new chanter. He duly turned up at band practice on a subsequent Wednesday night with an armful of them, gathered in the old chanter and issued a new one to each piper. The next few weeks were spent trying to get the sound the band was used to. It didn't happen. Different reeds were tried. Still no success. Finally Hardie gave up the ghost, and took the chanter back. I do not know why he did not re-issue the old chanter. Perhaps they had been sold, or this most quietly generous of men had given them away to another band. Whatever, the great Muirhead and Sons were now without a sound. A few years ago Jim Pettigrew related to me what happened next:

"Bob came in one day and said the



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new chanters were no use and we'd have to go back to making the old version. I said 'We can't Bob'. He asked why not. I told him that during all the to-ing and fro-ing, changing this and that, we'd moved the jig on which they were made. We hadn't kept a note of the vital measurements that went into the old chanter. He just looked at me, sort of stunned.

"Over the next few weeks we tried to get it back to what it was but never really managed it."

So throughout my time with the band we had a constant struggle with our sound. Some weeks it was good; most it was indifferent. The late Tom McAllister told me once that at contests he always made a point of listening to Muirheads. "I used to marvel how a band with such a poor sound could play so beautifully," he said. For commercial reasons Hardie was obviously tied to playing his own chanter. He couldn't turn to another manufacturer, and try as he might he never did manage to get a consistent sound during all my time with the band.

Not that these difficulties changed in anyway his approach to his music. He was ferocious in his determination to exact the highest possible standard of play from his pipers. There was never any compromise on fingering or quality of tunes. Whilst the sound may have varied one week to the next, the standards of technique and expression were expected to be the same if not better than those in the glory days of the 60s.

He was utterly ruthless and short tempered with pipers displaying poor technique or playing the wrong gracenotes. I remember him stopping the

band once and berating a piper for adding G gracenotes to the D tachum in the reel *John MacKechnie*.

## Epilogue

So that's a little of what I knew of RG Hardie, a complex, shy, but gifted man. Next issue I'll go over some of what he taught by way of technique and the gracing of tunes. For now I'll end with what could have been an ignominious low point in my piping career.

Bob Hardie died in 1990 and I was asked to do the honours at his funeral. *The Lament for the Children* was to be played as the hearse approached the crematorium and his Gold Medal winning tune *Corrienessan's Salute* at the committal. I was naturally anxious that everything went off well and arrived early on a bitterly cold November day at Glasgow's Daldowie Crematorium. I sought out the man in charge of the place. He was an officious character who told me in no uncertain terms that it was no big deal having a piper dispatched. "We've had all sorts through here you know," he said, high horse to the fore. "Pianists, guitarists saxophonists. You name it we've had them all."

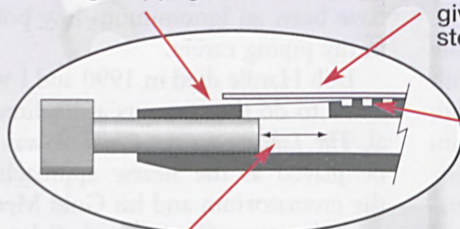
What brought on this outburst I don't know but before I could take him to task he said: "Aye and you'd better hurry; here they come now." I looked down the hill and sure enough a funeral cortege was entering the gates. I was only half dressed and hadn't even given the pipes the most cursory of blows. I ran back to the car. As I did so the laces of my brogues came undone and started to wrap them-

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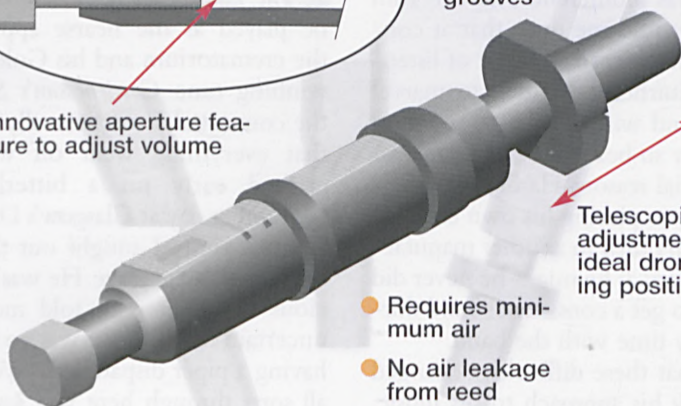
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selves round my ankles in South American *bolas* fashion. I was sure I was going to fall over and all the while the cortege crept closer. Somehow I made it to the car. I fixed my laces, threw open the boot, almost choked putting on my tie, thrust the bass drone together and made it to the roadway just as the hearse approached the point on the driveway from where I was to play. I caught the eye of the driver. He nodded. I proceeded to the front of his vehicle and started up. Half the piping world was now pulling in to the car park.... just in time to hear my bass drone stop. Worse embarrassment was to follow. I kept going with just the two tenors and as I reached the end of the ground of the tune I walked to the side to allow the pallbearers to remove the coffin. Strange, thought I, I don't recognise any of the faces. Then the numbing realisation hit me harder than a bad result at Inverness. Wrong funeral. That explained the look of gratitude on the faces of the family of the deceased as they walked in for the service. 'These Co-op funerals are awfy good value these days' they seemed to say. Once the funeral party was inside I mustered what little dignity I had left, put the pipes under my arm and traipsed back to the car squirming at every bemused look from the piping fraternity now present in huge numbers. Ten minutes solitude allowed me to gather my thoughts. I sorted my appearance, gave the pipes a quick blow and kept a sharp watch for the next cortege. Sure enough it duly appeared and I walked up to the driveway. As it approached I checked



*Hardie teaching at Coeur d'Alene Summer School, Idaho, 1971.*

the funeral party for familiar faces. I had it right this time. *The Lament for the Children* was played and I was able to pace myself so that I arrived at the crematorium door just as I got to the end of the ground. The pipes held and three drones sounded. When it came time for the committal my officious wee pal gave me the nod at the right time and *Corrienessan* went well as the coffin was lowered out of sight. The drones well in tune, I walked away from the crematorium whilst playing so that the packed congregation inside had the pleasing effect of diminishing volume. I think Bob Hardie got the send off he deserved. A dress rehearsal, intended or otherwise, does no one any harm.



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## *Piping Times Pic of the Month*

**W**E are grateful to Andrew Wright for this rare picture of the famous piper and composer DC Mather. It was given to him by Lachlan MacDonald of London and Stirling. It shows Mather relaxing in his home, possibly in Montana, USA, where he settled. The photograph came into the MacDonald family after Mather stayed with them on a visit to Stirling. He is pictured studying what is probably a music collection, perhaps Glen's, Ross's or Angus MacKay's book. On the table in front of him can be seen the sole of his practice chanter and on the wall a Scottish tea towel no doubt placed there to remind him of God's own country.

David Charles Mather was born in 1870 in London and died on the 26th August 1943 in Montana. His father Thomas James Mather was from Blairadam in Kinross and had served with the 68th Durham Light Infantry. His mother Mary Ann O'Halarain was from Galway or Clare in Ireland. Mather was taught firstly by John MacKenzie at the Caledonian School in London and later had tuition from



John MacDougall Gillies. On leaving school he became a clerk in the Bank of England. On moving to Scotland he was appointed piper to MacDougall of Lunga, then to Admiral Campbell, Craignish, and then to the Murrays of Lochcarron. He won the Gold Medal at Inverness in 1899 and at Oban in 1891. He also competed in dancing events. He left his medals and trophies to the Inverness Museum. He had hotel in Perthshire for a time and then emigrated to the USA in 1901 and became a gold prospector in Montana.

## Miscellany (cont'd.)

The tunes he composed include *Lochcarron*, *The Man from Glengarry*, *Highland Brigade Welcome Home from South Africa*, *Climbing Duniquaich*, *Stornoway Highland Gathering*, *John Morrison of Stornoway*, *Willie Cummings Rant*, *PMWH.Wallace*, *The Laird of Springbraes*, *Clementina's Reel* and *Lady Ann Murray*. *The Man from Glengarry* was composed in 1901 for a Scots Canadian from Glengarry, Canada. The story behind this was printed in the *Piping Times* Vol 21 No 3 December 1968 with additional information in Vol 21 No 7 April 1969.

## Radio Watch

... Our panel reviews the BBC's 'Pipeline' broadcasts:

**Dec 14:** "The girl was a lovely singer but we only get 50 minutes a week of piping as it is" ... "James MacPhee played very well apart from his jigs"

**Dec 28:** "A good comprehensive look back at 2003" ... "Why on earth do they insist on cutting piobaireachd up like this [Jack Lee's winning tune the *Lament for the Laird of Anapool* from this year's Glenfiddich Championship]? Would they play only three parts of a four-part march? Why then cut the taorluath and crunluath from a piobaireachd?"

**Jan 18:** "JB Robertson was from Fife and not from Dundee." ... "I enjoyed this programme and Iain MacInnes's piece on the various James Robertsons."

## PT Archives

**April 1962:** Muirhead and Sons were not long in finding a suitable successor to Jackie Smith. The new man in charge is Robert G Hardie, and no prizes are awarded for guessing which chanters Muirheads play.

This presents an intriguing situation at Bishopbriggs, with Bob Hardie and Jock Weatherston both in charge of Grade 1 bands. When the pipe band competitions start up again, will Monday morning be devoted to a "We wuz robbed" session?

## Contacting the College

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## James Campbell of Kilberry MC

JAMES Campbell, a scion of the ancient family of Kilberry, was a worthy keeper and custodian of all that his father Archibald, the near legendary 'Kilberry' of piping folklore, had done for our art. Like his father, James held a Doctorate in English law, which he taught at Cambridge University. His intellect was formidable, and when deployed in support of his father's precepts and interpretations, almost intimidating. He had the true lawyer's skill with words when presenting his case. The arguments in favour were made with clarity and force, while those that tended to weaken it were subtly but deftly explained away. He spoke with immense personal authority as a piobaireachd scholar, as well as with all the prerogative which the name Kilberry implies. As joint editor with his cousin Archie Kenneth of Books 11-15 of the Piobaireachd Society's Series, he saw to it that his father's doctrines were strictly followed. Their notes to the tunes, little read though these tend to be, were written with clarity and logic, but without the special pleading which can be detected here and there in the previous books of the series.

But James differed from his father and his father's contemporaries in one important respect. Outstanding though his father's knowledge of and commitment to the great music were, it was never claimed that his piping skill matched his perception and insight. In this, Archibald Campbell



*James pictured at the Argyllshire Gathering, Oban, in 1937*

was not alone. We owe much to the work and writing of men who play little or not at all. James, on the other hand, played the ceol mor well, and up to professional standards. It is a great pity that he never played in public, and that he never entered for the Strathcona Cup at the Royal Scottish Pipers' Society competition. His authority and standing, respected though they were, would have been greatly enhanced among the piping fraternity had the performing community heard him play. He blew a good tone. Even the best amateur pipers of the past tended to have a slack and soft finger, but James's was

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crisp, clean and clear, resembling that of his life long friend and confidant, Andrew MacNeill of Oronsay.

As editors, James and Archie kept open minds. Simon Fraser of Australia had for years been mocked and belittled as a source of piobaireachd lore despite his claimed connection with the Bruces of Glenelg, but his setting of 'Lament for Donald Duaghal MacKay' was printed in Book 13 and applauded by the editors as 'perfectly regular and appears to be the most satisfactory of these regular settings'. Taking heed of the increasing interest in settings of the tunes other than those of Angus MacKay, all the known settings of 'Lament for Donald Duaghal MacKay' were printed and compared in lucid and scholarly editorial notes. In Book 14, 'The Sutherlands' Gathering', also derived from Simon Fraser's teaching, received the same treatment. That both were transcribed into the Kilberry 'pipers' jargon' does not detract from this most worthy effort to set out all the alternatives for the more thoughtful pipers to browse over.

When World War 2 broke out in 1939, James and Archie Kenneth mobilised with the local Territorial Army battalion, the 8th (The Argyllshire) Battalion of the Argyll and Sutherland Highlanders. Like the Lovat Scouts, the 8th Argylls were well known for doing things their own way, unfazed by military standards and protocol. The battalion was not included in the 51st Highland Division but fought in the invasion of North Africa with the British 1st Army, when James was awarded the

Military Cross, and later played a significant part in the liberation of Italy. After the war, James returned to the law and lived in Cambridge, making annual forays north to the Argyllshire Gathering and the Northern Meeting. Although he could appear somewhat remote and austere, he loved these piping occasions and enjoyed the piping talk and gossip. At the latter end of his days, he returned to live in Oban in his native Argyllshire where he succumbed to his final illness. James was our last link to the founding fathers of the Piobaireachd Society. We shall not look upon his like again.

David Murray

---

### Tribute

JAMES Campbell's pupil Jonathan Gillespie writes: What follows here is a personal tribute to an erudite, modest and private man whom I have been hugely privileged to know as a teacher, guide and friend for the last two decades.

It was as an undergraduate at Cambridge that I was first introduced to James at a dinner at Ron and Susan Nedderman's house in 1986. Inevitably a tune was called for later in the evening. I thought that I played *Salute to Donald* pretty well, but how much better it was after a couple of sessions with James. He did not have regular pupils as such, but he generously took me under his wing thereafter, and for the next ten years or so many a fascinating afternoon was spent in his little flat off Trumpington Street, behind Pembroke College,

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Obituaries



*James Campbell as a boy, (with cricket bat) with twin sister Helen, brothers Angus top left and Colin far right, and their father, Archibald Campbell, Kilberry.*

going through tune after tune. Silver Medal tunes to begin with, then, when he thought me ready, the big tunes and those set for the Gold Medal. Playing was always on a practice goose as space and near neighbours did not permit the full pipe. James in his armchair would often seem to have drifted off to sleep, but

anything wayward would elicit clear hand signals to help get the tune back on the rails. Even when I thought the tune went well, the clarity of his critique left no doubt that his concentration on the playing had been total. And so we would continue hour after hour, fortified in the latter part of the afternoon by a generous spread for tea

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and discussion of all sorts of important topics, not the least the current fortunes of his beloved Arsenal football team. He was fascinated by developments in pipe bags and reeds – he was a happy convert to the Canmore bag and Ezeedrone reeds.

It is remarkable that many Pembroke College men and women whom I have met, who knew James as a teaching fellow, tutor and supporter of college sport, are completely unaware of his passion for, and expert knowledge of, piobaireachd. He had clearly inherited what he described in his Preface to the *'Side Lights on The Kilberry Book'* as his father's "lifelong distaste for seeking to dogmatize". In introducing a tune he would expound not only his own way of playing the tune, but many of the other possible interpretations. His was the exemplary teaching technique – explain the 'dos' and the 'don'ts' and then allow the pupil to develop his interpretation within those limits. He was very firm on the importance of being able to 'put a tune together' with controlled changes between the variations and of getting the short notes just the right length (and certainly never cut away to nothing!)

He must once have been a fine player – even in his eighties he had a crispness of fingering on the chanter that would be the envy of many half his age. To hear him play the first line of what was "probably" his favourite tune, *Lament for the Earl of Antrim*, was to be shown something of rare beauty – the hiharin with the correct emphasis on the low A, the semi-broken double echoes of bars 1 and 2 leading to the high A contrasting with

the full double echo of bar 3. At the big competitions he would naturally gravitate towards the junior events, preferring the opportunity to hear the promising young players. In more recent years, when my work brought me to Scotland, we kept in touch regularly by post. I would send him recordings of piping programmes on the radio and he would respond with his comments – always frank, pithy and not always complimentary of the player's interpretation. In this he would give little respect to reputation – a poor tune was just that whoever played it, a good tune likewise. Just occasionally he would write that a particular tune had merited inclusion in his library of special performances – that really was the sign of approval.

Although James' status as one of the last great amateur patricians of our art, and the recent attempts of revisionist commentators (would they but read the aforementioned Preface!) to undermine the importance of his father's legacy, may mean that his elevation to piping's pantheon is slower than it should be, it is nonetheless to James that my thoughts will turn whenever I read the remark in his Preface that "all players of piobaireachd have a God by whom they swear."

---

### National Press

THESE were fulsome obituaries in the national press following James's passing. This excerpt is from the London Times 'Piper, soldier, lawyer, don: an unusual man in the microcosm of academe. Astute, accurate, unsentimental,



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*The 1930s and James (centre) leads his fellow Harrovians in a victory tune following success on the soccer field.*

extraordinarily effective, with a superbly retentive memory, shrewd judgement of form and skill, an instinct for tidiness, and the most efficient sort of kindness by stealth: "the sweetest, modest man," an early pupil of his, then Lord Chief Justice, said seven years ago at a gathering in Cambridge indirectly in his honour. Campbell and his two brothers and sister were born into the Indian Civil

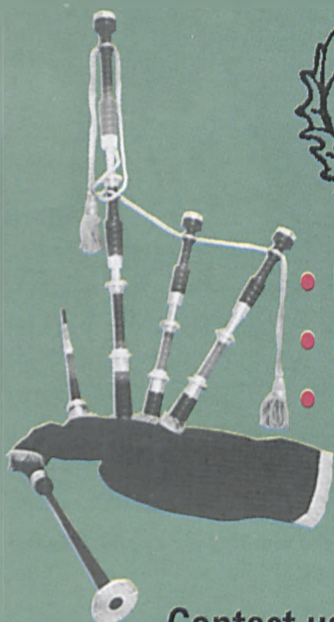
Service. Their mother Violet Beadon (d. 1949) was the younger daughter of the Lieutenant-Governor of Bengal, and their father Archibald (1877-1963), Puisne judge in the High Court at Lahore, was the celebrated compiler of the *Kilberry Book of Ceol Mor*, the bible of martial piping (piobaireachd) in the Highlands [sic]. (The Campbells of Kilberry go back to the earliest of the Argylls, ca. 1280.)

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## Obituaries

In his own time Campbell was to add two 'Side Lights to the Kilberry Book', although in that department, perhaps with some guile, he confessed his greatest pride to be 'The Elusive Appoggiatura', a contribution of his to the Piping Times of June 1988.

A year after Campbell's birth the children were sent home from India, into the care of an indulgent grandmother and other relations. He went to prep school at Seaford House, followed in his father's and brother's footsteps to Harrow, and then followed them again to Pembroke College, Cambridge, to read law. Along the way he had taken instruction from, among other pipers, the celebrated Willie Ross; father and housemaster having supposed piping to be a field in which he might compete successfully with a precocious younger brother. Sticking initially to the 'lesser music' (ceol beag), in 1935 in Edinburgh, as he was about to go up to Cambridge, he heard two piobaireachds which 'set him off' and thereafter it was "'ceol mor' all the way". (They were *Lament for Mary MacLeod*, played by Lewis Beaton; and *Lament for Sir James MacDonald of the Isles*, played by Willie Ross.) Within a couple of years he was judging for the Piobaireachd Society, on whose music committee he served for the following forty years, latterly also as honorary president. As learnedly expert as he was liberal and conciliatory in these musical matters, Campbell achieved pre-eminence among post-war authorities on piping.

At Cambridge he had taken first classes in the Law Tripos and read for the Bar. De-mobbed in 1946 he

became a tenant at 1, Brick Court, practising from the annex. The head of chambers, Colin Duncan K.C., a libel specialist, represented also the Queen's Proctor in the Probate, Admiralty, and Divorce Court, and there Campbell was his industrious Devil. On occasion the famous Duncan's mastery of his brief was memorably confounded by his junior's more precise knowledge of the law. It is said, however, that, practising on the Oxford Circuit, Campbell earned more by playing bridge in the Bar mess than from the dock briefs available at Quarter Sessions. He continued at the Bar until his feline skill in cross-examination was frustrated by the infantryman's wartime legacy of hard hearing. In 1952 he had become director of studies in law at Pembroke, his Cambridge college, and the teaching of its undergraduates became the focus of his activity. He taught Roman law, contract and tort, and particularly the law of evidence. It was teaching exemplary in accuracy, style, and pitch; not coaching or question spotting. To pupils of every kind, clever and less clever, through a rare combination of kid-glove discipline and no-nonsense acumen about strengths and weaknesses, he was altogether special. Years after their graduation he had instant recall of them, zest to know their doings and those of their friends, their children, wives and former wives. Those he taught or tutored, or whose sports he turned out to watch in even the foulest weather, felt they had been looked after with superb efficiency; and in return gave lifelong affection.

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## Obituaries

James Campbell, M.C., T.D., Captain, Argyll and Sutherland Highlanders, barrister, Fellow of Pembroke College, Cambridge (1965-84), was born at Simla on 27 July 1916 and died at Oban on 6 December 2003.

*From the Daily Telegraph we have this excerpt on James's outstanding military service:*

'At the outbreak of war he joined the 8th Battalion of the Argyll and Sutherland Highlanders which was a Territorial regiment. The battalion saw action in most of the theatres of war including France, Dunkirk, North Africa and Italy. It was during the latter stages of the Italian campaign that James received the Military Cross. The citation was as follows: Captain Campbell, as Officer Commanding Headquarters Company, has always been given, when the Battalion is in action, the responsibility of supervising the maintenance of all forward troops. The period under review (September to 31st December, 1944) has been one when the difficulties of administration have demanded the very utmost of those

whose lot it fell to. The areas where the Battalion was in action, and the approaches to them were constantly under enemy mortar and shellfire, especially directed to harass the lines of maintenance. Supplies had to be brought by mule at night over miles of track often knee deep in mud, sometimes over uncharted ground from which the mines had still to be cleared. Night after night Captain Campbell led the mule train up when shelling had reduced it to complete disorder, as very often happened, the utmost drive, tenacity and courage were needed to restore control. Captain Campbell showed all these qualities and more. His gallant example and complete disregard for his own safety when shelling was at its worst were entirely responsible for the consistent regularity with which the supplies came up. His bravery and conduct under stress has always been of the highest order and worthy of the greatest praise.

Captain Campbell, who has served with this battalion throughout the North African, Sicilian and Italian Campaign, has commanded

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Headquarters Company since October 1943. During the whole of this long and difficult period he has at all times shown the greatest bravery, energy and devotion to duty.'

### *Eddie Clark*

EDWARD E. Clark was born in 1935. He was well known in solo piping circles as a competitor from the 1970s to the 1990s and since then as a judge, Eddie was a highly respected and well-liked figure. Taught initially by his father, Eddie started his piping career competing in junior events in his native Aberdeenshire and also, along with his father, as a member of the Lonach Highlanders' Pipe Band under the direction of Pipe Major Willie Grant, composer of fine tunes such as *The Lonach Gathering* and *The Doune of Invernochty*.

On moving to Perthshire in 1947 Eddie, again in the company of his father, joined the Aberfeldy Pipe Band whose Pipe Major at that time was Jock Spence, father of Sandy, a close friend of Eddie and also well known in the piping world. Eddie served as a National Serviceman as a piper in the Black Watch from 1954 to 1956 and saw service in Germany and British Guiana. During his competing years as an adult, Eddie received tuition from the late Pipe Major James Macgregor. A good all round player, Eddie was a regular prizewinner in all the solo disciplines on the competition circuit, and particularly enjoyed returning to his boyhood haunts of Aboyne, Lonach and Braemar.

Eddie was a member of the Atholl



*Eddie in full Atholl Highlanders' rig*

Highlanders' Pipe Band from the early 1970s, serving as Pipe Corporal and Pipe Sergeant under the pipe majorships of Alex Macrae, Sandy Spence and latterly, Ian Duncan. With the Atholl Highlanders Eddie, amongst other jaunts, enjoyed tours of America, Japan and South Africa.

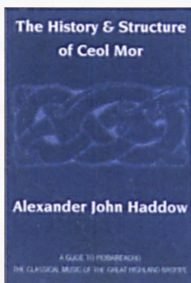
Eddie will be missed not only by the piping fraternity, but also by his family and many friends in and around Strathhtay, Aberfeldy and elsewhere. Eddie is survived by Janette, his beloved wife of 46 years, his sons Ronnie and Andrew, and his grandchildren.

**Ronald Clark**

## Professor Haddow's Valuable Insight

**The History and Structure of Ceol Mor**, by ALEXANDER JOHN HADDOW, published by the Piobaireachd Society

**F**IRST printed in 1982 this book is now republished by the Piobaireachd Society in response to many requests. It represents the researches carried out by the late Alec Haddow. These have added much to our knowledge of the history and structure of piobaireachd. The historical section comprises a review of the place of piobaireachd music in Scottish history and examines the connection of tune titles with geographical locations and the events that took place at these locations. Those who think of tune names only as a means of identification will learn much from this chapter and will gain a new perspective on the music. An interesting attachment to this section is the map of Scotland appearing at the front of the book with the geographical location of tune titles pinpointed. An immediate reaction to this is that the inspiration for the names of tunes, or even composition, was not as one might have thought, confined mostly to the western seaboard. This section also gives results of research into the history some 96 tunes along with an extended essay on the *Piper's Warning to his Master*. All of these go much deeper than the nor-



mal legend-based accounts and are backed up by references.

Knowledge of piobaireachd structure today is mostly based on the information provided by General Thomason and Archibald Campbell of Kilberry, noted in the collections of the Piobaireachd Society. The work of Alex Haddow takes things a bit further and researches deeper in to what we know as primary and secondary tunes, tunes which are essentially tunes of unequal line length. The book points out that of all the tunes defined in this category only a sprinkling of the total fit the pattern exactly. The view is taken that by using a two bar phrase analysis almost all of these unequal line tunes fit into logical sequence.

This is not a book that can be digested in one sitting. Most performers playing from memory and who memorise tunes by ear rather than structure, and who use the written three lines of a tune as mental guide lines or mile posts during performance, will be challenged by this section of the book. Detailed structural notes and analysis is given for 120 tunes and this is the stuff that serious and aspiring composers of the music should find interesting.

This publication should capture the interest of devotees of the music as well as performers and it should be of particular interest to those on further education courses. The book is in paperback form measuring eight by six inches and contains 222 pages. It is attractively priced at £12.50 and is

obtainable from the College of Piping.

Andrew Wright

### *Masters of Piob*

*It is now more than five years since the first 'Masters of Piobaireachd' CDs became available to the piping public. The Rt. Hon. Sir Ian McKay KNZM, President of Comunn na Piobaireachd (New Zealand) Inc., gives his thoughts on the series to date:*

OVER the past six years these CDs have had a major influence on the playing of piobaireachd. The series covers 34 different tunes, with the promise of more to come. They have been chosen from tapes and records made by Robert U Brown and Robert B Nicol, pipers to the Queen at Balmoral, and recorded over many years prior to their deaths in 1972 and 1978. These old recordings have been edited by Norman Matheson MBE and Robert Wallace, and digitally mastered in Glasgow. They represent an extremely valuable resource that has now become available to all pipers.

Brown and Nicol were outstanding pupils of John Macdonald, Inverness, winners of the Gold Medals at Oban and Inverness and of the Clasp at Inverness. John Macdonald's piping came primarily from Calum 'Piobair' MacPherson. Calum Piobair derived his teaching from three main sources: the Bruces of Glenelg, who were pupils of the MacCrimmons; from his father Angus MacPherson, a pupil of

Iain Dubh MacCrimmon; and from John Mackay, Raasay. Brown and Nicol spent several weeks at a time with John Macdonald each year over a period of some 15 years up to World War II. Macdonald was still competing when they first went to him, winning another four Clasps at Inverness, so as a piper he was still in his prime. Brown and Nicol continued to see him after the war until his death in 1953. They applied his methods, and those of his teachers, in their own teaching.

The pupil, having memorised the notes, must first sing the piobaireachd and master the song of it. The pupil must always sing the music in order to retain the correct timing, and will then play it on the pipe in accordance with the song. The teacher will sing with the pupil to ensure that the correct song is accurately obtained. Practice on the pipe could otherwise become a mere reinforcement of errors. By concentrating on the song of the music, the pupil can capture its spirit. The teacher can use his hand to conduct the pupil while he or she plays the piobaireachd, thus indicating the correct timing. Every piper should regularly sing his or her piobaireachd, in order to maintain the correct timing. Brown and Nicol used to sing piobaireachd together regularly throughout their careers.

During their later years Brown and Nicol spent much of their time teaching piobaireachd in Deeside and South Uist, and in the case of Brown in Canada, South Africa, New Zealand and Australia. Their deaths in 1972 and 1978 brought their work to an end, to be continued by their many

## Reviews

outstanding pupils and by other pupils of John Macdonald. It has also left a tremendous resource of recorded music which has now become available to pipers everywhere.

The five CDs to far produced in the Greentrax series cover 34 piobaireachd, either explained, sung or played on the pipe, or sometimes all three, by either Brown or Nicol. There is enough material held to enable some further volumes to be produced. The piobaireachd recorded cover a wide variety of time signatures and also illustrate typical phrase patterns. They include both simpler and more complex tunes. To the expert piper they provide a rich resource to increase his or her understanding and ability, but even to the non-piper they will open the door to an understanding and enjoyment of this great music.

It would seem invidious to choose particular examples from this rich resource. Every piper will have his or

her own favourites. High on my list must be *Lament for Donald Duaghal MacKay*, *Lament for Patrick Og MacCrimmon*, *The Unjust Incarceration*, *The Park Piobaireachd (No.2)*, and *Hiharin dro a dro*. But there are many other glorious tunes, such as *The Earl of Seaforth's Salute and MacLeod of Raasay's Salute*, *Glengarry's March*, *The Bicker*, *The Battle of the Pass of Crieff*, *I Got a Kiss of the King's Hand*, *The Old Woman's Lullaby*. And there are simpler tunes of great musical appeal, such as *The Blue Ribbon*, *Cha Till MacCruimen*, *Lament for MacDonald's Tutor*, *Colin MacRae of Inverinate's Lament*, and others.

The whole series will not only have a major influence on the playing of piobaireachd by those who study it, but will add to the understanding and enjoyment of the music by all, whether pipers or not, who take the time to listen. I heartily commend the series to your readership.

✍

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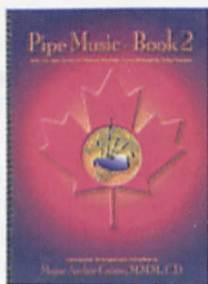
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Do you have a point of view or some interesting information you would like to share with the rest of the piping world? Write, fax or e-mail the Piping Times. Full contact details on page one. Letters subject to editing.

Miss Kirkwood

Sir,

Replying to Amy Kirkwood's letter in the November 2003 PT seeking info about the tune *Miss Kirkwood*, I have it in my manuscript book as *Mrs Kirkwood's Waltz* with A Hutcheon as the composer. If my memory serves me correctly I copied it out of an old book which I think was Henderson's Tutor. This would point to the tune being composed prior to 1900. Checking my old 10" LP records, I have the Scots Guards Training Battalion playing it. They also list it as *Mrs Kirkwood's Waltz* by A Hutcheon. He also composed a tune *Mrs Elder's Welcome* (Scots Guards Bk.1). I trust this will assist her search for further information.

**Avon MacMillan,**  
Auckland, New Zealand

---

Piper Carlile

Sir,

I read with interest the article from Gillian Brear in the November PT. My great uncle Archibald Hood was killed at the Battle of Festubert on the 16th of May 1915. He was 19. One month later Ms Brear's grandfather and Piper Carlile were fighting over the same ground. I went with my father and brother to visit Le Touret and Festubert in 1995, a moving experience. We also visited the memorial listing my other great uncle Thomas Hood who died in March

1918. One day I hope to travel to the public records office and try to find any information in war diaries if available. I think it is great what you did on behalf of Piper Carlile. I think the plaque and the tree will generate interest in the area of the events surrounding William's death.

**Simon Hood,**  
Torrance, Glasgow.

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MacArthurs

Sir,

Could someone there give me some direction on some historical research? I have a Donald MacDonald bagpipe that I play. It belonged to my great grandfather and I would be interested in corresponding with someone who knows the model and who could help me date it. It looks older than the one that is shown on this site: [http://www.cekron.com/mcdonald\\_gallery.htm](http://www.cekron.com/mcdonald_gallery.htm)

I would also like to correspond with someone who is knowledgeable about the MacArthur piping line and particularly about the immigration paths of the later generations – the sons and grandsons of Alexander, Donald and Charles. I have done a fair amount research but the dates vary a lot. I am particularly interested in the MacArthur descendants that ended up in the cemetery at Annan, Ontario. There are four of them documented (three of them from

Charles' son Alexander's line – three other of his siblings are in the area – and one is from Charles's son Donald's (one who drowned) line. That is a bit confusing but someone who knows the tree will have some idea of what I am asking. Can you refer me for help?

**Wendy (McArthur) Finan,**  
via e-mail

• *All the available information on the MacArthurs is included in the MacArthur/MacGregor MS book available from the College here. For information on Donald MacDonald you will need the new book of the Donald Macdonald MS edited by Roderick Cannon and with historical notes by Keith Sanger. This will be available shortly.*

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Medal Muddle

Sir,

Just a wee note to try and put something straight regarding the Piobaireachd Society Gold Medal contest that takes place each year in Maxville, Ontario. I have attached an article I wrote on this subject from my "Pipe Music – Book 2" in which I stress the point that there is some confusion when people refer to this event.

As I originated the idea and the contest in Ottawa in 1972, with the inestimable assistance of Capt. John MacLellan, I feel that I am qualified to state the correct title of the event which is 'The Piobaireachd Society Gold Medal (Canada)'. As you will read in the article, the venue has changed from its inception in Ottawa to Cambridge, Ontario, to where it is now, in Maxville. Regardless of where

it is held, the title of the contest has never been changed and certainly not to what I have seen in print. I have seen it referred to in several publications as the 'Piobaireachd Society (Canada) Gold Medal' or the 'Canadian Piobaireachd Society Gold Medal', neither of which is correct.

To the best of my knowledge, there is not now, nor has there ever been a Piobaireachd Society of Ontario let alone 'of Canada' and to refer to this event as such is truly a misnomer and most misleading to those who hear/see/read it as such. This Gold Medal is truly one of a kind as you can't 'win' it, it has to be awarded, and its recipient is aware of this being a prestigious event. I would be most appreciative if you could find space in your magazine to carry my article or, if not, to at least rectify this situation for, as you know, with most people when they see it in print it is 'gospel'! Thanks in anticipation of your acceding to my request.

**Archie Cairns,**  
Ontario, via e mail

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Helpful PT

Sir,

In a letter carried in the September issue of the PT I explained how Bell's Palsy had left me with a considerable leak at the side of my mouth and had stopped me playing the pipes. Your October magazine brought an offer of help from Brian Dowie, a piper and dental technician, living in Lincolnshire. Brian and I have been corresponding since then about his idea for a sort of gumshield attached to the blowstick and which prevents the air escaping from the side of my

## Letters

mouth. We are still refining Brian's idea but it is clear that it is working. It has enabled me to start playing again, albeit with a weak chanter reed and a modified head position. I am very grateful to the Piping Times for helping to bring this about.

**A McCaffer**, South Glamorgan.

### Queen Victoria School Appeal

Sir,

I refer to the letter in the PT Vol 56 re the Queen Victoria School book. As a point of interest when researching the project it was found that some 22 former boys that we knew reached the rank of Pipe-Major in the armed forces. Eight were in the Scots Guards, two were pipers to HM Royal Household. Two were pipe majors in Commonwealth forces. Eleven boys became drum majors in the forces. The pipe band of the 1st Batt. Scots Guards, late 50s and 60s (see the picture) had six ex-Dunblane boys in its ranks, including the drum major, pipe major and three sergeants, all future pipe majors. Several former pupils have found great success in the world of piping competition. This I feel is a great achievement and credit is due to those concerned and to the tutoring staff at Queen Victoria School. I reiterate Lt. Col. Ron Smith's appeal for former band members to support the Centenary and submit their contributions for inclusion in the publication.

**Donald MacDonald**,  
'Old Victorian', Inverness.



*The First Battalion of the Scots Guards on parade with, P/M John Roe, P/Sgt Angus MacDonald, P/Sgt J Slattery, and P/Sgt W MacLean, all QVS old boys.*

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## *Fog Fails to Dampen Enthusiasm at 2003 California Summer School*



*Staff and students at the highly successful 2003 school*

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BY DUGALD MACNEILL

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HAVING promised a sun-soaked week at Carlsbad it was disappointingly cold and dull. As a result there were very few students wasting their practice time going to the beach, so as they say, every cloud has a silver lining. From all other points of view too it was a very efficient and successful school. We have always enjoyed having some firefighters attend the school and Ken Blanton was back having missed a year. As well as the regulars we were delighted to see some new members of that profession last year. A contingent from the local fire department came along and having been taught the basics all made good progress. We can predict there becoming a force in local piping especially with their strong sense of discipline and willing-

ness to practice.

Sadly I have to report that Col. Miller, headmaster/commandant of the Army and Navy Academy had died very suddenly last winter. He had been a great supporter of the Piping School and always made us feel very much at home. It was with some feeling that at our closing concert we paid a fitting tribute to him as a soldier with 80 pipers playing that famous martial tune *Scots Wha Hae*.

This year's school at Carlsbad is a week later from 20th-27th June-Sunday to Sunday. Hopefully we will get the usual sunshine but whatever the weather we guarantee substantial progress in the week from the friendly but firm instruction team. To make a reservation go to [www.college-of-piping.co.uk](http://www.college-of-piping.co.uk) and click on Lessons.



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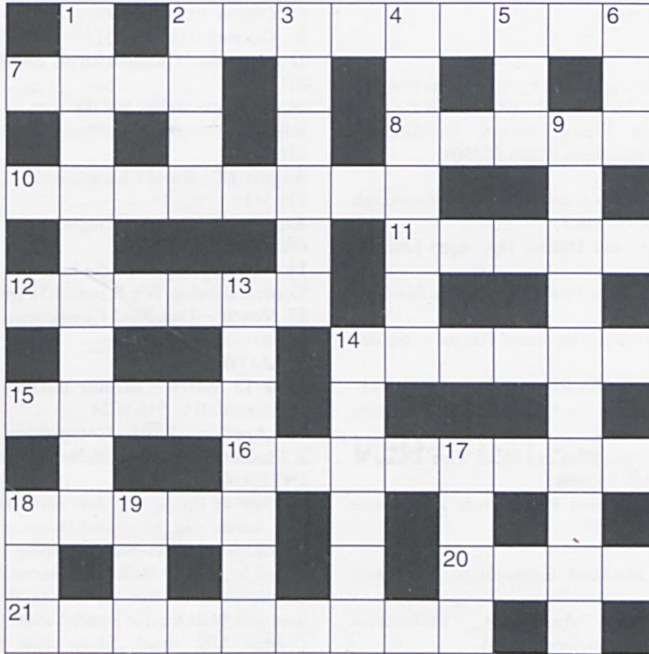
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Test Your Knowledge



Across

2. Stirling Castle location for John MacFadyen lecture (5,4)
7. CD reviewer last month (4)
8. Extent musically (5)
10. Deeside rant (8)
11. Eagle's nest (5)
12. Write to him at the PT (6)
14. This lover is popular but shouldn't be (6)
15. Mr MacKenzie of Torridon (5)
16. Border Castle (8)
18. A ——— – Mheur The Fingerlock (5)
20. Eilean a'—— in Michael Grey Book 4 (4)
21. Irish sounding tune in US Bicentennial Book 1 (5,4)

Down

1. Popular march character (6,4)
2. Mathieson's force in Marking Time (4)
3. Time for the next school (6)
4. New Zealander, first overseas Gold Medallist (7)
5. Bonny girl (3)
6. Glenfiddich winner (3)
9. Orkney place name sounds like a stern arranger of music (10)
13. Flora from here (7)
14. The Alma was fought here (6)
17. Peter MacLeod tune for this fairy's glen (4)
18. Tug Argan space (3)
19. Because he was a bonny one (3)

LAST MONTH'S SOLUTION: *Across* – Monarch, Adagio, Laird, Garve, Tulloch, Stuart, Report, Unknown, Robin, Lunga, Duncan, Grasped. *Down* – Military, Naill, Radio, Haughs, Fairburn, Time, Look Back, Standard, Tuning, Kilda, Own Up, Rout.

The winner of the December crossword is B R Worth from Stow-on-the-Wold, Glos. Send completed puzzles to Piping Times, 16-24 Otago Street, Glasgow G12 8JH, Scotland. The Crossword is sponsored by Isle of Skye whisky. Each month the UK contestant who sends in the first correct puzzle drawn from those received will be sent a bottle of the finest whisky all the way from the home of piping, the misty isle of Skye (under-18s not eligible). The overseas reader with the most correct puzzles over a six-month period will receive a free PT subscription. Crossword compiled by Jeannie Campbell.

## Piping Times DIARY

### AGM

College of Piping AGM, February 6 at 7pm; all members welcome

### SOLOS

#### February

28 - Kintyre Piping Society Recital, Pipers from the Highlanders. W McCallum 01586 552508

28 - Kintyre Piping Society Piobaireachd Workshop. W McCallum 01586 552508

#### March

6 - Archie Kenneth Quach, M McRae Rosehaugh Cottage, Avoch, IV9 8RF

6 - Dumbarton and District Pipe Band Juveniles 01389 830209

13 - Uist and Barra Professional, James MacLean 01505 612134

19 - John MacFadyen Memorial Recital - see display ad.

19-21 Piobaireachd Society Conf. - see display ad.

20 - Duncan Johnstone Competition, Competing Pipers' Association.

27 - Kintyre Piping Society, Oban Pipe Band. W McCallum 01586 552508

27 - SPA Competition for C Grade and Novice pipers. 0141 946 2137

#### April

2 - Donald MacLeod Competition. Stornoway 01851 820705

Scottish Pipers' Association Professional Competition - date to be arranged.

24 - Kintyre Piping Society Junior Competition. W McCallum 01586 552508

#### Other

25 & 26 August - Argyllshire Gathering.

8 & 9 September - Northern Meeting.

#### CLUB MEETINGS

Every Friday at 1pm in the College of Piping. Veteran Pipers' Club. New members (over 60s) welcome.

Fortnightly from Thursday 8th Jan - Highland Pipers' Society Meeting, Press Club, 19 Rutland St Edinburgh. Bob Lawson 0131 332 1961

Every first Thursday each month - Scottish Pipers' Association Meeting, Polish Club, Glenfarg St, Glasgow. New members welcome.

Every last Wednesday each month - Scots Guards Pipers' Association. Scots Guards Club, Haymarket, Edinburgh. Open to serving and former members of the regiment. 0131 337 1084

Every Wednesday from 5pm. Abertay Piping Club, University of Abertay, Bell St., Dundee. 01382 308291

### PIPE BANDS

#### May

8 - Dunbar. 01368862699

9 - Gourrock. 01389 756311

22 - Scottish Championships, Dumbarton. 0141 221 5414

29 - Bathgate. 01899 308385

July 31 - European Championships, Lisburn. 0141 221 5414

August 14 - World Championships, Glasgow. 0141 221 5414

August 28 - Cowal Championships, Dunoon.

#### OVERSEAS

14 February - 'You be the Judge' Quartet Medley Contest. Babylon, NY. E Stein 631 241 5757

27 March - Dan Reid Competition [www.drardan-reidmemorial.com](http://www.drardan-reidmemorial.com)

#### BELLOWS

12 & 13 March - Melrose Teaching Weekend. R Macdonald 0141 946 8624

10 April - LBPS Competition Edinburgh. R Macdonald 0141 946 8624

#### INTERNET RADIO

'College of Piping' the new show for pipers and pipe bands. Go to [www.radiosix.com](http://www.radiosix.com) for more information and an hour of piping entertainment hosted by Robert Wallace. All necessary software is downloadable for free on the site. Broadcast times have now been fixed at Sundays at 1800-1900 GMT (7-8pm UK time). Show also repeated on Wednesdays at 01.00 GMT. E mail the programme on [letters@radiosix.com](mailto:letters@radiosix.com) Have some good recordings you'd like to share? Send them to Robert Wallace at the College address.

#### RADIO HIGHLIGHTS

The BBC's Pipeline programme can be heard on FM 92.4/97.7 MHz; MW 810 (Dumfries 585) and on Radio nan Gaidheal FM 103.5-105 at 9.05pm on Sundays and on Saturdays from February 14. Also on Radio nan Gaidheal Crunluath with Cailean MacLean at 11.25am on Wednesdays with repeats at 5.33pm on Thursdays. All BBC Radio Scotland programmes are on Sky Digital 866 and available world-wide on demand on the Internet at: [www.bbc.co.uk/radioscotland](http://www.bbc.co.uk/radioscotland) Contact Pipeline, Room 206, BBC Radio Scotland, Queen Margaret Drive, Glasgow, G12 8DG. Sundays (December - February) 2-2.30pm and Thursdays at 7pm Tommy Millar - A Touch o' Tartan from BBC Radio Ulster on FM 92-95.4 MHz 1341 kHz; Sky Digital Channel 868.

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



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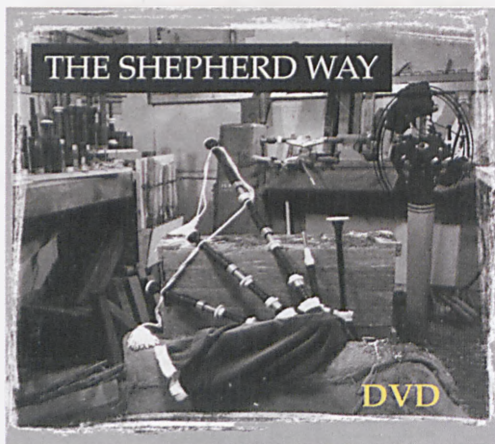


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