

Piping Times

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Lamenting
Iain Garbh

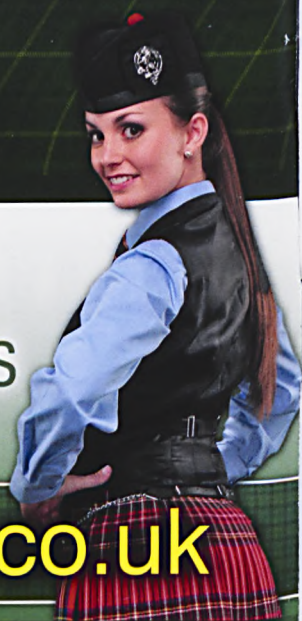
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Piping Times

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The Piobaireachd Society Annual Conference

Saturday, 23rd March 2019
The National Piping Centre, Glasgow

Informal ceilidh in The Pipers' Tryst on the Friday evening

New evidence about the Old Competitions

– talk by Jack Taylor with tunes by Iain Speirs and John Dew. Featuring a replica Donald MacDonald bagpipe and tunes selected from the 1844 list

My piping life and times

– panel discussion led by Gary West

MacCrimmons' Gold

– a film premiere

Evening Dinner

Day delegates welcome. Day rate including tea/coffee with lunch: £35 (+ dinner: £55).

A preferential rate for room booking per night of £109.00 per room – single occupancy £119.00 per room double occupancy for both nights – has been obtained at the nearby Holiday Inn, 161 West Nile Street, Glasgow G1 2RL – www.higlasgow.com. Delegates should book directly with the hotel, quoting 'DOCTORS'. Telephone 0141 352 8300 or Email reservations@higlasgow.com.

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Piping Times est. 1948

No one who has travelled around Scotland in recent years will have failed to notice that tourism has increased markedly. For the seventh year running, Scotland has outperformed the rest of the UK in attracting visitors. The whole country is benefitting from a tourism renaissance, although some parts, particularly Skye and the north coast, can be overwhelmed during the summer months.

Cultural tourism, a subset of tourism, is an increasingly important element of this success. Cultural tourism in rural areas showcases the traditions of indigenous cultural communities, and their values and lifestyle. It has been defined as: “the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs”. It is generally agreed that this tourist spends substantially more than the standard tourist does and there is plenty of official data to back this. However, the report published recently by Dr Simon McKerrell and Dr Jasmine Hornabrook of Newcastle University makes for some interesting reading. The authors focussed on cultural tourism based on the music of Argyll, a rural region which has experienced significant depopulation for generations but which has a sense of positivity and pride in relation to its traditional music and landscape. There is also, the authors find, “a distinct sense of opportunities not pursued for myriad reasons”.

The authors acknowledge the difficult position for councils and government to provide grant subsidy to the arts. Indeed, this is a subject worthy of study itself. In recent years, the governance of some council services has transferred from direct control to Scottish Charitable Incorporated Organisations (SCIOs), which don't pay business rates. It sounds like a good idea but some SCIOs are staffed with people with no expertise in the arts. In fact, we understand Argyll & Bute has no Arts Officer currently. We are seeing a transition of the principle of ‘public good’ over to the commercial sensitivities of the SCIOs.

In their report, the authors focused on providing detailed ideas and examples from elsewhere of how traditional arts can be mobilised for sustainable economic gain. Their recommendations centre on facilitating the growth of micro-enterprises, festivals and events and cultural tourism. This is a land of wonderful indigenous music, to which visitors increasingly want to be exposed. There is a place for the kitsch Scottish music shows but visitors increasingly want the ‘real thing’. There may always be a place for the accordion player and

singer performing in hotels for large coach tour groups but there is now “a different type of tourist” to be catered to.

However, there are still today official tourist centres – not just in Argyll – that simply don’t realise what they have on their doorsteps in terms of art and music and the potential this has. We have first-hand experience – you will too, no doubt – of local tourism organisations concentrating on the natural environment and outdoor activities and not devoting enough attention to arts and culture events despite there being a clear and substantial demand. A number of the report’s participants commented on attempts to engage with various local heritage, tourism, and enterprise organisations but were constantly referred back to Creative Scotland as a result of the perception that traditional music is not a viable business option; as the report demonstrates, it could be.

The authors make numerous recommendations that would assist more sustainable income and cultural tourism based on traditional music. This is a timely report and all who have an interest in traditional music and tourism in Scotland should read it. It can be found here:

<https://research.ncl.ac.uk/musicinargyll/outputs/>

Stuart Letford.



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Annual Invitational Piping Competition

**Saturday, March 2nd at The National Piping Centre Otago Street
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Pipers: Alasdair Henderson, Angus MacColl, Pipe Major Ben Duncan, Cameron Drummond, Cameron MacDougall, Connor Sinclair Finlay Johnston, Glenn Brown, Iain Speirs, Niall Stewart, Peter McCalister, Roderick MacLeod MBE, Sandy Cameron, Sarah Muir and William McCallum.

Judges: Dr. Angus MacDonald, Ian Duncan and Murray Henderson.

Adults £12.00; 16 and under £6.00.

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CORRESPONDENCE

Someone once said that most of us would rather carry a heavy load for a mile than sit down and write a letter or send an email. It is important that we should never weary in trying to set the piping world to rights. Email the *Piping Times* at: otago@thepipingcentre.co.uk or write or fax. Full contact details on page 1.

Newspaper's piping prompt

Sir,

In reference to Eric Ballard's appreciation of my article on the first Silver Chanter [*PT* August 2018], I enclose the original article written by Magnus Magnusson in *The Scotsman* newspaper of Monday, August 21, 1967.

This article impressed me to travel to Dunvegan for the Thursday competition.

In light of Mr Ballard's final paragraph, was my response surprising?

MacTavish.



A grave error?

Sir,

Whilst I am no expert on grave accents and acute accents, I always thought that in Gaelic, the big music is spelled ceòl mòr but I have noticed recent editions of the *PT* have it ceòl mòr. Is this deliberate?

Russ Larsson, Tulsa, Oklahoma, USA.

• *Thanks Russ. It's a good question. My Gaelic acquaintances tell me that the use of accents in Scottish Gaelic changed in the early 1980s under the guidelines devised as the Gaelic Orthographic Conventions. Since then there has been some slippage, inertia and*



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resistance, and so you might still see the words 'ceol' and 'mor' with grave and acute accents respectively. Clearly a different vowel sound is evident signalled by the 'o' + grave in 'ceol' and 'o' + acute in 'mor'. But all acute accents have now been dropped in Scottish Gaelic (though not in Irish) and so the version 'ceòl mòr' is now the accepted version. – Editor.

Caption correction

Sir,

I spotted a mistake in Angus Lawrie's obituary in last month's *PT*. The person standing between Dr. Angus MacDonald and Josien Teerlink in the photograph of the composers and players at the SPA composing commission isn't Ryan Canning but myself. At that time I received tuition from Joe Wilson. After I heard of his passing I immediately composed a lament for him. I have now also added a small tribute page on my website with the sheet music available for anyone who may be interested. There's also a recording of myself playing the ground on the practice chanter.



Joe Wilson.

I also attended Andrew Wright's piobaireachd course at the College in 2007 and 2008. After that I had one-to-one tuition for a few times when I was there until 2011 when I was last in Scotland. I really enjoyed the first



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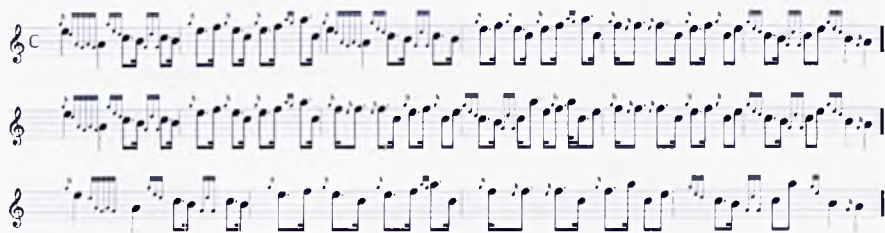
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Lament for PM Joe Wilson

6,6,4.

13.10.2010, André Reinhardt

I. Ground



II. Var. 1 Dithis Singling



III. Var. 2 Dithis Doubling



Etc. Play for in Var. 1 Dithis Singling

IV. Taorluath V. Crunluath



T/C T/C T/C T/C T/C T/C T/C T/C T/C T/C T/C T/C T/C T/C T/C T/C T/C T/C T/C T/C

André Reinhardt's musical tribute to the late Joe Wilson. As readers will know, Joe was an ex-Pipe Major of the Gordon Highlanders and became the Chief Instructor at the College of Piping in 2000.

part of your interview with Andrew and I'm looking forward to the next part. It's good to know he seems to be in good health.

Last year I finally started to practice seriously again and I have had some Skype lessons with Willie Morrison within the last few months. My plan is to

come back to Scotland this summer for some lessons and to compete in the CPA C grade again.

I would like here to express my condolences to Angus Lawrie's family and friends.

Kind regards from Germany!

André Reinhardt, Erlangen, Bavaria, Germany.

• *Thank you, André and to the others who pointed out the error in the caption last month.*
– Editor.

Great tunes

Sir,

I was saddened to read of Angus Lawrie's passing. As stated in his obituary that appeared in last month's *PT*, Angus joined the 8th Argylls after completing his National Service in 1950. At that time, John MacKenzie was the Pipe Major, then the Duke's Piper (Ronnie MacCallum, Inveraray). I believe Angus was the last remaining member.

Thanks for all your great tunes, Angus.

Stevie Griffiths, Milngavie, Scotland.

Lucky us. Lucky me

Sir,

Due to the circumstances of a colder weather forecast for that early Sunday morning [November 11, 2018], there was a need for some adjustments in my bagpipe and clothing. Though my second choice, I decided upon our local Fort Snelling National Cemetery for my humble 'Battle's Over' contribution. I'd be there with no camera nor mobile 'phone, so just myself with the pipe readied and surrounded by the dear 229,000 ghostie-souls of veterans and spouses. Nonetheless, how special it would be! I would be kitted much as in this photo but with more layers of cloth but needed to change pipe, too. The forecast was for a temperature of 12°F [-11°C] so I did not want to use this Drumran 'wood' and the 'Polly-Anna' pipe it was ... and mighty glad of it!

Ft. Snelling National Cemetery is located near the site of the original fort high on the bluffs above the confluence of the mighty Mississippi and Minnesota rivers. The old fort is a popular visitor attraction. So, out there amongst those 229,000 grave sites of veterans and spouses the pipe would sound in appreciation and in memory of the WW1 veterans, and all those later additions and those who continue to arrive.

Up and dressed, I broke my fast with some oats, grabbed my cut-off knit

gloves, Glengerry and earmuffs, pipes and car keys and drove to the cemetery, reflecting on why I was making this trip. What a neat event to be part of, so I am very thankful for you offering the opportunity to join this unique gathering of pipers hither and thither.

On the highway, it was an easy 12-minute dash to the cemetery. I had visited it a couple of days prior in order to locate the plot of a WW1 veteran with a Scottish name. A Sgt. James McSorely (Cameron, MacDonald), HQ Co., 23rd Division – 1889-1963 lay there with his wife. I sniffed the air – it wasn't the cold as predicted and there was hardly a breeze. I blew air into the bag, checked the tuning quickly and played the tune.

After, there was just stillness. Up went the pipe again and I was into a tune of mine – *The Crossing* (life-into-death, and beyond) then the lovely *Abide with Me* before finishing with *Amazing Grace*. Silence. I stood to attention, pulled the pipe under, gave a double salute then turned toward the car. All was dead quite. As I walked there arose in my chest a special sense of warmth and as it surfaced, I slowed my pace to halt. That warmth continued up and blossomed into a big and satisfying grin. I then looked across the rows and rows of those thousands of gravesites, bowed my head and uttered a simple, 'Thank you'.

What an honour it was to be there, to send our beloved sound of the mighty Highland bagpipe out, up, an' awa'.

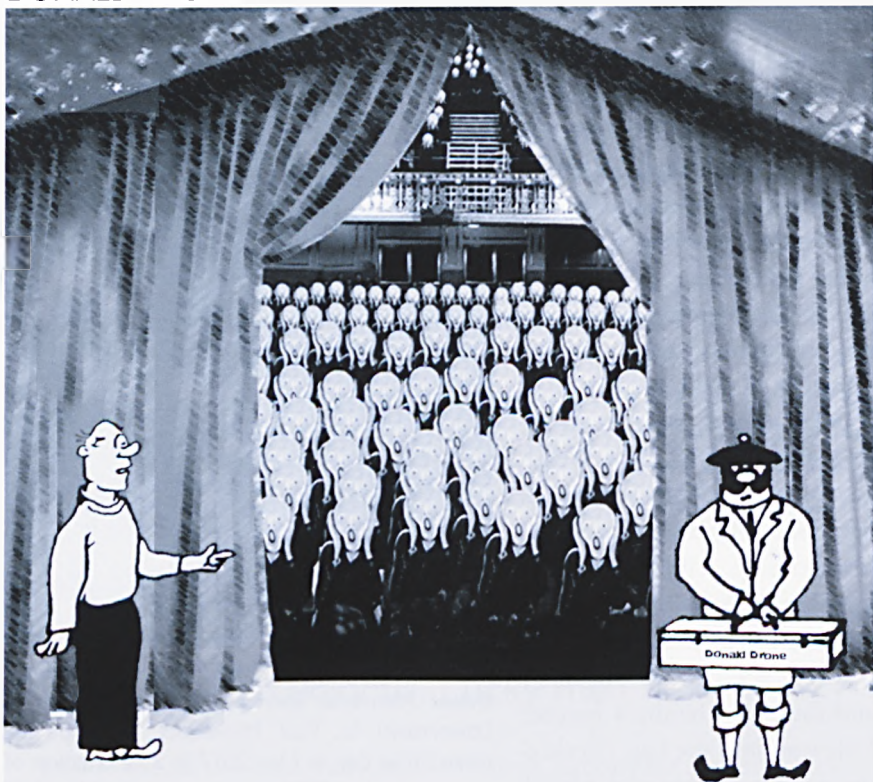
After bidding farewell to all who lay there, I drove home. It was still early but I decided to leave the kit on and with the pipe, later went off to church. After the service was over, and I being up in the balcony, I fired up the pipe again and played *When the Battle's O'er*. It was unannounced but appreciated by those who



Bill Gilchrist at the St. Paul Police Department's annual Memorial Service for fallen officers in Lowertown, St. Paul, Minnesota. The pipe Bill played that day in May 2017 is a re-creation of vintage (early 1800s) instrument which he had made in 1990 by Drumran Bagpipes.

DONALD DRONE

(with apologies to Seoras)



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lingered. It was another opportunity to tell people of the great, global piping event. Lucky us. Lucky me.

Some thoughts and questions surfaced later about Pipe Major William Robb, Stirling. Since my Scottish family connection is with Stirling it got me to do some digging. The William Gilchrist family is tagged and outlined on an old city map of Stirling (1820) in or near the harbour – ‘The Port’. The family lived and worked in the house as weavers or dyers of cloths. (The first son, John Grant Gilchrist, went off to the gold fields of California and Nevada and eventually returned to Stirling to marry Mary McGregor. The couple then went to San Francisco to live and work. There they had a son, so here we are!)

I searched for the name, ‘Robb’ and found one located a little southwest of William’s house, not in the harbour-area but a bit away in the pits of the city that caught all the nasty run-off from above. I’ve read more about the Stirling of those days and there were indeed some nasty parts of it! Anyway, could that spot on the map perhaps have been the family home of Pipe Major Robb and perhaps where he composed the tune? Or – because he was in the Argyll & Sutherland Highlanders whose HQ was Stirling Castle – was he billeted there but from another part of Scotland and using the designation ‘Stirling’ as needed?

I’ve been piping since 1962 but aside of having years ago met Bob Gilchrist, the well known piper and adjudicator from Bishopbriggs who settled in Delaware in the early 1950s, I cannot ever recall meeting one other piping Gilchrist nor ever seeing the name in print in the *Piping Times*. I am now wondering if I am the only Gilchrist piping anywhere? Maybe another was out that November morning and will tell?

Bill Gilchrist, Edina, Minnesota, USA.

PS. I’ve just re-read the September 2018 *PT* which included Mr Ayub’s letter about Sgt. Alvin York of Tennessee, the famous WWI soldier whose story was made into a movie in 1941 starring Gary Cooper. Mr Ayub planned to be with Sgt. York’s grandson at the ‘Battle’s Over’ event in Knoxville, TN. I watched the movie – *Sergeant York* – on DVD recently and what a story it was!

• *Thank you for this account of your tribute, Bill. As for Pipe Major Robb, he was actually born in Aberdeen in 1863 so it would appear he was in Stirling with the regiment, of which his father was a sergeant. We’re grateful to Janette Montague for this information. – Editor.*

BIETHS in the *District of St. Nicholas*

No.	Name and Surname.	When and Where Born.	Sex.	Name, Postname, & I Place, and Date and
583	<i>William Robb</i>	<i>1863</i>	<i>all</i>	<i>Stirling</i>
		<i>July</i>		<i>Stirling</i>
		<i>Severall</i>		<i>g. 2. 2</i>
		<i>16. row. P. Hill</i>		<i>Stirling</i>
		<i>Southside of River</i>		<i>Stirling</i>
		<i>Stirling</i>		<i>1863</i>

Section of William Robb’s birth certificate which confirms his Aberdeen birthplace. Crown copyright.

Cowal's bear necessities

Organisers of this year's Cowal Highland Gathering (CHG) are marking its 125th anniversary with an eight-month social media campaign feature the



Multiple World Highland Dancing Champion, Morgan Bamford with Ghillie the bear.

global journey of a toy bear. The toy, named Ghillie, set off from Dunoon last month bound for New Zealand.

The bear will also visit highland dancing schools in Australia and the US and Canada. He'll have a brief stop at the 50th Thurso Festival and be guest of honour during the week of Beltane, before heading back across the Atlantic to visit the Canadian Highland Dancing Championships in New Brunswick. Then he'll dash back to Scotland before arriving home in Dunoon in time for the 125th Cowal Highland Gathering which take place on August 29-31.

CHG chairman, Ronnie Cairns, said: "The idea to send a bear around the world started as a post on social media. We thought we would perhaps get a few people interested but we were inundated with offers from the four corners of the world. We're absolutely delighted to have this opportunity to send our good wishes to so many people through our very special envoy."

• *The Piping Times kicks off a series next month looking at 125 years of Cowal.*

Call for memorial to executed Jacobites

Calls have been made for a memorial to be erected to the 20 Jacobite soldiers who were executed in Carlisle following the Battle of Culloden. The men were hanged in the city on October 18, 1746, six months after the battle, having been taken there from jails in Aberdeen, Edinburgh and Glasgow. The men were buried in unmarked graves outside the city's St Cuthbert Church.

Today, the place of execution, Harraby Hill, is an area of fields and houses.

Kenneth Borthwick, a Scot who lives in Gloucestershire, and a member of the White Cockade Society, said: "They don't have a permanent memorial which I think is a shame for a city like Carlisle."

On November 18, 1745 the Jacobite army entered Carlisle victoriously before leaving in its failed attempt to take London. The entry saw Prince Charles Edward Stewart ride through the city's gates on a white horse accompanied by

“100 pipers” – which gave rise to the famous song attributed to Lady Nairne.

Meanwhile, the 273rd anniversary of the Battle of Culloden will be marked this April. Ahead of the planned events, the National Trust for Scotland, which runs the centre and manages the battlefield, has secured museum accreditation status for the site, allowing it to claim any archaeological discoveries found there. Previously, any archaeological finds on the battlefield were managed by Highland Council.



A delegation from the Northumbrian Pipers' Society visited The National Piping Centre last month to donate a historical set of Northumbrian bagpipes to the museum. The pipes were made by Robert Reid (1784-1837). The photo shows Roddy MacLeod with the pipes and, from left to right, Susan Clarke, Jimmy Little, Louise Woodman and Richard Heard. Also donated was a set of 3D-printed smallpipes by Donald Lindsay.

New Year's Honours

In this year's The New Year's Honours, Mervyn Herron has been awarded an MBE for services to the Royal Scottish Pipe Band Association, Northern Ireland branch, and Gillie McNab has been awarded a BEM for services to the Vale of Atholl Pipe Band and to the community in Perthshire.

Worlds' Friday finale for youngsters?

The RSPBA is considering making the Friday of the World Pipe Band Championships the Juvenile World Pipe Band Championships with all

Novice and Juvenile bands completing their competitions on that day with the prize giving taking place later on the day. Further details when we have them.



No scarcity of fishing. The opening of the 2019 River Tay salmon fishing season took place last month on beats up and down the river system. Within minutes of Graham Duncan, right, of the Grade 3B Williamwood Pipe Band piping at the Church Pool's opening event, Alastair MacNaughton from Rannoch landed a 15lb kelt.

Alastair is pictured with beat manager Tomas Kolesinskas who is holding the fish shortly before it was released. The Church Pool is a famous pool near Aberfeldy, on the upper river system.

Campbell Canntaireachd omissions now online

The Piobaireachd Society has added recordings and scores of 45 tunes from the Campbell Canntaireachd to its website. These tunes do not appear in the society's collection. The scores are from the book *Pipers Meeting* which was published last year by Patrick Molard and Jack Taylor.

Go to www.piobaireachd.co.uk

• US piper, David Hester has published APC Guide to Pibroch, a free online guide to the earliest (pre-1854) piobaireachd scores. Go to altpiibroch.com



The cover of Tutor 1 through the decades and, right, the new design.

Tutor 1 rebranded

The best-selling Tutor Part 1 has been rebranded to bring it into line with National Piping Centre brand guidelines. The rebranding affects only the cover. The book, affectionately known as the ‘green tutor’, is the most popular instruction book ever written for the great highland bagpipe. Since it was launched in 1953 sales have exceeded 450,000.

In 2016, PDQB requirements, were added by the College of Piping’s then Director of Piping, Colin MacLellan.

The book, priced £13.50 can be bought at www.thebagpipeshop.co.uk. Trade orders are welcome.

We are pleased to hear Dixie Ingram is recuperating well at home after a recent spell in hospital. Dixie, an Aberdonian, is an ex-Pipe Major of the 2nd Battalion The Scots Guards and is now in his 70s. He still maintains a busy teaching schedule in the south of England.



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Pipers asked to mark VE Day

After the success of last November's 'Battle's Over' event, pipers are now being asked to mark the 75th anniversary of VE Day. On Friday, May 8 2020, organisers would like as many pipers as possible to reprise Pipe Major William Robb's *When The Battle's Over* at 15:00. This was the time on May 8, 1945 when Winston Churchill announced the end of hostilities in Europe.

Organiser, Bruno Peck LVO OBE OPR, Pageantmaster, said: "VE Day represents an important milestone in the history of our nation, and indeed the world. May 8, 1945 was the day that peace broke out and brought an end to nearly six years of war and carnage. We cannot, therefore, let this day pass without reflecting on the enormous sacrifice, courage and sheer determination of the people from all walks of life who saw us through this dark and frightening period.

"VE Day 75, which has been extended to cover the weekend of May 8-10, 2020, should be an international celebration of peace – a time to remember, reflect and pay tribute to those many millions who played such a vital part in achieving it. We are encouraging all pipers to take their pipes, and possibly their band uniforms, to work, so that at 3.00pm they can stop and play *When The Battle's Over*."

Four pipers have already confirmed they will participate from the summit of the four highest peaks of the United Kingdom: Ben Nevis (Scotland), Scafell Pike (England), Slieve Donard (Northern Ireland) and Mount Snowdon (Wales).

In addition, a composing competition to mark the anniversary will be announced shortly.

Those who wish to take part can register directly on the website. Once registered, they will receive a number in case they have to make any changes which they can undertake themselves.

The website – <http://www.veday75.org> – will be live on March 1.



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Charles Hepburn – a patron of piping

Many visitors to Otago Street enquire about the man whose portrait hangs in the theatre. The gentleman is Captain Charles Hepburn. We asked Jeannie Campbell to relate his huge contribution to piping and further afield.

Charles Arthur Hepburn was born in Partick in 1891. He had a great interest in piping derived mainly from annual family holidays in Lochaber and visits to Highland Games. During the First World War he served with The Black Watch, rising to the rank of Captain and being awarded the Military Cross.

After the war he and a fellow officer named Herbert Ross used their gratuities to buy bulk whisky and founded the firm of Hepburn and Ross in 1920. The whisky was stored in bond but was not insured because they had no money left to pay for this. One Sunday afternoon Captain Hepburn received a 'phone call from his partner saying, "Take a three ha'penny ticket on the green tram and watch your money go up in smoke, the bond is on fire." Together they stood and watched the firemen battling with the blaze and luckily the fire was brought under control just before their part of the bond was reached. From then onwards the firm of Hepburn and Ross and their Red Hackle whisky flourished, but both partners had a permanent phobia about fire risks.

Captain Hepburn's interest in piping led to the formation of a pipe band which became one of the best. The Red Hackle band was founded in Govan in June 1946 by a group that included many ex-Black Watch servicemen, and at first was named the Govan and District Pipe Band. There were 16 pipers and the Pipe Major was Walter H. Downie, a native of Johnstone, Renfrewshire. Support was given by Captain Hepburn and the band became Govan and District Red Hackle,



The portrait of Captain Hepburn which hangs in the theatre at Otago Street. It is owned by Joe and Lynn Noble.

the name coming from the hackle worn by The Black Watch.

The practice facilities were in the Red Hackle building on Otago Street. The band first entered competitions in 1948 in Grade Two under Pipe Major Angus MacLeod. Later, at the request of Captain Hepburn, the band became Red Hackle Pipes and Drums. In 1963 Pipe Major Donald Murray was in charge and remained until the end of the 1966 season when John Weatherston took over. Under his leadership Red Hackle became the most innovative bands of its time with their three LP records, *The Pride of Scotland*, *The Spirit of Scotland* and *Red Hackle in Concert*.

Although the band never won a World Pipe Band Championship, the band was regarded as one of the finest of its era. It won every major championship except the Worlds – it finished in second place at the Worlds three times. At the 1968 World Championships at Perth, the band ended up in a three way tie for first place on points, finishing third overall on ensemble preference. 1972 saw the band named RSPBA Champion of Champions. The following year, 1973, the Hackle won the prestigious 25 band Inter-Continental Pipe Band Championships at the Canadian National Exhibition (CNE) at Toronto, Canada. John Weatherston retired from the band at the end of 1975 and Malcolm MacKenzie took over.

In March 1980 there was a change of sponsorship and the band became the Clan Campbell Scotch Whisky Pipes and Drums, although still under the leadership of PM Malcolm MacKenzie. In 1985 the band became Britoil Pipes and Drums, firstly under Malcolm MacKenzie and then Angus Lawrie but was disbanded in 1988.

In May 1950 it was reported by Seumas MacNeill that the old Highland Clearances had descended again. A number of complaints about the sound of the pipes in the Pitt Street rooms (the original premises of the College of Piping) had produced the eviction orders once so familiar to our ancestors. The College would have to find new premises by the end of the month. The Sheriff's eviction notice would be treasured among the College souvenirs.

During that summer, the plight of the College came to the notice of Captain Hepburn. He offered a flat in Kelvin House, his company's premises in Otago Street. This lifeline was quickly accepted and the future of the College was assured. College members fitted out the new premises and on May 17, 1951 Captain Hepburn carried out the official opening.

The College Tutor Part One by Seumas MacNeill and Thomas Pearston was written and ready to be printed by 1953 but there was no money to pay for it. Captain Hepburn immediately advanced the sum required, which was £500,



The silver jubilee of the College of Piping, November 30, 1970. L-R Seumas MacNeill, Tommy Pearston, Baillie John Fraser, Dr Kenneth MacKay and Charles Hepburn.

on condition that the price of the book would be kept as low as possible and within the means of young learners. Later, Captain Hepburn was to say that of all the money he had given out in this way the College was the only organisation that ever paid him back. The book was so successful that the money was repaid after six months.

From 1950 onwards Charles Hepburn had continued his interest in the College, becoming a vice president and attending events. At the 1956 AGM it was noted he had organised the installation of a power line to heat the premises.

The September 1958 term was to be the last at Kelvin House, as new premises on the other side of the road at 16-24 Otago Street had been bought for the College by Captain Charles Hepburn. The new building was actually a very old one and from 1880 onwards it had been the premises of Dougall McCallum and Co. Wrights and Glaziers. In 1958, the shop at number 16 was occupied by a paint shop business, and it became College tenants. By May 1961 the business had moved out so the College had the use of the whole building. Although not as spacious as the Kelvin House quarters, the new premises would provide a more permanent home.

At a committee meeting in June 1962 an offer from Hepburn and Ross Ltd to sell the whole of the premises at 16-24 Otago Street to the College for the sum of £100 was discussed.

Captain Hepburn was also a supporter of the Scottish Pipe Band Association and was Honorary President from 1955 to 1971. In 1955, when the Association

marked its 25th anniversary, Hepburn presented [pictured right] a chain of office to be worn by the President. The organisation had no premises of its own but had been using the College for its meetings. In 1968 Captain Hepburn was instrumental in arranging the purchase of premises in Washington Street. Alterations were required and a building fund was set up. Hepburn was a generous donor. He performed the official opening ceremony in January 1970.



Hepburn's partner, Herbert Ross died in 1957. Two years later, shortly after the death of his wife, Hepburn sold the business and its brands to distiller and blender Robertson & Baxter for a reputed £2m, commenting, "When my wife died I realised that you never do anything for yourself, only for someone else. You come home in the evening and she asks – 'Well, what have you done today?' When that's gone, a lot of the meaning has gone out of the game."

After selling the company he became a benefactor of Glasgow Cathedral, Hillhead High School, Glasgow Zoo (of which he became President), and the Scottish Rugby Union, where he paid for the installation of under-soil heating for the Murrayfield pitch, making Murrayfield the first international stadium to have this facility. He gifted works of art to Glasgow University and contributed to the cost of cleaning the stonework in University Gardens and the stained glass windows in the Randolph Hall. The university awarded him an honorary doctorate in 1964.

The prosperity of the business had enabled Hepburn to become a well-known Glasgow patron of the arts, and he amassed a large collection of literature and books in particular. The College museum had several bagpipes and manuscripts collected by Captain Hepburn and donated to the College. These included the two drone bagpipe reputed to have been played at the Battle of Culloden and a small William Gunn bagpipe with a key on the chanter.

On his death in July 1971, in his 80th year, he bequeathed to Glasgow University a large number of books and manuscripts, some 300 in total, which are now held there as the Hepburn Bequest. He also left a house to the university, which became known as Hepburn House, and fittingly, given Hepburn's commitment to the arts, it housed the university's History of Art Department. PCT

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Lamenting Iain Garbh

By HUGH CHEAPE

The pipe music that has come down to us as *John Garve MacLeod of Raasay's Lament* is only one element in a rich vein of information about persons and events of the 17th century. This is relatively unusual for Scottish historical studies but shows us how often Gaelic sources can offer a richer mix and value-added in revealing more of the thoughts and attitudes of the people of the region. The value-added takes us beyond bare facts or too-often retailed anecdote and gossip towards more of an understanding of personalities and power networks. This serves to remind us that bagpipe music occupies centre stage in Scottish history and culture, and what this topic signifies for piping is that it brings us closer to the dynamic of ceòl mòr composition and the patronage that fuelled it.

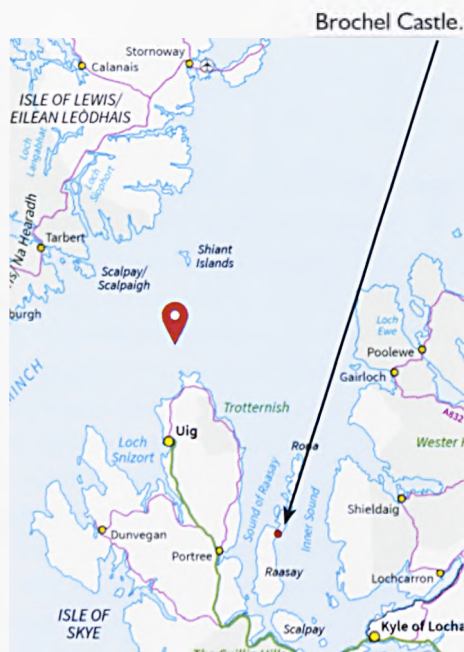
The subject of the lament is Iain Garbh Mac Gille Chaluim – or 'John Garve' as his name is rendered in English – who was chief of the MacLeods of Raasay. He was drowned at sea in April 1671 returning in his galley across the Minch from Stornoway to Skye, an event regarded at the time as a major maritime accident and widespread tragedy. The scene of the accident is remembered as being by Sgeir nam Maol, a treacherous reef between Fladda Chuain and Eilean Trodday to the north of Rubha Hùinis in Skye and on a sea-route between Hebridean landfalls (OS grid reference NG 395815).

'John Garve' or 'John the Sturdy' was regarded in the Hebrides as a man of supreme personal strength and one of the outstanding men of the day. We still have his dwelling-place to help give us a measure of the man. His castle, Brochel in Raasay, is in a commanding position overlooking the Minch and Iain Garbh was probably the last chief to use it as his residence. He was born possibly about 1627 and was married to Janet, daughter of Sir Ruairidh Mòr MacLeod of Dunvegan, apparently not long before his death. Significantly, his contemporary, Niall MacMhuirich, lists him in the *Book of Clanranald* as one of the leading chieftains. Needless to say his name lived on in the oral tradition of the district. In 1794, the schoolmaster in Portree, Alexander Campbell, included an account of Iain Garbh in his essay on the parish that went into the *Statistical Account* 

Left: This watercolour reconstruction of Brochel Castle as it may have appeared in the late 16th century was painted by David L. Roberts (1931-1997). It shows the structure from the eastern – seaward – side. The castle made the most of its unique site, with four distinct structures on different levels and an internal courtyard. Access was through a deep entrance passage, protected by a gate house, from which steps led up to the courtyard, flanked by towers. Photo: © Skye and Lochalsh Archive Centre.

of Scotland: “He was remarkably stout and athletic, of extraordinary personal strength and valour, and therefore was surnamed Garbh, a word which is expressive of lustiness and ableness of body.” The writer here was a good source of local and traditional information and a scholar who left a collection of papers to posterity.

Iain Garbh’s eternal fame is reflected in the survival of five songs in the oral tradition as well as the piobaireachd familiar to us. One of the songs (which itself survives in different versions) is attributed to a sister who had every reason to mourn his drowning:



Sgeir nam Maol, where Iain Garbh drowned.

Mi nam shuidh’ air an shaoilinn, ’s mi gun shaoilte, gun shuran ...
 ‘I am sitting on the seashore, without joy, without happiness,
 Lord, I cannot utter a tune, since the Friday of my misfortune ...’

The composer of the sister’s lament was Sileas (or ‘Julia’) Nic Gille Chaluum who was known as a poet, though the words have been attributed in Clan Donald tradition to Seònaid (or ‘Janet’), another of Iain Garbh’s sisters. As next of kin, Sileas’ words, in all their grief, emotion and poignancy, carry the weight of first hand and circumstantial evidence. All the references in the song are to the hero succumbing to the hurricane. A Skye tradition tells that in trying to come to terms with her brother’s death, she pledged to compose a lament for her brother on every recurring Friday for a year. A Raasay tradition (retailed by Sorley MacLean) is that the storm was so great that waves rose as high as the Cuillins and the boulders of Mol Stamin were hurled far above the shore cliffs and deposited on dry land! The sense of a drowning accident and ‘weather incident’ is captured in the words: *Bhon latha chailleadh am bàta ...* (“Since the day the boat was lost on which the hero was drowned”).

A more formal or ‘bardic’ elegy was composed for Iain Garbh by Mary MacLeod, the famous Màiri Nighean Alasdair Ruaidh (c. 1615-1707). This cry

from the heart for a man of such status is couched in terms of a lament for the death of a kinsman, bearing in mind Iain Garbh's marriage tie with the MacLeods of Dunvegan. Her song is in stressed metre, with two accents or stresses per line and changes in tempo, and its panegyric or praise poetry style is close to *ceòl mòr*. A version of the song, *Marbhrann do dh'Iain Garbh*, was recorded for the School of Scottish Studies by the late Rev. William Matheson and can be heard on the Tobar an Dualchais website [www.tobarandualchais.co.uk/en/fullrecord/85128/1]. The facts of the accident as drowning tragedy seem unequivocal:

*Chaidh thu dh'ith oirnn le neart sìne,
muir beucach mòr a' leum mud bhòrd ...*

'You are lost to us by strength of the storm, a great roaring sea leaping
about your boat,
You and your precious crew, when your sail tore, you could not bring your
strength to bear on it ...'

Here we have the circumstances of the loss of Iain Garbh through two or more voices close to the event. The story comes out from another contemporary voice, Rev James Fraser (1634-1709), the scholarly minister of Kirkhill Wardlaw, who also explains the presence of Iain Garbh in Stornoway:

This April the Earle of Seaforth duelling in the Læwes, a dreadfull accident happened. His lady being brought to bed there, the Earle sent for John Garre Mkelend, Laird of Rarsay, to witness the christening; and, after the treat and solemnity of the feast, Rarsay takes leave to goe home, and after a rant of drinking upon the shoare, went aboard off his birling and sailed away with a strong north gale of wind; and whither by giving too much saile and no ballast, or the unskillfulness of the seamen, or that they could not manage the strong Dut[er] canvas saile, the boat whelmed, and all the men dround in view of the coast. The Laird and 16 of his kinsmen, the prime, perished; non of them ever found; a grewbound or two cast ashore dead, and pieces of the birling. Drunkeness did the [mischief].

The minister's account corroborates the technical issue of the failure of the galley's sail and adds poor seamanship to the causes. A moral judgement of over indulgence was too easy for a man of the cloth with an inbred distrust of Hebrideans. But a telling detail lies in his account of Mackenzie of Seaforth's hospitality and Iain Garbh's invitation to the feast. The MacKenzies having

wrestled Lewis from the MacLeods and eliminated the family with the encouragement of King James VI in the years 1609-1611, it seems less likely that MacLeod of Raasay should be head of the guest-list. His family were descended from Calum MacLeod of Lewis who had given Raasay about 1518 to his younger son, Calum Garbh, thus earning the Raasay family the patronymic of Mac Gille Chaluim or 'son of Calum's child'.

Behind these circumstances lies a complex story of shifting allegiances and of power networks being manipulated at local and national level. Raasay and its people were small players in the conflicts and power struggles that followed the collapse of the Lordship of the Isles but evidently emerged rapidly and convincingly to, as it were, punch above their weight. One of the more telling contemporary comments concerning late medieval clan society as a whole, relates to the MacLeods of Raasay. In his *Description of the Western Isles* of 1549, Archdeacon Donald Monro wrote tellingly of Raasay as, "pertaining to Mac Gille Chaluim of Raarsay by the sword, and to the Bishop of the Isles by heritage", and that the neighbouring Island of Rona, "pertains to Mac Gille Chaluim ... by force, and to the Bishop of the Isles by heritage". This tells us that feudal title on vellum could be repudiated by force of arms, that might could be right, and that a formula in courtly Latin meant nothing to the occupiers of the ground,

particularly while their leader chose to ignore the landlord.

Typically, the feudal superiorities in the region were engrossed by Campbell of Argyll and MacKenzie of Seaforth (including Raasay) in the name of King James, thus creating new axes of power and replacing the lordship of Clan Donald and the pre-Reformation church. Much of the ceòl mòr as we have it is influenced by this fundamental shift and political tensions of the time. The feudal superiority of Raasay came into the hands of the MacKenzies in 1608, giving them a right which the Raasay folk could not realistically challenge, even by force, as they had done in the face of the feudal rights and

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(John Garbh MacLeod of Raasay's Lament)

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The *urlar* of *Iain Garbh* from Book 5 of the Piobaireachd Society's collection.

rents claimed earlier by the Bishops of the Isles. Iain Garbh's status of feudal inferiority was probably tempered by his personal fame and reputation and by a possible marriage link with MacKenzie of Applecross. A further 'complication' may be that the MacLeods of Dunvegan, the Siol Tormoid, wanted to draw Iain Garbh, as one of the Siol Torcail, into their political ambit, hence the origins of the *ceòl mòr* and the *Marbhrann* in Dunvegan. Though he may have needed to control Iain Garbh, Scaforth must have felt in the circumstances that it was easier to socialise than ostracise.

In pursuing our fatal accident enquiry, a further substantial raft of evidence must be inadmissible by most standards. Iain Garbh was indeed drowned while crossing the Minch from Stornoway but it was believed that no one of such strength and ability could be worsted by storm or high seas. Folk could not, therefore, attribute his death to any natural agency and tended to ascribe the disaster to the supernatural rather than human vulnerability. When things start to go wrong, we look for scapegoats or take refuge in metaphors to distance us from the action. A further diagnosis of this literary syndrome is that floating tales and motifs attach themselves to famous characters.

Almost every ingredient of a Gaelic 'witch' tradition (including ravens and toads and even the Evil One himself) is added to this dangerous mix to claim that Iain Garbh was drowned by a witch or witches who had the supernatural power of raising storms. Where the stories get personal, however, one or two of the suspects appear to have had a motive of intense dislike or jealousy for Iain Garbh. From oral tradition we learn about his *muime* (stepmother or foster mother) with a knowledge of the 'Black Arts' who is accused of witchcraft, and we learn about the working of spells with chanting and the symbolism of synchronically causing a bowl to sink in a tub or pot over the fire, the supernatural force of the act forcing the chieftain's galley to go under in reality. One of the *muime* stories claims that she was trying to scare Iain Garbh into being



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more careful at sea (*nas fhaicillich aig muir*) and that, by mistake, the shell that represented the galley sank in the basin of milk. A person universally admired may well have detractors and the strength and frequency of these stories hold a mirror to this larger-than-life person. Admissible for character assessment outside the courtroom perhaps is the recording made by Calum MacLean in South Uist in 1953, when Roderick Bowie described Iain Garbh as inspiring fear and that he put the fear on the people of Raasay to ensure the payment of rents.



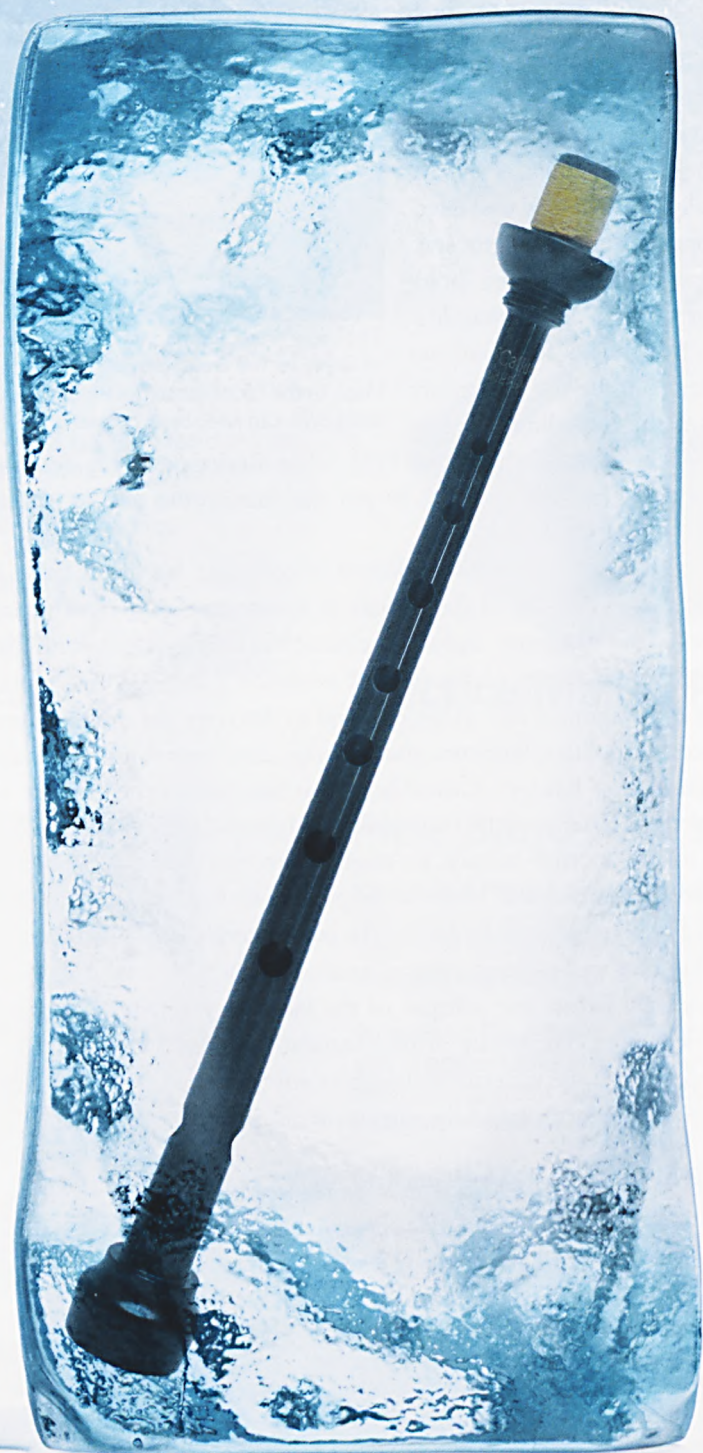
The view from Rubha Hùinis, the northern tip of Skye, to the treacherous reef of Sgeir nam Maol. In the far distance the mountains of Harris and Lewis can just about be seen.

In re-visiting the tunes and traditions of ceòl mòr, we might feel a need to excuse ourselves because of the scarcity of sources, or to fill out the page with anecdotes of the ‘black arts’ and absolve ourselves from engaging with the music. By taking a fresh sweep of the field of evidence it helps to free piping from an often old-fashioned historiography and to discover the interconnectedness of culture and politics, literature and language, and event and personality. *John Garve MacLeod of Raasay’s Lament* brings us into immediate contact with the historical communities of the Highlands and Islands and a better understanding of their role in Scottish history; we might claim, too, that what appears a local event becomes a ‘national’ event in helping us to tack away from an ‘official’ viewpoint generated far to the south. The commemoration of Iain Garbh, as one of the élite of a well-ordered culture, reminds us how powerful and influential the Gaels were before the collapse of the Jacobite Wars and the catastrophes of the Clearances. The music of the ‘Lament’ calls for a note of passion and evocation even of the supernatural such as anyone might utter in their despair. As one of the perfectly rational contemporaries put it:

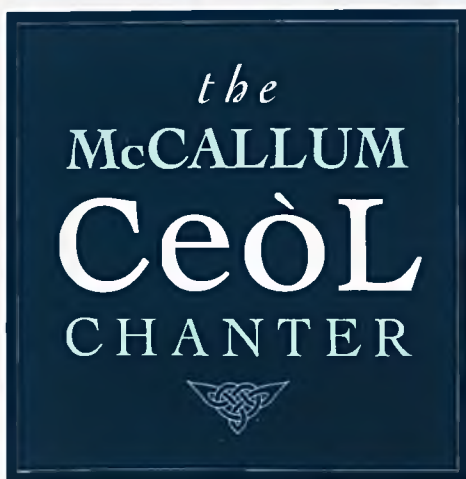
*Rìgh! Cha b’ fhear de Shliochd Adhaimb
Chuireadh làmh anns a’ churaidh.*

[‘Lord! it was never one of the Race of Adam
That would lay a hand on the hero.’]

• I am very grateful to Dr Aonghas MacCoinnich, University of Glasgow, for his generous help in assembling this account and analysis. 



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On the Wright track

– Part 2

STUART LETFORD concludes his chat with Andrew Wright about his life in piping

Stuart Letford: When did you go begin judging for solo piping competitions?

Andrew Wright: When I stopped competing. That would be around 1998. I retired from pipe band judging in 2012.

SL: Were you losing your enjoyment of the bands?

AW: Well, I came to the end of it really. Judging bands is quite demanding mentally and physically.

SL: You judged Grade 1 at the Worlds on many occasions.

AW: Yes, over the years I must have done a good number, both the MSR and Medley, but I never kept count.

SL: What do you think of the concept of ensemble that's had more prominence these days?

AW: I was never involved with ensemble judging, only the piping. That was always my terms of reference when asked to judge. The bands now have improved in all grades. It's a different scene. There's no doubt that ensemble has influenced it all, and for the better. Drummers play a major part in the performance. It's very technical and rhythmical. A good drum corps adds an extra dimension to the band. Ensemble isn't overrated but when I was judging I concentrated only on the piping. I wasn't focussed on the bass section. My terms of reference were always the piping but no doubt these other factors inadvertently affected the piping.

SL: Why do bands with good soloists not always produce the results?



Andrew Wright at the John MacFadyen Lecture, Stirling Castle, 1999.

AW: Well, all of the leading bands today have soloists or players of that calibre in the ranks but the most important man is the leader, the Pipe Major. The standard of the Grade 2 bands of today is as good as the Grade 1 bands of my day, and that's not all that long ago.

SL: What do you think of the gap at the top of Grade 1? There's been talk for a while about a Premier grade?

AW: The top six are always often very close and don't vary much but the bottom six aren't that far behind. The gap isn't wide. All the Grade 1 bands are excellent. Even the bands coming up from Grade 2, which may end up low in Grade 1 for a while, they're still top quality. I think Grade 1 is OK as is. There isn't a huge gap between them. The very good bands often have only mere detail separating them.

SL: I remember reading an article by sculptor, Henry Moore. He was talking about being sensitive to the arts, and appreciating the arts, and how if one can do that then it is a gift to you. Some don't appreciate art, any art, but Moore said that what you can appreciate and to what extent you appreciate determined the richness of your life. It seems to me that you have had a rich life certainly in the artistic sense.



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AW: If so, I have been fortunate.

SL: You do it for altruistic reasons. You are a person who appreciates good piping, therefore good art, and in that sense you've been quite lucky.

AW: If so, it's all due to good instruction received.

SL: Excluding yourself, what performances do you look back on and think, "That was superb; quite unforgettable?"

AW: I remember some great performances but it's in some of the old recordings where I find that sense of satisfaction.

SL: On judging, there's a principle that many solo piping judges believe in and that's in the collective responsibility of the bench and that decisions should be arrived at in confidence. Surely, there's nothing wrong with disagreement among judges and for that to be made public? I know of one ex-judge, for example, who believes in that principal absolutely but who doesn't always put it into practice.

AW: The individuals on the bench need to work as a team. You may not always get unanimity but what must come out is a collective decision with a high degree of confidentiality and respect for all who played. There is nothing wrong with discussing an individual's performance with him or her afterwards.

SL: I heard a young piper bemoan recently that few members of the general public attend the main competitions at Oban, Inverness and London and that organisers should try incorporating other instruments and different ways of presenting the music. But that surely is missing the point? We're talking about competitions here, not concerts or shows.

AW: Exactly, and it's the competitions that make us all practice and learn, not concerts and shows. Competitions have been instrumental in preserving the music. Piobaireachd doesn't appeal to everybody but the appeal it does have is perpetuated by the competition system. The competition system, since 1781, has preserved the music and the art, of that I have no doubt.



Linda Gordon presents Andrew with the Balvenie Medal for Services to Piping. 2007.

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SL: Have you many pupils yourself Andrew?

AW: I always have two or three or so that I take individually. I also get involved in lectures and classes.

SL: It was in the early 1980s that David Murray asked Donald MacLeod to judge the Clasp at Inverness on his own albeit with a reader beside him to consult if necessary. I think that sounds like a good idea: someone of the stature of Donald reaching a decision on his own. Today, there are some who have a similar stature to Donald. As David Murray said, at least we'd have a decision that wasn't arrived at by

compromise. Now, this happens today anyway at competitions like the Donald MacDonald Quaich, the Capt. John A. MacLellan, and the Silver Chanter so perhaps it's worth considering for the big three?

AW: Definitely not. Those events have small invitational entries with a maximum of six players. The big three have the Clasp, the Gold Medal, Silver Medal ... and 30 performers, lasting some eight hours, for example. It's two entirely different situations.

SL: Music versus sound? How much latitude do you give to a piper in front of you playing with a less-than-great instrument but with excellent interpretation and no note errors? Do you agree with the principle that the first essential for good piobaireachd playing is a good instrument?

AW: Yes, today that is a basic requirement. It would depend, though, on what



Bratach Gorm, 1974. L-R: Ian MacFadyen, Jimmy McGregor, Hugh McCallum, PM Angus MacDonald, Dr Jack Taylor, Andrew Wright and, behind Andrew, Kenny MacDonald.



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like the other performances were. It's a matter of give and take. You have to have some latitude. It's all about judgement. I would not want to base my judgement purely on instrument quality.

SL: Given your background with Peters MacLeod, Donald MacLeod, the Bobs, looking back who would rate above the other?

AW: I wouldn't rate any of them above the other. They were all great in their own sphere and all willing to share and impart their knowledge.

SL: You don't come across to me as someone who chased the prizes.

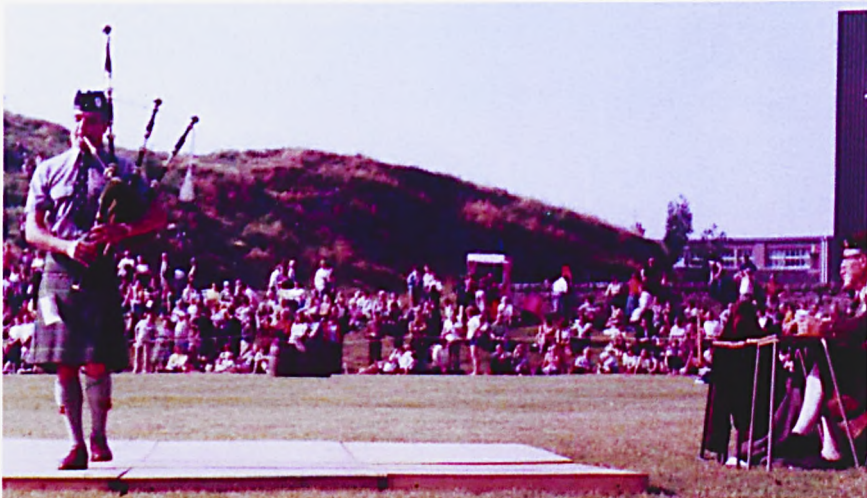
AW: I got my share of them but was always interested in the music and the interpretation using knowledge from those who taught me. I would not alter a tune to suit the casual listener.

SL: Did you have any favourite tune of Donald MacLeod's?

AW: My favourite is his book of piobaireachd where the tunes are beautiful yet original. It contains some 20 tunes against the traditional repertory of about 350 tunes, a proportion of which are stereotyped. Donald's tunes are a breath of fresh air and my favourites would be *A Son's Salute to his Parents* and the *Sound of the Sea*, which, to me, projects the rhythm of water against a rocky shore.

SL: You mentioned at the *Piping Times* discussion event held at last year's Piping Live! festival that of all the pipers in history the one you'd most like to have met was G. S. MacLennan.

AW: It is the light music that attracts me with the high degree of originality. Any of the older players I knew and who had heard him play spoke so highly of him and his musicality and technique. Going through his published book, his scores



On the boards during the hot 1979 Argyllshire Gathering.



The 1991 'Uist & Barra' when television cameras were thrust in the faces of competitors.

are written with many consecutive notes of equal value. I spoke of this once with R. B. Nicol who had heard him play but he assured me that G. S. played with the notes cut and dot and with punctuation. Perhaps the important thing was the degree of cut and dot but let me state my awe of all the composers of our music.

SL: You have written books and contributed to many others – such as your own *General Principles of Piobaireachd* book, and the MacArthur-MacGregor transcription. You clearly have studied the whole art and are interest in it. Many find that refreshing.

AW: I think if you hear too much of anything you'll switch off and that's where some pipers lose out, because they restrict themselves to just a few tunes. They seldom get outside the circle.

SL: Who made your pipes? Are they a set of Lawries?

AW: Yes, made in 1904 by R. G. Lawrie. I also have a set by David Naill.

SL: Where did you get your drone reeds back in the day?

AW: Usually from Iain 'Inky' Campbell in Glasgow who taught me how to make my own which I did for a while but it was time consuming. Today's synthetic reeds are first class.

SL: These days more children are being taught to play than ever before, which is a great thing. Do you have any views on the difficulties many youngsters



Ian 'Inky' Campbell was a native of Islay and lived in Knightswood, Glasgow. Seemingly, he was given the nickname at school for drinking ink. He was a well known and respected reedmaker.

Ian served with the 8th Argyll and Sutherland Highlanders during the Second World War and was Pipe Major of the 8th Battalion from 1946 until demobilisation in 1948. Peter R. MacLeod composed a tune in his honour, *Inky Campbell* which appears in the Glendinning Collection. Pipe Major Kenneth (Curly) Roe, Scots Guards, composed a reel for him, also called *Inky Campbell*. It appears in the *Piping Times*, Vol 63 issue 5.

Ian composed many tunes, too and won a 6/8 march composing contest with a tune named for the Scottish World Festival Toronto in 1972.

A member of the Scottish Pipers' Association, he attended many Club Nights during the 1980s.

from less better off families still have in taking up the instrument? For example, both you and I learned through the BB and my first set of pipes belonged to the BB. But there seems to me to be an attitude from a lot of parents these days that the school should provide everything whereas before the avenue was the local BB or pipe band.

AW: Well, the biggest problem is that there is a high drop out rate from beginners and for all of those who come through there is a massive number who don't make it or give up. The bagpipe is an expensive instrument.

SL: Is there any piping book, or rather, are there any books you simply couldn't do without?

AW: The Piobaireachd Society collection of some 250 tune in the 16 books along with editorial notes for all of the tunes is a gold mine. All of the work on these was done on a voluntary basis.

SL: Finally, can you relate one humorous story to us?

AW: I often had to manage time to practice and would forego a lunch break to do work on the practice chanter in the car instead. I would drive to a lay by near to where I worked. I was doing this one day and observed in the mirror a police car pulling in at the rear. Two officers got out and approached the car carefully. I opened the window and asked, "Is there something wrong officers?" One of them said, "It's all right, sir, we received a call that there was a man sitting in his car with a shotgun in his mouth." We all laughed and I carried on with my practice.

SL: Andrew, thanks for your time.

PC

REVIEWS

Seinn Air A 'Phìob, The Mackintosh Church, Glasgow (January 18).

This show was the latest incarnation of Calum MacCrimmon and John Mulhearn's Big Music Society project, the purpose of which is to showcase ceòl mòr in a non-competitive environment. This is a laudable aim that has so far seen some of our classic pieces transformed by the addition of other instruments. I do believe, though, that whilst there is much value in this, it is nevertheless on the competition platform that makes us learn the tunes in the first place. Mulhearn spoke eloquently on this subject at last year's Piobaireachd Society Conference but I wasn't completely persuaded by the points he made. It is competitions that have preserved the music. Ceòl mòr simply doesn't appeal that much to a general audience. It never has and probably never will. As Andrew Wright says on page 37 of this issue, the appeal that ceòl mòr does have, is perpetuated in the competition system. There will always be plenty of empty seats at our competitions but we shouldn't get too hung up about this.

The logo for Celtic Connections, featuring the word "Celtic" in a white, stylized script font above the word "CONNECTIONS" in a white, sans-serif, all-caps font, both set against a dark blue rectangular background.

While I believe that the ceòl mòr is heard best in its purest form I do enjoy hearing arrangements that try to do something more with the music and I applaud John's attempts to do that. He is an eloquent and creative young man and after tonight – my first exposure to this project – I would certainly encourage him to keep on keeping on.

The main participating artists tonight were Allan MacDonald – who some believe to be the most important individual in Gaelic culture alive today – and Margaret Stewart. The duo, of course, collaborated on the recordings, *Fhnuair Mi Pìg* (1998) and *Colla Mo Rìin* (2001). The venue itself, only five minutes by bus from the city centre, is the only church designed by the celebrated architect, Charles Rennie Mackintosh. It was a marvellous setting for this show.

The evening began with the ground of *I Am Proud To Play a Pipe* sounding from above our heads. It was Mulhearn in the gallery. Outside, it snowed. MacCrimmon then escorted Margaret Stewart and Ingrid Henderson to the stage. The first half was theirs – Ingrid on clarsach accompanying Margaret resplendent in a purple gown to fit in with the Mackintosh surroundings – and the superb acoustics of the venue were apparent immediately. With the majority of the songs from this concert dating from the heyday of Gaelic culture, a high point was Margaret's superb solo delivering of one of the four songs associated with Iain Garbh MacLeod of Raasay (see page 24).

The second half saw Allan MacDonald and Mairi MacInnes together with a young, talented ensemble. They kicked off with *Mnathan a' Ghlinne Seo* (Woman



Seinn Air A 'Phiob ... sing on the pipes.

of this Glen), a melody that, Allan informed us, was later used by Burns (twice) and by Beethoven. *Crònan na Cailleich sa Bheinn Bhrèic* (The Old Woman's Lullaby) was next. As the ensemble finished Mulhearn played the ground on highland pipes in the way we're used to with only the cello and fiddle accompanying him. It was very effective.

Mairi then sang two solo spots, the first of which was *Maol Donn*, a tune



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from Benbecula lamenting the death of a cow. We know the tune by its other name, *MacCrimmon's Sweetheart*, but as Allan said, we don't why this alternative title was added, nor by whom.

After a peurt a beul from Mairi, it was time for, in Allan's words, "some more hardcore piobaireachd!" *Isobel MacKay* is a Sutherland tune attributed to Rob Donn MacKay. Isobel was the youngest daughter of Rob's first patron, John McKechnie – he of the Big Reel – and was married and divorced twice. Rob, apparently, had no luck with her, much to his chagrin. This was a superb rendition by the full ensemble. *A' Ghlas Mheur* (The Finger Lock) was next. Seemingly, the tune comes from a drinking song and must have been played fairly briskly because it was played at Reveille in Scottish regiments at the time. The composer, says Allan, came from his own home village of Glenuig. The evening concluded with *Piobaireachd Dhombnuill Dhuibh*.

An enjoyable, memorable, evening.

8/10

James Duncan MacKenzie: *Sròmos*; John Mulhearn: *Pipes*; Pons Aelius: *Captain Glen's Comfort*.

These three recordings have been released over the last few months. With life returning to a post-festive season normality, we recently ascended the stairs to the Multimedia Suite in Otago Street, clapped a pair of Sennheisers over our lugs and gave these CDs a thorough listen.

All three recordings are from the new breed of pipers and folk musicians. The first CD, *Sròmos*, was a delight to listen to and perhaps unsurprisingly was shortlisted in last year's MG Alba Scots Trad Music Awards.

Released last winter, all tunes are composed by James Duncan MacKenzie, who hails from the Isle of Lewis and who plays with folk group, Breabach. The album, his second, is named after the settlement near Loch Seaforth which was one of many cleared in the 19th century for sheep farming and deer forest.

The first two tracks feature MacKenzie on flute and it's not until the third track, *The Plough on the Cross-Beam*, that we hear his pipe. MacKenzie's tunes are melodic and distinctive. Some will inevitably become fixtures on the session scene. James played at last September's concert at An Lanntair in Stornoway that celebrated fellow Leòdhach, Pipe Major Donald MacLeod and is on record as saying MacLeod's collection changed his life.



This recording has a laid back, jazzy feel with an undercurrent of pathos. Given the sorry period in Scottish history that inspired it, this is perhaps



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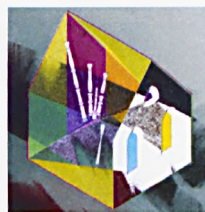
inevitable. However, there are plenty of upbeat and uplifting moments throughout. For me, the standout tracks are *John MacRae*, *The Lochcarron Bard* (a tribute to his great, great grandfather, John MacRae who was a leading figure in the Land League), *Tribute to Norman* (for the late Norman MacLean) and *The Balallan Raiders* (named for the Pairc deer raid of 1887).

This is a great album and one that I will return to regularly.

8/10

The second CD is the most recent release and was also shortlisted in the Album of the Year category at last year's MG Alba Scots Trad Music Awards. Recorded last spring and released in August, *Pipes* is John Mulhearn's latest recording and features entirely new music, all of it from the artist.

Like most of his contemporaries – such as Ali Hutton, Ross Ainslie and Finlay MacDonald (who co-produced the CD) – Mulhearn eschewed competitive piping long ago in favour of pursuing different piping avenues, modern compositions and modern ideas. The CD captures ambience, too: a dawn chorus and a gurgling burn, pipes played down the mix ... then suddenly to the fore. That said, John doesn't compromise the sound of his pipes.



The recording is a very enjoyable listen. A limited number of copies were produced but it is also available on digital platforms and via streaming.

8/10

With the third CD, Pons Aelius' *Captain Glen's Comfort*, we are on familiar territory. This is the debut recording from the Newcastle-upon-Tyne-based folk sextet that won the Danny Kyle Award at Celtic Connections in 2015. For the curious, Pons Aelius was an ancient Roman settlement on Hadrian's Wall, situated on the north bank of the River Tyne close to the centre of present-day Newcastle-upon-Tyne.

Jordan Aikin plays pipes and whistle, and Calum MacCrimmon was involved with the production.

There is nothing particularly groundbreaking on this record; it's simply traditional music played very well. The band will be touring around the UK tour this summer.

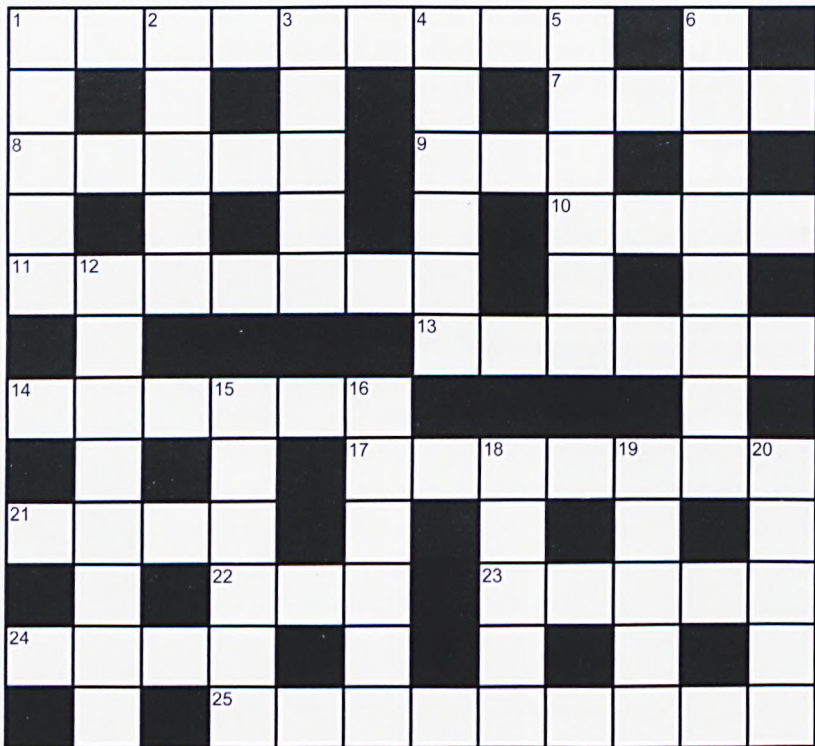
7/10



Stuart Letford.

CROSSWORD

- compiled by Jeannie Campbell MBE



Across

1. Band pictured last month (9)
7. First man, rightly referred to as Auld (4)
8. Middle name of John Burgess (5)
9. Tog - Mo Phiob (3)
10. We hae --- and we can cat, Selkirk Grace (4)
11. This can happen when playing (7)
13. Monster popular with tourists (6)
14. New recording by J D MacKenzie (6)
17. This is a fine place in Joe Wilson's book (7)
21. The --- 6/8 by J K McAllister (4)
22. One of Aberdeen's rivers (3)
23. 78th's Welcome to here by PM MacKellar in the Glen Collection (5)
24. General who brought back the news of his defeat (4)
25. Old pipe band discussed last month (3,6)

Down

1. 78th's Farewell to here by PM MacKellar in the Glen Collection (5)
2. Birth place of Andrew Wright (5)
3. Essential components in the bagpipe (5)
4. Echoes by Donald Macpherson (2,4)
5. It fell about the --- tide, Battle of Otterburn (6)
6. The members of one across are this (8)
12. The famous Fred (8)
15. The Argylls fought at this S African river (6)
16. The Argyll one is the top prize for bands at Cowal (6)
18. Miss MacDougall of here in the Argyll's book (5)
19. --- Cameron, Champion piper (5)
20. Would the Minister not ---- (5)

Test your piping knowledge with the Piping Times Crossword. Send completed puzzles to: *Piping Times*, 16-24 Otago Street, Glasgow G12 8JH, Scotland. The winner receives a £10 voucher.

Last month's solution: **Across** – Jock Agnew, Iran, Meall, Son, Tree, Stewart, Huntly, Pre-cut, Arnabol, Ring, Ass, Trout, Gold, Helmsdale. **Down** – James, Chase, Ailsa, Na (or No) Sith, Winton, Waterloo, Torridon, Cogadh, Tassel, Notes, Brora, Lathe.

The winner of the December crossword is Stephen Beattie, Stoke-on-Trent.

Please note: those readers who prefer to fax their crossword solutions should note our new fax number: 0141 353 1570.

The judges deliberate ...



Allan: "Willie, I need your help. Jack has finished already and I'm stuck at 12 down."

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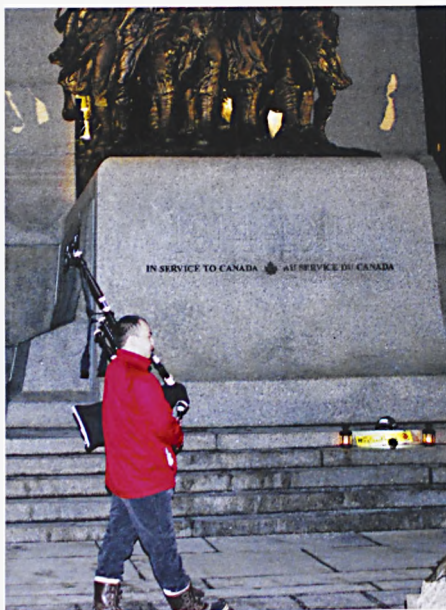
BATTLE'S OVER

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Battle's Over – pictorial



Ronald Moore, Omagh, County Tyrone,
Northern Ireland.



Mathias Ho at Canada's National War
Memorial, Ottawa.



Anika, Marius, Martin Held and Dr. Ulrich Jung, Bad Waldsee city lake, Baden Württemberg,
southwest Germany.



William Mooney at Port Glasgow War Memorial, Scotland.



Jonny Dyer and Vicki Swan at Crassing War Memorial, Essex, England.



Yves Tison at Lassay-sur-Croisne, Loir-et-Cher, Chambord, France.



Craig Scot Mann outside the Plummer building in Rochester, Olmsted County, Minnesota.

Participants

(continued from last month)

- John McDonald, Paphos, Cyprus.
Henry A. Loewe, Minnesota, USA.
Jenny Barrow, Kent, England.
Derek Hobbs, North Island, New Zealand.
Rebecca Connor, Franklin County, PA, USA.
Alex Wilson, London, England.
Adam Patrick Redmond Eley, Anchorage, Alaska, USA.
Andrew Lawrence, Sunbury, Victoria, Australia.
Dave Otto, Ross Noble, Angus Campbell, Luc Leblanc and Rachel Henderson – all Alberta, Canada (McMurray Legion Pipes and Drums).
Robert Grubb, New Orleans, Louisiana, USA.
Douglas McEntegart and the Saint Brendan the Navigator Pipes and Drums, New Jersey, USA.
Daniel Love, Leeds, Yorkshire, USA.
Chris Dries, Mount Pleasant, Utah, USA.
J.T. Hernandez, Royal Oak, Michigan, USA.
Jean-Yves Breton and Bagad Ar Re Goz, Quimper, Finistère, France.
Oliver and Emerson Naruse, Ontario, Canada.
Lyn, Emma and Kenzie Philliban, Gateside, Fife, Scotland.
Dave Crossley, Cornwall, England.
John Hansen, Kingman, Arizona, USA.
Mark McClelland, Guelph, Ontario, Canada.
Jodie MacGregor and the Castle Hill RSL Pipe Band, New South Wales, Australia.
Jan Eaton-Dykes, Middleton, Greater Manchester, England.
Phil Stewart, Stirlingshire, Scotland.
Colin Murphy, Middleton, Greater Manchester, England.
Michael Kerr, Paisley, Renfrewshire, Scotland.
Donald Macdonald, Ottawa, Ontario, Canada.
Louis Webb, Rotherham, South Yorkshire, England.
Andy Dippenaar and the Transvaal Scottish Pipes and Drums, Johannesburg, South Africa.
Lyle Crawford, Edward MacFadzean, Claudia Gehrig, Jack Rigby, David Anderson, Robin Austin, Alasdair Johnston, Keith Milligan, Calum Russell, Sam Russell, Joyce Walker (North Berwick Pipe Band), East Lothian, Scotland.
Aaron and Callan Taylor, and Craig Howie, Stirlingshire, Scotland.
- Bill Gilchrist, Minnesota, USA.
Catherine Stephenson, Belledune, New Brunswick, Canada.
Gary Duignan, Palmerston, Northern Territory, Australia.
Rosemary Srinivasan, Queensland, Australia.
Emilio Munoz, Minnesota, USA.
Eddy Jack, Ontario, Canada.
John Leonard, Sudbury, Ontario, Canada.
Brian Robillard, Middlesex County, CT, USA.
David Carroll, Gadshill, Ontario, Canada.
Ross Currie, Western Port Bay, Victoria.
Alasdair Mearns, Sutherland, Scotland.
Gary O'Connor, Hertfordshire, England.
Errol Schell and members of Thunder Bay Police Pipe Band, Ontario, Canada.
Michael Du Boulay, Kitchener, Ontario, Canada.
David Brown, Barrie, Ontario, Canada.
Anne Rooney, Northumberland, England.
Peter Galer, Guelph, Ontario, Canada.
Deborah Nicol, Victoria, British Columbia, Canada.
J. Gordon Titsworth, Kootenay, BC, Canada.
Ian Hendry, Lyon, Auvergne-Rhône-Alpes, France.
Lynne Connelly, Clackmannanshire, Scotland.
Andrew McCrindle, Renfrewshire, Scotland.
Peter Harris, Ottawa, Ontario, Canada.
Stephen R. Benedict, Mitchell, Ontario, Canada.
Carol J. Romanowski and the Rochester Scottish Pipes and Drums, Rochester, New York, USA.
Helen Elliot, Seaford, East Sussex, England.
Morgan McAleese, Methil, Fife, Scotland.
Frank Scirpo, Middlesex County, CT, USA.
K. J. Golden, California, USA.
Callum Ross, Cults, Aberdeen, Scotland.
Ros Liddle and Colin Murphy, Middleton, Greater Manchester, England.
Andy and Michael McDermott, Longniddry, East Lothian, Scotland.
Andrew Sharp, New Jersey, USA.
Mark Crawford, County Donegal, Ireland.
Colin Downie, Ayrshire, Scotland.
Lew Murdoch, Cornwall, England.
Ian Pool, Shropshire, England.
Christopher Miller, County Durham, England.

Mary Macauley, Victoria, British Columbia, Canada.
 Alex Malcolm, Glamorgan, Wales.
 Kerry and Alban Guérin, Northumberland, England.
 Jennifer Kennedy, John Kennedy Snr and John Kennedy Jnr, St. Andrews, Fife, Scotland.
 Trevor Hassin MBE, County Antrim, Northern Ireland.
 David Mooney, Glasgow, Scotland.
 Ulf Bjerring, Lise Larsen, Anders Friis and Stuart Acher – Copenhagen, Denmark.
 Robert Rankin, David Rankin, Paul Cormack, Graham Cowley, Edgar Willis and John Volker (East London Caledonian Society Pipe Band), Eastern Cape, South Africa.
 Jim Strout, Highland, Scotland.
 Katie Gilhuley, New Jersey, USA.
 Lynne Bancroft, Kent, England.
 Helen Stewart, Northumberland, England.
 Don Holmes, Merseyside, England.
 David Livingston, County Armagh, Northern Ireland.
 Angus McPhee, Queensland, Australia.
 Cameron J. A. Lyon, Sutherland, Scotland.
 Sean Davy, Marondera, Zimbabwe.
 Nigel Kellert, Perthshire, Scotland.
 Michel Bellebon de la Tibouvais, Ille-et-Vilaine, Brittany, France.
 W. Malcolm Orr, Victoria, British Columbia, Canada.
 Kevin Wiegand, Sarasota, Florida, USA.
 Isabel McDowell, Omagh, County Tyrone, Northern Ireland.
 Jeannette Muiselaar, Leiden, South Holland, Netherlands.
 Paul Mangini, Middletown, Connecticut, USA.
 Thomas Yule, Chapala Malecon, Chapala, Jalisco, Mexico.
 Martin Hasenfraz, Baden-Württemberg, Germany.
 Kairy Macauley, Mississauga, Ontario, Canada.
 Colin Murphy, Manchester, England.
 Margaret Nordon, Dumfriesshire, Scotland.
 Richard Iain Scott, Perthshire, Scotland.
 Justin Harwood, Hampshire, England.
 Casey Flaherty, Pennsylvania, USA.
 Seonaid Macfarlane, Nova Scotia, Canada.
 Barry McKendry, Mississauga, Ontario, Canada.
 Keith Blyth, Adelaide, South Australia.

Campbell Massie, Adelaide, South Australia.
 Helen Wylie, London, England.
 Hawke's Bay Caledonian Pipe Band, North Island, New Zealand.
 Finn Miller, Hampshire, England.
 Ted Hills, Dumfries and Galloway, Scotland.
 Bryan Warren, West Dunbartonshire, Scotland.
 Timothy W. Swan, Tioga County, PA, USA.
 Mark Gallacher, Shropshire, England.
 Catherine Edwards, Carlisle, Cumbria, England.
 Fianna Phádraig Pipe Band, Wythenshawe, Manchester, England.
 Gordon Bruce, Finlay Campbell, David Gray, Tom Johnstone, Cameron Stark, Tommy Scott, Jessie Cuthbertson, Cairlin Anderson, Michael McGeoch, Michael Makin, Lewis Heasley, Rory Campbell, Joshua Wright Winter, Archie Sandground, Samuel Riis, Ross Findlater, Finlay Davidson, Finlay Gray, Euan Lindsay, Angus Scott, Alex Drysdale Dykes, Finn Anderson, Alexander Glass, Archie Thomson, Struan Brooksbank, Archie Hopley, Sandy Wedderburn, Calum Webb, Gregor Crawford, Matthew Heasley, Ramsey Bourke, Calum Bomphray, Cayla Winter-Wright, Harry Devlin, Charlie Devlin, Ewan Simpson, Robbie Lithgow, Lindsay Greenlees, Cameron Knox, Mark Connolly, Rory McLean, Gregor Martin, Niall Taylor, Ross Patterson, Jamie Borland, David Cruikshank, Matt Makin, Hector Wedderburn, Connie Reid, Niamb Halliday, Jamie Hay, Sophia Guylar, Lucy Niven, Georgia Bomphray, Lewis McWhirter, Max Niven, Donald Sandground, David Cruikshank, Lucy MacMillan, Ben Aslett, Samuel Craig, Ben Skinner, Nicholas Melvin and Mark Hendry – St Columba's School, Kilmacollm, Renfrewshire, Scotland.
 Jennifer Huntley-Prinn, Cambridgeshire, England.
 Eddie Brophy, Pontardawe, South Wales.
 Lt. Col. Keith Montgomery, West Lothian, Scotland.
 Mairi MacKinnon, British Columbia, Canada.
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 Gerard Cahill, New South Wales, Australia.
 Michael Vojak, Massachusetts, USA.
 Dave Barrand, Philip Bell, Brenton Daniel
 Carolyn Firth, Daryl French, Marie Jenkins,
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 McAllister, Stuart McMillan, Alex Parker,
 Matt Ross, Fraser Webb, Nick Webb, Bill
 Withers and Dave Withers (Parramatta RSL
 Caledonian Pipe Band) – NSW, Australia.
 Cathleen Nixon, Jewell County, Kansas, USA.
 Jim Scott, Grant Iaconis, Brian Elliott,
 Karen Widmeyer, Jim Hughes, Don Elliott,
 Jim Arthur, Andrea Bruce, Ally Banaszak, Will
 Bruce, Brian Sim Little, George Elliott,
 Christine Breen, Terry Derbyshire, John
 Duncan, Scott Lassiter and Kally Lassiter – all
 London, Ontario, Canada.
 Charles Reynolds, Montgomery County,
 Maryland, USA.
 Kelly Ann Shipe, Knox County, TN, USA.
 Todd Cole, Georgia, USA.
 Stephen Sweet, Norfolk County, MA, USA.
 Leonard Wagner, Harris County, Texas, USA.
 Sean Robison, Alberta, Canada.
 David Law, Co. Kildare, Ireland.
 Jason Gunn,, Montgomery County, Texas.
 Robert Douglas Mackay, Victoria, Australia.
 Tim Carpenter, Pittsylvania County, VA, USA.
 Iain Rathbone, Inverness-shire, Scotland.
 Joel Wren, Aurora, Missouri, USA.
 Joe and Glen Stewart, Ross-shire, Scotland.
 Wallace Pipes and Drums, Malta.
 Margaret Jackson, Dumfries and Galloway,
 Scotland.
 Fergus McClintock, East Lothian Scotland.
 Craig Young, North Lanarkshire, Scotland.
 Mountfield Pipe Band, Co. Tyrone, Northern
 Ireland.
 Peter McDougall, Fredericton, New Brunswick,
 Canada.
 Innes Wylie, Orkney, Scotland.
 Aaron Lankford, Memphis, Tennessee, USA.
 Andrew Cook, Edinburgh, East Lothian,
 Scotland.
 Gavin Robertson, Highland, Scotland.
 Tracey Hillhouse, East Lothian, Scotland.
 Adam Vowket, Cornwall, England.
 KariAnne Johnson, Salt Lake, USA.
 Cameron Graham, Liverpool, England.

Continued next month.

RESULTS

Contest secretaries and other organisers should forward all results and photographs to sletford@thepipingcentre.co.uk. Please include date and place of contest and a list of the judges. Editorial and comment on individual events and performances is also encouraged.

Winter Storm, Kansas City Marriott Country Club Plaza Hotel, Kansas City, Missouri, January 18

Professional

Ceòl Mòr (United States Gold Medal) – 1. Cameron MacDougall (*Lament for Donald Duaghal MacKay*); 2. Andrew Carlisle; 3. Nick Hudson.

Judges: Ian K. McDonald, Colin MacLellan and Fred Morrison.

(United States Silver Medal) – 1. Ross Miller (*The Massacre of Glencoe*); 2. Austin Diepenhorst; 3. Dan Lyden; 4. Alastair Murray; 5. Jack Williamson.

Judges: Callum Beaumont and Jenny Hazzard.

MSR – 1. Matt MacIsaac; 2. Alastair Lee; 3. James P. Troy.
Judges: Stuart Liddell, Colin MacLellan and Fred Morrison.

Amateur

Ceòl Mòr – 1. Griffin Hall; 2. Liam Murray; 3. Alasdair Martin.
Judge: Brian Donaldson.

MSR – 1. Kayleigh Johnstone; 2. Filemon Tan; 3. Griffin Hall.
Judge: Terry Lee.

Grade 2 – 1. Evan Burlew; 2. Weston Kennedy; 3. Mary Beth Nicholson.
Judge: Roddy MacLeod.

Ceòl Beag – 1. Joel Hrcncir; 2. James Piccione; 3. Derek Reed.
Judge: Murray Blair.

Grade 3

Ceòl Mòr – 1. Hugo Mackay; 2. Elizabeth Curiskis; 3. Michael Saxer.
Judge: Stuart Liddell.

Ceòl Beag – 1. Hugo Mackay; 2. Connor Francis; 3. Kim Greeley.
Judge: Jack Lee.

Vale of Atholl Pipe Band Annual Junior Solo Piping Competition, Pitlochry High School, Perthshire, January 19

Chanter

Nine years and Under – 1. Jamie Smith; 2.= Oliver Gordon and Angus Harrold; 3. Euan McAree.

10-11 Years – 1. Ceara Gow; 2.= Lennox Munro and Callum Brown; 3.= Finlay Ross and Mitchell Clark; 4 = Millie McNab, Scott Kennedy, and Cairn Robb; 5.= Jake Anderson and Constance Monie.

12- 18 Years – Jamie Willbourn; 2.= Callum Fawcus and Alistair Clark; 3.= Rory Stewart and Hamish Lowrie.

Novice Piping

12 yrs and Under – 1. Lachlan Rennie; 2. Angus Harrold; 3. Joshua Gordon; 4. Daniel McLeod; 5. Jamie Willbourn; 6. Andrew Russell.

13-18 Years – 1. Jack Morrison; 2. Brodie Barrie; 3. Lucy Jamieson; 4. Jan Van Der Kuyl; 5. Wallace Mackie; 6. Cameron Jones.

Piobaireachd

Under 15 years – 1. Archie Clark; 2. Brogan Townsley; 3. Fraser Robson; 4. Cameron Stewart; 5 Joshua Reilly.

15-18 Years – 1. Liam Brown; 2. Gregor Cochrane.

March

Under 15 – 1. Fraser Robson; 2. Archie Clark; 3. Archie McNab; 4. Katie Duthie; 5. Joshua Reilly; 6.= Brogan Townsley, Wallace Mackie and John William Brown.

MSR

15-18 years – 1. Liam Brown; 2. Cluanie Fraser; 3. Jason Townsley; 4. Gregor Cochrane; 5. Duncan Kilpatrick.

Jig

Under 15 years – 1. Fraser Robson; 2. Archie Clark; 3. Archie McNab; 4. Katie Duthie; 5. Joshua Reilly; 6.= Andrew Russell and Brogan Townsley.

15-18 years – 1. Gregor Cochrane; 2. Liam Brown; 3. Jason Townsley; 4. Duncan Kilpatrick; 5. Cluanie Fraser.

Judges: Tom Johnstone, Gordon Clark, Jennifer Hutcheon and Kenneth Forsyth.

PT DIARY

TUITION

February 10-17 – The National Piping Centre Winter School, Homburg, Saarland, Germany. Telephone 0141 334 3587 or go online to: www.thepipingcentre.co.uk/learn/overseas/homburg-winter-school

Saturday morning classes run at The National Piping Centre Otago Street and also on Monday, Tuesday and Thursday evenings. Call 0141 334 3587 or go online to: www.thepipingcentre.co.uk/learn

January 22 - April 2 – Bellows/Smallpipes class each Tuesday evening at 7.00pm. In association with the Lowland & Border Pipers' Society.

Tuition in Edinburgh on Monday evenings, 7.00pm-9.00pm. The RSPS Rooms, Rose Street. Contact Dugald MacNeill at otago@thepipingcentre.co.uk

EVENTS

Saturday, February 23 – The 27th annual amateur piobaireachd competition for the Archie Kenneth Quach. RSPS Rooms, Rose Street, Edinburgh.

Saturday, March 2 – Glasgow Uist & Barra Association's annual invitational solo piping competition, The National Piping Centre Otago Street (formerly the

College of Piping), Otago Street, Glasgow.

Saturday, March 30 – The SPA's Annual Adult Amateur and Veterans Contest, The National Piping Centre Otago Street, Glasgow.

Saturday, April 6 – First heat of the SPA knockout series for the Piping Times Trophy, The National Piping Centre Otago Street, Glasgow.

Saturday, April 13 – The SPA's Annual Professional Contest, The National Piping Centre Otago Street, Glasgow.

Saturday, May 4 – Second heat of the SPA knockout series for the Piping Times Trophy, The National Piping Centre Otago Street, Glasgow.

First Friday of each month – the Scottish Pipers' Association's Club Nights at The National Piping Centre Otago Street, Glasgow.

Saturday, September 7 – The SPA's Annual Juvenile Contest, The National Piping Centre Otago Street, Glasgow.

Every other Tuesday – Eagle Pipers Society, 7.30pm at the Scots Guards Club, Clifton Terrace, Edinburgh: www.eaglepipers.wordpress.com

Every other Wednesday – Highland Pipers' Society at the Scottish Arts Club, 24 Rutland Square, Edinburgh – contact bob@boblawson.co.uk

RSPBA MAJOR PIPE BAND COMPETITIONS FOR 2019

- May 18 – British Championships, Paisley
- June 15 – United Kingdom Championships, Lurgan, Northern Ireland
- June 29 – European Championships, Inverness
- July 27 – Scottish Championships, Dumbarton
- August 16/17 – World Championships, Glasgow


USA / CANADA

February 15-16, 2019 – The Metro Cup Solo Invitational Piping Competition, Ramada Inn, 160A Frontage Rd, Newark, New Jersey 07114.

April 3-10, 2019 – New York City Tartan Day Celebration and Events.

EUROPE

First Wednesday of each month – Pipers Club of Copenhagen. Contact: fear-an-tigh@c.dk or +452075 3306.

Every Friday at 11.00am, the Costa Blanca Pipers meet in the Casa Cultura in Finestrat Village near Benidorm. Pipers and drummers of all levels would be 

most welcome: email drewthepiper@yahoo.co.uk or call 003467 6993716.

AUSTRALIA / NEW ZEALAND

March 29 – New Zealand Pipe Band Championships, Dunedin, South Island.

April 13 – Brisbane Highland Gathering, Brisbane Boys College, Toowong, Brisbane, Queensland.

April 19-20 – Maclean Highland Gathering, Maclean New South Wales.

First Thursday of each month – The NSW Pipers' Society. Contact: Adam Wishart – 0409 1 58 237 or adamwishart@live.com.au

Piping Society in Perth, Western Australia, meets monthly. Contact the Secretary, Aiton Sheppard on +61 417 097 687 or email: shepap@bigpond.com

RU Brown Piobaireachd Society of South Australia: www.rubrown.org.au or call Craig Masson 08 8261 1119.

The Smallpipers Group – on the first Tuesday of the month at Milton, Queensland. Contact Malcolm McLaren for meeting details at: mrmclaren@bigpond.com or 3820 2902.

BELLOWS / FOLK

Monthly group meeting, NW England. Contact Richard and Anita Evans on 016974 73799

Monthly group meeting in London on the third Thursday each month except July and August. Contact Jock Agnew on 01621 855447

RADIO

BBC's 'Pipeline' is on FM 92.4/97.7MHz; MW 810 (Dumfries 585) and on Radio nan Gaidheal FM 103.5-105 at 9.05pm on Saturdays and repeated at 7.05pm on Sundays. Also on Radio nan Gaidheal 'Crunluath' with Catriona MacNeill at 4.00pm on Thursdays with repeats at 10.30pm on Thursdays.

Piping Times

Let the piping and pipe band world know what is going on in your society or band. All Diary insertions are free. Send your information to: otago@thepipingcentre.co.uk
Please check before travelling to events.



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