

Piper Times



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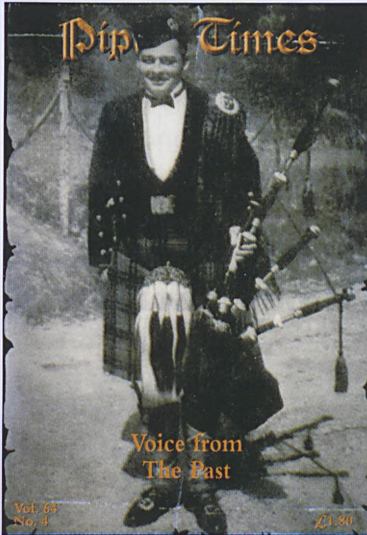
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Vol. 64 No. 4

ISSN 1468-9634

January 2012

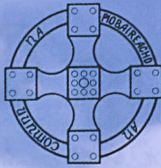
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Front Cover: Malcolm R. Macpherson, one of the legendary pipers of the early to mid 20th century, is the subject of our main news story. Turn to page 5.

The Piping Times is published monthly by The College of Piping.
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 Piping Times, 16-24 Otago Street, Glasgow G12 8JH, Scotland, UK
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Piping Times

est. 1948

JUST when you wanted to hate it even more, to ditch your accounts, to stab another twenty pins into that Fred the Shred doll you've been kicking around the living room for the past few years, along comes his former plaything, the Royal Bank of Scotland, and announces that it is to sponsor the Argyllshire Gathering for the next three years. Readers will be aware that this bank is, after financial meltdown and government bail out, almost entirely owned by the UK taxpayer. Yet now it is to become a financial pillar of one of our great gatherings and we need to be nice to it, a pariah no more. We struggle to make such a *volte face* but for piping, of course, we must. The amount is substantial and we can thank two denizens of the Netherlands and enthusiasts for pipe music, Ron and Josien Teerlink for channelling the dosh our way. (Ron is an executive of the bank and everyone knows Josien and her work for piping in her homeland).

There are no strings either – AG Stewards are free to spend the money as they see fit, though we expect the RBS will insist on their caravan maintaining its position next to the members enclosure at Mossfield Park no matter how indecorous the chaps think it. What a public relations coup for the bank. Looking to their roots they've entered the real world of deserving community sponsorship, investing in the national music of the country on whose name their trust was built.

As you will read in our news pages, The College of Piping is also to help out at Oban, presenting a new silver trophy for the MacGregor Memorial Piobaireachd competition. Each year at the Corran Halls prizegiving the young recipient of this hard won title steps forward to receive – nothing. Not quite true, but hearty applause cannot be transported back home to show off to parents, friends, family and the local newspaper. So a trophy it is and for 2012 and beyond the College, despite its own financial constraints, will provide it.

It is in these strained economic times that we need to spend our money well, direct it to where the benefit will be felt most. And the good folk who run the AG are certainly deserving of everyone's help. We wrote a couple of issues ago of the Northern Meeting and their enlightened attitude to change. Well the same spirit pervades west of the Pass of Brander.

Henceforth no one will be turned away from the MacGregor and we hear that for 2012 Oban has considered carefully our suggestion that rather than refuse entries for the Silver Medal they let everyone play and adopt a system of heats to sort out numbers, final in the small theatre at the Corran Halls on the evening of the first day.

No decision yet, but it is this kind of listening approach we want to see from the promoters of our two most important competitions. It makes the



Northern Meeting and the Argyllshire Gathering worthy of support and sponsorship. Anyone with cash to spare should think about that

and meanwhile we are off to swap that little doll for . . . mmm. Difficult. There are no twisted vines in piping's sweet winery, are there?

WE wish all our readers and advertisers the compliments of the season and offer sincere condolences to the families of those we have lost during 2011: Jimmie McGregor, Blairgowrie; Dr Martin Lowe, Royal Scottish Pipers' Society; P/M Alasdair Gillies, Queen's Own Highlanders; P/M Sandy Spence, Aberfeldy; Malcolm MacCrimmon, Calgary, Alberta; Angus MacPhee, North Kessock; Donald MacGillivray, Nigg, Gold Medallist; Neil Smith, Strathclyde Police PB; Rose Fletcher, pioneer of lady pipers; Russell and Muriel Clayton, Piobaireachd Society; John Graham, Avonbridge; Lewis Turrell, New Zealand, first overseas Gold Medallist; Robert Stewart, Inveraray; Thomas Grotrian, Pipefest fundraiser; P/M David Duncan, Bucksburn PB.

Comment at

thepipingtimes@gmail.com

The College of Piping Annual Lecture

'Ceol Mor – A Living Legacy'

BY DR JKS FRATER

Champion Pipers Fiona Manson and Innes Smith will play The Big Spree, Lament for MacSwan of Roaig, Black Donald's March and The Old Men of the Shells.

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Carrying Stream of Tradition Continues with New Digital Binneas is Boreraig

BY PIPING TIMES REPORTERS

IMPORTANT archive recordings of Malcolm R. Macpherson singing piobaireachd are now on general release to the public. Malcolm Macpherson made the recordings for Dr Roderick Ross, the author of the *Binneas is Boreraig* collection, recently re-issued as one volume in compact form. Dr Ross's book sought to, and succeeded, in successfully transferring Malcolm's timing of 112 tunes onto the written page. The book has seldom been out of print since its first volume appeared in 1959. A digital/iPad version has now been produced and unique tapes of 13 different tunes are embedded on the relevant page of the book. Purchasers can listen to Malcolm's singing excerpts whilst following the score. The tunes sung are: The Groat, The Fingerlock, Donald Gruamach's March, Earl of Seaforth's Salute, MacCrimmon's Sweetheart, Lament for Patrick Og MacCrimmon, The Prince's Salute, The Unjust Incarceration, Weighing from Land, The Battle of Waternish, The Blind Piper's Obstinacy, The Bells of Perth and Glengarry's March. The publishers and copyright holders, the College of Piping, are currently working on digitising and editing additional sound files of Malcolm Macpherson playing many of the tunes on the pipes. These are of variable quality but it is expected that



*Malcolm Macpherson aged 20
with his father Angus*

a number of the tunes will be fit for publication as audio files.

To access the iPad/iPhone version of *Binneas is Boreraig* it is necessary to install the College of Piping/Piping Times app from Apple's iTunes store to your device (Search 'Piping'). Once this is done the book can be downloaded for £24.99. *Binneas* will become available on Android tablets during the first quarter of 2012. A digital version of the book, readable on any laptop or standard home or office computer, can be bought via the CoP

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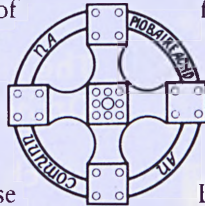
Shop. A sample sound file of Malcolm singing part of the Lament for Donald Ban MacCrimmon can be heard on the PT Extra page on the CoP website. Digital readers click on the link on this page.

Malcolm Macpherson is a valued link with ceol mor tradition. His teaching line stretches back through his uncle Jockan Macpherson, to John MacDonald, Inverness, to Calum Piobair his grandfather, thence to the Bruces, the Camerons and to the MacCrimmons themselves. Binneas is Boreraig is a record of how the music was played by a man steeped in the ancient way of the tunes. The Foreword records: *'Malcolm R. Macpherson died in 1966 and lies buried beside the grave of his famous grandfather, Calum Piobair in Laggan Churchyard. The setting is impressive. Growing on the grave is a rowan tree, with the granite mountains dumbly keeping watch all round. His death marked the end of a long line of great piobaireachd men, and we are indeed fortunate that before he died he recorded all the piobaireachd in Binneas is Boreraig making it a unique record.'*

Piobaireachd Society Launch Bursary

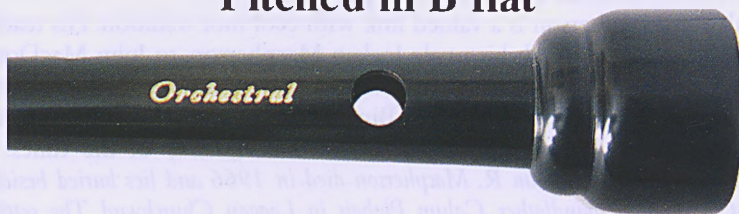
THE Piobaireachd Society has launched a teaching bursary scheme aimed at providing a week of intensive piping tuition for deserving young pipers. Candidates should be 14 or over and under 18 and preference will be given to those who live outwith Scotland's central belt where high quality teaching is readily available. Tuition will be delivered by the College of Piping. Candidates will be encouraged to sit PDQB/SQA piping examinations at the end of the study week, though this is not compulsory. The purpose of the Bursary is to assist young pipers in improving their playing ability, their knowledge of the bagpipe and its history and to develop their interest in, and awareness of, ceol mor. Closing date for applications for the 2012 bursary is March 15. The schedule for the week will be as follows: Monday – student should arrive a.m. to be given welcome pack

and a tour of College premises. He/she will be introduced to their tutor for the week and after settling in, classes will begin. Tuesday, Wednesday and Thursday there will be classes morning and afternoon with time set aside for practice and research. Friday will see classes and certificate presentation where appropriate, student assessment and farewells. Successful candidates will be given assistance with travel, accommodation and meals as necessary. Tuition fees will be covered by the Bursary. It is anticipated the first week of tuition will take place during the summer months of 2012. Prospective candidates should write in the first instance to The Piobaireachd Society, Bursary 2012, c/o Robert Wallace, 16 -24 Otago Street, Glasgow G12 8JH. They should give full details of their piping background on the Application Form which can be downloaded from the

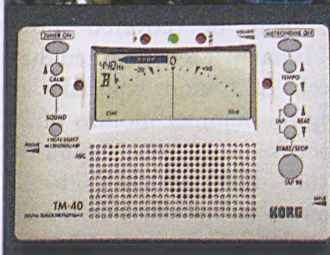
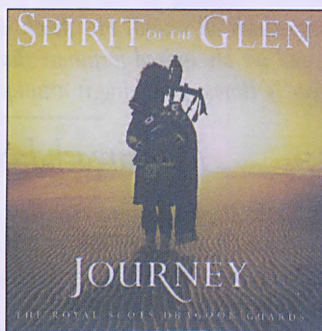


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Piobaireachd Society and CoP websites at www.piobaireachd.co.uk and www.college-of-piping.co.uk. The Piobaireachd Society's General Committee will meet to consider applications. Society President Jack Taylor said: 'Piobaireachd teaching is not always locally available. We hope that this initiative will encourage more young pipers to have a look at this great music.'

New Trophy

THE College of Piping is to provide a new trophy for the MacGregor Memorial Piobaireachd competition held every year at the Argyllshire Gathering. Until now the winner has merely

been presented to the audience at the annual prizegiving but without receiving anything to mark their achievement. The College offered a trophy to end this anomaly and this has been accepted by the Highland Society of London, the competition's promoter and organising group. Highland Society Committee member Angus Nicol said: 'The College's offer of a trophy to be presented annually to the first prize winner of the MacGregor was, unsurprisingly, greeted with enthusiasm and accepted with delighted thanks. It is a particularly appropriate time for such a presentation, 2012, will be the 30th year of the competition. It was founded in the wake of the 1981 Bicentenary competition at Falkirk,



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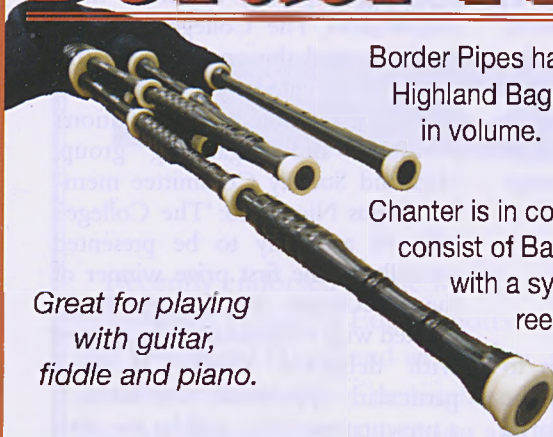
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based upon such funds as remained after the Bicentenary was over.

'The form of the competition will change next year. All entrants will be accepted, and will compete in two heats, each before two judges. A short leet of three from each heat will then each play a second tune before all four judges, who will decide on the basis of both tunes. This will void the need to refuse a large number of young pipers.' The MacGregor Memorial competition is for the playing of ceol mor and is open to pipers aged under 21. The winner is usually eligible to compete for the Silver Medal the following year.

Band Shuffle

THE RSPBA has made the following changes to its grading of bands:

Novice Juvenile to Juvenile: George Watson's College, George Heriot's School, Kintyre Schools

Grade 4B to 4A: Bo'ness, Closkelt, Achill, Bellaghy, St Colmcille's Tullamore, Fivemiletown

Grade 4A to 3B: Scottish Borders, Ballybriest, Thiepval Memorial, Upper Crossgare

Grade 3B to 3A: Stamperland, St. Laurence O'Toole, Rothesay & District, Badenoch & Strathspey

Grade 3B to 2: New York Metro
Grade 3A to 2: Oban, Manorcunningham

Grade 2 to Grade 1: Seven Towers, Ravara, Grampian Police

Grade 2 to 3A: Johnstone

Grade 3A to 3B: Finton Lator, St. Maurs, First Scottish Milngavie, Methil & District, Greater Manches-

ter Fire & Rescue, Culter & District, Pride of Murray, City of St. Andrews Grade 3B to 4A: Ballydonaghy

In Brief

- New additions to solo piping's Judges Register are Robert Wallace, senior judge for both ceol beag and ceol mor, Rona Lightfoot, Inverness, and Gordon Clarke, Strathgairn.

- The Royal Bank of Scotland is to sponsor the Argyllshire Gathering for the next three years. The new deal was announced at the Echoes of Oban concert with a top executive of the bank, Ron Teerlink and his wife Josien, present (see Editorial). Oban have also confirmed that short leet system will continue in its 'A' March and 'A' Strathspey and Reel contests.


- The RSPBA has confirmed that Glasgow has won the right to host the World Pipe Band Championships for 2013, 2014 and 2015. The city has been associated with 'The Worlds' for more than 60 years. 230 bands from 12 countries entered the 2011 competition at Glasgow Green and the probable venue to 2015. The Worlds generates over £10 million pounds for both Glasgow and Scotland's economy. George Ussher, President of the RSPBA, said: 'The partnership with Glasgow is incredibly strong and we are continually impressed by the dedication and professionalism of everyone involved in producing such a world-class event. The bands get such a warm welcome and genuinely look forward to competing at Glasgow Green.'

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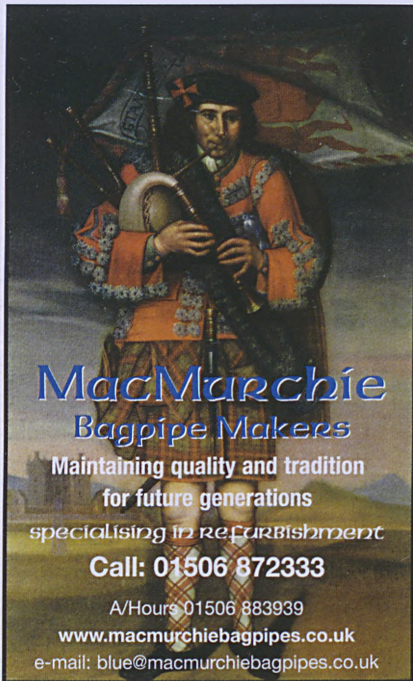
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A man in a dark military-style uniform is playing a set of bagpipes. He is wearing a black beret with a silver emblem and a dark jacket with gold buttons. The bagpipes are black with silver ferrules and red and white braided cords. The background is a dark wooden wall with a brass light fixture and a brass door handle.

P/M Chris Armstrong, winner of the Former Winners MSR at the 2012 Argyllshire Gathering, playing a full set of D Naill pipes. *'This was a near failtless performance on an excellent bagpipe . . . he was a worthy winner'* – judge Barry Donaldson.



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Tracing the History of the Retreat March and its Military Origins

DAVID MURRAY

THE term 'Retreat' in the musical context has nothing to do with the retrograde movement in the face of the enemy associated with the Dunkirk evacuation in June 1940. Today's tacticians prefer to use the euphemism 'withdrawal', although at the lowest level 'a spontaneous readjustment of the tactical situation' might be a better definition. Soldiers can recognise a hopeless situation when they see one!

Retreat was one of the four principal features of the 18th century soldiers' day, the others being the Reveille, the Troop, and Tattoo. In those far off days, the day's training finished at mid-day. Thereafter, soldiers had to fill the rest of the day as best they could. Some might work, either on the land, or as labourers on building sites. Those who had a trade might seek work in the shops and factories of the town. There were also many odd jobs – 'fatigues' – to be done about the camp or garrison; water and wood had to be brought in, and food for men and fodder for horses might sometimes have to be sought in the locality. At sunset, the end of the working day, or earlier in summer, all these men had to be recalled to their billets in the town or their tents in the camp to answer their names. Many of the soldiers were illiterate, and none the worse for that, but within living memory few

soldiers below the rank of sergeant possessed watches. Some sort of time signal was therefore required to let everyone know that it was time to make for home.

So at sunset or at the time appointed the drums would beat and the fifes play for at least fifteen minutes, frequently for longer, usually somewhere where they could be heard, at the main gate in garrison, or outside the Quarter Guard in camp. Originally, the drums alone would sound, and it has to be remembered that the resonant and sonorous tone of the old deep shelled rope tensioned drum bears little resemblance to that of the sophisticated modern pipe band side drum, where everything is subordinated to technique. The rudimental style of playing, with its open rolls, is difficult to master, but the effect can still be arresting and profound, and can still stir the blood and lift the heart.

After the ill-fated Jacobite rebellion of 1745/46, the fife was reintroduced into the British Army, and still later a simplified flute was to take its place. Towards the end of the 18th century the bugle came into prominence because of its greater volume and carrying power, and in time calls for the bugle were developed to complement those of the fife and the drum. Over the years, the ceremony of beating Retreat was to become an occasion in its own

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Analysis

right, with its own ritual, long after its origins had been forgotten. The ceremony retained certain features of the old traditional routine. The bugles sounded the 'Retreat' call, the drummers beat the 'Drummers' Call', the fifes and drums played 'The Pause Notes or Chords', three ascending chords on the fifes, with three crescendo rolls on the drums.

When after the Crimean War of 1854/56 the pipes replaced the fifes in the majority of Scottish regiments, the pipes and drums might play the 'Point of War', a tune lifted straight from the fifes, and the three crescendo rolls replaced the 'Pause Notes of Chords'.

Now why is the first march played at retreat ceremonies always in the same time signature? A glance at 'The Piper's Day', that excellent record of the Regimental Duty Tunes of the

Queen's Own Highlanders, reminds me that by the mid-19th century it had been laid down that the Drum Major 'is at liberty to choose the tunes he likes for the Retreat, provided that they are in 3/4, 3/8, or 9/8 time'. It was also laid down that 'each part of the tune intended for Retreat should be composed of eight bars and should combine in rhythm with the given beating for the Drums, which is regulation'. Here, to the best of my knowledge, is the origin of the tradition that all marches in 3/4 and

9/8 time are known as Retreat marches. They conform to the drum beating 'which is regulation'. When the Household Division beat Retreat in London last summer, the drummers of the Corps of Drums, the drums and fifes, played the old 3/4 beatings from the Army Manual of Pipe Tunes and Drum Beatings, published in 1936. It seems

logical, given the innately traditional military outlook before the wide boys took over in the 21st century that the first of these beatings might well be that referred to in the mid-19th century regulations as 'regulation'.

Now we all know that the pipes, usually played solo, featured in the Highland and indeed some Scottish regiments from their very beginnings, but that the pipe and drum combination only goes back as far as the 1840s. Pipes

and fifers existed side by side at least until then and in some cases much later. Did the fifers play the marches on Retreat? And we all know the story about 'The Green Hills of Tyrol'. It is in 3/4 time and it was thus a natural choice to be played on Retreat. Tradition has it that it was also the first pipe tune to be played with 'seconds', or harmony. Its sister tune, 'After the Battle' is an arrangement of 'The Last Rose of Summer' with a second part added. But does anyone know of a Retreat



A piper of the Crimean War . . . there were no Retreat marches in his day



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take place in the Jugenherberge on
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Analysis

march composed, as distinct from arranged, for the pipes before Pipe Major John MacLellan DCM of Dunoon composed 'The Heroes of Vittoria' when he was a piper in the Highland Light Infantry in the 1890s?

The Battle of Vittoria was one of Wellington's victories against the French in 1811, and the tune refers to the battle honour, one of many earned by the glorious old 71st, the original Highland Light Infantry, whose traditions are now deemed to be vested in 2 SCOTS.

John also composed 'The Highland Brigade at Magersfontein', where in 1899 in the early stages of the South African War the Black Watch, the Highland Light Infantry, the Seaforth and the Gordons were ordered into a butcher's shop, and left there. It is



John MacLellan,
Dunoon

perhaps the only case where a defeat was celebrated with a pipe tune until Pipe Major Donald Maclean composed 'The Heroes of St Valery' some forty years later. Both are first class tunes in their own right with just the right amount of wistfulness and nostalgia which fits so well into the ceremony of Retreat, played as the sun goes down, and best heard miles and miles from home.

One hopes that a tune of similar calibre will have emerged from the competition to compose a Retreat march in honour of Captain Jock Young, 1st Battalion The Assam Regiment, who died, a lonely and unhonoured hero 'obeying the last order', eight thousand miles from Glasgow and all that he held dear. 'To the last man and the last round!'

WE are looking for a Retreat March to commemorate Lieutenant John Young's last stand. It can be in any time signature but must have a minimum of two parts. A donation will be made to the services charity Help for Heroes on the winners' behalf. The competition judges are P/M Richard Parkes, Field Marshall Montgomery Pipe Band, Captain Steven Small, Director of Army Bagpipe Music and PT Editor Robert Wallace. Entries for the composing competition close on February 1. Please forward tunes in computer format or in legible hand to Lt. John Young Composing Competition, Piping Times, 16-24 Otago Street, Glasgow G12 8JH, Scotland, UK, or email to thepipingtimes@gmail.com.



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Minister Rails Against the Bagpipe After Move from Mull to Dunvegan

JEANNIE CAMPBELL



*The CoP Summer School marching to Dunvegan led by, left to right,
John MacLellan, Dugald Murdoch and Robin (Scott) Bennett*

As everyone makes plans for next summer's teaching round both home and abroad, I thought it would be interesting to take a look back at the early College of Piping Highland Schools. The College Summer School in 1964 had a rather inauspicious start. Firstly two locations, both of which had previously been the venues for College schools were being considered, Tobermory and Dunvegan. Then during May 1964 a storm blew up in the national press about the refusal of Tobermory Town Council to allow unrestricted playing of bagpipes at the proposed school in July. As a result of the pleading of a panic-stricken boarding house keeper,

the good men of Mull decided that piping at the Summer School must be restricted to three hours in the forenoon and three hours in the afternoon lest the money laden tourists be put in fear of their lives and decide to take their money elsewhere. The battle with the Council was a hard fought one. On the one side were several piping enthusiasts, including the Provost, piper and accordionist Bobby MacLeod himself. They were supported by those who wanted to see Highland culture flourishing and those who realised that the College in Tobermory brought in a fair amount of cash to the town. On the other side were those who believed the advent of the Summer School would lose them

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The group with Dame Flora outside Dunvegan Castle. Playing, from left: Scott Bennett, Jimmy Wilson, Dugald Murdoch, two Allain brothers. On the steps Robert Bennett, Unknown, Dame Flora, Mrs MacLellan, Mrs Allain. Playing, Unknown, Jean Francois Allain, Jim Peters with the glasses, Bobby Brown, Malcolm Moss from Australia, John MacLellan. In front sitting Unknown, Kirsteen MacLellan, Jacqueline from the Rose Fletcher band, Colin MacLellan wearing the kilt, Unknown, Moira Bennett, Stuart MacKenzie, Lee Rogers. The smallest child on the extreme right is Gildas Allain the youngest of the family, described by Colin as an out of control little monster. Those sitting behind the front row include Duncan MacPhee, Julie Bennett, Graham Little, Sverre Klouman, Sylvia Bennett and Christine Bennett.

money. Strangely enough, there were more in the second group than in the first. So far as the College was concerned the solution was simple. Tobermory was second choice to Dunvegan anyway, so the decision of the College committee to move the school to the Isle of Skye was made to appear all the more sensible. The newspaper and television ballyhoo which followed did harm only to those who started it all.

However anyone who thought the summer's troubles were over soon got a shock. The day after the College arrived in Dunvegan the Reverend John Colquhoun minister of Glendale Free Presbyterian Church preached against piping, denouncing the piper's art as pandering to vanity. Afterwards

he spoke to the national press saying 'I don't approve of piping and I often preach against it. There is too much vanity connected with it. It leads to dancing and singing and other worldly gatherings where immorality is practised. When piping was in vogue, religion and morals were at a very low ebb. It's only when religion got the upper hand that people began to succeed materially as well as spiritually.' In reply Seumas MacNeill wrote 'Who would have believed that such unfortunate people still existed? What havoc an odd man like this can create in his own circle, depressing all glimmerings of art and culture, and denying his parishioners the uplifting joy of beauty and achievement.'

Dugald Murdoch has sent us his

HISTORY

memories of the school. He says, 'I remember the good Reverend Mr Colquhoun being quoted as saying from his pulpit that 'the bagpipe is the instrument of the devil'. This was the third CoP summer school in Dunvegan school – the first was in 1957, and the second in 1960. The school was directed, superbly, by John MacLellan, and the other instructors were Scott Bennett, myself, Jimmy Wilson, and Vic Black. We had a ceilidh-dance in the canteen every Friday evening, and we staged two ceilidh dances for the local community in Dunvegan village hall. Quite a few of the locals came to these, and I remember vividly the good Dr. Murdo MacLean and his wife coming along and taking part. Murdo, who lived just down the road

from the school, was himself a piper, and his brother was the well-known Donald MacLean (Lewis). Jimmy Wilson had his clarsach with him, and his bellows pipes, and if I'm not mistaken, his accordion – so he provided a good deal of the music. Jimmy, as you know, was amazingly versatile, and was for ever displaying some new skill, not at all to boast, but only when the occasion called for it; for example, he made a kilt for Sverre Klouman, the Norwegian pupil (he could also speak Norwegian! Jimmy, I mean).

'Dame Flora gave the whole school a special tour of the castle, and told us stories of the MacCrimmons in the drawing room (the old



Not to be underestimated . . . Seton Gordon and his wife Dileas at Duntulm on Skye

banqueting hall), showing us the relics of the family, the Fairy Flag etc. After this we were served afternoon tea in the dining room. There were maids present, but Dame Flora poured a cup for Anne-Marie [one of the students Anne-Marie Ottosson from Sweden who became Mrs Dugald Murdoch in 1969 and to whom we are grateful for many of the photographs with this article], saying to her, as she poured it full, 'I can't stand a mean cup', something I heard also from another aristocrat years later. If I remember rightly, on another occasion she allowed us to give a lesson to quite a few of the pupils in the drawing room, with only instructors and the pupils present. She did this several

times also in the previous summer schools at the 1957 summer school I vividly remember receiving a lesson in the drawing room from the late Ronald Morrison on 'Catherine's Lament'. What trust – but that was Dame Flora, an unforgettable woman. These experiences were a great inspiration to us all. We, the whole school, also had a day trip to Boreraig, where Capt. John gave a lecture, and we saw the various MacCrimmon sites, and piped and piped. On another occasion John took Scott Bennett and myself to Boreraig for an afternoon, and we interviewed some of the locals on their knowledge of the MacCrimmon sites. One old man, a MacLeod, who was very knowledgeable, took us round the whole site, pointing out places and

the legends associated with them, including the 'lifting stone', 'the blind man's leap', 'the piper's hollow', and so on. We also had a visit one day from Seton Gordon the distinguished naturalist and author, who came to almost all of the Skye summer schools – driving down in his pre-war Rover from his home in Duntulm. He was a marvellous old man, and very knowledgeable about piobaireachd (don't let anyone tell you otherwise). A competition (alas, as is the piping custom) was held among the pupils, judged by Capt. John and Seton Gordon.'

• *To be continued. Do you have memories of a piping summer camp or outreach teaching school you'd like to share? Email thepipingtimes@gmail.com.*

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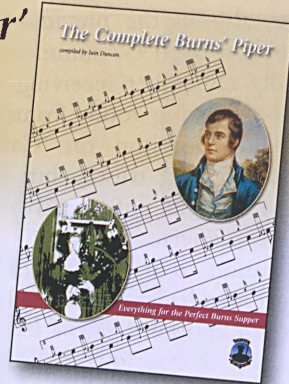
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BY MAURIE DE HAYR



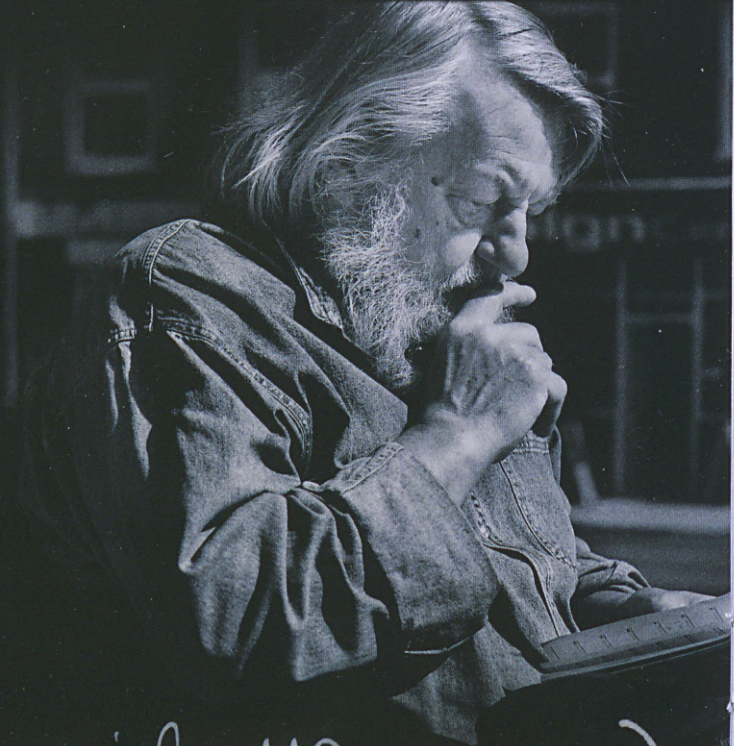
OUR Piobaireachd Recital at Rochedale High School, Queensland, Australia, was held on Sunday 6th November. It was a very special day for us and for piping in the region. I had had this idea for a while and am pleased to say that it ran like clockwork from 9.55am until around 4.30pm. Piping performances were arranged in allocated blocks between breaks and an order of play was established. Ross Campbell introduced each player and gave a brief history of the tunes.

Tuning on stage was kept to three minutes. An appreciative audience of approximately 40 was treated to 19 different tunes from 16 pipers aged from 14 to 81 years. All were well

presented on good sounding instruments. With the competitive element missing and the players rostered to present a good balance between the experienced and not so experienced, the participating pipers were able to enjoy a relatively stress-free day. Some of the items would have enthralled any audience, as musicality was very much in evidence. Special thanks must go to Ross Campbell for putting it all together, and to the players themselves for demonstrating that the interest in piobaireachd in Queensland is not only the preserve of a few enthusiasts.

The players and their tunes were: Ross Campbell, Lament for Alasdair Dearg, MacDonell of Glengarry, The Lament for the Children, Craigellachie;

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A black and white photograph of Robert Wyatt, an older man with long hair and a beard, wearing a denim jacket. He is sitting at a keyboard instrument, looking down at the keys with a thoughtful expression, his hand near his chin. The background is dark and out of focus, suggesting a stage or rehearsal space.

*I've paid my
dues, have you?*

Robert Wyatt.

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International Piper

Ralph Nankervis, The Company's Lament; Iain Bruce, The MacRaes' March, Lament for MacLeod of Colbeck; Peter Hurwood, The Glen is Mine; Roy Gunn, The MacKays' Banner; Matthew Supranowicz, Lament for the Viscount of Dundee; Tom Fox (Lismore, NSW), Glengarry's Lament; Maurie De Hayr, Catherine's Lament; Fraser Bolton, The Little Spee; Sandy Dalziel, The Battle of

Auldearn #2; Andrew Richards, Weighing from Land; Tam McGirr, The Rout of Glenfruin; Lloyd-George Worth, The Field of Gold, Malcolm McKellar, The Massacre of Glencoe, Andrew McCabe, Melbank's Salute; Garry Forno, Lament for Red Hector of the Battles. Perhaps when this event comes around again in late 2012 it will attract even more interest from those with a love of the pipes.

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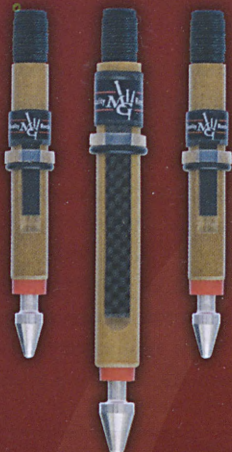
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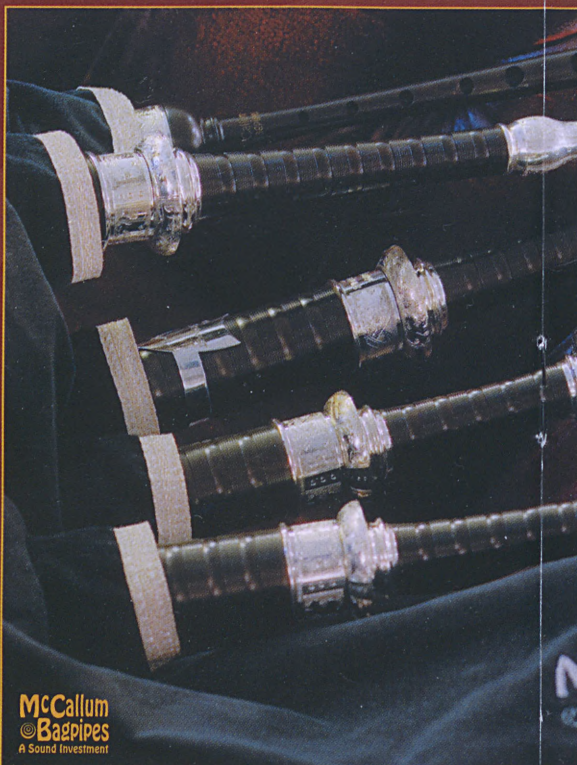


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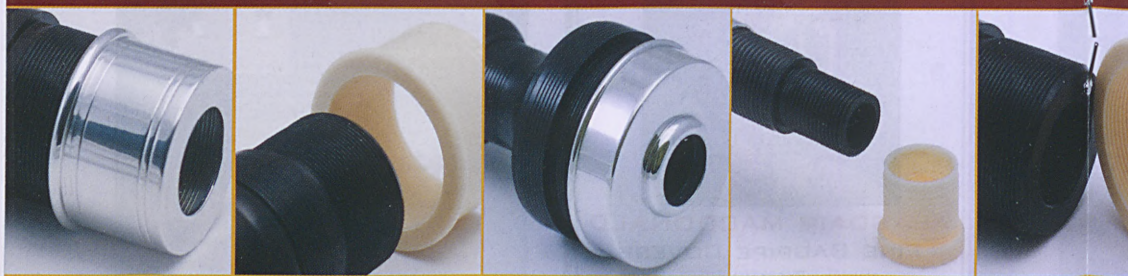
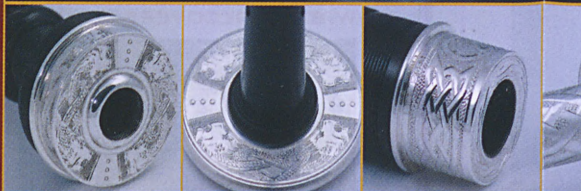


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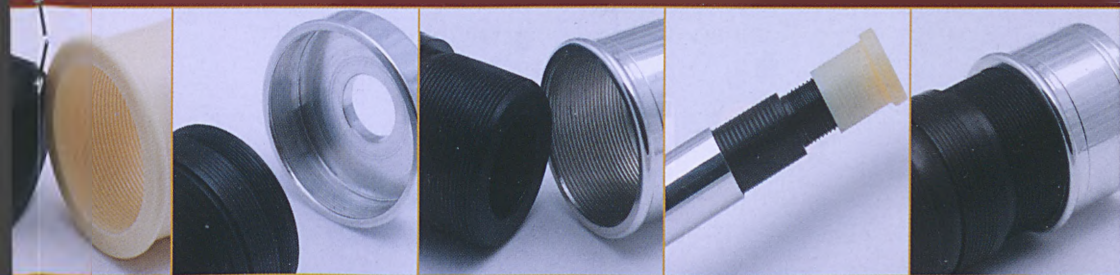


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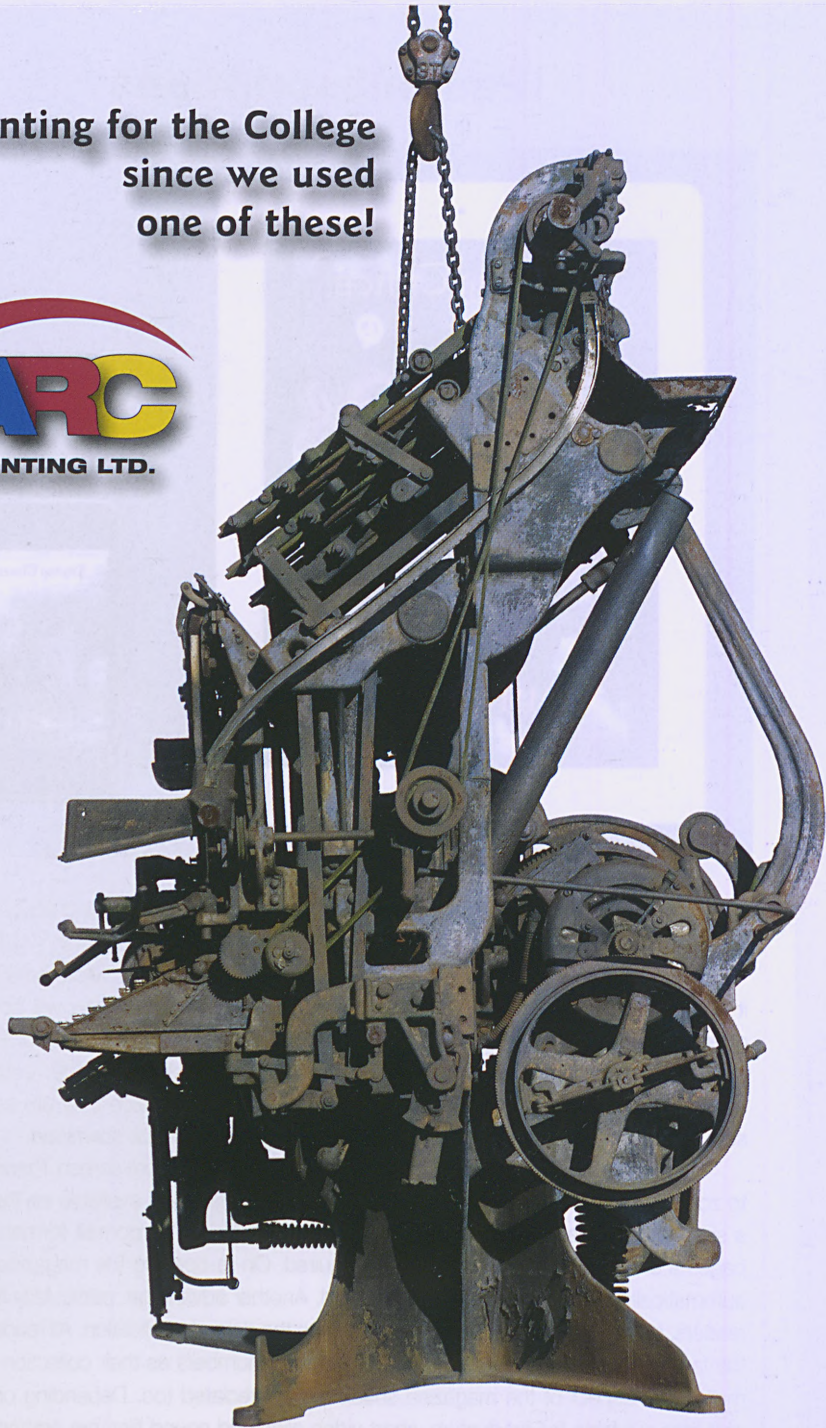


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Sparkling Echoes of Oban Concert



The champion pipers, Argyllshire Gathering 2011

FROM speaking to everyone on the night and since, this year's Echoes of Oban concert was nothing less than an unqualified success. The Lecture Hall was full (more than 100 people), the bar did a good trade, the raffle tickets sold well and above all the pipers played superbly. They were Iain Speirs, Chris Armstrong, Mike Fitzhenry, Neil Walker, Finlay Johnston, Sarah Muir, Callum Beaumont, Gordon Bruce and Gavin Fergusson. We had ten performances and started promptly at 7.30pm and even with a half hour interval were finished by 9.40pm. This met with universal approval. At the conclusion people could hang around to discuss the evening or go home or on to another venue for the remainder of their Saturday night. I have to thank the pipers for their co-operation in keeping tuning time to the absolute minimum. How pleasant

this made it for the audience. For the piobaireachd the pipers marched in playing – so we had a good bit of theatre too. Contest promoters worried about backsides on seats should take note. It is not the music that clears a piobaireachd hall but the lack of flow and tuning time. Remember how successful Allan MacDonald's concert at the Edinburgh Festival was a few years ago? As one piper finished the next walked on playing. Given this slick treatment ceol mor is as accessible as any other music and capable of drawing a decent crowd.

But back to Saturday night. Firstly the raffle results:

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RG Hardie Bagpipes: Blackwood Pipe Chanter: Green 7, Peter McCalister, Dunblane

David Naill Bagpipes: Blackwood Practice Chanter Silver Engraved: Patrick McLaurin, Texas

Prizes have been sent out to the winners. Thanks to everyone who bought tickets and especially to our sponsors who donated such terrific prizes. Your generosity meant that we had a small surplus on the night and will, as usual, put this to subsidising our lessons and other charitable activities.

As regards the piping, what I said earlier was meant. It was superb from start to finish. First we had Sarah Muir

playing the Lament for Captain MacDougall. This is a very promising piper with a good solid tone and perfect fingering. The 'B' grade prizewinners Mike Fitzhenry (march) and Gavin Fergusson (strathspey and reel) both showed a thorough command of light music technique – both play with top Grade 1 bands. Nerves caused them to force their playing a tad and who can blame them when they were playing for such a select audience as that at the Echoes? More experience and they will be able to deliver at the very highest level. (You can hear Sarah, Mike and Gavin on CoP Radio for December.) Silver Medallist Gordon Bruce admitted to nerves too but from his confident mien you would never have known it. This piper should feel completely at ease in the Gold Medal company he has now earned. His Glen is Mine displayed a maturity and understanding well ahead of his years and he has the pipes and fingers to boot. The second half saw Neil Walker and Finlay Johnson launch the light music. Both showed they are well worthy of a place in the Former Winners, the 'big' MSR, the toughest piping challenge there is. I heard Callum Beaumont's Keppoch's March at Oban but I think the performance which followed Finlay and Neil was better. Not a great piece of ceol mor, Callum seemed to draw just that little bit more musicality from it this time and the pipe was superb. The senior players on parade, Iain Speirs and Chris Armstrong, are two of the world's finest. Iain's Port Urlar, now happier in 3/4 mode thanks to the Piobaireachd Society's

Review

change from 4/4, was commanding from start to finish. There cannot be many better pipes around at the moment either. Chris played wonderfully well too and from him we had the added bonus of hearing tunes not common on the Scottish board. I spoke to most of the senior judges in attendance, and there were quite a few. Every one was highly complimentary of the playing. It was clear that each piper had earned his or her honour as a champion piper of the 2011 Argyllshire Gathering.

Another aspect of the night was the support the players received from their peers, with many of them in attendance. There are more pictures on the CoP Facebook page and, as I said, recordings from the Echoes began on CoP Radio in December.

Robert Wallace

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Piobaireachd Society Bursary

The Society is offering a new teaching bursary for young pipers. Candidates should be 14 or over and under 18 and preference will be given to those who live outwith Scotland's central belt. Tuition will be delivered by the College of Piping. Candidates will be encouraged to sit PDQB/SQA piping examinations at the end of the study week, though this is not compulsory. The purpose of the Bursary is to assist young pipers in improving their playing, their knowledge of the bagpipe and its history and to develop their interest in, and awareness of, ceol mor. Closing date for applications is March 15. All tuition fees will be covered by the Bursary with assistance for travel and accommodation as required. Applications to The Piobaireachd Society, Bursary 2012, Robert Wallace, 16-24 Otago Street, Glasgow G12 8JH. The Application Form can be downloaded from the Piobaireachd Society website at www.piobaireachd.co.uk.

PT Noticeboard

Tune Errors

There were errors in the Piobaireachd Society's 1970 edition of the tune Mackintosh of Borlum's Salute set for this year's Gold Medal competitions:

GDE singling

- Bar 6 line 1 note B should have D grace note and not E as shown.
- Same in line 2
- Bar 2 line 3 last note should be low A not low G as shown

GDE doubling

- Line 1 bar 6. second note should be B not C as shown

Crunluath singling

- Line 1 bar 6 – note B should have D not E grace note
- Line 2 bar 3 last two notes should be low A and low G. not B and low A as shown.

Uist and Barra

The first professional contest of the year, the Uist and Barra, will be held at the College of Piping on March 10. There will be a Hornpipe and Jig contest to replace the Jig of former years.

CoP Classes

The College of Piping Winter Term begins on January 16 and runs through to March 26. Fees for the term of evening classes or Saturday morning classes are £70 and £60 unwaged. Book online or call 0141 334 3587 or just come along on the night.

Tuner

Piping entrepreneur Murray Blair has launched a bagpipe tuner app in the iStore on iTunes. Once downloaded and activated the app offers a basic tuner for pipes on iPhone or iPad. Mr Blair stresses that the app is in continuous development and that it is not a replacement for his very successful HBT series of tuners.

BBC at Worlds

The BBC Scotland television show of highlights from this year's World Pipe Band Championships attracted 20% of the available viewing public in Scotland when it was aired in September. The number of enthusiasts watching live via the internet on the day were double those of last year, say the corporation.

For Sale

Set Lawrie, silver and ivory pipes; full hallmarks (1951), Hardie silver sole chanter; excellent condition; £3,000; set of Donald MacDonald pipes in cocus wood; full ivory mounts; no chanter; very good condition £3,000; call 01738 634755 or 07730 044230 (mobile).

For Sale notices are free to PT subscribers (first insertion only)

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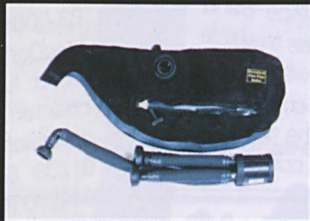


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PT Bookwatch

PG Wodehouse on haggis . . . 'Their knives and forks clutched in their hands, their mouths watering, their eyes wolfish, they will be watching the door through which are about to enter in the following order, bagpiper, the bearers of Atholl brose, and . . . the Haggis. Incredible as it may seem they will be looking forward to easting the beastly stuff. Yet do not think that I blame the honest fellows. I am broadminded. The fact that, personally, have a stomach which shies like a startled horse and turns three handsprings at the mere thought of haggis, does not lead me to sneer at their simple enthusiasm. What I say to myself is that there must always be Dangerous Trades, that it takes all sorts to do the world's work and that if these devoted men are willing to eat haggis, it ill becomes us to raise our eyebrows. A hearty, 'well, best of luck', seems to me a more proper attitude.'

PT Archives

From the PT 30 years ago . . . 'Dear Seumas, . . . On visiting the 'Ladies' at the Piping Society of London's competition I was rather amazed to discover a male piper tuning his pipes. I am wondering if the sign on the door means that kilted men as well as women will in future be found in this hallowed territory. Is this a sign that men are now becoming equal? Elspeth Inch'; Seumas replied: 'I did not realise that ladies went to lavatories. I always thought that one door was for men in kilts and the other for men in trousers.'

PT Newspaper Watch

From the Scotsman newspaper . . . 'Bagpiping Buddhists mark the creation of government in exile. Tibetan pipers perform at the Tsuglakhang temple in Dharmasala, India, to mark Democracy Day, 41 years after the Dalia Lama set up a government in exile.'



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Condition of General Thomason's Grave In Grantown A Cause for Concern

Sir,

— Until I read the excellently written article in the September 2011 issue, I knew little or nothing of Major-General Charles S. Thomason's contribution to the Piobaireachd Society as its first President, his classification of the ceol mor and his method of presenting the music on paper. I was enthused, and recently I visited the very old and picturesque Inverallan Churchyard on the fringe of Grantown-on-Spey, and on the bank of the River Spey. I was already disappointed by the cover picture of the September issue, but the condition of the memorial stone, in reality, is much worse. What had been a modest, but beautiful, white marble cross on a granite base, with an additional separate granite memorial lying in front, is now sad to see. Not only are



the two memorials covered in moss, lichen, and general dirt of a hundred years, but the lead lettering has been damaged, with many letters missing. For example, the most recent interment is dated 198 . . . the last character being absent.

The memory of the Major-General is so important to the history of ceol mor and the Piobaireachd Society that I believe it is incumbent on the Society to have the memorials cleaned and the lettering repaired and repainted, either from funds, or from members' donations. A few hundred pounds sterling would be a small cost in honour of the man, and would also give visitors the pleasure of reading the inscriptions.

John S Gauld, Aberdeen.

Help Tracing Pipe Origin

Sir,

Can any of your readers shed some light on the origin of my pipes? They are marked by the name Tweedie. I think they were made in Edinburgh probably around 1975. Their previous owner played in Dewsbury in the 'beer and baccy brigade' as their band was sometimes labelled by their supporters.

Nigel Walker, Halifax, West Yorks.

• *Can I suggest you buy Jeannie Campbell's 'Pipemakers' book, and you may also like to forward a few close up photographs to the Museum of Piping . . . Ed.*

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Willie Ross's Farewell to the Scots Guards



Sir,

Re the Choice Tune of last November, P/M William Ross's Farewell to the Scots Guards is similar to an earlier tune, the polka Queen Victoria's Diamond Jubilee, which was published in the first Cowal Collection 1905. (Not to be confused with a different tune called Queen Victoria's Jubilee March which was composed for the Golden Jubilee 10 years earlier.) Polkas seem to be out of fashion at present but they are often bright, catchy tunes with plenty of lift which is just what you need to start a band selection.

Jeannie Campbell, Maryhill, Glasgow, via email.

Sir,

For what it's worth, 'testing' the tune-of-the-month, P/M Ross's Farewell to the Scots Guards, I knew I heard that tune before but not on the pipes. I went into my vinyl vault and sure enough recorded on John Ellis's a 'Reel Kick' with his Highland Country Band, the Gay Gordons includes P/M W. Ross Farewell to the Scots Guards. This was recorded on Lismor in 1982. It is listed as traditional, arrangement H.C.B. Isa Music (whatever all that means). But no composer is given. Incidentally, as you are probably aware, John Ellis and his band are still the epitome of how a Scottish dance band should play – pipe tunes played note-for-note, all sets short and no tunes repeated – just like the famous Canadian fiddler, Don Messer said sets should be played.

Keep up the great work at the College and Piping Times.

Peter K. MacLeod, Thornhill, Ontario.

Pipe Majors Course 1946

Sir,

Reference the Pipe Majors Course 1946, I have a copy of this photograph in The Pipers Room or the Pipers Cave as we call it in Cameron Barracks. The names are Pipe Major Willie MacLeod, Seaforth Highlanders (chanter only in the picture), Pipe Major Jenkins, Black Watch, Corporal Sandy Forbes, Seaforth Highlanders, Corporal R.L. Kilgour, Scots



Guards, Pipe Major R. MacGlynn, Argyll and Sutherland Highlanders, Sergeant MacAllister, Gordon Highlanders, Sergeant A. Couples, Gordon Highlanders, Corporal MacIntyre, Kings Own Scottish Borderers, Pipe Major John MacLellan Seaforth Highlanders, formerly a Cameron Highlander, Corporal MacLachlan, Argyll and Sutherland Highlanders.

P/M Andy Venters,
Inverness, via email.

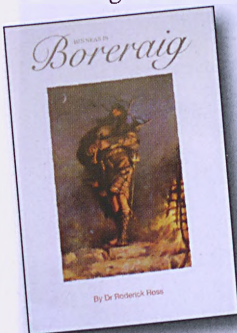
New Binneas

Sir,

What a pleasure to receive the new compact edition of Binneas is Borerraig. It is beautifully laid out and the Introduction is apt and gives meaning to the music. You put great emphasis on tradition and this is what it is all about.

Malcolm's [Macpherson] timing was

quite out of this world – something



that he never had any hesitation to express. There has been a great deal of effort in putting this edition forward for publication and I must thank the College for it and for the appreciation you have given my own efforts.

Dr Roderick Ross, Cleethorpes.

Active Piper

Sir,

I am a lady piper and I would like very much to try some sort of contest for solo piping. Can you give me some advice on what type of tunes I should be practising?

I was first taught to play as a teenager by the wonderful blind piper in the Garngad, Glasgow, called Archie MacNeill. When he had an accident and lost the use of his hands I had further lessons from Donald MacLean of Lewis when he worked at Lawrie's shop in the town.

I joined the Caledonian Ladies Band and then as a member of the Coatbridge Ladies played in the Metropole Theatre every winter. Later I married and had five sons and I now live in Millport on the Isle of Cumbrae and have played with the local band. I even tried my luck on Britain's Got Talent last year but Simon Cowell did not care for bagpipes.

I practice all the time on my chanter between Gaelic lessons and line dancing classes. I would be very happy if you could help me and am really serious about this and though I am 74 years old going on 50 I am very active and would love to achieve something worthwhile to show and be proud of.

Margaret Anderson, Millport,
Isle of Cumbrae.

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Letters

• *You are never too young to enjoy the bagpipe Mrs Anderson. The Scottish Pipers' Association run a Veterans/ Adult Amateur competition every year and I think it would be the ideal platform for you. If the SPA President contacts me I will forward your full address so that she can send you an entry form. I think a couple of good slow airs and two or three simple marches would suffice. Good luck and please let us know how you got on . . . Ed.*

A Tune for P/M Norman Gillies

Sir,

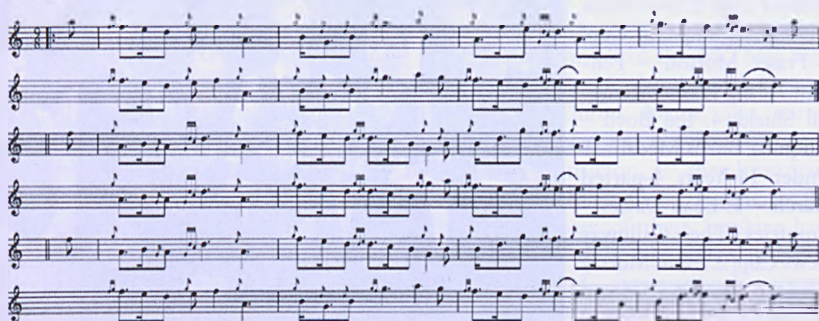
Following recent sad events I thought I should send you this tune I had written in memory of Alasdair Gillies' father Norman. I would be most grateful if you could publish it in the Piping Times. I only hope the tune reaches the high standards Norman set for himself in life.

Paul Harrison, Alness, Ross-shire.

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Robert Burns Jnr. Piping, September 4th

Sheila Howat reports:

Although slightly down in entries, the competition remains of a high standard for young players. The contest was held in the Theatre Royal, Dumfries.

Under 11 Years Chanter Contest – 1. Harry McGowan – Dumfries Burns Festival Cup; 2. Mairi Callaghan – Dumfries Galabank Trophy

Under 14 Years Chanter Contest – 1. Mhairi Prentice – Thornhill Tom Holmes Cup; 2. Ben Porter – Dumfries Ship Inn Cup; 3. Fraser Morton – Penpont Adam Frazer Memorial Shield; 4. Ted Boyd – Sanquhar Burns Medal

Under 14 Years 4-parted March – 1. Euan Davies – Dumfries The Galloway News Cup; 2. Ewan Murray – Annan Provost J Groom Shield; 3. Cameron McNay – Lockerbie Arthur Higgins Memorial Shield; 4. Lani O'Neill – Dumfries David McKie Shield

Under 16 Years March, Strathspey & Reel – 1. Iain Crawford – Strathaven British Nuclear Fuels Cup; 2. Christopher Gray – Lockerbie The Gallovidian Cup; 3. Rebecca Tierney – Strathaven John McQueen Trophy; 4. Euan Davies – Dumfries Burns Shield; 5. Fraser Hogg – Dumfries Burns Medal

Under 18 Years March, Strathspey & Reel – 1. Steven Gray – Lockerbie The Penman Trophy; 2. Christopher Gray – Lockerbie Border Gathering Shield; 3. Iain Crawford – Strathaven The Lochar Cup; 4. Rebecca Tierney – Strathaven Brian Conchie Cup



Under 14 March winners



Under 18 MSR winners

Under 18 years Piobaireachd – 1st Christopher Gray – Lockerbie Burns Trust Festival Cup “The MacFarlanes Gathering”; 2. Steven Gray – Lockerbie The Johnstone Cup “Lament for Mary MacLeod”; 3. Iain Crawford – Strathaven The McCall Quaich “Lament for the Viscount of Dundee”; 4. Rebecca Tierney – Strathaven Dr K McQueen Shield “McCrimmon’s Sweetheart”

Under 18 years Hornpipe & Jig – 1. Steven Gray – Lockerbie Allan Baldwick Cup; 2. Christopher Gray – Lockerbie John Dowson Cup; 3. Iain Crawford – Strathaven Callum Watson Shield; 4. Rebecca Tierney – Strathaven Shirley Bell Cup

Under 21years Slow Air, Hornpipe & Jig – 1. Christopher Gray – Lockerbie Russell Brown MP Cup; 2. Steven Gray – Lockerbie The Bradford Cup; 3. Rebecca Tierney – Strathaven John Agnew MBE Cup; 4. Iain Crawford – Strathaven The RMT Shield

Judges: Lance Corporal Ben Duncan – Edinburgh, Corporal Niall McNaughton – Campbeltown, from the Army School of Bagpipe Music & Highland Drumming in Edinburgh

Springbank Invitational, September 19th

Eight pipers competed for the Springbank Invitational with Campbeltown's William McCallum taking the title overall with two second places in the Piobaireachd and MSR. The eight pipers competing were William McCallum, Gordon Walker, Angus MacColl, Roderick MacLeod, Stuart Liddell, James Murray, Iain Speirs and, making her debut in the competition, Faye Henderson.

Piobaireachd – 1. Gordon Walker, MacKay's Banner; 2. William McCallum, MacNeil of Barra's March; 3. Angus MacColl, MacLeod of Rassay's Salute; 4. Roderick MacLeod, Lament for McSwan of Roaig

MSR – 1. Stuart Liddell, 2. William McCallum, 3. Angus MacColl, 4. Gordon Walker

Hornpipe & Jig – 1. Gordon Walker, 2. Stuart Liddell, 3. James Murray, 4. Roderick MacLeod

2011 Nicol-Brown Championship, USA

Judge Jack Taylor reports: Bob Nicol and Bob Brown had that rare gift of inspiring others. So do Donald Lindsay, the instigator, and Paula Glendinning, an organiser, of 'The Nicol-Brown'. So, for the 29th time the finest Grade 1 pipers in North America

were able to get together and compete on October 8th in St Andrews Episcopal Church, Albany, New York. This year, ten pipers played two 6/8s, an MSR and a piobaireachd, each hoping to become holder of the beautiful Nicol-Brown Chalice. The successful man was Joseph Stewart, playing a nearly immaculate and thoughtful Red Speckled Bull. 'Nearly' because he might have been more consistent in the timing of variation doublings. Joseph is a high school junior from Seattle, Washington who has been piping since the age of seven and who now plays with the Triumph Street band. His victory shows again how pipe band and solo playing can go well together. The other trophies are the William Ross Challenge targe for MSR and the Donald Macleod Memorial buckle for 6/8 – no shortage of big names at the Nicol-Brown. These were won by Ursa Beckford and Joseph Stewart. Ursa, from Clifton, Maine, also started piping aged seven and is a regular student, and now instructor, at the Invermark schools as well as giving lessons locally. Previous winners of these trophies have often gone on to be big players in North American and international piping. Numerous other 'goodies' were dispensed including a trip to the London competition, a new wooden McC2 pipe chanter and a bound edition of the Piobaireachd Society collection.

The weekend began with a judges' recital on Friday evening where Eric Ouellette gave the entire programme with smooth professionalism including the piobaireachd A Flame of Wrath for Squinting Patrick. Judges Jack Taylor and Bruce Gandy were surely reserving their own flames of wrath for the airlines as both were unable to attend and play due to travel difficulties. Jack finally arrived in the back of a mini-van at 4:00 the next morning without luggage but managed to stay awake to judge in his breeks later in the day.

To a Scotsman, a church can seem an



WEATHERLY SCHIELE

Competitors and judges at the Nicol Brown

odd place to play pipes. For me, the connotation of 'Auld Nick (the devil) in form of beast' skirling in the east recesses of Alloway's auld haunted kirk in Robert Burns' poem Tam o' Shanter is hard to erase, but undoubtedly the church acoustic is a friendly one and the hard-backed pews can serve to keep the audience alert during a soporific piobaireachd. No skirls were heard in St Andrews Episcopal Church that day for sure. The organisers were at pains to keep temperatures even from tuning room to performance, and that worked as the average platform tuning time was about three minutes.

Their attempts to indicate to the audience when the performance started, by asking the judges to switch off and then back on a light were less successful – maybe a rethink of that method is needed. The competitions were all close to call, and what impressed me was that the North American piper is now comfortable with the pipes in a solo performance, having previously often struggled with a tougher band-style reed, and that musicianship as well as technique is now of a high standard. Not to say that every pipe and every performance was

exemplary – there would be little point in going on if it was that easy.

The next morning most of the competitors gathered for a feedback session. Critique sheets were deciphered where possible. The general points covered were 6/8 timing, strathspey rhythm, round vs pointed reels and the place of individual musicianship in piobaireachd.

A judges' seminar followed and this was attended by some competitors. Eric Ouellette finished a busy weekend by playing *The Desperate Battle*, Andrew Douglas gave the judges something to think about with an interpretation of *Battle of Auldearn* from the Campbell *Canntaireachd*, and Ursa Beckford maintained his form with *The Unjust Incarceration* on a smooth pipe which stayed perfectly in tune. The judges, and one competitor, then gave their individual critique and result, and everybody seemed to enjoy sharing sometimes disparate views. The need for lifelong learning for judges was emphasised, especially with players now having access to all sources so perhaps producing 'new' interpretations. The afternoon finished with a look at John

Wilson's parameters for judging musicianship from the judging seminar in Scotland last November and some points from this year's College of Piping Lecture, the main one being that piobaireachd's history as an oral tradition shows that how we play now isn't necessarily the only way. Judges and players need to be open to this as they study the music. Thank you to the organisers and the sponsors for giving all such a successful weekend.

Overall – 1. Joseph Stewart (Seattle, Washington); 2. Ursa Beckford (Clifton, Maine); 3. Alexander Schiele (Snohomish, Washington); 4. Scott Wood (Port Coquitlam, British Columbia)

Piobaireachd (Robert Nicol-Robert Brown Chalice) – 1. Joseph Stewart, The Red Speckled Bull; 2. Ursa Beckford, Lament for the Children; 3. Scott Wood, Catherine's Lament; 4. Alexander Schiele, The King's Taxes; 5. Eilidh MacDonald (Regina, Saskatchewan) The MacFarlanes' Gathering

MSR (William Ross Challenge Targe) – 1. Ursa Beckford, David Ross, The Caledonian Society of London, The Sheepwife; 2. Scott Wood, Bonny Ann, John Roy Stewart, The Little Cascade; 3. Alexander Schiele, The 93rd at Modder River, The Islay Ball, Major David Manson; 4. Joseph Stewart, Leaving Lunga, Lady Loudon, The Brown Haired Maid; 5. Jonathan Bellia (London, Ontario) Dr. E.G. MacKinnon, Bob of Fettercairn, Broadford Bay

6/8 March – 1. Joseph Stewart, Ellenorr, Dornkop; 2. Alexander Schiele, The Trees of North Uist, Invercharron Highland Gathering; 3. Ursa Beckford, Monte Cataralto, Kenneth J. MacLeod; 4. Dan Pisowloski (Canterbury, Connecticut) Ballochyle, Captain Lumsden; 5. Marshall German (Corona, California) Nameless, Caverhill

Also competing were Iain Juurlink (Antigonish, Nova Scotia) and Ben Reid (Port Dover, Ontario).

SPA Juvenile, October 9th

President Jeannie Campbell writes: Thanks to the College for the use of the premises for the SPA competition. We had a good entry of 17 in the B Grade and 14 in the A Grade. The judges wrote detailed and informative crit sheets for all the competitors, and as we had to allow them writing time before bringing in the next piper this slowed things down a bit so we had a very long day. Before the announcements the judges asked me to say that picking the most promising piper had been the hardest decision of all as there were so many promising young pipers, which was encouraging. Looking at the trophy, I saw the first name on it was Callum Beaumont, this year's Oban Gold Medallist, so 11 years ago the judges got it right.

Committee member Hugh Anderson added: 'We were pleased to have a trophy donated by friends of Andrew Smith a piper who played with Boghall, Shotts and finally with Scottish Power who sadly passed away in 2009. The contact name we have is Colin Urquhart from St Madoes in Perthshire. We have used the trophy for the winner of the jig competition and would like to thank his friends for the trophy and the College for allowing us to use the premises and all our sponsors for their generosity.'

B Piobaireachd – 1. Eireann Iannetta-MacKay, 2. Donald Stewart, 3. Lewis Russell, 4. Fraser Anderson. Judges Ronnie McShannon, Stuart Shedden.

B March – 1. Alastair Hutcheon, 2. Eireann Iannetta-MacKay, Fraser MacKinnon, 4. Steven McNair.

B S&R – 1. Fraser MacKinnon, 2. Steven McNair, 3. Eireann Iannetta-MacKay, 4. Harris MacLennan. Judges: Peter Hunt, Jonathan Greenlees.

B grade Overall – Eireann Iannetta-MacKay. **Most Promising Piper in the B Grade** – Kyle Shead.

A Piobaireachd – 1. Caitlin MacDonald, 2. Ross MacKay, 3. Mathew Anderson, 4. Iain Crawford.



Winners at the SPA are pictured above

Judges: Stuart Shedden, Jonathan Greenlees.
A March – 1. Ross MacKay, 2. Ross Miller,
 3. Iain Crawford, 4. Caitlin MacDonald.

A S&R – 1. Iain Crawford, 2. Andrew Brodlie,
 3. Ross MacKay, 4. Mathew Anderson.

A Jig – 1. Andrew Clark, 2. Fraser Hogg, 3.
 Iain Crawford, 4. Caitlin MacDonald.

Judges: Peter Hunt, Ronnie McShannon.

A Grade Overall – Ross MacKay. **A Grade Overall Under 15** – Andrew Brodlie.

9th Festival of Juvenile Solo Piping, October 22nd, held in Stevenston, Ayrshire

Tommy Bingham reports: Another great day with over 250 juvenile piping entries from all over Scotland, as you will see from the results. Photographs are now up on the Facebook profile site.

Chanter 10 & under – 1. Jamie McKerral, Campbeltown; 2. Mairi Callaghan, Corberry Park; 3. Jack Ferguson, Campbeltown
Chanter 11 yrs & Under – 1. Christina McFadyen, Campbeltown; 2. Simon Stewart, Kilsyth Thistle; 3. Rory Morford, Corberry Park

Chanter 12 yrs & Under – 1. Christopher Rimicans, North Ayrshire Schools; 2. Lucy King, Corberry Park; 3. Ross Jack, 1st West Kilbride BB

Chanter 13 yrs & Under – 1. Jamie Sutherland, Isle of Cumbrae; 2. Daniel Conroy, Kilsyth Thistle 3 Lauren Gillespie, North Ayrshire Schools

Chanter 14 yrs & Under – 1. Garry Meers, North Ayrshire Schools; 2. Ross Dow, North Ayrshire Schools

Pipes 10 & under, 2 Part march – 1. Finlay Cameron, Roy Bridge; 2. Alastair McWhirter, Edinburgh; 3. Robbie Graham, Isle of Cumbrae

Pipes 11 & Under, 2 Part Slow air + March – 1. Finlay Cameron, Roy Bridge; 2. Mitchell Trotter, 1st Troon BB; 3. Alastair McWhirter, Edinburgh

Pipes 12 yrs & Under, 4 Part March – 1. Ewan Murray, Annan; 2. Joshua Townsley, Airdrie; 3. James Miller, Falkirk; 4. Donald Stewart, Stewarton; 5. Lani O'Neill, Corberry Park 6 Cameron Reece, 1st Troon BB

Pipes 13 yrs & Under, 4 Part 6/8 March – 1. Joshua Townsley, Airdrie; 2. Seamus O'Baoighill, Isle of Skye; 3. Ewan Murray, Annan; 4. John Campbell, Johnstone; 5. Donald Stewart, Stewarton; 6. Cameron McNay, Lockerbie

Pipes 14 yrs & Under – 1. Seamus O'Baoighill, Isle of Skye; 2. Lucy Ferguson, Dollar Academy; 3. Robyn McKay, Johnstone; 4. Daniel McDermott, Inveraray; 5. Connor Jardine, North Lanark Schools 6 Euan Davies, Corberry Park

Pipes 15 yrs & Under – 1. Sandy Cameron, Roy Bridge; 2. Rebecca Tierney, North Lanarkshire Schools; 3. Iain Crawford, West Lothian Schools; 4. Christopher Gray, Dumfries & Galloway Pol.; 5. Andrew Clark, Bucksburn & District; 6. Connor Jardine, North Lanark Schools

Pipes 15 yrs & Under, Strath/Reel – 1. Sandy Cameron, Roy Bridge; 2. Iain Crawford, West Lothian Schools; 3. Daniel McDermott, Inveraray; 4. Andrew Clark, Bucksburn & District; 5. Christopher Gray, Dumfries & Galloway Pol.; 6. Rebecca Tierney, North Lanarkshire Schools

Pipes Under 16 Junior Pibroch – 1. Christopher Gray, 2. Connor Jardine, 3. Craig Davidson, Erskine; 4. Robyn McKay, 5. Daniel McDermott, 6. Scott Figgins, Irvine

Senior Piping 16 & under MSR – 1. Sandy Cameron, 2. Angus J MacColl, Oban; 3. Iain Crawford, 4. Rebecca Tierney, 5. Christopher Gray, 6. Andrew Clark

Senior piping 17 yrs & Under MSR – 1. Angus J MacColl, 2. Ross Miller, Boghall & Bathgate; 3. Steven Gray, 4. Ciaran Sinclair, Saltcoats; 5. Billy Millar, Annan; 6. Ross MacKay, Johnstone

Senior piping 18 yrs & Under MSR – 1.

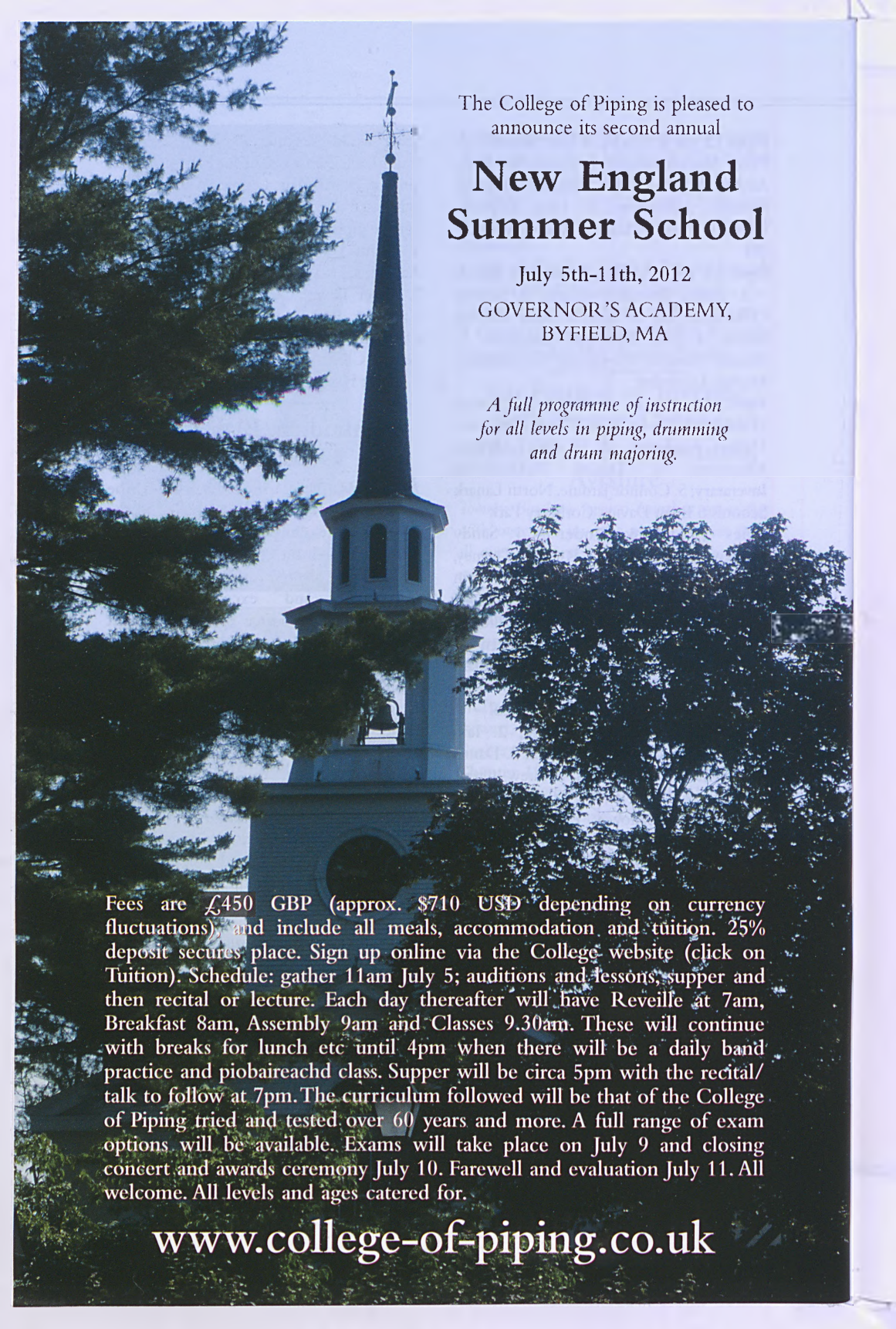
Scott Wood, Erskine; 2. Steven Gray, 3. Caitlin McDonald, Cullen PB; 4. Ciaran Sinclair, 5. Alasdair Lennie, West Lothian Schools; 6. Aaron Gibson, Corberry Park

Senior piping 16 & Over Piobaireachd – 1. Angus J MacColl, 2. Taylor Townsley, Airdrie; 3. Lucy Ferguson, 4. Ciaran Sinclair, 5. Fraser Hogg, Corberry Park; 6. Sandy Cameron

Open Jig – 1. Angus J MacColl, 2. Steven Gray, 3. Christopher Gray, 4. Andrew Clark, 5. Fraser Hogg, 6. Billy Millar, Annan

Glenfiddich, Blair Castle, October 29th

Dugald MacNeill writes: As always the standard of playing was very high and the judging more difficult but no one could have criticised the ceol mor result. Iain Speirs, as always, had a wonderful instrument and excelled in his interpretation of Scarce of Fishing. Stuart Liddell's Beloved Scotland was also well thought out, being halfway from the old dreich way of playing it to John MacFadyen's idea of making it a salute rather than a dirge. Given time Stuart may make the full conversion. I was not near enough the stage to hear the detailed fingering of the light music but it must have been difficult to agree the order of merit here. Rona Lightfoot was an efficient bean an tìghe but having timed everything the average tuning time for the ceol mor was six and a half minutes yet all but one of the pipers had their instrument well tuned and any adjustment made during this time was not discernible. In the MSR the tuning time was an average of five and a half minutes – again much of it unnecessary with tuning almost as long as the performances. This all meant that over the day we had two hours of tuning to suffer! Although the seats are now more comfortable than formerly, for some it is still a very long day to be on one's posterior. My constructive suggestion is that three minutes



The College of Piping is pleased to
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July 5th-11th, 2012

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www.college-of-piping.co.uk

Results



Roderick MacLeod, overall winner

of tuning time should be enough. This would save an hour and enhance what is surely a wonderful day of piping.

Everyone who had known Jimmie McGregor was very pleased that he should receive the Balvenie Medal. Murray Henderson described him very well, his work getting the Guide to the Games together and his work in organising many of these same events and doing these menial tasks so cheerfully. Jimmie had that rare ability to make you feel happier and more optimistic about piping and life in general with a simple greeting and a smile. We will all miss him.

The result was as follows: 1. Ian Spiers, Scarce of Fishing; 2. Stuart Liddell, Beloved Scotland; 3. Roderick MacLeod, Lament for Donald Duaghal Mackay; 4. William McCallum, Lament for MacSwan of Roaig; 5. Angus MacColl, Battle of the Pass of Crieff

MSR – 1 R. MacLeod 2 Chris Armstrong 3 W McCallum 4 Niall Stewart 5 S Liddell

Of the ceol mor contest Andrew Wright comments: Ten main prize winners from major competitions held during the previous twelve months are invited to perform. The piping is of the highest standard but, by the nature of things, even at this level it varies. On one hand we had

senior players who through years of dedication and experience produced near technical and tonal perfection and a relentless consistency. On the other we had younger, less experienced players whose performances were not so good but who will reach the required level one day. Competitors have to submit a list of tunes of their own choosing. This helps those who appear regularly over the years achieve the consistency I've mentioned. The downside is that the same tunes seem to be submitted and performed year after year. This can lead to over familiarity, a resultant staleness and lack of excitement in presentation. This came through in a number of renditions this year. The winning performance from Ian Spiers was free from any downside however. His Scarce of Fishing was presented as a musical entity. The tune, in the Kilberry setting, contained a freshness, an assuredness not evident in others. By relating each variation to the other with subtle changes of tempo, Iain held the attention from start to finish. Other strong, note perfect performances were heard on super sounding instruments, but random timing, over caution, lack of drive and punctuation would, no doubt, have enabled the judges to arrive easily at what was a popular decision.



Send all results and pictures to thepipingtimes@gmail.com

Piping Times DIARY

CoP TUITION

Evening & Saturday Morning classes
term dates:

Winter term:

16th January-22nd March 2012

Spring term:

16th April-21st June 2012

Autumn term:

24th September-13th December 2012

CoP SCHOOLS

Winter School: 19th-26th February
2012; Homburg, Saarland, Germany

Highland School: 1st-6th April 2012;
alison@highlandreeds.com

Easter School @ CoP: 2nd-6th April;
9th - 13th April

California Summer School: 15th-22nd
June 2012; Army Navy Academy,
Carlsbad (tbc)

Summer School @ CoP: weekly from
25th June-10th August

New England School: 5th-11th July
2012; The Governor's Academy, Byfield,
MA

All courses can be booked online at
www.college-of-piping.co.uk or call
0141 334 3587

CoP LECTURE/PIOBAIREACHD SOCIETY CONFERENCE

23rd March - College Lecture, Birnam
Hotel, Pitlochry - featuring Champion
Pipers Fiona Manson and Innes Smith
with the lecture given by Dr JKS Frater
24th-25th March - Piobaireachd
Society Conference, Birnam Hotel,
Pitlochry

Bookings can be made, for either or
both, through College website:
www.college-of-piping.co.uk

Everyone is welcome to attend the
Conference, member or not. See display
advert this edition for more details

CELTIC CONNECTIONS PIPING

19th January - Sunday 5th February

28th Jan, 12 noon: Lothian & Borders
Police Pipe Band and Spirit of Scotland
Pipe Band - Glasgow Royal Concert
Hall

28th Jan - 8pm: Ross Ainslie & Jarlath
Anderson - Piping Centre

29th Jan - 1pm: Gordon Duncan
Memorial Piping Recital - Piping
Centre

31st Jan - 7.30pm: Fred Morrison -
Glasgow Royal Concert Hall

Visit www.celticconnections.com for
information on all of the above

SOLO PIPING

3rd March - Archie Kenneth Quaich,
Royal Scottish Piper's Society,
Edinburgh: alan.forbes@btinternet.com

10th March - Uist and Barra Professional
competition, College of Piping 9am

21st April - Kintyre Piping Society
Junior Piping Championships: W
McCallum 01586 552508

15th September - Springbank Invita-
tional Piping Competition, Argyll Arms
Hotel; W McCallum 01586 552508

30th March - The Donald Macleod
Memorial Competition, The Caladh Inn,
Stornoway

BANDS CHAMPIONSHIPS 2012

Championships 2012

Scottish, Dumbarton, 19th May

British, Annan, 30th June

European, Belfast, 28th July

Worlds, Glasgow, 11th August

Cowal, Dunoon, 25th August

Lists of band contests for 2012 are now
on the RSPBA website at rspba.org and
in the January edition of Pipe Band
Magazine available from the CoP Shop
and the RSPBA.

EVENTS

Every other Tuesday – Eagle Pipers Society, 7.30pm at Scots Guards Club, Clifton Terrace, Edinburgh:

<http://eaglepipers.wordpress.com/>

18th January: The Blackthorn Pipers' Society, 7.30pm at Thyme Square Bistro, Dromore, Co. Down; 07812 538701

OVERSEAS

U S A

13-15 Jan – Winter Storm, Kansas City: workshops, competition and concert. Full details at www.WinterStorm.net

18th Feb – 2012 Metro Cup, Ramada Inn, Frontage Road, Newark, New Jersey. Contact: contact@themetrocup.com

EUROPE

1st Weds each month – Pipers Club of Copenhagen Contact: tue@it.dk or +452075 3306

Every Friday at 11am, 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 0034676993716

AUSTRALIA

15-20th January – Australian Pipe Band Association Summer School, Melbourne www.pipebands.asn.au/school.asp

7th/8th April – Australian Pipe Band Championships, Eureka Stadium, Ballarat, Victoria: www.pipebandsqld.org

1st Weds each month – The NSW Pipers' Society. Contact: Ron Clement – 0299481914

3rd Sat each month – The WA Pipers' Society – Autumn Centre, Inglewood. Contact: Alma Dender – +0894487446

BELLOWS/FOLK

10th March – International Bagpipe Day will be the first ever International Bagpipe Day, a day to celebrate the world's pipes and piping traditions – School of Oriental and African Studies, London – www.bagpipesociety.org.uk

Glasgow Session every Friday: Malcolm MacInnes 0141 429 4755

Meeting, 1st & 3rd Thurs each month NE England: S. Barwick 0191 286 3545
Group Meeting, monthly NW England. R. & A. Evans 016974 73799

Group meeting 3rd Thursday each month except July & August, London: J. Agnew 01621 855447

RADIO

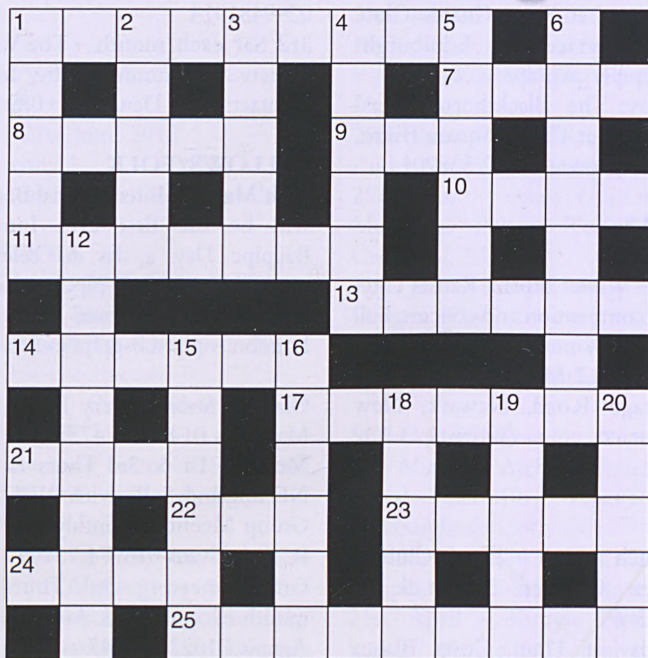
College of Piping Radio is available on demand at www.college-of-piping.co.uk; solo and bands; archive spot; history, interviews, and informed comment.

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 Cailean MacLean at 4pm on Thursdays with repeats at 10.30pm on Thursdays.

Piping Times Diary is compiled by Margaret Maxwell at the College of Piping. Let her know what is going on in your society or pipe band. All Diary insertions are free. Send your Diary info to collegeaccounts@ntlbusiness.com or see page one for other contact details. Please check before travelling to events.

CROSSWORD

Test Your Knowledge



Across

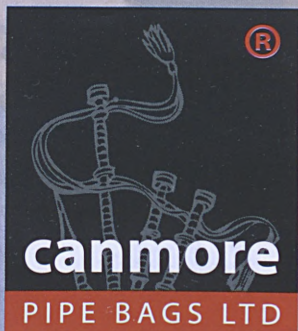
1. Ross tune discussed last month (4,5)
7. Tully will play at Metro Cup (4)
8. Precedes aray for a top band (5)
9. They run grading committee (1,1,1.)
10. Fishy part of a chanter (4)
11. A jig lord (7)
13. His ceilidh is in S Williams Bk 2 (3,3)
14. and 4 down Louis -- de Saussure (6,6)
17. --- O'er the Lave O't (7)
21. Fosgailte can be this or closed (4)
22. Bird in M Grey Bk 2 (3)
23. There were Games here in August (5)
24. No. of Courts in J MacLellan book (4)
25. Dr Charles Bannatyne reel (3,6)

Down

1. Gentleman from Drumblair (5)
2. Gathering of witches (5)
3. Famous bridegroom (5)
4. See 14 across.
5. Angus MacKay's birthplace (6)
6. New PM of L&B Police (4,4)
12. Home of last month's cover boy (8)
15. Willie's home loch in last month's PT archive spot (6)
16. ---Torlum by Duncan Johnstone (6)
18. Precedes Leithen for a town in the Scottish Borders (5)
19. The --- part of Megantic Outlaw Suite (5)
20. Village north of Kelso (5)

Test your piping knowledge with the Piping Times Crossword. Send completed puzzles to Piping Times, 16-24 Otago Street, Glasgow G12 8JH, Scotland. *Crossword compiled by Jeannie Campbell.* This month's crossword is sponsored by the CoP Shop. The winner receives a £10 voucher. Online subscribers can download the grid on the PT extra page www.college-of-piping.co.uk/html/ptextra **Last month's solution:** ACROSS – Army, Composers, Seton, Guards, Uist, Mrs, Ear, Pony, Kohima, Tenor, Helmsdale, Vera. DOWN – Amateur, Torness, Assam, Modder, Castle, Eigg, Contest, Myanmar, Scarce, Aboyne, Gigha, Hail.

The winner of the November crossword is Bernard Worth of Stow-on-the-Wold.



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