

Dipina Times

A close-up photograph of a man in traditional Scottish kilts and sporrans playing bagpipes. He is wearing a dark blue beret and a brown tweed jacket over a light blue shirt and a yellow tie. The background is a blurred green forest.

PP.1948.bnd

Meet the Maestro

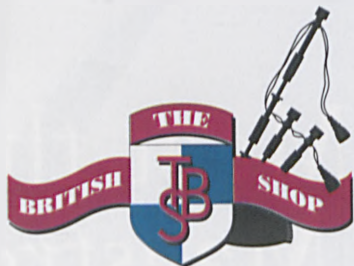
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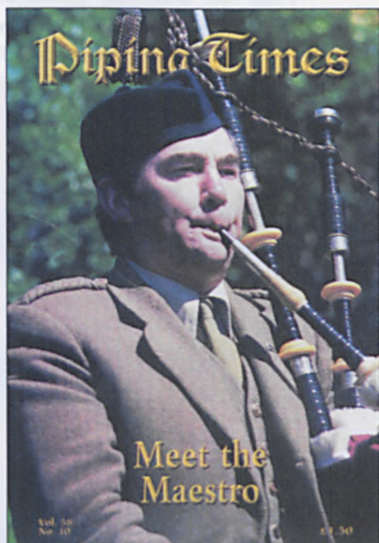
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Front Cover: An opportunity to meet Donald MacPherson will be the main attraction during the World's Week events organised at the College of Piping. See this month's Editorial and our news pages for more information.

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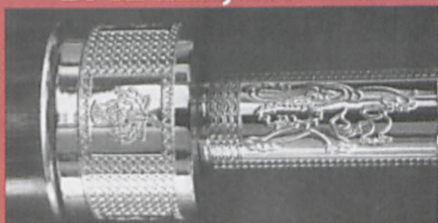
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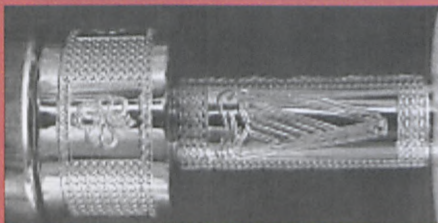
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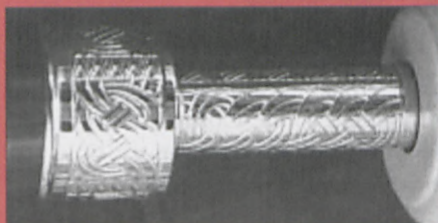
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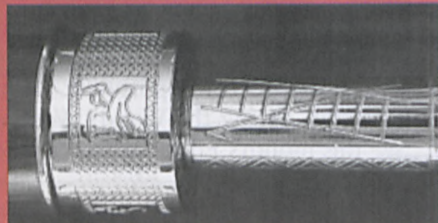
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Piping Times est. 1948

WE are sure there will be a large turn out when Donald MacPherson comes to the College to talk of his life and times next month. It is not everyday that we can get close to someone of his stature. He is, without doubt, the most successful piper of modern times and now in retirement from playing and judging we should not squander this opportunity to learn from him. Donald is in the unique position of not only having been highly successful on the competition board but also of having captured the popular mind as someone worth listening to. They don't always go together. The late Frank Richardson put it best when he said 'I would travel ten miles to listen to a good piper play a piobaireachd but in Donald's case a hundred'.

Our own recollection of hearing him goes back to 1976. He was on first in the Former Winners March, Strathspey and Reel in the Caledonian Hotel ballroom at the Northern Meeting. If memory serves, he played the *Marchioness of Tullibardine*, *Arniston Castle* and *MacAllister's Dirk*. The style and settings were different than the norm and challenged perceptions, but at the conclusion our statement of 'no one will beat that' proved correct. The quality of the music, the immaculate fingering and the bagpipe, oh the bagpipe, left the audience entranced. The following year Donald played at the showpiece Clan Donald invitational competition held on board the MV Calypso moored off Armadale, Skye. He won with *Lady MacDonald's Lament* and afterwards there were

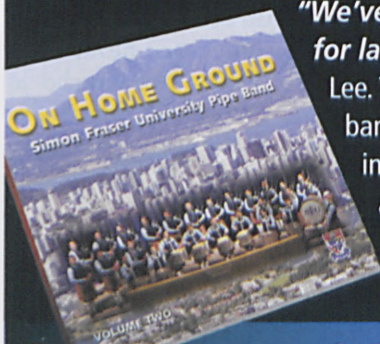
comments voiced publicly that the judges had got it horribly wrong. In fact they had got it horribly right. The subsequent vinyl LP settled any argument. Despite distinguished company on the day, Donald MacPherson had been out on his own.

The last time we heard him winning the Senior Piobaireachd at Oban for the 13th or 14th time (we've lost count) was with the same tune in the late 1980s, still weaving his magic well into his seventh decade.

There can be no question that Donald MacPherson set the standard for bagpipe sound in the post war era. His was the rich tapestry of harmonic tonality everyone had to emulate if they were to get passed him in the competition lists. It has been said that he possessed a tunefulness previously unheard of in a bagpipe, one which many believed, until that time, the instrument was incapable of producing. Remember, no synthetic drone reeds, bags or other of the modern necessities that have come to the aid of we lesser mortals. In an interview in Piper Press magazine in 1998 Donald revealed that he had used the same half dozen or so home made chanter reeds on a rotation system for most of his 50-year career. Those same reeds, no doubt were put to good use once more when he recorded his recent 'Living Legend' CD, a stunning tour de force for a man in his 80s.

It should be standing room only on August 10 when many in the piping world will want to spend some time in the company of this distinguished musician.

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Piping's Alive! – Major Events Lead Up To World Pipe Band Championships

BY PIPING TIMES REPORTERS

THE legendary Donald Macpherson (83) will be the main attraction at the World's Week events organised by the College of Piping. In a not to be missed historical opportunity Donald (right) will meet enthusiasts during a lunchtime talk. He'll show off his pipes and chanter, the instruments with which he became the greatest competitive piper of the modern age, and be available to sign his latest CD recordings. There will be musical illustrations from his past career and the session will end with the maestro taking a few questions from the audience.

By way of contrast, accomplished young pipers Alastair Dunn of Field Marshal Montgomery Pipe Band and Stuart Cassells, a former BBC Young Musician of the Year, will give two lunchtime recitals on the Tuesday and Wednesday of the week. Alastair has a growing reputation in both the pipe band and solo worlds. Two years ago he successfully deputised whilst Field Marshal's P/M Richard Parkes recovered from illness and still found time to lift the 2004 Silver Medal at Inverness.

Stuart has concentrated more on the folk piping world and has released a couple of very successful CDs recently.

On Friday August 11 College Principal Robert Wallace will give an



illustrated talk on the life and times of the great John MacColl. MacColl's pipes will also be on show and may be played. The Museum of Piping will have a display of memorabilia to coincide with this lecture. Admission to all events is £5. Tickets are available at the door. Start times are 12.45 for 1pm. The full run down is:

August 8: Alastair Dunn

August 9: Stuart Cassells

August 10: Donald MacPherson

August 11: John MacColl lecture

Meanwhile the BBC and the RSPBA have completed the contractual formalities for the television programme that is to be made of the 2006 World Pipe Band

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Championships, the climax of the week. A DVD recording using the BBC's footage is also to be released. An audio CD is also planned. Glasgow City Council, the Worlds' main sponsor, has launched a new website www.gotoglasgow.com to help promote the championships. The site is very professionally done and includes 15 minute video from the 2005 contest.

RSPBA Chief Executive Ian Embelton said:

"In all my time at the RSPBA I don't think I have witnessed such interest or excitement about the World Championships. I am confident that we will have another highly successful day. All we need is the weather.

"Last year we had 40,000 people at Glasgow Green and 8,000 bandmen and women. Part of the reason for the increased interest we are getting is the tremendous support we now have from Glasgow City Council. They have realised what a world beating event they have and are now putting all their resources behind us.

"There have been regular meetings between the RSPBA and the BBC and it has been agreed that the show will be a minimum of 50 minutes long. There has been significant interest from other countries in taking the programme. Television executives in Ireland, Canada, USA, Europe and Australia have all said they would like to buy it for broadcast by their own stations."

A DVD is also to be made of the 'World's Week' concert to be given by the David Wiseman Vale of Atholl pipe band in Glasgow Royal Concert

Hall on August 9. Tickets for this are selling very well and can be had by going to www.grch.com or calling +44 (0) 141 353 8000.

In the run up to the Worlds there will be daily pipe band parades in Glasgow city centre from noon culminating in a 'Beating of the Retreat' on Friday, August 11. This parade is usually combined with a Highland dancing display. The bands can be seen and heard at Buchanan Street, George Square and St Enoch's Square.

Admission tickets to Glasgow Green on August 12 are £7 and £4 (concessions). Family Tickets (two adults, two children) cost £17. Admission to the stands situated round the Grade 1 arena costs £19 but this includes the £7 admission charge. The ticket hotline number is +44 (0) 141 564 4242; they can also be bought over the internet at www.secxtra.com.

MacFadyen Trust

DR Josh Dickson, formerly of Alaska, USA, has been appointed the new secretary of the John MacFadyen Memorial Trust. Dr Dickson, whose new book 'When Piping Was Strong' is reviewed in the PT this issue, takes over from Emily MacDonald, wife of Dr Angus MacDonald, Skye.

Dr Dickson is currently employed by the Royal Scottish Academy of Music and Drama and is responsible for developing graded exams for traditional music. He said: "I am honoured to have been given the responsibility of this post. The Trust's main activity at the moment is

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organising the Silver Chanter Memorial Recital at Dunvegan Castle on Skye but we will be looking at other projects in the future with a view to supporting them when we can."

CoP Radio

COLLEGE of Piping Radio will be available as a 'podcast' from August, Radio Six has announced. In addition, as well as being available on demand on the internet at www.college-of-piping.co.uk/html/radio.htm, College of Piping Radio will now air as follows:-

First weekend of each month:

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on FM Stereo covering Tawa and the Porirua Basin, New Zealand: 88.5MHz from Tawa

The station is also accessible on the net at www.radiosix.com

Sunday 17:55GMT (6.55pm UK, 7.55pm CET)

Third week of each month:

Thursday 19:04GMT (8.4pm UK, 9.4pm CET)

on Medium Wave covering Latvia and Estonia and parts of Sweden, Finland, Poland, Lithuania and Russia: 945kHz (317m) from Riga

In Brief

- A quarterly Canadian piping magazine 'Piper & Drummer' is to cease publication blaming rising costs and time-commitment difficulties.
- Mrs Winnie MacLeod has told us that there is likely to be one more volume in the Donald MacLeod Tutorial CDs series. To be released in the autumn, Winnie says the CD will contain many of her favourite tunes.
- The College of Piping's AGM for 2006 will be held on August 18 at 6.45pm in the Piping Hall at Otago Street. Items for the agenda should be with Chairman Dugald MacNeill by August 4.
- The Lochaber Gathering Pipe Band contest scheduled for Fort William on July 8 has been cancelled due to lack of interest. The Gathering's solo events are not affected and will be taking place on the 21st and 22nd July as advertised.
- The new Piping and Drumming Qualifications incorporating the Institute of Piping exams are to be formally launched on August 8 in Glasgow City Chambers.

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The Music That Came From the Carnage of the Somme

DAVID MURRAY

AT 7.30 a.m. on the morning of July 1st 1916 the British 4th Army attacked the well entrenched German positions North of the River Somme which flows through the French province of Picardy Northwest to the Channel. It was the greatest British attack of the war, and was intended to relieve the pressure of the French Army which had since February 1916 been under heavy and prolonged attack by the Germans at Verdun. The French Army had suffered 2,000,000 casualties since the war had begun in August 1914, and the Germans had deliberately selected Verdun, an important position on the River Meuse which the French were bound to defend, as their point of attack. They aimed to 'bleed France to death'. With France disposed of, the Germans felt confident of dealing with Britain.

The tiny Regular Army with which the British had gaily gone to war expecting to be 'home by Christmas' had been destroyed in the opening battles of 1914. Field Marshal Lord Kitchener, the War Minister, had realised from the outset that the war would be long, hard, and bloody, hence his famous poster 'Your King and Country need you'. The response in Scotland had been outstanding, both in numbers and in the quality of the men enlisting in the old traditional regiments, now gone forever. On 25th September 1915, 47



Piper Robert Henderson, 2nd Battalion Highland Light Infantry, wounded at Ypres in 1915. The battalion had reconstituted its pipe band in early 1915 under P/M Willie Young, uncle of the well known Jimmy Young.

Scottish battalions, together with other troops, had attacked the Germans at the Battle of Loos. This 'new' British Army had just begun a 'learning curve' that was to prove steep indeed, and lack of experience among the higher commanders led to very heavy casualties among the



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My Month



Pipes and Drums of the 8th Black Watch at Longueval 14 July, 1916

attacking Scots. Loos went on for two weeks, and cost the British 16,000 killed and 25,000 wounded. But the lesson, learned the hardest possible way, was that given yet more guns and many more men the German lines stretching from the North Sea to Switzerland, could be broken, and the war eventually won.

The British 4th Army attacked on 1st July with no fewer than eleven divisions in the line. These were the men of 'Kitchener's Army', who had flocked to the Colours on the outbreak of war and this was their first big battle. The German trenches had been shelled for eight days, the British artillery firing nearly two million shells, of which about a third, from faulty manufacture, failed to explode. Consequently the German barbed wire entanglements defending their forward trenches were in some places still intact. Kitchener's Army was well equipped but lacked battle experience

at all levels of command. When the whistles, bugles and hunting horns blew at 7.30 a.m. the attacking troops advanced in long straight lines at a steady walk in broad daylight. This was to conform to the French who were also attacking on the right flank of the British, and preferred to do so in daylight so that the artillery could see their targets.

The German Army was the best trained, the best directed, and one of the strongest in the world. The efficiency of the German General Staff was legendary. The officers had undergone a lengthy and severe training and selection process. The NCOs too had been carefully selected and trained to accept duties and responsibilities far beyond their service ranks. The soldiers, amenable by nature to discipline, had been trained to march long distances, to shoot straight, and to obey orders. When the British artillery fire at

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My Month

length lifted, these excellent soldiers, shaken and exhausted though they were, quickly climbed out of their deep dugouts and shelters, manned their machine guns, aimed their rifles, and opened fire. By the end of the day on 1st July the British casualties amounted to 57,470. 19,240 officers and soldiers had been killed, 35,493 wounded, 2,152 were missing, and 585 had been taken prisoner. It was the worst day in the history of the British Army until the 15th February 1942, when 85,000 British, Australian, and Indian troops surrendered in Singapore to 30,000 Japanese soldiers.

But the 1st of July 1916 was a freak occasion in the Great War. Never again did the British suffer losses on such a scale. Never again was a simultaneous attack all along the line attempted. Henceforth objectives were limited and attacks timed to begin at first light. A pattern emerged throughout the four and a half months of the battle. British attacks were followed by German counter attacks, the Germans advancing across the chalk fields of Picardy, to be mowed down in their turn by British machine gun and rifle fire. Kitchener's Army learned fast and though the battle went on for 142 days and cost the British 415,000 casualties and the French 200,000, it was in the end a victory for the Allies. The German losses were never made public. Estimates place them as greater than those of the British and French put together. One German staff officer wrote 'The Somme was the muddy grave of the German field army'. Another wrote 'What still remained

of the old peacetime trained German infantry had been expended on the battlefield'. And a German General, Ludendorf by name, said 'The army had been fought to a standstill and was utterly worn out'.

The Battle of the Somme ended on 14th November with the capture of the ruins of Beaumont Hamel by the 51st Highland Division. Winter was setting in and the weather and the terrain were both atrocious. The incessant shelling had created innumerable craters, some very deep and filled with rainwater, in which severely wounded men drowned. Beaumont Hamel had been one of the objectives on 1st July. Although every Scottish regiment was awarded the Battle Honour 'Somme 1916', each having several battalions engaged, the long, bitter, bloody battle produced very few pipe tunes. John MacLellan of Dunoon, that most prolific and gifted composer, then pipe sergeant of the 8th Argyllshire Battalion of the Argyll and Sutherland Highlanders, came up with the march 'The Taking of Beaumont Hamel', resuscitated to great effect by the late John D. Burgess. (Incidentally, I wonder how many readers can remember the Fintan Lalor Pipe Band playing 'Beaumont Hamel' as they marched round the field on the Friday afternoon at Cowal in 1937.) Pipe Major Halliday composed 'The 7/8th KOSB March to the Somme'. Pipe Major George Stoddart, Royal Scots Fusiliers and father of Major Gavin, arranged 'Longueval', a slow air named for one of the villages, subsidiary objectives during the long battle. Pipe Major George McLennan



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My Month



Pipes and drums of the 3rd London Scottish 1916.

The 3rd Battalion was a holding battalion which received men recovering from wounds and sickness and also held under age soldiers until they were well enough or old enough to be posted to training units prior to being sent to join one of the active battalions at the front. It was always stationed in 'Blighty' hence the peacetime turnout of the band, which consists old and very young soldiers.

wrote an eponymous four part 6/8 march for 'Kitchener's Army'. It's never played now.

On the authorship of the 9/8 march 'The Battle of the Somme' I prefer to keep an open mind. A few years after the Great War ended, the 8th Argylls published a collection of tunes composed by pipers who had served with the battalion. The collection was based mainly on tunes composed by Pipe Major John MacLellan DCM of Dunoon, and full of music they are too, although unlikely to appeal to the modern taste. I passed on my copy to a friend so have to rely on my memory, but I still have notes made by the late General Sir Douglas Baird on his own copy of the collection. He commanded the 8th Argylls from August 1915 to October 1916. Most of the tunes are named for members of the battalion, including a march named 'Colonel Douglas Baird of the 8th Argylls' composed by Willie

Lawrie and noted by General Baird as 'Given to me as a New Year present on 1st January 1916 by my Pipe Major, William Lawrie'. Other tunes of Willie Lawrie's that appear are 'Inveraray Castle' in a style pointed slightly differently to that heard today, and 'The 8th Argylls Farewell to the 116th Régiment de Ligne' of which General Baird notes 'September 1915 near Thiepval. The 116th was a Breton regiment and the French poilus [private soldier] understood the Gaelic of the 8th Argylls'. 'The Battle of the Somme' does not appear in the 8th Argylls collection. In any case, the composer may not have taken part in the battle. Pipe Major 'Old' Willie Ross was not present at the 'Battle of the Alma' in 1854, nor was Pipe Major Willie Denholm at the 'Battle of El Alamein' in 1942.

At Loos in 1915 the pipers had played their comrades over the top, and had suffered severely. Most battalions therefore decided that the

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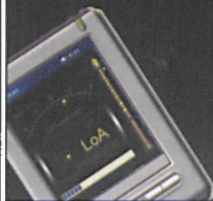
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My Month



Pipes and Drums of the 2nd Battalion Seaforth Highlanders in June 1916 just before the Battle of the Somme. The Drum Major is J. Clayton and the P/M Donald MacKenzie. Drummer Walter Ritchie is third from the right in the second row. He won the VC on July 1st by sounding the Regimental Call of the 2nd Battalion and the 'Charge' on the parapet of the trench whilst under heavy fire.

pipers and drummers were best employed in playing their battalions up to where the communication trenches began, and down again from the line to the billets and camps. Although this kept them out of the trenches, life was far from easy. Every night found the pipers and drummers carrying rations, water and ammunition up to the companies in the line. When the battalion attacked, they provided the stretcher-bearers, and many were decorated for their work in this role. In some battalions of Kitchener's Army, however, the companies were played over the top on July 1st, notably in the Tyneside Scottish, eleven of the pipers being killed. Similarly in the 16th Canadian Scottish, Piper James Richardson

played his company up to the wire, was killed, and was subsequently awarded the Victoria Cross.

A drummer too was to be awarded the VC for his courage at the Battle of the Somme. He was Drummer Walter 'Wattie' Ritchie of the 2nd Battalion Seaforth Highlanders. On July 1st 1916, the 2nd Seaforth was caught by the German counter bombardment as the soldiers went over the top, so there was a certain amount of confusion. Unbidden, Wattie Ritchie climbed on to the parapet and repeatedly sounded on the bugle carried in action by every drummer in the 2nd Seaforth the regimental call followed by the 'Charge'. This pointed everyone in the right direction and matters got sorted out.

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My Mouth

Wattie then made himself useful as the company runner, carrying messages as and where needed. For this, he was awarded the VC, the only drummer to earn one in the drummer's primary role. In those days a VC winner stayed with his unit, and Wattie was wounded and gassed twice before being sent home. A regular soldier, he stayed on after the war, and became Drum Major of the 1st Battalion, the Pipe Major being Donald Ross MacLennan, the great 'DR' himself. Wattie re-enlisted in World War 2 and retired as a Warrant Officer. I met him once. For me, it was an honour to shake his hand. He, on the other hand, wasn't much impressed. I wasn't a Seaforth Highlander.



Flanders Fallen

We print the remainder of the list of those pipers who were killed or died of wounds in Flanders during WWI:

KIA: Killed in Action

DOW: Died of wounds

44. **Private John DONNACHIE** (9158), 2/Cameron Highlanders. Born and resided at Dundee (Forfarshire). Enlisted at Perth; KIA on 10th May 1915; Ypres (Menin Gate) Memorial, Ieper, West-Vlaanderen, Belgium

45. **Private Archie McKENZIE** (9153), 2/Cameron Highlanders. Born at Portree (Inverness-shire). Resided at Sligachan. Enlisted at Oban (Argyllshire); KIA on 23rd April 1915; Ypres (Menin Gate) Memorial, Ieper, West-Vlaanderen, Belgium

46. **Private William MACDONALD** (200120), 5/Cameron Highlanders. Son of Christopher Macdonald, Harrapool, Broadford, Skye. Born at Strath

(Broadford, Skye, Inverness-Shire). Resided and enlisted at Broadford; DOW on 14th October 1917 – Age 21; Dozinghem Military Cemetery, Poperinge, West-Vlaanderen, Belgium. Grave X. F. 24.

47. **Private James PORTEOUS** (S/10487), 5/Cameron Highlanders. Son of Robert Porteous, Boswells, Roxburghshire; Resided at St Boswells. Enlisted at Ormiston (East Lothian); DOW on 26th October 1918 – Age 32; Vichte Military Cemetery, Anzegem, West-Vlaanderen, Belgium. Grave I. B. 1

48. **RQMS James STODDART** (355003), 1/10 King's (Liverpool Scottish) Regiment; Son of James and Sarah Stoddart, of Bootle, Liverpool. Husband of Maggie Dunlop Stoddart, Seacombe, Wallasey, Cheshire. Born at Leith. Resided at Seacombe (Cheshire). Enlisted at Liverpool. DOW on 2nd August 1917 – Age 49. Lijssenthoek Military Cemetery, Poperinge, West-Vlaanderen, Belgium. Grave XVII. E. 7

49. **Private William WOODSIDE** (10768), 1/Argyll & Sutherland Highlanders; Son of Peter Woodside, Barrhead, Glasgow. Born at Paisley (Renfrewshire). Enlisted at Glasgow; KIA on 16th February 1915 – Age 26; Ypres (Menin Gate) Memorial, Ieper, West-Vlaanderen, Belgium

50. **Piper Peter McLINTOCK** (827), 2/Argyll & Sutherland Highlanders. Born at Barony (Lanarkshire). Enlisted at Glasgow; KIA on 2nd March 1915. Ration Farm Military Cemetery, La Chapelle-d'Armentières, Nord, France. Grave VI. L. 38.

51. **Piper William LINDSAY** (1331), 1/7th Argyll & Sutherland Highlanders; Son of William and Isabella Lindsay, Falkirk. Born and enlisted at Falkirk (Stirlingshire); KIA on 25th April 1915 – Age 22 Ypres (Menin Gate) Memorial, Ieper, West-Vlaanderen, Belgium

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PIPING EVENTS OPEN

1. Piobaireachd STARTS: 11.00AM - COMPETITORS MUST REPORT ENTRY BY 10.30AM

1st: £100 2nd: £60 3rd: £50 4th: £40

Judges: *Ronald Laverie James Jackson*

2. Marches

1st: £40 2nd: £30 3rd: £20 4th: £15

3. Strathspey & Reel

STARTS: 12 NOON

1st: £40 2nd: £30 3rd: £20 4th: £15

Judges: *Iain MacFadyen and John MacDougall*

PIPING EVENTS OPEN JUVENILE

(17 Years and Under)

1. Marches

STARTS: 2.00PM (APPROX)

1st: £10 2nd: £6 3rd: £5 4th: £4

2. Strathspey & Reel

1st: £1 2nd: £6 3rd: £5 4th: £4

3. Piobaireachd

1st: £15 2nd: £10 3rd: £6 4th: £5

PIPING EVENTS LOCAL

STARTS: 3.00PM (APPROX)

1. Marches

1st: £10 2nd: £6 3rd: £5 4th: £4

2. Strathspey & Reel

1st: £10 2nd: £6 3rd: £5 4th: £4

Judge for Juveniles and Locals 2 & 3: *Tom Speirs*

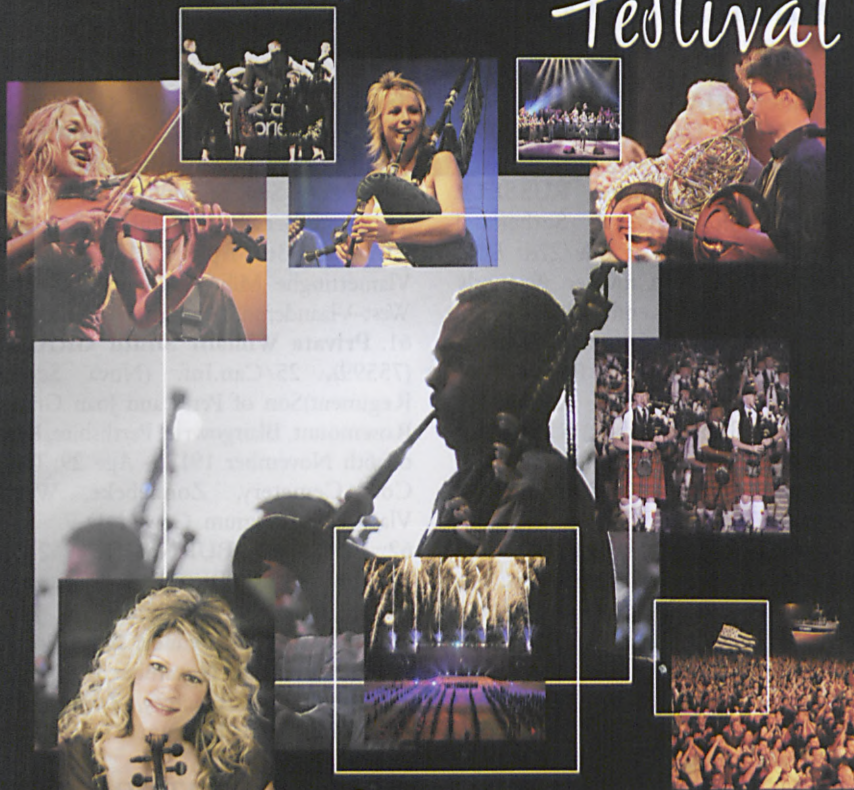
Note: The young aggregate winner of the competition nos. 1 & 2 in the Open Juvenile will be awarded The Francis & Mrs FS Cameron – Head of Inverailort Piping Scholarship for a week of instruction at the College of Piping in Glasgow.

My Month

52. **Piper Thomas PATERSON** (1244), 1/7th Argyll & Sutherland Highlanders; Son of Thomas and Betsy Paterson, Alloa; Born, resided and enlisted at Alva (Clackmannanshire); DOW on 5th May 1915 – Age 37 (10th Bde/4th Div.); Boulogne Eastern Cemetery, Pas de Calais, France. Grave VIII. B. 40.
53. **Lance Sergeant Alexander McALLISTER** (324), 1/9th Argyll & Sutherland Highlanders (toen: 81st Bde/27th Div.) Born and enlisted at Dumbarton, KIA on 10th May 1915; Ypres, Menin Gate Memorial, Ypres, Belgique.
54. **Private Alexander RUSSELL** (1711), 1/9th Argyll & Sutherland Highlanders (toen: 81st Bde/27th Div.) Husband of Mary Crowner (formerly Russell), Johnstone, Renfrewshire; Served in the South African Campaign; Born at Blackford (Perthshire). Resided at Johnston (Renfrewshire). Enlisted at Clydebank (Dunbartonshire) KIA on 8th April 1915 – Age 31; Ypres (Menin Gate) Memorial, Ieper, West-Vlaanderen, Belgium
55. **Private Walter NAPIER** (302955), 10/Argyll & Sutherland Highlanders; Son of Mrs Napier, Paisley. Born and enlisted at Paisley (Renfrewshire) KIA on 12th October 1917 – Age 19. Tyne Cot Memorial, Zonnebeke, West-Vlaanderen, Belgium
56. **Private John GRANT** (154184) – A Coy, 1/Canadian Pioneers. Son of Charles and Margaret Grant, Fort Augustus, Scotland. KIA on 13th June 1916 – Age 29; Ypres (Menin Gate) Memorial, Ieper, West-Vlaanderen, Belgium
57. **Private A. J. MACDONALD** (24013), 13/Can. Inf (Royal Highlanders) KIA on 24th April 1915; Ypres (Menin Gate) Memorial, Ieper, West-Vlaanderen, Belgium
58. **Piper Neil Watson MACDONALD** (24155), 13/Can. Inf (Royal Highlanders) KIA on 24th April 1915; Ypres (Menin Gate) Memorial, Ieper, West-Vlaanderen, Belgium
59. **Private Hay ROBERTSON** (24392), 13/Can. Inf (Royal Highlanders). Son of Margaret Robertson, Maryhill, Glasgow, and the late Donald Robertson Born at Muir of Ord, Ross-shire, Scotland; DOW on 6th May 1915. Age 23; Boulogne Eastern Cemetery, Pas de Calais, France. Grave VIII. C. 3.
60. **Private James THOMSON** (28694), 16/ Can. Inf. (Manitoba Regiment); Son of William and Mary Thomson, Beeswing, Dumfries, Scotland KIA on 23rd April 1915. Age 31; Vlamertinghe Military Cemetery, Ieper, West-Vlaanderen, Belgium. Grave I. F. 12
61. **Private William Smith GRANT** (75599), 25/Can. Inf. (Nova Scotia Regiment) Son of Peter and Joan Grant, Rosemount, Blairgowrie, Perthshire, KIA on 6th November 1917 – Age 29; Tyne Cot Cemetery, Zonnebeke, West-Vlaanderen, Belgium. Grave I. D. 9.
62. **Private W. BURNSIDE** (76216), 29/Can. Inf. (British Columbia Regiment) Son of Walter and Jane Burnside, Mascot, Sydney, New South Wales. KIA on 6th November 1917– Age 29; Tyne Cot Cemetery, Zonnebeke, West-Vlaanderen, Belgium. Grave I. C. 14.
63. **Private J.R. DAVIDSON** (76484), 29/Can. Inf. (British Columbia Regiment) KIA on 6th November 1917; Tyne Cot Cemetery, Zonnebeke, West-Vlaanderen, Belgium. Grave I. D. 8.

We are grateful to the 'In Flanders Fields Museum' for this information. If there are any omission readers know of please pass them on to the usual address.

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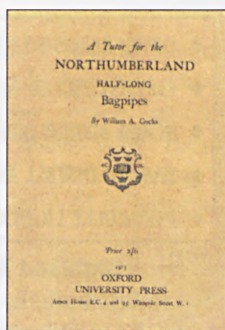


Re-discovering Rare Tutor Book for the Northumberland Half-Longs

TONY LAVERICK

THE 'Tutor for the Northumberland Half-Long Bagpipe' (right) was prepared by William A. Cocks, FSA(Scot) (1892-1971) of Ryton and published by Oxford University Press in 1925. It is a comparatively rare book of 16 pages and the two copies offered for sale on the internet recently were spiral-bound photocopies. The first four pages of the book resemble conventional Highland pipe tutors of the same era and briefly explain basic notation, the scale, tuning the instrument, reed manipulation and bagpipe maintenance. The rest of the booklet contains 36 tunes, adapted principally from the Northumbrian smallpipe repertoire. A fascinating insert glued into the book shortly after publication states that "Oil and wax must not be applied to bags

which are made of mackintosh material, but only to bellows and bags of leather." Who claimed that Highland pipers led the way with 'synthetic' pipe bags?



The diagram (below) showing the scale and fingering must be taken directly from a Highland pipe tutor. The C is played with the pinkie up and 'alternative fingering' is shown for both high A and high G. This is interesting. Although some veteran Highland pipers still keep the second finger down for high A rather than the third, the same arrangement for high G is now only used in

THE SCALE AND FINGERING.										Alternative fingering.		
										G	A	
LEFT.	Thumb.	●	●	●	●	●	●	●	○	○	●	○
	1st finger.	●	●	●	●	●	●	○	○	○	○	
	2nd finger.	●	●	●	●	●	○	○	○	●	●	
	3rd finger.	●	●	●	●	○	○	○	●	○	○	
RIGHT.	1st finger.	●	●	●	○	●	●	●	●	●	●	
	2nd finger.	●	●	○	○	●	●	●	●	●	●	
	3rd finger.	●	○	○	○	●	●	●	●	●	●	
	4th finger.	○	○	○	●	○	○	○	○	○	○	

● signifies a closed hole; ○ signifies an open hole.

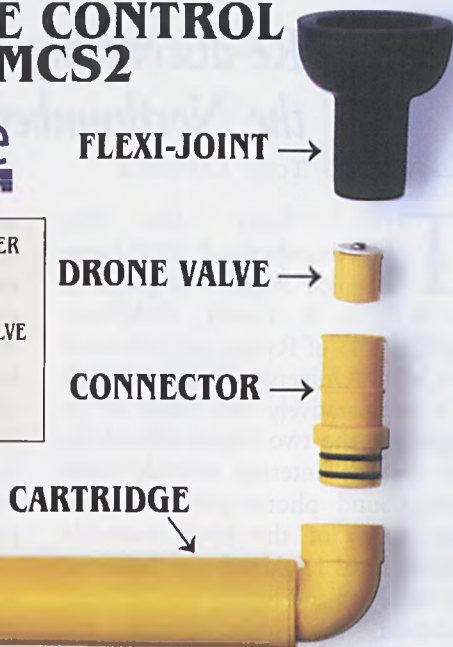
The tutor's finger diagram showing alternative fingering

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The Piobaireachd Society

The Piobaireachd Society's publications – Books 1-15, General Preface, the Kilberry Book of Còl Mòr, Sidelights and Further Sidelights to the Kilberry Book, Joseph MacDonald's Compleat Theory and the 20th Century Book of Modern Piobaireachd Compositions, are distributed on behalf of the Society to retailers throughout the world by the College of Piping, 16-24 Otago Street, Glasgow G12 8JH, Scotland, UK.

All books available on-line at: www.college-of-piping.co.uk
 The Society's website is at www.piobaireachd.co.uk

piobaireachd which was not in the half-long or border pipe tradition. Those of us who regularly do battle with doublings and other technique would, perhaps, welcome the statement that "... grace notes may be introduced according to the will of the player."

Cocks is categorical in saying that "The practising chanter, which is blown directly from the mouth, is fingered in the same manner as the proper instrument, and it cannot be over emphasised that it is the practising chanter which makes the piper." William Cocks was a great, if eccentric, piping enthusiast and he acquired a remarkable collection of instruments which form the core of the excellent Chantry Bagpipe Museum in Morpeth, Northumberland – well worth a visit, but under threat from a parsimonious local council. How ironic then to read Cocks' final statement, "Let it be remembered also

that the Northumberland pipes, large and small, are the last relics of the bagpipe in England, and are therefore something to be proud of and preserved at all costs. It is to the Scouts and other organisations that we look for this preservation."

As a postscript, I would suggest that the photograph shown in David Murray's excellent article in the March edition shows the Royal Grammar School O.T.C. band in a corner of the school field in Jesmond, Newcastle-upon-Tyne, sometime in the 1930s. I will need to check this next time I visit the area because the head teacher of the school has been less than helpful.

In the next and final article of this short series we will examine a letter from Pipe-Major James Robertson to William Cocks in 1925, which, with other information recently re-discovered, sheds further light on the half-long bagpipe controversy.

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'Pipers Meeting' Clues Show Possible Link Between Tunes

KEITH SANGER

IT has long been suspected that among the tunes unique to the Campbell Canntaireachd are some of the Campbell's own compositions. In a talk on the unpublished tunes in the manuscript, given at the Piobaireachd Society Conference in 1973, the late Archie Kenneth identified five tunes in particular which fell into this group. The tunes, *Carwhin's Lament*, *Lochend's March*, *Melford's March*, *Captain Archibald Campbell*, *Glenlyon's Lament* and *Pipers Meeting*, were in his opinion, all probably compositions by the same person and were not the most brilliant examples of the genre. Leaving aside the value judgement implicit in that statement, it is now possible to examine the five tunes against the established background of the Campbell pipers and to suggest that they are almost certainly the work of the Campbells themselves, and further that they fit into a chronological sequence that explains the title 'Pipers Meeting'. Starting with *Carwhin's Lament*, there are just four possible candidates for the

subject of this tune. The first was Colin Campbell of Carwhin, third son of Colin Campbell of Mochaster, who was born on the 18 December 1652 and died on the 31 January 1715. He was an Edinburgh lawyer, a writer to the signet and Breadalbane's principle legal agent or 'doer'. He appears to have had no male heirs, so the title and lands moved to his nephew, another Colin, born in 1704, the son of Robert Campbell of Borland and his wife Janet, the daughter of Campbell of Glenlyon. This Colin Campbell of Carwhin was the man who was to become the patron of the piper Donald Campbell. There is some evidence that he was already acting as a chamberlain for the Earl of Breadalbane before the '45, during which he served as an officer in the Argyle regiment. Following this he became established as the Netherlorn chamberlain, based at Ardmaddy. He died on the 30 March 1772. He left two sons and for a while John, the eldest was addressed as of Carwhin, but after he inherited the earldom on the death of the third Earl

10	<i>Carwhin's Lament</i>	79	72
11	<i>Lochend's March</i>	82	73
12	<i>Melford's March</i>	85	
13	<i>Capt. Archd Campbell Glenlyon's Lament</i>	88	74
14	<i>Pipers Meeting</i>	95	75

The five tunes as they appear in volume one of the Campbell Canntaireachd



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Analysis

of Breadalbane in 1782, the title of Carwhin moved onto his younger brother, another Colin. Neither of the boys seems to have spent much of this period at Ardmaddy; they were at school together in England and then off to the continent on a grand tour. After they returned, Colin took up a commission in the army, where he seems to have served until his death in 1792. Although he might have been the subject of *Carwhin's Lament*, the strongest claim to be the subject of the lament is that of his father, the patron who employed Donald the piper after Culloden and who had then settled Donald at Ardmaddy. This would therefore date the tune to about 1772, which would also fit in context with being the earliest of the five tunes. The next tune on which a firm date can be placed is *Captain Archibald Campbell, Glenlyon's Lament*. This was Captain Archibald Roy Campbell (1728-1779), youngest son of John Campbell of Fortingall and Glenlyon. When only a lad of 15 years old, 'Archie Roy' as he was commonly known, had served as a captain in the Atholl Brigade in the army of Prince Charles Edward Stewart and was therefore a contemporary in age and experience with Donald Campbell the piper. Following the events of 1746, Archie Roy was subsequently pardoned and went on to serve, initially as a lieutenant in the 78th Fraser Highlanders, seeing service in North America. He was wounded several times, and had risen to the rank of Captain by the time the regiment was disbanded in 1763, when he was exchanged to half pay. Following the death of Carwhin in

1772, Captain Archibald Campbell seems to have acted as the Netherlorn chamberlain in fact although not perhaps formerly addressed as such. He was certainly based at Ardmaddy until his death which the London Gazetteer and New Daily Advertiser of Wednesday 29 December 1779 is reported as recording 'Capt. Archibald Campbell, of the late 78th regiment of foot, died of old wounds reopening on December 16, 1779, at Armady in Argyllshire, Scotland'.

The next chamberlain to be appointed was John Campbell of Lochend who is to be found based at Ardmaddy submitting the Netherlorn accounts from 1780. Lochend may already have been familiar to the area since his son was married to Annabella the daughter of John Campbell of Melfort, (died 1790) and in turn Melfort's eldest son Archibald (1767-1823), was to marry their daughter, and his cousin Christian of Lochend in 1797. The Melfort estate was held from the Duke of Argyll and as it was less than eight miles from Ardmaddy, the boundary between the two estates formed the march between the lands of the Duke of Argyll and the Earl of Breadalbane. *Lochend's March* and *Melfort's March* were therefore, as far as the composer was concerned, addressed to the two principal Campbell representatives in the area and probably also date to circa 1780. Given the probability that all these five tunes, including *Pipers Meeting* are the work of Donald Campbell (or perhaps his son, Colin), and that the date range for four of them can be argued as falling between the death of his patron Campbell of

(continued on page 43)

Pat Sandeman 1913-2006

THE piping world would have heard of the recent death of Pat Sandeman at the great age of 93 – a stalwart of the art of piping. Growing up in Edinburgh, Pat could remember the First World War and soldiers doing bayonet practice on the Meadows before the dreadful reality of the trenches. As a young man at the outbreak of WW2 Pat served with the TA in the 57th Medium Regiment of the Royal Artillery and went to France in the autumn of 1939. When the Germans broke through Pat and his men were evacuated in small boats to the destroyer HMS Worcester. During further training in Devon Pat met his future wife Mary at a cocktail party – neither of them enjoyed such social gatherings. They married on 24th April 1941. How strange that he died on that same date in 2006, after they had had 65 happy years together.

He returned to France in June 1944 and saw action right up until the Rhine crossing in 1945. He once confided “that he was glad never to have killed anyone face to face”.

Pat and Mary moved back to Edinburgh after the war when he went into the Sandeman wine and spirit business. Always keen to play a bagpipe he approached Willie Ross at Edinburgh Castle and they became firm friends. One evening he asked Willie “who are all the great pipers today Pipe Major Ross?” The reply was immediate and very clever: “Mr Sandeman, all the great pipers are dead and truth told, I don’t feel too well myself.”

While in Edinburgh Pat and P/M George Stoddart formed the Eagle Pipers Society and at their meetings great friendship blossomed. But Pat’s great loves were the wide open spaces where he would wander with his friends such as Tom Weir the climber and writer.



In 1975 his only son David lost his life in a flying accident at Loch Tay. As we walked and talked together Pat would speak of his great sorrow. Mary died in 1999 and now she, Pat and David lie in peace in the beautiful Braes of Balquidder. I first met Pat at Lochearnhead Games in the late 50s. He came to speak to me and said how much he had enjoyed my tune on the day – the perfect gentleman as always. The judges were not so kind. From that time on Pat and myself corresponded on a once fortnightly basis, swapping wartime stories, the state of our country, piping and, often, land use. He was displeased at the shrouding of his lovely hills by Sitka spruce and I now believe he was entirely correct. We had much amusement by post and on our walks. Right up until the very end this great champion of the Scottish countryside kept faith with the land, the people the wildlife. He was one of nature’s gentlemen and we will all miss him. No more letters – how sad. Rest well great friend, with fondest memories.

Finlay MacRae

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SPA

The May Club Night was a week later than usual so was not reported last month. The members playing were Ian Sinclair, Bob McFie and Bill Anderson. We welcomed two visitors from Alaska, Duane Sherwood and his partner Alida Vail. Duane played a few tunes on the club pipes.

The dates for the Knockout were given last month. So far six pipers, Angus MacColl, John Patrick, Alastair Dunn, Kevin McNulty, Margaret Houlihan and Stuart Cassells have accepted invitations to take part. Replies have not yet been received from the other invitees.

At the June Club night the players were James McGrath, Bob McFie, Tom Dingwall, Ian Sinclair and Jeannie Campbell. After a discussion with members it was decided not to take a summer break this year. The Club will be meeting as usual in July and August and any overseas pipers and visitors will be welcome to attend.

Courses

College of Piping summer school courses have been extended to cover the week of the World Pipe Band Championships. Andrew Wright's Piobaireachd Class will take place the week after beginning August 14.

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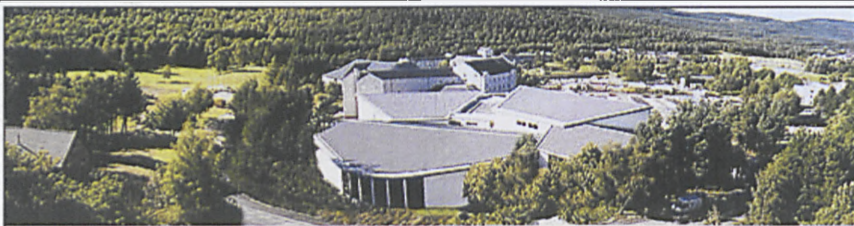
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Correction

The date of the Silver Chanter, given in the Guide to the Games as Wednesday 8th August, should have been Wednesday 9th August. We apologise for this error.

NOTE: For Sale inserts are £20, or free for PT subscribers and College members (1 insert).



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Clasp
Strathspey & Reel (Grade B)
March (Grade B)
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(at MacDonald
Four Seasons Hotel)



PT Radio Watch

BBC's 'Pipeline' May 20th: "An outstanding programme on John D Burgess. Should have been broadcast much sooner but well done to all concerned nevertheless. This is the sort of programme the piping public wants."

'Pipeline' June 3rd: "Iain Speirs played very well on a lovely pipe but his piobaireachd [*The Old Men of the Shells*] could have done with a little more conviction."

PT at the 'Barras'

Glasgow's 'Barras' open air market is world renowned for its eclectic mix of items for sale, though the words of the song 'you can buy a ticket tae the moon and return for half a croon' may be overstating things slightly. The pictured medal was discovered there and presented to the Museum of Piping. It bears the inscription 'Dunedin' and 'N.Z. Pipe Band Contest' and is dated 1954. If any reader has information on this contest and/or the medal we'd be delighted to hear from them.



PT Archives

From the PT May 1972

A piper is top of the pops (Amazing Grace). To carry the torch to the unenlightened we have advocated letting them hear the music without, at first, hearing the bagpipe, because many, we have felt, have been put off by the unfamiliarity of the means of communication. But we have been wrong. Here it has been demonstrated that it is the instrument which is readily accepted provided it does not play its own music. It is the music that is the barrier. The world is falling over itself to hear the bagpipe. We have just been holding up the expansion of our art by insisting on playing the wrong kind of music.

PT Pic of the Month

Derek 'the piper' Boyce, Portadown, Northern Ireland writes: "The following picture was taken while I was in Dallas, Texas. The vehicle belongs to a Pipe Major Don Shannon who is originally from Northern Ireland but now resides in North Texas and is the pipe major of the North Texas Pipes and Drums."



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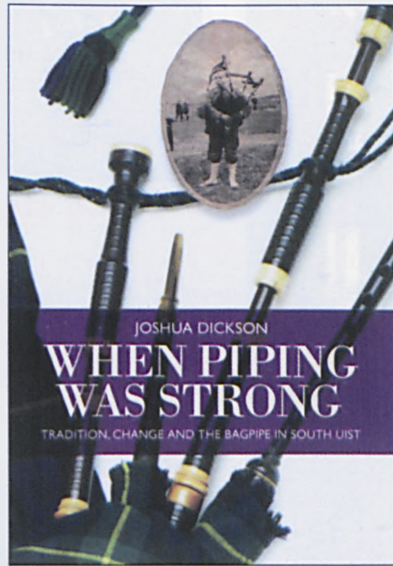
A New Book Studying the Impact of Outside Influences on South Uist Piping

BY JOHN ANGUS SMITH

‘WHEN Piping was Strong’ is a social history of perhaps Gaelic Scotland’s most resilient of musical treasures – the piping tradition of South Uist in the southern Outer Hebrides, one of the remotest parts of Scotland. It has influenced almost all forms of the art – consider some of the pipers either native to or descended from a South Uist family: Pipe Major John MacDonald (Glasgow Police), Willie Morrison, Fred Morrison and last year’s Inverness Gold Medallist, Donald MacPhee.

The book, complete with many fascinating pictures supplied by the College of Piping, is based on Josh Dickson’s PhD thesis in which he examines the role of piping and pipers in Hebridean life, and how it has changed over the course of time. It is divided into two parts; the first explores the context in which piping developed up to 1900, the second traces the latter day period when the mainstream finally caught up with the island and examines its impact and a legacy which continues to this day.

In setting out the context in which piping developed, Josh looks at the various tales and poems in Gaelic folklore, the patronage of Clanranald, military tradition, eviction and emigration. The Reformation never quite made it to South Uist and Josh argues that this had positive



consequences for the survival of the existing musical culture.

Just as MacCrimmon lore emanates from Skye, South Uist too has its own body of tales surrounding the Pipers of Smerclait (Piobairean Smerclait) – to whom most people associate the MacIntyres and who were pipers to MacDonald of Clanranald, South Uist’s feudal lords. The South Uist people considered the Pipers of Smerclait more skilled in the art than the MacCrimmons . . . heresy? Of course South Uist folklore supports that they were.

The context established, Josh then sets about discussing what he defines as the ‘Age of Improvement’ (1900 to

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1958). He defines 'ceol cluais' (ear music) as the aural transmission of music, which was the common form of learning both the instrument and the music itself in the island, and was certainly the norm until the early twentieth century. The catalyst for change was the formation of the South Uist Piping Society in 1909, born of a frustration that literate methods of transmission (i.e. music notation) were not sufficiently prevalent in the community. The Piobaireachd Society was asked for help and in March of that year John MacDonald, Inverness, arrived to give classes, followed, until 1958, by Willie Lawrie, Willie Ross and Robert Nicol.

Josh records the impact of this within the great piping families of the island and on the prosperity of the South Uist Games, which for the next seventy years attracted some of the great names in piping, and against whom the South Uist natives acquitted themselves very well.

The book makes much of Calum Beaton's testimony on the *hiharin*, seen to evidence a nineteenth century performance style. The Piobaireachd Society's tutors the writer says brought standardisation in the performance settings of piobaireachd, and, as in other areas of Scotland, variety in musical presentation, so common in other forms of traditional music, gradually declined, except for 'ceol cluais', which had its home in the ceilidh. In discussing the tension between literate and aural transmission of the music, Josh argues that, in terms of South Uist's piping culture, literate transmission is

fundamentally associated with competition and technique, while the process of learning tunes aurally and the performance of ear-learned tunes comprise an idiom fundamentally associated with dance, and by extension, timing. Rhythm and feel ('blas') was (and still is) more important in South Uist piping than clinical correctness. He argues that 'ceol cluais' has died out – well yes it has – literate transmission is the norm now but the 'blas' remains.

I was surprised that many names were not included in the list of interviewees that I was hoping to see, and perhaps this would have led to a broader referential base of oral recollections. I know that Josh did approach a wider range of potential informants, and in some instances was pointed to sources that they had previously provided to the piping community.

That aside, this is a fascinating analysis of musical culture and island heritage. It deserves all the more credit when you consider Josh's background – a piper from Alaska who learnt Gaelic as an undergraduate student at Aberdeen University. That he was able to put this work together without being a naturalised islander is a tremendous credit to him and the manner in which he undertook the research. The study gained him a PhD in Scottish ethnology and he is now working at the Royal Scottish Academy of Music and Drama in Glasgow.

As Josh himself points out, there is opportunity for more research on the families themselves, the short-lived nature of the settings of many of the

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tunes (caused as a result of the undocumented nature of aural transmission), traditional tunes specific to the southern Outer Hebridean community and their development over time. I hope that he gets the opportunity to pursue further study into these areas.

In closing I hope I can be forgiven for giving some of my own background and thus my qualification for reviewing this book. I was born in London into a Hebridean family and my parents are from South Uist and Eriskay in the southern Outer Hebrides. My father, Donald, learnt to play the pipes aurally and had no formal instruction. He played this way all his life, and his repertoire consisted mainly of marches and Gaelic airs. I got my first set of pipes from Donald Ewan MacDonald in Balranald, North Uist, who again was self taught. Calum Beaton's testimony of the *hiharin* was taught by his antecedents, the Smiths of Howmore, when they taught at Snishval in South Uist in the early part of the twentieth century. Whilst I am right handed, I was taught to play the pipes in a left handed way (i.e. on the right shoulder) like my father, my antecedents and many other South Uist pipers. My three brothers and



sister are all pipers. There was no escape! I am a graduate of the Institute of Piping and as part of the programme, researched the history of the MacArthur family, a likely source of pre-Piobaireachd Society performance styles in South Uist. The MacArthurs were pipers to the North Uist sept of the MacDonalds of Sleat.

'When Piping was Strong' by Dr Josh Dickson is published by John Donald and is available via the College of Piping on line shop or by calling +44 (0) 141 334 3587 price £25.00.

Analysis (cont'd.)

Carwhin in 1772 and just subsequent to that of Captain Archie Roy in 1779. Then I would suggest that on a chronological basis the 'pipers meeting' to which the title of that tune refers must be the first Highland Society Competition of 1781.

Although neither of the two pipers competed at the competition, they would surely have known about what was the biggest piping event of the time and if not able to attend in person still wished to mark the occasion with a tune.

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OR OUR APPOINTED AGENTS

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

Allan MacPherson of Shielfoot

Sir,

The enclosed pipe tune was sent to me by my son Kenny who lives in Australia and wondered if you would be good enough to publish it in the PT. Allan MacPherson a former member of the Glasgow Police Pipe Band retired to Shielfoot in Ardnamurchan. He showed Kenny much kindness when he was in the area in 2005 researching our family tree and promised him a tune.

Angus Lawrie,
Doonfootz, Ayr.

Allan MacPherson of Shielfoot

2/4 March

Dr Kenneth C. Lawrie



- *As we went to press we learned of the sad passing of Mr MacPherson.*

Alternative Piping

Sir,

I agree with your recent articles, the BBC in Scotland should be supporting the bagpipe more widely in its programming, particularly at national events and competitions which I would enjoy watching. Although I am not based in Scotland I can pick up the BBC service via satellite and the programming would be of interest to me and I am sure other pipers, Scots and others who enjoy the music.

I would also encourage the Piping Times to publish more articles about other forms of piping such as the

recent excellent article by Jock Agnew, 'French Pipes and Early Revival are Highlights at Colloquie' featuring Jean Pierre Rasle. Perhaps articles on other pipes such as Northumbrian, Uilleann, Border and other forms of pipes would be of interest to other readers. By cross fertilising ideas and music from other areas and cultures new music can be born and piping prosper as a whole. The Piping Times can be a real enabler to the music and players to help the flow of information to its 10,000 readers, what a great

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Letters

opportunity. If readers don't wish to read the article then they can simply turn the page but at least they have the option and access to such articles of interest. Unlike some readers I did enjoy much of the BBC programme 'Piping Galore', any opportunity to listen to piping in all its forms must be a good thing.

Dave Blackham, via email

Army Picture

Sir,

The photograph on page 53 of the May issue is Drum Major Nobby Hall, Gordon Highlanders and the Pipe Major is Roddy Gillies, Royal Scots.

Andy Venters,
Inverness



• *Angus Lawrie phoned to say that Roddy Gillies, from South Uist, was a member of the Glasgow Police PB before joining the army.*

• *Major John Allan emailed: The picture was taken on the esplanade of Edinburgh Castle during the Tattoo of 1968. It is part of a picture of a group of six who were P/M Jimmy Anderson, Black Watch, P/M Joe Kerr, Gordon Highlanders, P/M John Alan, Queen's Own Highlanders, P/M Kenny Robson Argyll and Sutherland Highlanders. Grenville (Nobby) Hall is now deceased. Roddy Gillies was in the Scots Guards before serving with the Glasgow Police then was P/M of the Cameronians, then the Royal Highland Fusiliers and then the Royal*

Scots until his retirement.

• *John Fisher emailed: Re the Gordon Highlanders pic, the drummie is none other than the ever stalwart Grenville Hall, BEM.*

Nonsense

Sir,

Here's an idea that I think would make an important article and contribution in the Piping Times. I'm constantly told within my band by a drummer who should know that solo piping is detrimental to band piping in all grades, yet I know very well that soloists pepper the ranks of pipe bands in all grades just as I know that individualism can get out of control. So, I'd like for myself and others to hear it from the College. Thanks.

Robert Burns, Ocean Beach, CA

• *I did an article in January's PT on this and how solo piping practice and performance is directly beneficial to the pipe band. Your drummer friend is talking nonsense of course but maybe we shouldn't expect too much of them . . . Ed.*

Mellow Tone

Sir,

I shall be glad if you could inform me how to achieve the "mellow" tone on the GHB as demonstrated by the solo players, especially by the Masters of Piobaireachd Robert Nicol and Robert Brown.

Is it obtained by using hard or soft chanter reeds and cane rather than plastic drone reeds?

A E Barratt, via email.

• *Can I suggest you buy a copy of the College Tutor 2 which has many tips for tuning the pipe chanter and setting the reed. Generally you must go for a reed that is comfortable to blow and a good pipe*

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chanter with not too high a pitch. Drones must also be correctly set. Again, there is more on this in Tutor 2 . . . Ed.

Stock Gunge

Sir,

I hope everything is going well as usual back in the centre of the piping world. I was asked to tie a bag in for someone and it reminded me of some of the messes I used to see in the College. Anyway, a guy came in to our shop [in Queensland, Australia] and said that despite his best efforts and his experience with pipes and every type of drone reed imaginable he couldn't get the pipe to stay steady. I told him that the particular drone reeds he was using were probably the most popular in the world and that perhaps he had a rogue set. I changed them over and found nothing wrong with them.

The man came back and still wasn't happy. I tried the pipe myself and couldn't even blow it up. On

inspection I discovered the reason (see picture) – this and the home made alcohol-based seasoning didn't make for a pretty sight. All the best and please pass on my regards to the crew.

Tommy Campbell, via email.

Connection

Sir,

I have recently recorded a CD for release later this year and I am trying to give a little info on the tunes and composers in the sleeve notes. Does anyone have any information on the composer Donald MacKinnon who composed the reel *The Sound of Sleat* (e.g. family history, achievements or anything of relevance). Also I am trying to find out what the connection was between P/M Donald MacLeod and Rory MacLeod for whom he wrote a jig of the same name. Hopefully someone at the college or some of your readers may be able to help

Gordon Pattullo,

Coupar Angus, Perthshire.

• *I'm afraid we've drawn a blank here and make the usual appeal for help to our magnificent readership . . . Ed.*

Battlefield

Sir,

In the edition Vol 58 Number 8 of Piping Times a Michael Daly from the USA asked where he could get the music for the Battlefield Band tune *Madadh Ruadh*. It is in the Battlefield Band's book 'Forward with Scotland's Past' ISBN 0 9511204 1 7 and published by Kinmor Music. I don't know if it is still available. Is it possible to pass this information on?

Niall Watson,

Liechtenstein, via email.





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Letters

Mary-Ann Letter

Sir,

Re the letter from Mary-Ann MacKinnon, page 51, Vol.58, No.8. Would you please pass on my e-mail address to Mary-Ann, I was a friend of John MacGillivray. She may wish to get in touch with me.

Grierson Smith,
grierson.smith@bopenworld.com
via email.

Copyright Tunes

Sir,

I have written several tunes. How do I go about securing copyright on them? Thank you.

David Walker, Australia, via email
• *In the UK we register songs and music with the Mechanical Copyright Protection Society. There will be an equivalent in Australia . . . Ed.*

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Piping Times RESULTS SERVICE

The 17th Annual Atlantic Canada Pipe Band Assoc.'s Piob. Challenge

The 17th annual Atlantic Canada Pipe Band Association's Piobaireachd Challenge (ACPBA) was held in Antigonish, Nova Scotia on May 19. The event drew entries from across the Maritime Provinces and Ontario and was judged by Michael Grey and Bruce Gandy. In addition to the challenge cups and specially designed medals that were awarded, the winners in the six events were presented with gift certificates from The Scottish Lion, formerly known as Little Scotland, based in Dartmouth, Nova Scotia. Winner of the Captain Iain G. Millington Challenge Cup and the ACPBA Gold Medal was James Beaumont, Summerside PEI playing *The Lament for the Only Son*. Grade 1 Amateur – Nick vanOuerkerk, Summerside, PEI playing *Chisholm's Salute*. Grade 2 Amateur – Mary Chisholm, Antigonish, NS, playing *The Duke of Atholl's Salute*. Grade 3 Amateur – Cindy Gillis, Timberlea, NS, playing *The Duke of Atholl's Salute*. Grade 4 Amateur – Michael Flynn, Halifax, NS, playing *The Duke of Atholl's Salute*. Grade 5 Amateur – Ross MacNeil, Antigonish, NS, playing the ground of *The Battle of the Strome*.

The ACPBA Piobaireachd Challenge is co-sponsored by the ACPBA and the Antigonish Highland Society, and is hosted by the Piobaireachd Society of Antigonish.

Results from the Atlantic Canada Indoor Piping and Drumming Meet, sponsored by the Antigonish Highland Society and held at Dr. John Hugh Gillis Regional Schools, May 20, 2006:

Pipe Bands: Grade 5 March – 1. Dartmouth and District Jr. Band

Grade 4 Medley – 1. Dartmouth and District Pipe Band; 2. 78th Highlanders (Halifax Citadel)

Grade 3 Medley – 1. Antigonish Highland Society

Grade 2 Medley – 1. Dartmouth and District Solo Piping

Grade 1 March – 1. Stuart Aumonier, Hamilton; 2. Adam Gillis (Antigonish), Dartmouth and District; 3. Ryan Fraser Dartmouth and District.

Grade 1 Strathspey and Reel – 1. Nick Van



NORMA CRAWFORD

James Beaumont with his Gold Medal and trophy



Nick vanOuerkerk receives his Silver Medal and Trophy

Ouwerkirk, College of Piping, 2. Adam Gillis, Dartmouth and District; 3. Stuart Aumonier, Hamilton.



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Commencing 11.30am; Entries on field 10.30am sharp; Entry £1 per event (jun); £2 (adult)

Results

Grade 1 Hornpipe/Jig – 1. Ryan Fraser, Dartmouth and District; 2. Adam Gillis Dartmouth and District; 3. Nick Van Ouwerkerk, College of Piping (Summerside PEI)

Grade 2 March – 1. Sarah Campbell, D&D; 2. Kylie MacLachlan, D&D; 3. Nyall Savidant, College of Piping

Grade 2 Strathspey and Reel – 1. Kylie MacLachlan, D&D; 2. Nyall Savidant, College of Piping; 3. Sarah Campbell, D&D

Grade 3 March – 1. Thomas Harrington, Old Scotia; 2. Alex MacNaughton, 78th Highlanders (Halifax Citadel); 3. Pamela

Newcomb, D&D

Amateur Jig Jr. – 1. Thomas Harrington, Old Scotia; 2. Pamela Newcomb, D&D; 3. Keith MacDonald, Gaelic College (St. Ann's, Cape Breton)

Grade 4 March – 1. Neil White, D&D; 2. Brendan Krochko, D&D; 3. Michael Flynn, 78th Highlanders.

Grade 5 March – 1. Jessica Bain, D&D; 2. Brad Reid, 78th Highlanders; 3. Ross MacNeil, Antigonish Highland Society

Practice Chanter – 1. Neil MacInnis, Mabou; 2. Emma Boutilier, Antigonish; 3. Gregor MacKellar, Halifax.

Kintyre Piping Society Junior Competition

Finlay Wylie writes: The Kintyre Piping Society held its annual Junior Piping and Drumming Championships in the Argyll Hotel Campbeltown on Sat 22nd April. A total of 140 pipers and drummers competed on the day and thrilled a large audience with their skilful performances

Chanter under 12 March – 1. A McKechnie (Strachur), 2. L Anderson (Campbeltown), 3. L Campbell (Campbeltown)

Chanter 12-14 March – 1. K Gaughan (Campbeltown), 2. L Cameron (Southend), 3. F McKerral (Southend)

Novice Bagpipe March – 1. I Wilson (Strachur), 2. H Harrison (Colintraive), 3. A Sinclair (Colintraive)

Bagpipe Competitions Under 15 March – 1. A Travers (Blair Adam), 2. F Henderson (Kirriemuir), 3. M McCormick (Campbeltown). **Remainder of results to follow.**



All the winners at the Kintyre competition

Cowal Highland Gathering
 24th-26th August, 2006

Friday 25th
 Solo Piping - Senior &
 Juvenile & Chanter

Saturday 26th
 Pipe Band
 Championship

www.cowalhighlandgathering.com

LONACH HIGHLAND GAMES
 BELLABEG PARK, STRATHDON

Saturday 26th August
 Entries on Field

Open and Jnr. Piob starts 9.30am
 Snr. and Jnr. light music starts
 12.00 noon

HELMSDALE & DISTRICT HIGHLAND GAMES
Saturday 19th August

NO ENTRY FEE
 Draw: 10am. Start: 10.30am
 Senior Piobaireachd and
 Light Music
 Local and Junior piping

ENTRIES ON FIELD
 Contact: W. MacTaggart
01431 821439

DUNROBIN CASTLE PIPING CHAMPIONSHIPS
2nd September at 9.00am

Snr. Piob., MSR, H&L; Jnr.
 U-18 Et U-15 Piob., March,
 SFR also chanter comp.

Enquiries to:
 Evelyn Cameron 01468 633268
 or Fraser Wilson 01862 881364
Entries close 5th August

BALQUIDDER, LOCHERANHEAD & STRATHYRE GAMES
Saturday 22nd July

AT LOCHEARNHEAD
 Marches/Strathspey &
 Reel/Piobaireachd

Order of play: 11.30 for 12.30 start
 1st Prize: £65 - Overall: £100
Tel: 01567 830268

ABOYNE HIGHLAND GAMES
SATURDAY 5th AUGUST

Open Piobaireachd, March, Strathspey
 and Reel, Jig and Hornpipe
 Junior events including Piob.
 Starts 10.30am.

ENTRIES ON FIELD OR BEFOREHAND
 E-mail:
jack@taylor7361.freemove.co.uk

The College of Piping World's Week 2006



The College is pleased to present the following events:



Tues, Aug 8 – FM's Alastair Dunn in recital. Silver Medallist Alastair has a growing reputation not only in his native Northern Ireland but internationally.

Weds, Aug 9 – Young piper Stuart Cassells in recital with support; come and hear piping with a different but always entertaining slant.



Thurs, Aug 10 – Meet the legendary Donald MacPherson. A not to be missed opportunity to hear the most successful piper of modern times talk about his stellar career.

Fri, Aug 11 – John MacColl Lecture; hear some of this master composer's superb tunes and the fascinating story of his life and times; you can even see and touch the great man's pipes!



Dates: **August 8-11 (inclusive)**; Start times: 1pm.

Admission: £5 and £4 (concessions). Pay at door.

Venue: Piping Hall, College of Piping, 16-24 Otago St., Glasgow.

The College of Piping, 16-24 Otago Street, Glasgow G12 8JH, Scotland, UK

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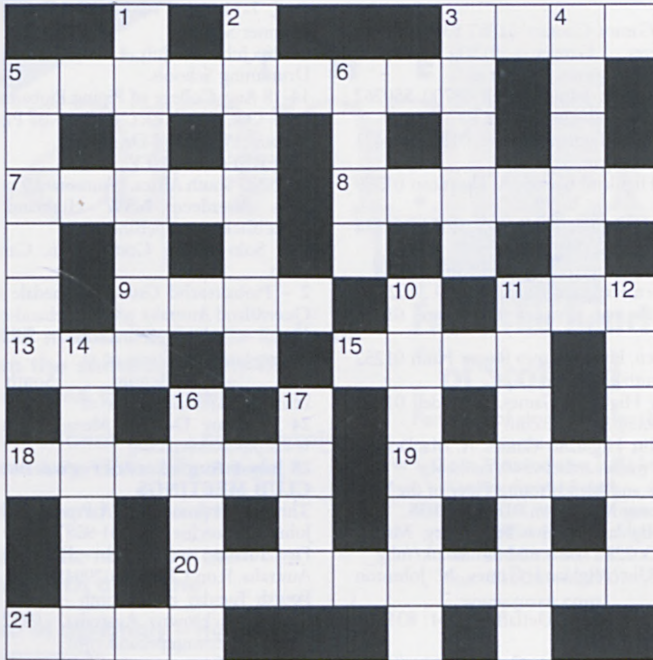
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(Re-Activated) Orange

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Across

3. Members of this organisation were pictured last month (1,1,1,1)
5. General Christison chaired this BBC advisory group (9)
7. Well known person, or tune (5)
8. Fife coastal town (6)
9. Notes might be written but not played this (4)
11. World wide group first consulted by Robert Bruce (3)
13. Colour for bulls or foxes (3)
15. P/M Roger in the south (4)
18. Flanders fields (6)
19. This can be used on hemp (5)
20. Town associated with the MacDougall pipe makers (9)
21. Dunarva celebrity in Edcath Bk.3 (4)

Down

1. Extra bars should be this in 2 down's tune (7)
2. The left handed one mentioned last month (7)
3. His lectures were discussed last month (5)
4. Overall SPA winner pictured last month plays for this Strathclyde band (6)
5. Piper on last month's cover (6)
6. This can be stolen according to last month's editorial (4)
10. Grampian town (7)
11. New test for drones (7)
12. Drink this in drops (6)
14. Sign as a soldier (6)
16. Loch commemorated by P/M W. Ross (5)
17. Geordie's got a good clean (4)

Test your piping knowledge with the Piping Times Crossword. Send completed puzzles to Piping Times, 16-24 Otago Street, Glasgow G12 8JH, Scotland. The crossword is sponsored by Argyll Bagpipes and Kilts. Each month the contestant who sends in the first correct puzzle drawn from those received will be sent a £25 voucher to be spent with Argyll Bagpipes and Kilts. www.argyllbagpipes.com Crossword compiled by Jeannie Campbell.

LAST MONTH'S SOLUTION: **Across** – Lowland, Of Hope, Cairn, Barry, And Reel, Estate, Excise, Chanter, March, Round, Bonawe, Simpson. **Down** – Lochaber, Weird, Annie, Double Echoes, Charlton, Spey, Railroad, Bearsden, A Dram, Tours, Moon. The winner of the March crossword is Mima McIntosh of Falkirk.

Piping Times DIARY

SOLOS - JULY

- 2 - Cupar Highland Games. J. Morrow 01334 653828
5 - Kenmore Games. Contact: 01887 830486
8 - Forres Games. 01309 673289
www.forreshighlandgames.fsnet.co.uk
9 - Stirling. Games. John Boswell 08700 550262
www.stirling-highland-games.co.uk
15 - Isle of Lewis Highland Games. 01851 704671
www.lewishighlandgames.co.uk
15 - Balloch Highland Games. A. Thornton 01389 754995
15 - Lochcarron Games. M. Brown 01520 722554
www.lochcarrongames.org.uk
15 - Tomintoul Games. P E Grant 01807 580407
16 - Stonehaven Highland Games. 01569 340234
16 - Rosneath and Clynder. F Howard 01436 842860
16 - Harpenden, Herts. Games Roger Huth 01252 325241 rogerhuth@aol.com
18 - Inveraray Highland Games. A. Liddell 01499 302123 mather.m@talkw21.com
19 - South Uist Highland Games. A. MacDonald 01878 700509 mailto:ardachy340@aol.com
20 - Highlands and Islands Young Piper of the Year, Benbecula. Morag MacSween 01870 602038.
20 - Mull Highland Games. Tobermory. Mrs F. Kirsop 01688 302270 www.mishnish.co.uk/mhg
21 - North Uist Highland Games. N. Johnston 01876 500358
22 - Airth Games A. Detlaff 01324 831712 www.airthgames.co.uk
22/23 - Inverness Games G. Reynolds 01463 724262 www.invernesshighlandgames.com
22 - Lochearnhead Highland Games. 01764 681257
22 - Taynuilt Games. Cathie Reid 01866 822436
23 - Luss Highland Games. Ann Paterson 01389 730790
26 - Arisaig Highland Games. Allan MacDonald 01687 450604 www.road-to-the-isles.org.uk/events
28 - Durness Highland Gathering. J. Cordiner 01971 511358 ian.brinklow@btinternet.com
29 - Halkirk Highland Games. C. Millar 01847 831287 www.halkirkgames.co.uk
29 - Callander Games. PM Angus Macdonald Memorial Competition. Tom Dingwall 01877 382668
29 - Kilmore and Kilbride Games. Sue Pollard 01631 770 342 susanpollard@btinternet.com
30 - St Andrews Highland Games. 01334 476305 ig2@st-and.ac.uk
30 - Mallaig and Morar Games. C. Buchanan 01324 552841 www.trosaraidh.pwp.blueyonder.co.uk

PIPE BANDS

- 29 July - European Championships, Gourrock.
RSPBA 0141 221 5414

Piping Times Diary is compiled by Jeannie Campbell. Let her know what is going on in your society or pipe band. Tell us when you are holding a contest or fundraiser. All Diary insertions are free. Send your Diary info to Jeannie at the College.

E-mail: collegemuseum@ntlbusiness.com, or see page one for other contact details.

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

SCHOOLS

- 3-7 July, 10-14 July, 17-21 July, 24-18 July, 31 July-4 Aug, 7-11 Aug, 14-18 Aug. College of Piping Summer Schools.
24-28 July, 31 July-4 Aug, College of Piping Drumming Schools.
14-18 Aug, College of Piping Piobaireachd School.
9-13 Oct, 16-20 Oct. College of Piping Autumn Schools. Piping and Drumming.
OVERSEAS - JULY
1 - NSG South Africa. kennmustard@mcclungs.co.za
1 - Aberdeen NSW Highland Gathering. www.blacktownpipeband.com
1 - Solo Piping Competition. Canberra Burns Club.
2 - Piobaireachd Group Rochedale High School Queensland Australia www.pipebandsqld.org
15 - St Benedicts. South Africa. kennmustard@mcclungs.co.za
22 - Benoni. South Africa. kennmustard@mcclungs.co.za
24 - Jimmy Durham Memorial Junior players. www.pipebandsqld.org
28 July-6 Aug - Lorient Festival. Brittany.

CLUB MEETINGS

- Third Sat each month WA Pipers' Society, Australia, John McMurchie 08 9401 9587
First Tuesday each month - NSW Pipers' Society, Australia. Ron Clement 0299481914
Fourth Tuesday each month - NSW Solo Pipers' Club. Blacktown Australia. 0412 602 983 www.blacktownpipeband.com

BELLOWS

- 17-21 July - Smallpipe School, College of Piping.
30 July-4 Aug - LBPS Summer School. Ayr. drh.amay@ukonline.co.uk
Adult learning project smallpipe classes, Edinburgh. www.alpscotsmusic.org
Group meeting, first and 3rd Thursday each month NE England S. Barwick 0191 286 3545
Group meeting, Last Friday each month NW England. R. Evans 016974 73799
Group meeting 3rd Thursday each month except July and August, London. J. Agnew 01621 855447
Smallpipers Group, Australia. Malcolm McLaren mrmclaren@bigpond.com

RADIO

- College of Piping Radio is now available on demand at www.college-of-piping.co.uk Solo and bands; archive spot; history, interviews, and informed comment.
Scottish Internet Radio www.internetradio.co.uk/piobaireachd.html
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.



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