

# Piping Times

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P.M. Grisdale's  
commanding role

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# Piping Times

Est. 1948

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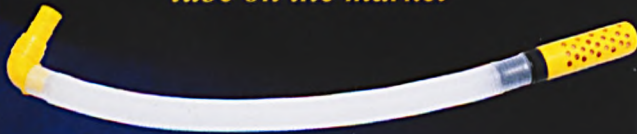
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# Piping Times est. 1948

**T**he City of Leeds Pipe Band was asked to pipe at Balmoral in late May to mark the 200th anniversary of the birth of Queen Victoria (see page 13). In the band's ranks is a direct descendant of Angus MacKay, who, most readers will know, was appointed by Queen Victoria as the first Sovereign's Piper, a post continued to this day. We carry an interview with the current postholder, Pipe Major Richard Grisdale, on page 29.

Last month on British television, a programme was broadcast about Queen Victoria and music ('Queen Victoria. My Musical Britain', BBC2). The listing read: 'Dr Lucy Worsley explores the character and legacy of the famous monarch in a way that has never been attempted before – through music'. It was made to celebrate Queen Victoria's 200th birthday and sounded interesting. We had no great hopes but thought that piping would surely have to be mentioned.

We saw Taymouth Castle and were told that Victoria loved piping and dancing and started a fashion for it. Four Atholl Highlanders (which pertains to Blair Castle not Taymouth) were shown dancing a reel accompanied by a piper, but there was no mention of John *Bàn* MacKenzie or Angus MacKay. Nor was there any mention of any of Angus's successors as Sovereign's Piper nor other pipers such as the very young G. S. McLennan who was invited to play for Victoria at Balmoral. Further, the way a pipe band forms up is due to Queen Victoria. After the official establishment in January 1854 the pipers used to march behind the drums and fifes and this was a subject of arguments for many years until Queen Victoria intervened in 1871 and decreed that the pipers must always lead.

The Argyllshire Gathering originated in the festivities following the wedding in March 1871 of Victoria's fourth daughter, Louise to the eldest son and heir of the Duke of Argyll. The *Oban Times* of September 9, 1871 reported: "One happy result of the recent festivities at Inveraray has been the formation of an association of gentlemen connected with the county, for the promotion of an annual meeting for social purposes, the association to be called the Argyllshire Gathering." Cowal's Argyll Shield was designed by Louise. The programme had lots about the Albert Hall in London but nothing about the Queen Victoria School at Dunblane which had been proposed to Queen Victoria as a memorial to the Scottish dead of the Boer War. After her death it was thought fit to name it in her memory. Many top pipers have attended the school. John McKenzie, who taught the late Hugh MacCallum, was the instructor there for many years.

With the word 'legacy' in the programme blurb, there should have been lots on piping, tartan and Scotland as she made all of these respectable and popular. In addition, the fact that the Sovereign still has a piper and that pipers play at State banquets is all part of Queen Victoria's legacy. So many great stories could have been included. An opportunity missed.

Stuart Letford.



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## CORRESPONDENCE

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

### Name on the list?

Sir,

I filled in the application to indicate I was going to play the pipes and become one of thousands to join last November's global Battles O'er tribute. However, as of yet, I have still to see my name appear in the *Piping Times*. I was sure I filled in the application and registered correctly.

I live in Bognor Regis, West Sussex but I am from Airdrie originally. I play with a band locally named the Harbour Pipes and Drums from Portchester, Hampshire. It's not a competition band but just a hobby band for local events.

After I registered I thought I'd better inform the local council in Bognor Regis to indicate I was going to play for a short while at the Cenotaph and would be there and gone before anyone working the nightshift would be woken. I received permission to do this.

I arrived 05.50am to quickly get my pipes tuned ready for the tribute. I thought I would be the only person there. To my amazement, there



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were representatives from the Navy and Army present to stand beside me. A few lights came on from nearby houses whilst I played. I was well received. Later in the morning, I joined up with the band to play at the Lee-on-Solent Remembrance parade for the annual 11.00 tribute.

Back to my first paragraph. I was just wondering if the *Piping Times* was perhaps taking a similar stance to that of King George V who, whilst recuperating here, muttered, "Oh, bugger Bognor"?

This is a great wee mag for what's happening round the world of piping. Keep up the good work.

**Jim Strachan**, West Sussex, England.

• *Thanks, Jim. Your name appears in this month's list. See page 50 –Editor.*

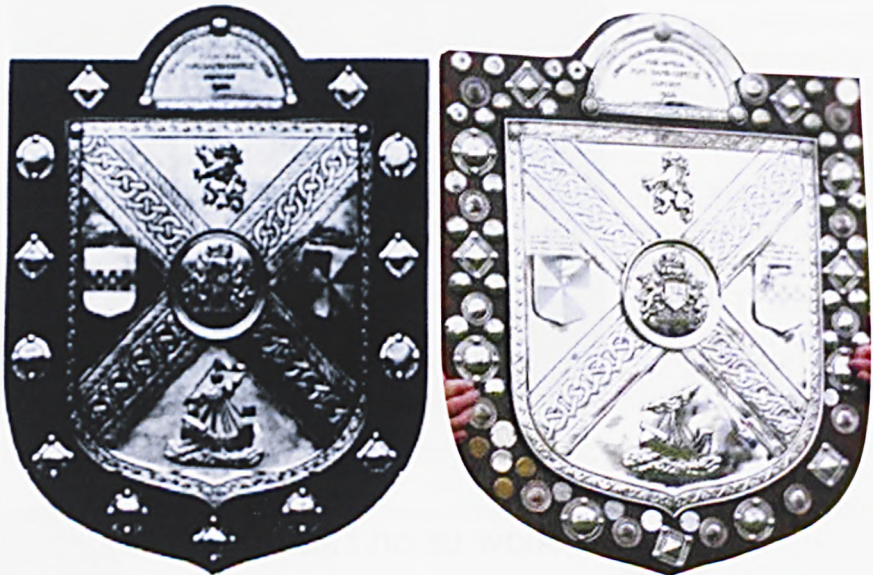
## Two different shields

Sir,

Re. the photographs of the Argyll Shield in the May *Piping Times*. They must be two different items. You mention some variations but, in addition, the lion in the right hand version appears not to have a top leg, the galley sails are different at the masthead and there's no flag at the bow.

I suspect the earlier one got lost and they remade it from a 'spec' and drawings of the items without a photograph.

**Niall Graham-Campbell**, Strathtummel, Scotland.





Luvvie 1 in *Murder by Decree*.



Luvvie 2 in *Victoria*.

## Six hours in make up?

Sir,

Whilst watching an episode of the BBC drama, *Victoria* recently, I believe I spotted your good self? I enclose a photo from 1979 – when I had hair! – of my own experience in front of the cameras. I was taking part in the Canadian film *Murder by Decree* in Southwark Cathedral, London. I got to meet the star, Christopher Plummer. He was a nice guy.

**Tom Johnstone**, Glasgow, Scotland.

• *Thanks Tom. Ah, the travails of us thespians, having to spend six hours in make up for our art ... – Editor.*

## *The Tunes Of Glory*

Sir,

Thank you for publishing my poem in the May edition. I have written another which I enclose.

As the Scottish regiments  
Left their trenches, the piper's  
Kilt would sway,  
To the strains of *Highland Laddie*  
He would lead the way.

Each regiment had their own  
Tune their piper would play,  
To boost the men's morale  
Going into a fray.

Playing *The Black Bear*  
This fast, marching sound,  
Would give the soldiers courage  
On the battle ground.

And when these kilted warriors  
Came into sight,  
The enemy were intimidated  
And knew they were in for a fight.

Many pipers were cut down  
Their lives these brave men gave,  
As they went over the top playing  
*Scotland The Brave.*

But many returning pipers  
Could tell their battle story,  
Of the time they led their  
Regiment playing  
The Tunes Of Glory.

**Michael Roan**, Glasgow, Scotland.

---

## Correspondence

Correspondence from readers, whether via e-mail, snail mail or text, are always very welcome. As Seumas MacNeill himself once acknowledged, sometimes they constitute the most interesting part of the magazine. However, we do not accept anonymous communications. We do not print your full address. Correspondence should be sent via the contact details on page 1.

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## **P.M. Donald MacLeod's books**

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## The Hirsute Hall of Infamy

**M**embers of Johnstone Pipe Band wish to nominate snare drummer, Scott Campbell and his soup strainer into the HHI.

We concur. Mr Campbell's broom reminds us of the following Edward Lear limerick:

*There was an old man with a beard,  
Who said, "It is just as I feared!  
Two owls and a hen,  
Four larks and a wren,  
Have all built their nests in my beard."*



Email your nominations to: [sletford@thepipingcentre.co.uk](mailto:sletford@thepipingcentre.co.uk) or post them to us at the usual address.

## NEWS

### SLoT right in at the UK

**S**t. Laurence O'Toole Pipe Band continued where it left off at Paisley by winning the Grade 1 contest at the United Kingdom Pipe Band Championships. The contest took place last month in dreadful weather conditions at Lurgan Park in County Armagh, Northern Ireland. As at the British Pipe Band Championships the previous month, the Dublin-based band also won the drumming prize.

In Grade 2, Closkelt, from Co. Down, also continued its excellent form by winning the grade. All adult grades were won by bands from the island of Ireland: St Marys, Derrytrasna (Grade 3A), McNeillstown (Grade 3B), Augharan (Grade 4A) and Carlow (Grade 4B).

The third major pipe band contest of the season, the Europeans, takes place in Inverness as we go to press.



## Wilson's walk

**W**ilson Brown, an instructor at The National Piping Centre, has raised over £1,500 for Prostate Cancer UK. Last month the former Gold Medallist and Strathclyde Police Pipe Band piper took part in a charity walk around Glasgow's Pollok Park ... and piped all the way around the route.



Additional funds were raised when Wilson auctioned a 6/8 march he composed for the event. The highest bidder was Sandy McKenzie from Alness in Ross & Cromarty, Scotland. Mr McKenzie has named the tune, *Stuart McKenzie's Welcome to Gairloch* in memory of his son who died 16 years ago. Wilson said: "I would like to thank Sandy and all those who donated and who are still donating to this very worthwhile and important charity. Donations have exceeded my target by over 300%!"

### Stuart MacKenzie's Welcome to Gairloch

Wilson Brown, Com. ©



## Gremlins Press ... Lochaber

In last month's *PT*, the date change for Lochaber Games should have read August 24.

## Battle of Glenshiel artefacts discovered

**A**rchaeologists have uncovered remnants from the Battle of Glenshiel. The team, led by the National Trust for Scotland, uncovered mortar shell fragments and a musket ball at the position in the Kintail glen occupied by the Spanish troops. The battle was the first time coehorn mortar shells, pictured, were used in Great Britain, adding to the significance of the discovery.



The battle was the pivotal episode in the Jacobite Rising of 1719. Its failure meant that there was little appetite for another uprising until 1745.

The skirmish is marked with the pipe tune, *Battle of Glenshiel*, which appears in Book 4 of the Piobaireachd Society's collection. It is thought to be the work of either Iain Dàll MacKay or Finlay Dubh MacRae.

## New tune composed for Monte Cassino campaign

**A** new tune has been composed to commemorate those who fought in a pivotal campaign in Italy during the Second World War.

The Battle of Monte Cassino was a series of four assaults by the Allies who were attempting a breakthrough to Rome and took place from January-May 1944. It was a costly campaign, with around 55,000 Allied casualties and 20,000 German casualties. The figure rose to 105,000 Allied casualties when the subsequent Anzio campaign and capture of Rome are included.

Stephen Beattie from Stoke-on-Trent in England has composed a two-parted 4/4 march called *Monte Cassino 75*. It was given its first public airing

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Stephen Beattie leads The Black Watch Association (Stoke-on-Trent) Pipe Band at the Monte Cassino 75 ceremony last month.

at the Monte Cassino 75 ceremony held at the National Memorial Arboretum, Alrewas, Staffordshire on Saturday, May 11.

Until now, the campaign was marked musically with the pipe tunes, *The 24th Guards Brigade at Anzio* and *Heights of Cassino*, both of which appear in the Scots Guards volume 1 and 3 respectively.

Mr Beattie is the Pipe Major of the Black Watch Association (Stoke-on-Trent) Pipe Band who were invited to take part in the ceremony organised by the local branch of the Royal British Legion.

Stephen's tune is reproduced below.

### Monte Cassino 75

Stephen J Beattie



## Glenn Brown wins the Donald MacDonald Cuach

**T**he winner of the 33rd Donald MacDonald Cuach was Canadian Glenn Brown, now domiciled in Glasgow. His winning tune was *Sean Chumba a Chlaidbeimb* (The Old Lament of the Sword). Judge, Colin MacLellan praised the quality of all the tunes played. The other competitors were Callum Beaumont, Iain Speirs, Peter McCalister, Finlay Johnston and Stuart Liddell.

The competition took place at Armadale Castle, Skye on June 7.

Meanwhile, Clan Donald Lands Trust, the charity that manages the castle, has announced a new initiative to support local young pipers. It has purchased five sets of pipes which will be loaned to promising pupils seeking to progress from the chanter. Local tutors, Ian Ruari Finlayson and Niall Stewart were presented with the pipes at the competition.



Glenn Brown receives the cuach from Lord Godfrey MacDonald of MacDonald, chairman of Clan Donald Lands Trust.



**T**he City of Leeds Pipe Band from Yorkshire, England, performed at Balmoral Castle last month to mark the 200th anniversary of Queen Victoria's birth. Her Majesty Queen Elizabeth II was in residence and reportedly enjoyed the non-competing band's two performances that took place in wet weather conditions.

One of the band's pipers, Andy Tasker (pictured, right), is a descendant of Angus MacKay and the subject of a feature that appeared in the July 2017 *Piping Times*.



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## R.I.P.

### **Hugh MacCallum, 1942-2019**

Hugh MacCallum, one of piping's all-time greats, died on May 27. He was 76. The funeral took place on June 6 at Falkirk Crematorium in Stirlingshire.

- Obituary, p45.



### **Dougie Reid, 1931-2019**

The funeral of Dougie Reid took place on June 14 at Perth Crematorium, Scotland. Dougie was a very well known piper in the Perth, Scotland and in the wider county of Perthshire.

- Obituary, 53.



### **Colin Ross, 1934-2019**

A private family funeral for Colin Ross, who died on May 27, took place on June 14 in Whitley Bay, England. Colin died in hospital after a short illness. Colin was a hugely respected bellows pipemaker and invented the modern Scottish smallpipes.



### **Chris Rapp, 1964-2019**

Christopher Kelly Rapp was one of 12 victims of the mass shooting that took place on May 31 in Virginia Beach, USA. He was a piper with Tidewater Pipes & Drums. Chris worked for the local council. A private funeral was held on June 9 at Emmanuel Episcopal Church, Virginia Beach.



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# Piping for dancing

– Part 2



Ross MacNaughton pipes for the Sailor's Hornpipe at the 2019 Atholl Gathering.

By DONALD MacPHEE



In part 1 I discussed the information, styles and requirements of piping for dancing and finished by looking at some dances that come under the 'Highland' term. I'd like to conclude by explaining the rest of those dances and then those that are termed 'Scottish National Dances' and 'Demonstration Dances'.

**The Reel** – I put it that way because there are **five** derivatives of this dance. Depending on the dance, the piper can play all reels or a combination of strathspeys and reels. This dance is also recognisable as it is danced with four dancers dancing this dance at the one time.

**1. The Half Tulloch or Half Hullachan** (can also be called the Hullachan) – This is a dance that consists of reels. The intro is an eight bar intro and the

duration of this dance lasts for eight parts of a reel or the equivalent of four two-parted reels. The tempo should be between 100-108bpm. I always play the first part of the *Reel of Tulloch* as my intro for the dance and then follow that up with two parts of *Mrs. Macleod of Raasay*, two parts of *Jock Wilson's Ball* and four parts of *High Road to Linton*. Alternatively, a selection of reels from this list: *Kilt is my Delight*, *Fairy Dance*, *Kate Dalrymple*, *High Road to Linton*, *Piper of Drummond*, *Deil among the Tailors*, *The Ale is Dear*, *The Mason's Apron*, *Marion and Donald*, and *Tail Toddle*.

**2. The Full Tulloch or Full Hullachan** (not to be confused with the dance called the Hullachan) – Any time this dance is called, it will include the word 'full'. This dance is also danced with four dancers and lasts twice as long as the Half Tulloch or Half Hullachan. So you can deduce that the piper needs to play an eight bar intro and then play 16 parts of a reel. Here is where a strong reel repertoire really comes in handy. The metronome setting is the same as the Half Tulloch which is 102bpm for premier dancers.

**3. The Strathspey and Highland Reel** – Four dancers dance this dance. As the name of the dance states the dance starts of with a strathspey and finishes with a reel. The intro for this dance is a four bar strathspey intro (such as the last four bars of *Susan MacLeod*) followed by four parts of a strathspey. My personal choice of tunes for this part of the dance are *Susan MacLeod* (two parts) and *Smith's a Gallant Fireman* (two parts). The break for this (going from strathspey into reel time ) is what I call a steady break, meaning the fifth beat of the last bar of strathspey time is the first beat of the reel or some people may think of it as the break lasting for one strathspey beat, whichever way you want to look at it – the break should make musical sense for the dancer so it should not be delayed nor should it be sudden. The reel part of this dance lasts for four parts of a reel with any of the listed reels being ideal for this dance. The metronome setting for the strathspey is 114bpm and for the reel part 102bpm.

**4. The Strathspey and Half Tulloch** – As with the other dances in this section, four dancers dance this dance. The intro for this dance is a four bar strathspey introduction followed by four parts of a strathspey. As in the previous dance you really find out why the tune *Susan MacLeod* fits beautifully with what the dancers are dancing and why this tune is an absolute strathspey classic. Any dance strathspey fits well for the strathspey part of this dance but as you will be going into reel time make sure your last strathspey doesn't end on the note D, as a break from the note D into, say, *Mrs MacLeod of Raasay* isn't the easiest of breaks (playing a birl from the note D).

The break from strathspey to reel is again what I call a 'steady break' – the fifth beat of the last bar of strathspey time being the first beat of the reel time.

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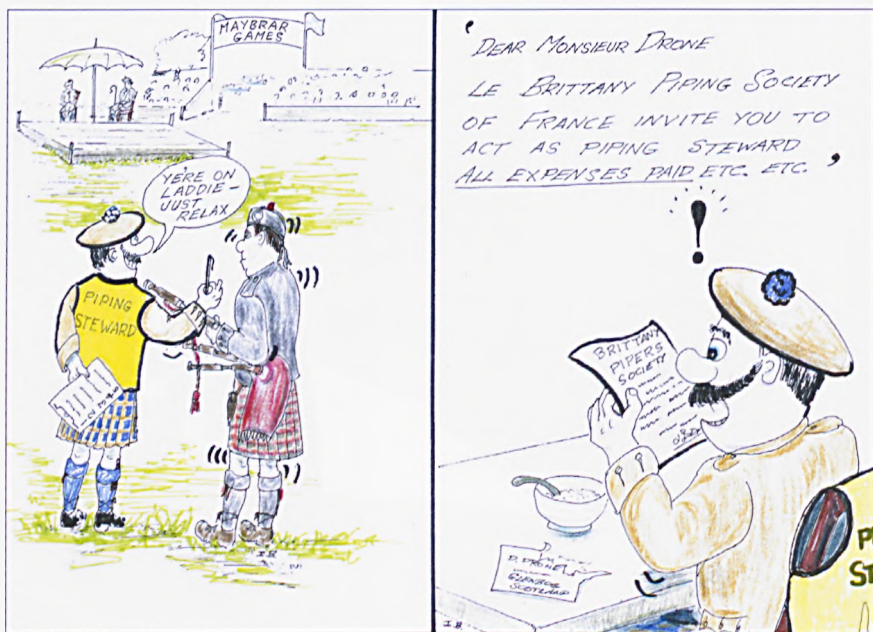
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The reel section of this dance comprises of eight parts of a reel. Any of the tunes at the end of this article are good reel dance tunes for the Half Tulloch part of this dance. The metronome setting for the strathspey part of this dance is 114bpm and between 100-108 for the reel part. As a side note, the end of this dance finishes with the dancers doing high cuts (jumping up as high as they can and while in the air stretching their feet so they try and make their feet parallel to their shoulders – one of the most difficult aspects of highland dancing. As stated the dancers are doing this at the end of this dance so tune selection for the highcuts should be reels that are ‘lifty, uplifting’ reels (i.e. *High Road to Linton* or *The Clumsy Lover* in reel time). Again, when you see this dance being done you will see clearer what it is I’m trying to explain.

**5. The Strathspey, Half Tulloch and Highland Reel.** Again, four dancers dance this dance. And the strathspey requirement is the same as the previous two dances. The introduction is a four bar intro followed by four parts of a strathspey. The break into the reel as in the previous dances is a clean break (fifth beat of the last bar of the strathspey is the first beat of the reel). The reel requirements for this dance are 12 parts of a reel. Again, having a good repertoire of reels is useful when piping for this dance. Popular tunes for both the strathspey requirement and reel requirement are listed below.

## DONALD DRONE



The metronome setting for the strathspey part of this dance is 114bpm and 102bpm for the reel part of this dance. Although this dance is not often set as a championship dance, and not popular at competitions, the piper must still be aware of the requirements for this dance.

To sum up Reels: when a strathspey is mentioned, the requirement is a four-bar introduction followed by four parts of a strathspey. Half Tulloch or Half Hullachan or Hullachan is equal to eight parts of reel. Full Tulloch or Full Hullachan equals 16 parts of a reel. Highland reel is equal to four parts of a reel. When the word 'Hullachan' is used, it's requirement is eight parts and Full Hullachan (will have the word 'full') is 16 parts. Also, the metronome settings that are given are for the Premier dancer (with the exception of the Half Tulloch or Half Hullachan). Most dancers, when they reach this level, will have danced for a longer time and are experienced and able to handle the length of the dance. Stronger, more experienced, dancers can handle the slower tempos but it must be said that there are less experienced dancers who have strength so this is just a general rule.

The 'Highland' section would not be complete if we did not include the two Step or 'dance' requirements for Primary dancers, they are the Pas de Basques and Pas de Basques and High cuts:

By Iain Bell



**Pas de Basques** (pronounced Pa de Ba) – In European dance, most countries have their own dance and in each country they have their own Pas de Basque. In Scotland, it is a side-to-side step where the bringing of the feet is critical for the dancer and where and how it is placed matters for good technique. Thankfully, we do not need to know the intricacies of this step but the tune requirement is *Ghillie Callum*. We play a four bar introduction and one part of *Ghillie Callum* for the Pas de Basques. The metronome setting is 110/112bpm. As stated earlier, this is done only for the Primary dancers (age four, five and six). So lots of tuning phrases and lengthy tuning notes aren't the norm. When the dancers are ready blow up the pipe, sound low A for two to three seconds and then begin piping for the dancers. At the conclusion of this dance step, go down to low A and play for two or so seconds and stop. This way there is no confusion for these youngsters and when they should begin or when they should stop.

**Pas de Basques and High cuts** – This is another step dance for Primary dancers. The music used is *Ghillie Callum* and the Introduction is a four bar intro followed by two parts of *Ghillie Callum*. Again, as with the Pas de Basques, avoid playing for long periods of time before you start playing for this dance. Use the couple of second rule as stated above in the Pas de Basques. The metronome setting is roughly 110/112bpm.

## The Scottish National Dances

**The Sailor's Hornpipe** – This dance is easily recognisable as the costume worn by the dancer is that of a sailor. It's probably one of the most enjoyable dances to play for as well. Many hornpipes fit this particular dance but not all hornpipes. The hornpipes of today's era fall into what many have labeled 'hornreels', or hornpipes written with reel rhythms. For example, the great Ally Reese hornpipe, *Raigmore* – or other similar hornpipes – would not be suitable for the dancers to dance the hornpipe. I recommend *Jackie Tar*, *Bobbie*

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Timothy Ness, Birnam, 2018.

*Cuthbertson*, *Crossing the Minch* or *The Sailor's Hornpipe* as tunes for the dancers to dance to as well as to easily recognise.

This dance can be danced as a four step, five step, or six step with an eight bar intro. Each step is equal to 16 bars of a hornpipe part or 1 part with it's repeat. The metronome setting for this dance is 98-104bpm. For example, if you were to play a four step Sailor's Hornpipe you would play an eight bar introduction such as the first eight bars of *Jackie Tar* and then play the four parted *Bobbie Cuthbertson* in it's entirety to satisfy the music requirement for the four step Sailor's Hornpipe. Hornpipes should be played pointed but not as pointed as let's say a competition type 2/4 march; let's just say closer to pointed than to being round.

**The Irish Jig** – This dance is another one that's easily recognisable by the costume or dance outfit the dancer is wearing. Think of your stereotypical Irish housewife and you wouldn't be far off the outfit the dancers use with shillelagh and all. This dance is a hard shoe dance, the dance shoes have taps and clappers on them to help the dancers better express the rhythms of the dance. This dance can also be either four steps, five steps or six steps and just as similar to the Sailor's Hornpipe, the Irish Jig uses an eight bar introduction and 16 bars of music is used for one dance step in the Irish Jig. Popular tunes for this dance are the *Banjo Breakdown*, *Paddy's Leather Breeches*, and *The Irish Washerwoman*. Tempos for the Irish Jig is 123bpm for Pre Premier and 120bpm for Premier dancers. An example of the music requirements for a four step Irish Jig would

be the first eight bars of the *Banjo Breakdown* for the intro then four parts of *Paddy's Leather Breeches* (for the four steps of the dance). Jigs for this dance are played more the round way of playing jigs than the pointed style.

**Flora MacDonald's Fancy** – This is one of the first 'National' dances that are taught which make them very popular at competitions. At competitions they mostly dance a four step 'Flora', however, I have played for many a six step Flora MacDonald's Fancy. The time signature for the dance is 6/8 time and most 6/8 marches fit the dance quite well, however, for the younger and less experienced dancers tunes such as the *Atholl Highlanders* and *The Steamboat* are more recognisable but for the premier dancer most any 6/8 march fits really well. The tempo for this dance is 97bpm for the less experienced dancer and 95bpm for the Premier dancer. The Intro for this dance is an eight bar intro and one part repeated (16 bars) equal one step.

**The Scottish Lilt** – Like the Flora, the Scottish Lilt is popular at competitions because it is one of the first National dances taught in highland dancing. It can either be danced as a four step or a six step. The music for this dance is 9/8 march and the tempo for the less experienced dancers is 97bpm and 95bpm for the premier dancers. Popular tunes for this dance include *Battle of the Somme* and *Heights of Dargai* (more properly called the *Hills of Dagsbat*). Both of these tunes are easily recognised. Other tunes that could be used for the more experienced dancers are *Miss Heather Grant of Strathyre* and the *The Foxhunter*. The Intro for this dance is a four bar intro and eight bars of music equals one step.

**All the Blue Bonnets are O'er the Border** – This is also known as simply The Blue Bonnets. This National dance uses the music of the same name for the dance – the 6/8 march *All the Blue Bonnets o'er the Border* played at 95bpm for the less experienced dancer and 93 for the Premier dancer. The Intro for this dance is an eight bar intro and one step equals 16 bars or one complete part of the march. It is also danced as either four or six steps.

**The Scotch Measure** – is probably the least popular of all the Scottish National dances, or maybe it just hasn't been as popular in the last while or so.



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Nonetheless, this dance is done at either four or six steps with an eight bar intro. The music is a 2/4 march, the most popular being *Mairi's Wedding* and *Teribus*. Each step of the dance is equal to one part of the march (16 bars). Tempos for this dance are 102bpm for the less experienced dancer and 100bpm for the experienced dancer.

**The Earl of Errol** – is another dance that uses the name of the tune as the name of the dance. *The Earl of Errol* is a 2/4 march but it is not a strongly pulsed tune (very few dots and cuts). It is more of a round type march as opposed to a strongly accented march (agogic stress). I have heard both settings of this tune in both the key of A and D and both are suitable and fun to play. In years past there have been two different lengths of introductions for this dance (one consisting of four bars and the other of eight bars). Now, it must be said that for a number of years anytime I have played for this dance I have used the eight bar intro. Each step equals one part of the tune (16 bars). This dance is also danced at either four or six steps and the tempo played is 78bpm for the less experienced dancer and 76bpm for the more experienced dancer.

**The Village Maid** – A popular tune for this dance is the *Liberton Pipe Band* or *Liberton Polka*. The introduction for this dance is an eight bar intro and 16 bars or one part equals one step of the dance. Again as with many of the other Scottish National dances, it is either danced as a four step or a six step dance. The tempo for this dance would be 96bpm for the less experienced dancer and 94bpm for the more experienced.

**Highland Laddie** – Highland Laddie is another of the Scottish National dances where the name of the dance corresponds with the tune played for the

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Craig Muirhead, Luss, 2016.

dance. As with many of the other dances it is either danced as a four step dance or a six step dance. It has an eight bar intro and then one part equals one step of the dance. The tempo is 100bpm for the less experienced dancer and 98bpm for the more experienced dancer

**Wilt Thou go to the Barrack's Johnnie** – or also just known as The Barrack's Johnnie. The

most popular tune played for this dance is *The 79th's Farewell to Gibraltar* as well as the *Barren Rock's of Aden*. This dance is also danced as either a four step or a six step. The intro for this dance is an eight bar introduction and one step of the dance is equal to one part of the tune. The tempo for this dance is 100bpm for the less experienced dancer and 98bpm for the more experienced dancer

## Demonstration dances

**The Broadswords** – The Broadswords is a dance where there is a team for the particular dance that dance around swords placed on the area where the dancers are dancing. Most Broadsword dances are danced as either a 2&1 or 3&1 (2 slow and 1 quick or 3 slow and 1 quick). The music for the dance that is used is the strathspey for the slow time and reel for the quick time. The introduction is a four bar introduction and one two-parted strathspey equals one step and four parts of a reel equals one step. So for a 2&1 broadswords you would play a four bar intro then four parts of a strathspey and four parts of a reel. The break is a clean break where the 'fifth' beat of the last bar in strathspey time becomes the first beat in reel time. The tempos for the strathspey would be 114bpm and 102bpm for the reel. I have played for this dance on many occasions at exhibitions and shows and there has been as few as two dancers dancing and as many as eight dancers dancing.

**The Cake Walk** – The Cake Walk is a dance that originated in the northeast of Scotland. It is a tandem dance where there is a male and female dancing to the music. Unlike most Scottish Highland dances the original score or music

### Tunes used commonly in piping for dancers:

**Strathspeys** – *Marquis of Huntly's Highland Fling, Keel Row, Orange and Blue, Because He Was a Bonny Lad, Aspen Bank, Braes of Mar, Fiddler's Joy, Mac an Irish, Captain Horne, Devil in the Kitchen, Molly Connell, Loudon's Bonnie Woods and Braes, Susan MacLeod, Smith's a Gallant Fireman, Rose Amongst the Heather, O'er the Bows to Ballindalloch, Monymusk, Highland Harry, Balmoral Castle, Braes of Tullymet, Lady MacKenzie of Fairburn, Miss Ada Cranford and Dalnabassaig.*

*Sword Dance* tune and for Pas de Basques and Pas de Basques and Highcuts – *Ghillie Callum.*

**Reels** – *Reel of Tulloch, Jock Wilson's Ball, Mrs MacLeod of Raasay, High Road to Linton, Kilt is my Delight, Fairy Dance, Kate Dalrymple, Piper of Drummond, De'il Among the Tailors, Marion and Donald, The Ale is Dear, The Mason's Apron and Tail Toddle.*


**Marches in Simple time** – *Mhairi's Wedding, Teribus, 79th's Farwell to Gibraltar, Liberton Pipe Band, Drunken Piper, Heilan' Laddie and The Barren Rocks of Aden.*

**Marches in Compound time** – *The Earl of Errol, Dovecote Park, Steamboat, Mucking of Goerdie's Byre, Glendaruel Highlanders, The Battle of the Somme, Drops of Brandy, The Foxhunter, The Heights of Dargai, Miss Heather Grant of Strathyre, All the Blue Bonnets are over the Border, Jenny's Banbee, Longeval, Wha'll be King but Charlie, Atholl Highlanders.*

**Hornpipes** – *The Liverpool Hornpipe, Jolly Beggarman, Black Bear, My Love is but a Lassie Yet, Bobby Cutbbertson, Clumsy Lover, The Sailor's Hornpipe, Jolly Beggarman, Crossing the Minch and Jackie Tar.*

**Jigs** – *Irish Washerwoman, Paddy's Leather Breeches, Cork Hill, Merrily Danced the Quaker's Wife and Banjo Breakdown.*

used for this dance is *Whistling Rufus*, is a tune that is outwith the scale of the great highland bagpipe. The tune that we play as a substitute is *Jenny's Banbee*. This dance can be danced as a four step or six step. The introduction is an eight bar intro and one part equals one step. The tempo for this dance is 88bpm.

**Tribute to J. L. MacKenzie** – This demonstration dance was choreographed for one of the 'greats' of Highland Dance, J. L. MacKenzie. J. L. travelled the world teaching and performing Highland dancing and was a true ambassador for not only Scotland but, more importantly, Scottish highland dancing. The tune that is used for this dance is *Longeval*, a three part slow waltz composed by Pipe Major George Stoddart BEM. The introduction for this dance is a four bar introduction followed by the tune in it's entirety. The tempo for this dance is 52bpm. 

## Richard's commanding role



November 2018, Inchdrewer House, Edinburgh. Newly appointed Sovereign's Piper, Pipe Major Richard Grisdale contemplates the pipers that have gone before him in the role.

**P**ipe Major Richard Grisdale smiles and closes his eyes. “It still hasn’t sunk in yet.” He is referring to his new post as the Sovereign’s Piper, which he took up a few months ago. As readers will know, the position was established in 1843 when Queen Victoria appointed Angus MacKay. Richard (37), an affable Liverpudlian, is the 16th post holder. Born and raised in the Dingle area of that great city, Richard, like most schoolchildren, didn’t really know what he wanted to do once his school days were over. At the age of 13, he joined the local Army Cadet Force, which, he believes, is one of the finest youth organisations this country has to offer. He didn’t have a clue about regiments and his family didn’t have an Army background.



Richard takes up the story: “I went along to my local Territorial Army (TA) unit and joined the local Cadet Force, which happened to be the Liverpool Scottish, a regiment affiliated to the Cameron Highlanders. At that time the Cadet Force did the Duke of Edinburgh awards, which, of course, is still going today. The TA came down to the Cadets and gave a presentation on learning to play the pipes or the drums, and this – learning a musical instrument – could be linked into the Duke of Edinburgh’s award scheme.

“So after a very flash presentation by the Pipe Major, I went home and thought about it, and quite liked the idea of doing something different. The following week I said to one of the adult instructors that I fancied having a go. From there I was pushed across to the adults as part of the Cadet Force and that’s when my piping tuition started. The Pipe Major at the time was Terence Stockdale of the Liverpool Scottish, who was brought back from retirement to provide tuition.”

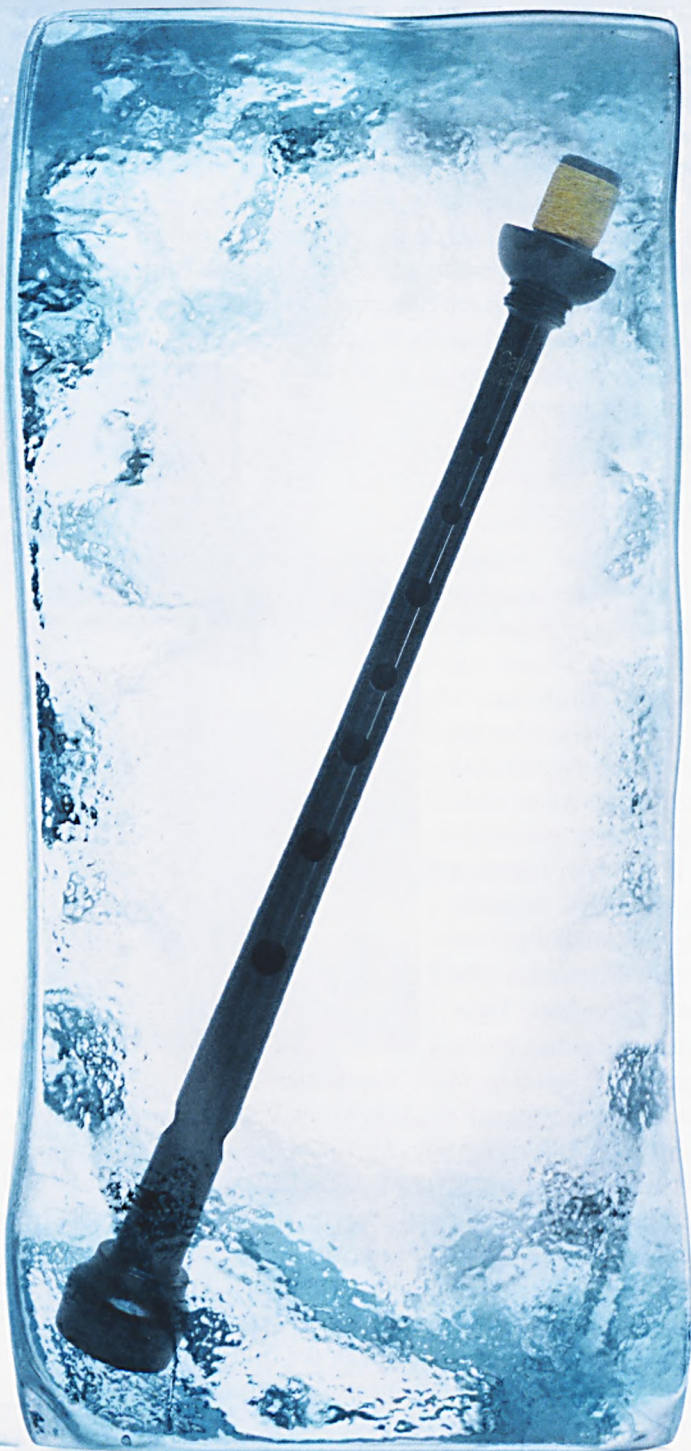
Piping then ran alongside his school education, and Richard would soon join the Bootle Pipes & Drums. He didn’t follow either of the city’s two football [soccer] teams. “I grew up in a house where my father favoured Liverpool and my brother Everton,” he says. “There was always the friendly banter but I couldn’t be bothered with it. I’d go and play my pipes!”

At the age of 17 he left school and went to college where he was approached by one of the instructors from the Reservists. The instructor was a regular sergeant on secondment from the 1st Battalion The Highlanders. “He came to me one morning and asked me what I was doing with my life, where I was going with it? I was planning on going to college and my initial thoughts were to be a probation officer, keeping kids on the ‘straight and narrow’. He said to me: ‘No, you’re not doing that.’ It was as blunt as that. He said, ‘Tomorrow morning meet me at the Careers Office in the city centre. You’re joining the 1st Battalion The Highlanders.’” I met him there the next morning and on September 13, 1998, I walked into Glencorse camp, the training establishment for the Scottish Division. It was a Monday. That was when I started my military career.”

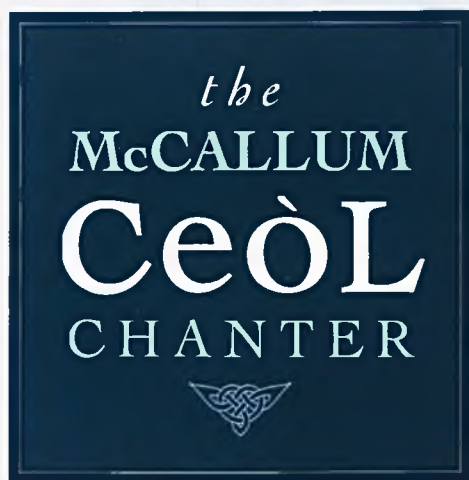
The teenager went through his basic training followed by Phase 2 training at ICT Catterick – now the hub for all the British Army’s infantry – and joined the 1st Battalion The Highlanders Pipes and Drums. At the time, the regiment was posted to Somme Barracks at Catterick so the young squaddie completed his training and virtually walked down the street to the regiment. There were some outstanding pipers



in the regiment at that time. Capt. Stuart Samson MBE was Pipe Major, a Silver Medallist knocking on the door of the Gold. When he was promoted to Senior Pipe Major of the British Army, Michael Gray – “my idol, a fine player” – took over. Gray was also a Silver Medallist knocking on the door of the Gold. “Donald MacKay was a Corporal Piper in the platoon,” recalls Richard. “He didn’t suffer fools gladly. He was a very good Corporal in the platoon. He had the knowledge, the playing ability and the persona. I used to watch him and try to emulate him. The senior piper in the platoon was Martin MacDonald who has just finished as Senior Pipe Major of the British Army. He’s now in charge of recruitment for the Royal Regiment of Scotland, north of Scotland. So, we had some really ‘big’ players in the platoon.



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Pipe Major Richard Grisdale at the Scottish National War Memorial at Edinburgh Castle, November 2018.

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“Everything I do in piping I often think, ‘How would Ollie [Michael Gray] do it?’ He was my Pipe Major but we became friends. I also look to Stuart Samson for inspiration. He was my first Pipe Major and a beautiful player.”

Early in 2000 Richard was posted to the Army School of Piping, now the Army School of Bagpipe Music and Highland Drumming (ASBMHD), for his basic initial six-month piping course. Brian Donaldson was the Pipe Major followed by Capt. Stevie Small. His core instructor was Andy Lamont of The Black Watch. “However,” says Richard, “first and foremost you are a soldier and early in my career I made the conscious decision to pursue and

maintain my military skills with the knowledge that piping in the army would probably get him to where he wanted to be. I was keen to go ahead and do Junior NCO order which would give promotion to Lance Corporal. I was extremely keen to do Junior Brecon down in Wales which would give promotion to Corporal, then Senior Brecon which would lead to Sergeant ... so, all through my military career I've kept all that going as well as the piping. As I progressed, I set myself goals at each stage. My ambition was always to become Pipe Major of a regular battalion. I achieved this in 2013 with the Black Watch but it was during my Pipe Major's course that I developed an appetite to become the 'Queen's Piper'. On the course I studied the job, its history etc and it became something I aspired to.

“Over the years I have taken part in lots of public ceremonial duties where I could observe various Sovereign’s Pipers. I wondered about the mystique behind the role ... something I’m finding out very quickly!”

When The Highlanders left Edinburgh for Germany to be part of the armoured infantry, the piping very much took a back seat. “We went from a light role infantry to an armoured infantry working with warrior vehicles. Iraq was knocking on the door and we were deployed there, later. The Black Watch was out there in 2003 and we deployed a bit later on. This was in 2006 when the 1st Battalion The Highlanders were deployed to Basra and were on operations on amalgamation day.” Richard remembers the mood at the time: “Initially, we didn’t want it. Some were a lot more vocal than others but at the end of the day you’re a soldier and you’ve got to get on with it. All the pipes and drums have retained their identity and wear their antecedent uniform. The soldiers and officers all wear the one standard uniform now but the pipes and drums have maintained their identity and wear the gold braid uniforms, the antecedent uniforms.”

Richard was appointed Pipe Major of The Black Watch (3 SCOTS) from April 2011 until April 2016 when Alastair Tripney took over and Richard went to the Royal Highland Fusiliers – 2 SCOTS in new money – to be Company Sergeant Major Company, a move that took him away from piping completely.

To be appointed Sovereign’s Piper, the individual has to be a senior Pipe Major of the British Army. In addition, he needs to possess personal attributes such as reliability, trustworthiness and articulateness. The field could be six or seven then it dwindles down. Richard made it clear he desired the position one day. “In the army we have to fill in an appraisal which includes your personal aspirations and this was mine. I actually applied for it a couple of years ago but Scott [Methven, the previous postholder] was successful. I was hopefully going to go in after him and that was the case.”

Traditionally, the position would be announced in early December with the new postholder confirmed in April, giving plenty of time for preparation and, from April to October, to shadow the outgoing Pipe Major. It’s a long handover. Unfortunately, with the circumstances, Richard has gone in slightly earlier and acknowledges the help and guidance of Derek Potter, the 13th Sovereign’s Piper, in preparing and advising him.



Pipe Major Michael Gray.

Richard describes the duties of the Sovereign's Piper: "The day starts early. You get yourself ready and then at 09:00, whether at Balmoral, Holyroodhouse, Windsor Castle and London, you do the morning calls till 09:15. You play a 15-minute marching set. You can't repeat a tune so there are a lot of tunes getting speed learned just now! You are, though, an honorary Page of the Presence. You meet the Sovereign in the private quarters and escort her everywhere. You walk a couple of paces in front to let



people know the Sovereign is coming. You also organise the piping for the state banquets. There are two of those each year, one held at Buckingham Palace and one at Windsor. Although the Army will detail where the 12 pipers will come from any particular unit – with the influence of the Director – it's my responsibility to ensure that they are there in good order and they're on point ready to go.

"I enjoy 6/8 marches and naturally they are forming quite a lot of my marching sets for the 15 minutes each morning! I've been busy putting sets together and the first one in my book is *John D. Burgess*, which is nice having met him and heard him play. I like 4/4s and 3/4s as well. When I pick up my pipes I always play two 4/4s to settle the pipe, tunes that we played when Stuart Samson was Pipe Major: *The Garb of Old Gaul* and *Lord Lovat's Lament*."

As Pipe Major of The Black Watch, Richard has met the Queen on a few occasions over the years. "I've been privileged enough to play at a few state banquets as a private soldier, as a Pipe Sergeant and as a Pipe Major, so I've met the Sovereign a few times. The most indelible occasion was in 2015 when I was lucky enough to have lunch with the Sovereign after she presented us [the Royal Regiment of Scotland] with a new royal pipe banner. The Sovereign attended a parade at Dregghorn Barracks and all the pipes and drums of the Royal Regiment of Scotland were there. At that time I was the Senior Pipe Major of the Royal Regiment of Scotland so was fortunate to march forward during the parade and

the Sovereign presented the banner onto my pipes. Afterwards, we had lunch which was really memorable.”

Richard is married to Kelly, a tax officer with HM Revenue & Customs. Last year the couple purchased a new home in Liverpool, where Richard spends his weekends. His new job is for three years although potentially it could last longer. “In the next 12-18 months I will need to decide what to do beyond my military career. I have some decisions to make ... it depends how long Gordon [Rowan, Director at the ASBMHD] keeps in his job!” he laughs.

**T**he post of Sovereign’s Piper is usually held by a serving non-commissioned officer and Pipe Major from a Scottish or Irish Regiment. Of the 16 postholders, 12 have served during the present monarch’s reign.

- 1843–1854: Angus MacKay
- 1854–1891: Pipe Major William Ross, 42nd Highlanders (The Black Watch)
- 1891–1910: Pipe Major James Campbell, 42nd Highlanders (The Black Watch)
- 1910–1941: Pipe Major Henry Forsyth, Scots Guards
- 1941–1945: None
- 1945–1965: Pipe Major Alexander MacDonald, Scots Guards
- 1965–1973: Pipe Major Andrew Pitkeathly, Argyll and Sutherland Highlanders
- 1973–1980: Pipe Major David Caird, Royal Highland Fusiliers
- 1980–1995: Pipe Major Brian MacRae, Gordon Highlanders
- 1995–1998: Pipe Major Gordon Webster, Scots Guards
- 1998–2003: Pipe Major Jim Motherwell, Argyll & Sutherland Highlanders
- 2003–2006: Pipe Major Jim Stout, The Highlanders, 1st Bn
- 2006–2008: Pipe Major Alastair Cuthbertson, 1st Bn, The Royal Scots
- 2008–2012: Pipe Major Derek Potter RVM, Royal Scots Dragoon Guards
- 2012–2015: Pipe Major David Rodgers, Irish Guards
- 2015–2018: Pipe Major Scott Methven, Argyll and Sutherland Highlanders
- 2018–Present: Pipe Major Richard Grisdale, 3SCOTS (The Black Watch). 

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# The history of Cowal Highland Gathering

– Part 5

JEANNIE CAMPBELL chronicles the first five post-War years



Woolmet Colliery Juvenile Pipe Band at Cowal, 1949.

**N**o competitions had been held during the years of the Second World War but the World Championships at Cowal resumed in 1946. A crowd of 30,000 attended but the crowds might have been even larger as many people turned back soon after they arrived at the ferry terminal at Gourrock and saw the seemingly endless queues for the ferries.

The Glasgow Police under Pipe Major John MacDonald had won the World Championship in 1936, 1937, 1938 and 1939 and continued its winning run with another World Championship win in 1946, making a record five in a row. In second place was Shotts and Dykehead, third Dunoon Ballochyle, fourth Clan MacRae Society and fifth Miss Joan Campbell's. The Civilian prizes went to – 1. Pumpherston (under P.M. James Strathearn); 2. Bowhill Colliery; 3. Johnstone; 4. Glasgow Shepherds; 5. Newmains & District. The Juvenile Championship went to Craigneuk Parish Church and Wishaw ACF (under P.M. Alan McCulloch) with Lochore second and Newtongrange third. In Juvenile Contest No. 2 – for bands that hadn't won a prize in the previous five years – the result was the same.

Members of the World Championship band each year received a gold replica of the Argyll Shield. In the June 2006 *Piping Times*, 2006 Rona Lightfoot was pictured with one which she had made into a pendant. Her uncle John MacDonald, Pipe Major of the Glasgow Police, won it. It can be seen that the



medal follows the design of the original shield.

In the 1946 open solo events the results were:

**Piobaireachd** – 1. Roderick MacDonald; 2. Donald MacLean; 3. John MacFadyen.

**March** – 1. John MacDonald; 2. Thomas Pearston; 3. J. Slattery.

**Strathspey and Reel** – 1. Thomas Pearston, 2. John MacFadyen, 3. Robert G. Hardie.

John D. Burgess won the under 16 MSR. The winner of the under 16 March confined to Argyll and the Isles was Duncan MacFadyen.

All would have been set for the Championships to continue as before but the founding of the Edinburgh Festival in 1947 intervened and someone suggested that the World Pipe Band Championship could be held in Edinburgh during the Festival. The full story of the dispute can be read in the *Piping Times* volume 69, no. 8 (May 2017).

The 1947 Cowal Games were held on August 30 in good weather. Ten bands had defied the Scottish Pipe Band Association (SPBA) ban. The result of the Championship was: 1. Glasgow Police; 2. 91st PTC; 3. Dunoon Ballochyle; 4. Tullibody and Cambus; 5. Campbeltown and District Ex-Servicemen. As the Glasgow Police band had won the World Championship five times in succession and had now won again at Cowal in 1947, this would make a run of six-in-a-row if 1947 was counted as a World Championship.

The Harry Lauder Shield went to Campbeltown & District Ex-Servicemen's Association (under P.M. Wm. Wilson) with Glasgow Corporation Cleansing Dept. second and Tullibody & Cambus third. First in the Juvenile Championship results was the 1st Bellshill Company Boys' Brigade (under P.M. Alan McCulloch). At 10.00pm that evening the BBC Home Service broadcast a half hour programme on the event. Whether this included bands or solos or was just a report of the results of the sports, dancing etc is not known.

The bands that played at Cowal in 1947 were suspended by the SPBA and the



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suspension also applied to individual members of bands. The dispute continued, with the SPBA and Cowal World Championships scheduled for the same day. The dispute wasn't settled until June 1948 when it was agreed that the Cowal event held on its traditional date should be known as the Cowal Championship and that the SPBA World Championship would be on September 4.

Over the years, Cowal always had its own rules and events and allowed bands to play in different events, not confining them to their own SPBA grade. Cowal had Grade 4 contests long before the SPBA although sometimes this seemed to be for lady bands. From time to time, Grade 3 and 4 bands might be in the same event and bands other than Grade 1 would be in the Open event. Sometimes bands were listed separately and sometimes the events they were to be judged in were marked with an asterisk or other symbol against their name. A feature of Cowal were the competitions for bands which had not won prizes in the previous five years; a kind of second chance in each grade.

In August 1948 the duplicated newsletter named *The Piping Times* – a forerunner of the printed magazine – carried a notice of a College of Piping bus run to the Cowal Games on Saturday, August 28. Tickets were priced 17/- and included dinner but not tea. Payment was to be made to Netta (later Mrs Seumas MacNeill) or Isabel Boyd (Netta's sister).

In 1948 the solo piping results were:

**Open Piobaireachd** – 1. John MacDonald; 2. Roderick Morrison; 3. John Garroway; 4. R. G. Hardie; 5. Seumas MacNeill; 6. John MacFadyen.

**March** – 1. Donald MacPherson; 2. Ronald MacCallum; 3. Roderick Morrison; 4. P.M. MacKenzie, A & SH; 5. Seumas MacNeill.

**Strathspey and Reel** – 1. R G Hardie, 2. Seumas MacNeill, 3. Donald MacPherson, 4. John Garroway; 5. P.M. MacKenzie.

**Local MSR** – 1. William Connell, Glasgow; 2. Roderick MacDonald, Dunoon; 3. Nettie Davidson, Glasgow; 4. T. M. MacKenzie, Campbeltown.

**Junior Piobaireachd** – 1. Daniel MacDonald; 2. John D Burgess; 3. William Connell; 4. Roderick MacDonald.

**Junior MSR** – 1. Daniel MacDonald; 2. John D. Burgess; 3. John L. Graham.

Forty nine bands played in glorious weather and in front of a crowd of 28,000. The results were – Open competition for the Argyll Shield: 1. Shotts



Mr and Mrs Ronald McCallum.

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& Dykehead (under P.M. McAllister); 2. Glasgow Corporation Tramways (P.M. McDermid); 3. Dalziel Highland (P.M. Hastie); 4. City of Glasgow Police (P.M. MacDonald); 5. Muirhead & Sons (P.M. Wilson).

The Harry Lauder Shield went to Wishaw Highland (under P.M. Adam A. Jenkins) with Govan Red Hackle second, Camelon third and Rutherglen fourth. Contest No. 3 went to Newmains with Stevenston second and Bellshill (P.M. McPhedran) third. The result of the contest for those not winning a prize in the previous five years was: 1. Lochore and Crosshill (P.M. MacPherson); 2. RN Torpedo Factory; 3. Paisley British Legion; 4. Law Highland. The juvenile winners were: 6th Paisley BB (P.M. A. Sunter), followed by 94th Glasgow BB second and 1405 Squadron ATC third. The result was the same in the contest for non-prize winners. Army and TA Bands: 1. 5th/6th HLI (P.M. Weatherston BEM).

In 1949 the crowds broke all previous records with 31,000 attending. The winners in the open solo contests were:

**Piobaireachd** – 1. John C. Johnston; 2. John Garroway; 3. Donald MacLean (Glasgow); 4. R. G. Hardie; 5. Donald MacPherson; 6. Charles D. Scott.

**March** – 1. Seumas MacNeill; 2. Peter MacFarquhar; 3. Donald MacPherson; 4. R. G. Hardie; 5. Ronald MacCallum.

**Strathspey and Reel** – 1. Donald MacPherson; 2. Donald MacLean; 3. John Garroway; 4. R. G. Hardie, 5. Charles D. Scott.

The local under 16 march was won by Archie MacCallum, son of Ronald MacCallum, with Iain MacFadyen second and J. Moran third. The Open junior contest was won by John D. Burgess with John Graham second and Robert Hannah third. The judges were Willie Gray, George MacDonald and Ronald Meldrum.

The results of the band contests were – Argyll Shield: 1. City of Glasgow Police (P.M. MacDonald); 2. Shotts & Dykehead (P.M. McAllister); 3. Clan Macrae Society (P.M. Nicoll); 4. Bonhill Parish; 5. Muirhead



Donald MacPherson, top and John C. Johnston, bottom. 1950.



Clan Macrae Society.

3: 1. Kely and Blairadam; 2. Babcock and Wilcox; 3. Rothesay, 4. Kinross. Juvenile: 1. Bowhill Colliery and District; 2. Woolmet Colliery; 3. 1st Shettleston BB. Juvenile Contest No 2 for non-prize winners in previous five years: 1. Bowhill Colliery Juveniles; 2. Woolmet Colliery; 3. 1st Shettleston BB. Army and TA Bands: 1. 5th/6th HLI; 2. Argyll and Sutherland Highlanders.

Cowal in 1950 was memorable for a visit from Prime Minister Clement Attlee and the activities of the many bannered Scottish nationalists. Eighty bands competed including three from Ireland. The solo piping was threatened by a boycott organised by the Professional Pipers' Association (a forerunner of the CPA), on the grounds of prizes withheld, reduction in the number of prizes, and reduction in the total prize money. Fortunately, the prizes arrived a few days before the Gathering and a telephone call between the two secretaries was sufficient to have the number of prizes restored and the total increased.

Although the Gathering basked in sunshine all afternoon, later the clouds opened. Only three bands completed the march to the pier, one of which was a Boys' Brigade band, although its trophy was in danger of being washed out of the officer's hands. A special cheer from the water-logged crowd was given to three pipers, deserted by their comrades, who stuck it out to the end, their total drum corps consisting of one drunk with a vague idea of how to swing the sticks. With the boycott lifted there was a big entry in the solo events, the principal prizewinners being John Garroway and Donald MacPherson.

The band results were: Argyll Shield – 1. Clan Macrae Society; 2. Shotts and Dykehead; 3. City of Glasgow Police; 4. Muirhead & Sons; 5. Caber Feidh. Harry Lauder Shield – 1. Camelon (under P.M. H. Wilson); 2. Royal Naval Torpedo factory; 3. Lennox Clan Albainn; 4. Ceannloch. Juvenile: 1. Newtongrange (under P.M. W. Peacock). Contest 3: 1. Allandale; 2. Babcock and Wilcox; 3. Stevenston.

• *Continued next month.*

PC

## OBITUARY

### Hugh MacCallum, 1942-2019

**T**he funeral of Hugh Archibald MacCallum took place at Falkirk Crematorium, Stirlingshire on June 6. Hugh, one of the outstanding competitive pipers of the 20th century, died on May 27 whilst recuperating after suffering a stroke late last year.

Hugh was born on July 26, 1942 in Campbeltown, Argyll, into a family that had a long piping lineage in the town – going back to 1725 at least. His father, William was the son of Ronald MacCallum and his mother, Margaret McMurchy was related to William McMurchy, the 18th century bard and piper from Kintyre. Further, Hugh, his nephew, Willie (who played *Lament for Donald Duaghal MacKay* at the funeral, the tune with which Hugh won the Gold Medal at the 1967 Northern Meeting), Ronnie MacShannon (who mother was a first cousin of Hugh) and Stuart Liddell are direct linear descendants of John MacAlister, the man dubbed in 1782 the Foremost Piper of Scotland. In 2004, Bridget MacKenzie wrote that they may also be descended from the Lords of the Isles and may have the blood of the earls of Antrim in their veins.



As a youngster, Hugh's brother, Ronald gave him his first lessons and he went to Willie Thomson (who was taught by Ronald MacKenzie, nephew of John *Bàn*) for a while – as did Willie McCallum, Ronnie MacShannon and Stuart Liddell as youngsters – before Pipe Major John MacKenzie (another native of Campbeltown) took him on. After a short period, his cousin Pipe Major Ronald MacCallum MBE, the Duke of Argyll's piper, taught him for many years.

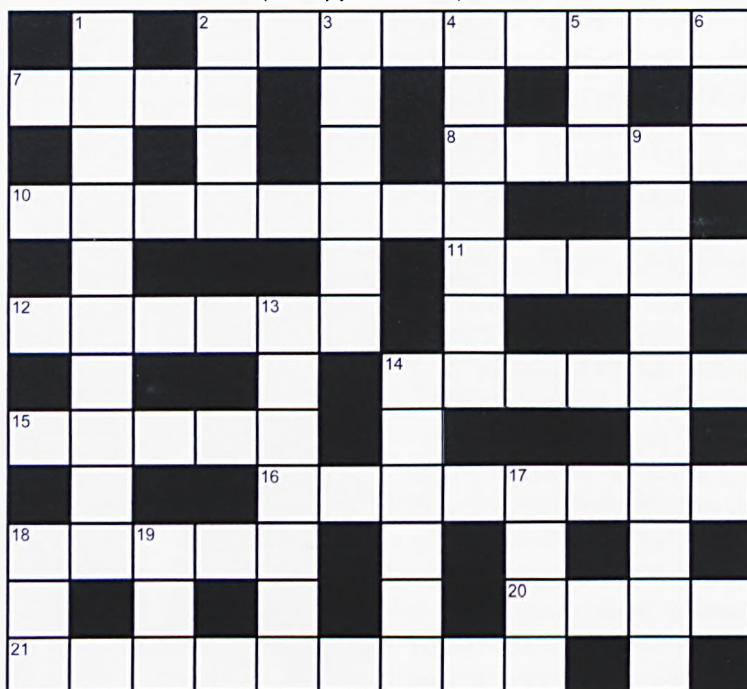
As a youngster, Hugh played in the Ceannloch Pipe Band in Campbeltown, and in the 8th Argyll Territorial Army Band. At the age of 18, he moved to Glasgow to study accountancy and then, in 1963, to Edinburgh. Piping had taken a brief hiatus at this point but Hugh would then travel to Inveraray for his lessons with Ronald, something he would continue to do into the 1970s.

Hugh's first big win in piping came at the 1959 Inveraray Games but it was as an 18-year-old at the Argyllshire Gathering the following year that he burst

*Continued on page 51*

## CROSSWORD

- compiled by Jeannie Campbell MBE



### Across

2. One of the bands mentioned in Davy Robinson's letter last month (9)
7. You should do it before you play it (4)
8. Mr Maguire in Terry Tully's Book 5 (5)
10. Archie McPhedran was a Glasgow one but without sheep (8)
11. Uphold the -- in the Antipodes Collection Bk 2 (5)
12. Bruce addressed his at Bannockburn (6)
14. Patrick, notorious factor to the Duke of Sutherland (6)
15. Glasgow's river (5)
16. He was pictured at Culloden last month (5,3)
18. Trap for drummers (5)
20. University where they play music to 3 down of cheese (4)
21. PM of the winning band at the first major of this season (4,5)

### Down

1. Another of the bands mentioned by Davy Robinson (10)
2. Scots turnip (4)
3. See 20 across (6)
4. This and Coatbridge Advertiser reported Cowal results pre WW1 (7)
5. Ms Gray, composer and compiler of a collection of music (3)
6. You know him in Scots (3)
9. Lochiel's home where the commandos trained in WW2 (10)
13. Be there, and give out the prizes (7)
14. --- Tongue, by Murray Blair (6)
17. Ewan A Grant in C. I. Tee's The Tribute (4)
18. Jim Tweedie's Legs (3)
19. Argyll loch or Bon Highlanders (3)

## The puzzling joy of a crossword

**A** good reason for doing crossword puzzles was expressed by composer and lyricist, Stephen Sondheim: “The nice thing about doing a crossword is, you know there is a solution.” Crosswords are a refreshing interlude from our daily life, where sometimes the challenges we face don’t have ready solutions.

**T**est your piping knowledge with the *Piping Times* crossword. Send completed puzzles to: *Piping Times*, 16-24 Otago Street, Glasgow G12 8JH, Scotland. Or, scan or photograph your entry and email it to: [otago@thepipingcentre.co.uk](mailto:otago@thepipingcentre.co.uk). A £10 voucher awaits the winner.

**Last month’s solution:** **Across** – Arisaig, Raasay, Mavis, Uurlar, Durness, Estate, Lairig, Address, Asher, Leger, MacRae, Rangers.



**Down** – Armadale, Inver, Aisle Grouse, Ballater, Fair, Northern, Measures, Garter, Dolan, Eagle, Adam. The winner of the May crossword is Mark Ryan of Anchorage, Alaska.

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

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## PT NOTICEBOARD

### Contest cancelled

The annual Iain Dàll MacKay junior piping competition has had to be cancelled for this year. Organisers had hoped to hold the event at Inverewe Gardens near Gairloch, Wester Ross. However, logistical problems with appropriate tuning facilities have proven difficult to resolve.

The festival was established in 2000 in memory of the MacKays of Gairloch.

### Spotlight on Galicia

Galicia is the ‘guest country’ at this year’s Lorient Interceltic Festival. The festival is held annually in Brittany, France and is one of the largest in Europe. More at: <https://www.festival-interceltique.bzh>

### Museum reopens

The National Piping Centre’s museum has reopened after refurbishment. The museum holds 300 years of piping heritage laid out in a logical, themed way. Many new items have been added.

## Battle's Over – pictorial



Dr Alexander Dougall at West Hawaii Veterans Cemetery, Big Island of Hawaii.



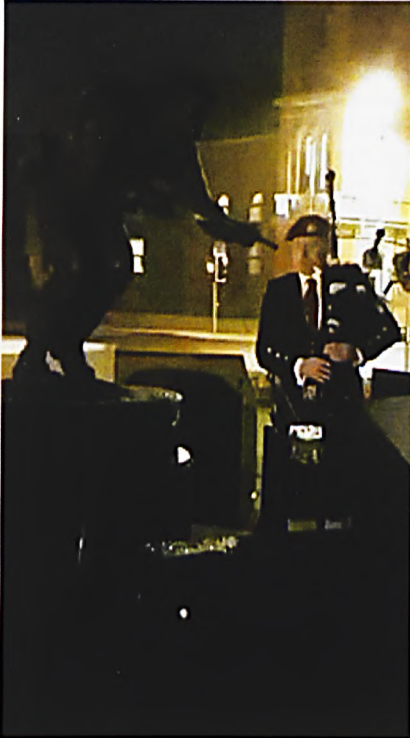
Hermann Ja at the Miltenort U-Boat Memorial, Heikendorf, Germany.



MWO (Ret'd) David E. Hjalmarson, CD, KCLJ with Cowichan Pipes and Drums playing at Duncan Cenotaph, British Columbia, Canada.



Lorient Pipe Band, Brittany, France.



Steve Nolan at the cenotaph in Middlesborough England.



Sam Duarte, Road of Remembrance Gateway, WWI Memorial, Colorado, USA.

## Participants

*(continued from last month)*

- Kenneth Neilson, Stonehouse, Lanarkshire, Scotland.
- David Leckie, David Watt, Neil Swan, Hugh Gordon, Archie Howitt and Ian Sutherland – East Lothian, Scotland.
- John Jamieson, Berkshire, England.
- Andrew Innes, Helmsdale, Sutherland, Scotland.
- Cessnock RSL Pipe Band, Weston, NSW, Australia.
- Celia Carrothers, Lambton County, Ontario, Canada.
- Jim Strachan, Bognor Regis, West Sussex, England.
- Steve Nolan, Middlesbrough, Teeside, England.
- Jacqueline Bethel, Virginia, USA.
- Ross Redwin, Korweinguboora, Victoria, Australia.
- Nicholas Train, Bob Whitson, Jodie MacGregor, Max Gribble, Felicity Splieth, Ian Cameron, Jackson Trotter, Janice Parsons and Paul Ross, Alan W. Harris – New South Wales, Australia.
- Kane and Gary Mackintosh, Claremont, Western Australia.
- Gillie McNab, Tullimet, Perthshire.
- Ian Pool, Shropshire, England.
- Robert Schmidt, Olmsted County, Minnesota, USA.
- City of Edinburgh Universities Officers' Training Corps (CEUOTC) and Merchiston Castle School, Edinburgh, Scotland.
- Eamon Mulvihill, Gerard Baynham, Tommy McGillicuddy, Killarney, Co. Kerry, Ireland.
- Robert Grant, Highland, Scotland.
- John Scott and Bill Read, Topeka, Kansas, USA.
- Julien Perotteau, Hervé Salis, Gael Hasle, Jean Marc Lacaze and Tanguy Kerzhero – New Caledonia, France (South Pacific).
- Creighton Widdis, Regina, Saskatchewan, Canada.
- Sam Harrod, DuPage County, Illinois, USA.
- Christopher Riedl, Knoxville, Tennessee, USA.
- Kirsty Haydock, County Tyrone, Northern Ireland.
- Andrew Lockhart, Logan Steenson, Willima Emerson, John Black, County Armagh, Northern Ireland.
- Brakmeyn Laurent (WO1), Amay, Belgium.
- Lorient Pipe Band, Brittany, France.
- Serge Atkinson, Niagara, Ontario, Canada.
- Dan Wilson, Athens, Georgia, USA.
- Brian Blair, Cielo Vista Del Sur, New Mexico, USA.
- Boisset Christian, Valdoie, Bourgogne-Franche-Comté, France.
- Billy Hunter, North Ayrshire, Scotland.
- Inverness RBLS Pipe Band, Highland, Scotland.
- Stéphane Burban, Didier Bonoli, Sébastien Lubin, Annick Chevreul, Paul Edan, Eric Geant Lecordier, Morgan Gasnier, Didier Dumontier, Guillaume Grueau, Fesselier, Jacky Meslin, Alain Pannier, Clement Roizil, Sebastien Oyer, Magalie Bouvet, Maurice Bourbon, Jean Luc Chevreul, Remy Pigeon, Paul Tesniere (Bagad Raoul II Et Afap Fougeres) – Ille-et-Vilaine, Brittany, France.
- Eddie Carnegie and Dave Carr, Perth, Western Australia.
- Sheldon Clare, Mike Jacques and John McLeod, Prince George, British Columbia, Canada.
- Wayne Irwin, Heather Irwin, Tom Krueger, Sam Herrod, Tom Brown, Colin Gavin, Andy Winckler, Mike Dickinson, Ted Quilitz, Joe Jarueski, Jim Collins and Jim Kubinski (Fire Fighters Highland Guard of Naperville) – Illinois, USA.
- Richard Sharp, Morayshire, Scotland.
- Andrew Lockhart, County Armagh, Northern Ireland.
- Andy McKenna, Lichfield, Staffordshire, England.
- Redcliffe Scottish Pipe Band, Queensland, Australia.
- Patrick Benn, Riverside, California, USA.
- Jonathan Detres, Jersey City, New Jersey, USA.
- McMurray Legion Pipes and Drums, Alberta, Canada.
- Ian Baca, Peterborough, Cambridgeshire, England.
- Erin Anderson, Clackamas County, Oregon, USA.
- Milwaukee Scottish Pipe Band, Wisconsin, USA.
- John Jamieson, Berkshire, England.
- Euan Campbell and Tony Byrne, Stirlingshire, Scotland.

Continued next month.

Continued from page 45



The instructors – Andrew Wright, Duncan MacFadyen, Iain MacFadyen and Hugh MacCallum – and students at a Stirling University Summer School in the early 1980s.

onto the competitive solo piping scene by winning the Open Piobaireachd. His winning tune was *In Praise of Morag*.

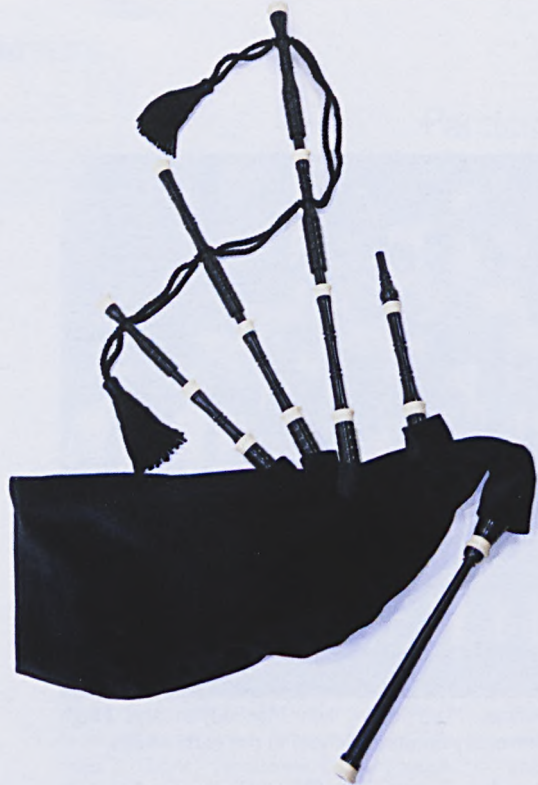
In 1967 he won the Gold Medal at the Northern Meeting. His outstanding competitive success also includes the Gold Medal at the Argyllshire Gathering (1972), Gold Clasp at the Northern Meeting (four times), Senior Piobaireachd at the Argyllshire Gathering (six times), Silver Chanter (six times), Glenfiddich Championship (1978) and the Former Winners' MSR at Oban and Inverness (five times). In all the years he competed at the Glenfiddich he was never out of the prize lists. Hugh retired from competition in 1988.

In the late 1970s, by now living in Dunblane in Stirlingshire with wife, Valerie and their two sons, Hugh became the principal piping instructor at Stirling University's popular summer schools at Airthrey Castle.

In 1981 Hugh tracked down the site of the original 1781 Falkirk Tryst competition, the first recorded piping contest.



Argyllshire Gathering, 1987.



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Hugh was a former member of The Piobaireachd Society's Music Committee. In 1995 he was commissioned by the National Trust for Scotland to compose a piobaireachd to commemorate the 250th anniversary of the landing of Prince Charles Edward Stuart.

Valerie died in the late 1990s. Hugh subsequently married his second wife, Emily. Hugh worked as an accountant in Stirlingshire for all his working life. He was a quiet man but when he spoke in public his opinions commanded respect. He was admired by his peers and all who knew him.

## Douglas Reid, 1931-2019

**D**ouglas – 'Dougie' – Reid was born in Perth on March 8, 1931. He learned to play via the Perth & District Pipe Band, the band he returned to in later years. Piping was always an important part of his life.

After school, Dougie served his national service before working as an insurance clerk for General Accident at its Perth headquarters. He remained with the company all his working life. He married Catherine McKay in April 1956 and the couple had four children: Michael, Douglas, Dorothy and Andrew. Sadly, Catherine died tragically in 1965, followed by two of their children, Michael in 1978 and Dorothy in 1983.

Dougie was a very cultured man. He loved opera and literature, particularly the works of Burns and Shakespeare. He put this down to the influence of his mother, who left school at 14 but was self-taught and bright. Dougie was full of humour and always had a ready quip. In retirement he spent many a contented hour looking for golf balls on Perth's Moncrieff Island course. He had played golf for a while but reckoned he was so bad that if he grew tomatoes they would come up sliced!

He competed and travelled all over with pipe bands. As well as Perth & District, he also played with the Vale of Atholl, Strathearn, Kinross and the 153RCT. On his 80th birthday, his house in King Street was filled with music as friends from the bands played a tribute to him in his living room.

Dougie died in Ochil Care Home on June 1, aged 88. He'd been there for just under a year after a series of falls in his house. His health continued to deteriorate although his mind remained as sharp as ever. He died peacefully and with great dignity. His funeral was at Perth Crematorium on June 14. Angus Clarke piped.



**Stuart Letford.**



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## RESULTS

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

### Georgetown Highland Games, Ontario, June 7-8

#### Solo piping

**CPA B** – 1. Ben McClamrock (*MacKay's Banner*). Ben qualifies for the 2020 Silver Medal; 2. Teddy Krogh (*Lachlan MacNeil Campbell of Kintarbert's Fancy*); 3. Jacob Dicker (*MacCrimmon's Sweetheart*).

Judges: Jim McGillivray and Michael Grey.

**CPA C Open** – 1. Brad Davidson (*MacDougall's Gathering*); 2. Brendan Culver (*Old Men of the Shells*); 3. Tony Adkins (*Lament for Captain MacDougall*).

Judges: Bill Livingstone and Bob Worrall.

**Professional Piobaireachd/Professional A** – 1. Sean B. McKeown; 2. Kevin McLean; 3. Jacob Dicker; 4. Dan Lyden; 5. Andrea Boyd; 6. Ian K. MacDonald.  
Judge: Bill Livingston.

**Professional Piobaireachd/Professional B** – 1. Tyler Bridge; 2. Daniel C. Cole; 3. Bradley G. Davidson; 4. Bill Peters; 5. Tyler Johnson; 6. Dylan Whittemore.

Judge: Brian Donaldson.

**Jig** – 1. Ian K. MacDonald; 2. Kevin McLean; 3. Jacob Dicker; 4. Tyler Harris; 5. Andrea Boyd; 6. Matt MacIsaac.

Judge: Jim McGillivray.

**March** – 1. Ian K. MacDonald; 2. Sean McKeown; 3. Andrea Boyd; 4. Matt MacIsaac; 5. Kevin McLean; 6. Callum Harper.

Judge: Jim Stack.

**Strathspey & Reel** – 1. Ian K. MacDonald; 2. Sean McKeown; 3. Jacob Dicker; 4. Matt MacIsaac; 5. Andrea Boyd; 6. Callum Harper.

Judge: Michael Grey.

**Hornpipe & Jig** – 1. Cameron McKail; 2. Kyle Wardell; 3. Iain Bell.

Judge: Brian McCue.

**Professional MSR** – 1. Iain Bell; 2. Cameron McKail; 3. Kyle Wardell.

Judge: Greg Dinsdale.

#### Pipe bands

**Grade 1 (Medley)** – 1. City of Dunedin; 2. 78th Fraser Highlanders; 3. 78th Highlanders (Halifax Citadel).

Judges: Edward Gorman and Andrea Boyd (piping); Greg Dinsdale (drumming) and Michael Grey (ensemble).

**Grade 2 (Set)** – 1. Peel Regional Police Pipe Band; 2. Ottawa Police Service Pipe Band; 3. Toronto Police Pipe Band.

Judges: Edward Gorman and Andrea Boyd (piping); Greg Dinsdale (drumming) and Michael Grey (ensemble).

**Grade 3 (Set)** – 1. Ottawa Highlanders Pipes and Drums; 2. Guelph Pipe Band; 3. Fredericton Society of Saint Andrew Pipe Band.

Judges: Iain Symington and Charles H. MacDonald (piping); Brian McCue (drumming) and Jim McGillivray (ensemble).

**Grade 4 (Medley)** – 1. Durham Regional Police Pipes & Drums; 2. Hamilton Police; 3. Niagara Regional Police.

Judges: Edward Gorman and Andrea Boyd (piping); Greg Dinsdale (drumming) and Michael Grey (ensemble).

### **Atholl Gathering, Blair Atholl, Perthshire, May 26**

**A/P Open Ceòl Mòr** – 1. Sarah Muir; 2. Sandy Cameron; 3. Steven Leask; 4. Darach Urquhart; 5. Angus D. MacColl.

Judges: Ronnie MacShannon and Logan Tannock.

**B Ceòl Mòr** – 1. Pipe Major Ben Duncan (*MacDougall's Gathering*); 2. Finlay Cameron; 3. John Dew; 4. Callum Brown; 5. Calum Wynd.

Judges: Chris Armstrong and Gordon Clark.

**C Ceòl Mòr** – 1. Gwenael Dage; 2. Andrew Hutton; 3. Brodie Watson-Massey; 4. Timothy Ness; 5. Enoira Morrice.

Judges: Bill Wotherspoon.

**MSR Final** – 1. Angus MacColl Snr.; 2. Sarah Muir; 3. Steven Gray; 4. Craig Sutherland; Pipe Major Ben Duncan.

Judges: Ian McLellan and Murray Henderson.

**Hornpipe & Jig Final** – 1. Sarah Muir; 2. Angus MacColl; 3. Steven Gray; 4. Steven Leask; 5. Pipe Major Ben Duncan.

Judges: John Wilson and Willie Morrison.

### **Juniors**

**Ceòl Mòr** – 1. Bobby Allen; 2. Chris Happs; 3. Gregor MacDonald; 4. Gregor Grierson

Judge: Patricia Henderson.

**MSR** – 1. Bobby Allen; 2. Hamish Drennan; 3. Chris Happs; 4. Gregor MacDonald.

**Jig** – 1. Bobby Allen; 2. Hamish Drennan; 3. Chris Happs; 4. Gregor MacDonald.

Judge: Ann Spalding.

Junior Champion: Bobby Allen.



Sarah Muir. All smiles at the end of a dreich Atholl Gathering.

## PT DIARY

### TUITION

Saturday morning classes run at The National Piping Centre Otago Street and also on Monday, Tuesday and Thursday evenings. The course fees are £90 for adults and £80 for under 16s. Call 0141 334 3587 or go online to: [www.thepipingcentre.co.uk/learn](http://www.thepipingcentre.co.uk/learn) and click 'Evening classes'.

Bellows/Smallpipes class each Tuesday evening at Otago Street at 7.00pm (in association with the Lowland & Border Pipers' Society).

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

### EVENTS

Wednesday July 4 – Kenmore Highland Games (starts 5.30pm). Telephone Gordon Clark on 01887 840268

Saturday 6 – Luss Highland Gathering: [www.lusshighlandgames.co.uk](http://www.lusshighlandgames.co.uk)

Saturday 6 – Thornton Highland Gathering. Contact June Innes: [jinnes@blueyonder.co.uk](mailto:jinnes@blueyonder.co.uk)

Saturday 6 – Forres Highland Games: – [www.forreshighlandgames.com](http://www.forreshighlandgames.com). Email: Mike Scott: [michaelwscott@lineone.net](mailto:michaelwscott@lineone.net)

Saturday 13 – Tain Highland Gathering. Contact Duncan MacGillivray at: [secretary@tainhighlandgathering.com](mailto:secretary@tainhighlandgathering.com)

Saturday 13 – Braemar Junior Highland Games, Fife Memorial Park, Braemar. Email: [info@braemarjuniorgames.com](mailto:info@braemarjuniorgames.com)

Saturday 13 – Loch Lomond Highland Games, Moss o' Balloch Park, Balloch. Contact Helen Campbell on 01389 842024 or email: [helen.c@campbellsairconditioning.co.uk](mailto:helen.c@campbellsairconditioning.co.uk)

Sunday 14 – Harpenden Highland Games. Contact Jackie Roberts at [jackiespsl@aol.com](mailto:jackiespsl@aol.com) or telephone 01252 794287

Sunday 14 – Rosneath Peninsula Highland Games, Rosneath, Argyll and Bute. Tel. Helen Campbell 01389 842024; [helen.c@campbellsairconditioning.co.uk](mailto:helen.c@campbellsairconditioning.co.uk)  
[www.rosneathgames.co.uk/entry-forms](http://www.rosneathgames.co.uk/entry-forms)

Sunday, July 14 – Kinlochard Gathering junior solo piping, Trossachs. Contact Gregor Wood at: [info@greattimescotland.com](mailto:info@greattimescotland.com)

Tuesday 16 – Inveraray Highland Games. Telephone Eilidh Wright on 07795 466475 or email: [piping@inveraray-games.co.uk](mailto:piping@inveraray-games.co.uk)

Thursday 18 – Mull Highland Games, Erray Park, Tobermory. Contact: Florence Kirsop at: [florencekirsop@me.com](mailto:florencekirsop@me.com)

Saturday 20 – Balquhidder, Lochearnhead & Strathyre Games, Lochearnhead.

Saturday 20 – Tomintoul Highland Games, Public Park, Tomintoul, Moray. Contact Patricia Grant on 01807 580407 or email: [tomintoulhighlandgames@hotmail.co.uk](mailto:tomintoulhighlandgames@hotmail.co.uk)

### **RSPBA MAJOR PIPE BAND COMPETITIONS FOR 2019**

- July 27 – Scottish Championships, Dumbarton
- August 16/17 – World Championships, Glasgow

Saturday 20 – Taynuilt Highland Games – [www.taynuilthighlandgames.com](http://www.taynuilthighlandgames.com). Telephone Molly MacLean on 01786 814774 or email: [info@taynuilthighlandgames.com](mailto:info@taynuilthighlandgames.com)

Sunday 21 – Stonehaven Highland Games. Contact Paulene McEwan at: [paulene.mcewan@hotmail.co.uk](mailto:paulene.mcewan@hotmail.co.uk). Juniors – Roger Barnett: [rogerbarnett73@yahoo.co.uk](mailto:rogerbarnett73@yahoo.co.uk)

Wednesday 25 – Arisaigh Highland Games: [www.arisaighhighlandgames.co.uk](http://www.arisaighhighlandgames.co.uk). Contact James MacKenzie at: [secretary@arisaighhighlandgames.co.uk](mailto:secretary@arisaighhighlandgames.co.uk)

Friday 26 – Durness Highland Gathering. Contact Linda Turtle at [secretary@durnesshighlandgathering.co.uk](mailto:secretary@durnesshighlandgathering.co.uk). [www.durnesshighlandgathering.co.uk](http://www.durnesshighlandgathering.co.uk)

Saturday 27 – Airth Highland Games, North Greens Park, Airth, Falkirk. [www.airth-games.co.uk](http://www.airth-games.co.uk)

Friday 27 – Durness Games, Shore Park, Durness, Sutherland. Contact Linda Turtle at: [secretary@durnesshighlandgathering.co.uk](mailto:secretary@durnesshighlandgathering.co.uk)

Saturday 27 – Halkirk Highland Games: [www.halkirkgames.co.uk](http://www.halkirkgames.co.uk). Contact Christopher Coghill at: [halkirkhighlandgames@yahoo.co.uk](mailto:halkirkhighlandgames@yahoo.co.uk)

Saturday 27 – Airth Highland Games – [www.airthgames.co.uk](http://www.airthgames.co.uk). Contact Emma Gillanders at: [secretary.airthgames@gmail.com](mailto:secretary.airthgames@gmail.com)

Saturday 27 – Dufftown Games. Mortlach School Sports Field – <http://dufftown-highlandgames.com> Contact Chris Brouseau on 01340 820471.

Sunday 28 – St. Andrews Highland Games, Station Park, St Andrews, Fife. [www.standrewshighlandgames.co.uk](http://www.standrewshighlandgames.co.uk) Tel: Molly Mclean, 01786 814774.

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

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

## USA / CANADA

July 1 – Embro Highland Games, Ontario. <http://embrohighlandgames.ca>

July 6 – Penticton Scottish Festival, Kings Park, Penticton, British Columbia – [www.pentictonscottishfestival.ca](http://www.pentictonscottishfestival.ca)

July 6 – Kincardine Scottish Festival, Ontario. [www.kincardinescottishfest.com](http://www.kincardinescottishfest.com)

July 20 – Cambridge Scottish Festival, Cambridge

August 2-3 – Glengarry Highland Games, Maxville, Ontario. <https://glengarryhighlandgames.com>

August 4 – St. Andrews Highland Games, Greenmead Historical Village, Livonia, Michigan. <https://highlandgames.com>



## SATURDAY 14th SEPTEMBER

Pitlochry Recreation Ground, Ferry Road, PH16 5DZ

**Solo piping – light music**

**E: [secretary@pitlochryhighlandgames.co.uk](mailto:secretary@pitlochryhighlandgames.co.uk)**

*Games commence at 10.30am*

## **EUROPE**

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

Every Friday at 11.00am, the Costa Blanca Pipers meet in the Casa Cultura in Finestrat Village near Benidorm. Pipers and drummers of all levels would be most welcome: email drewthepiper@yahoo.co.uk or call 003467 6993716.

## **AUSTRALIA / NEW ZEALAND**

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

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

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

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

## **SOUTH AFRICA**

July 15 – Pretoria Highland Gathering, Pretoria.

July 13 – St Benedicts Gathering, Bedfordview, Johannesburg, Gauteng.

July 27 – Benoni Gathering (championship), Gauteng.

## **BELLOWS / FOLK**

The Glasgow Smallpipers meet each Tuesday at The National Piping Centre Otago Street. From 19.30.

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

Monday evening weekly session in south London in East Dulwich. Contact Calum Galleitch via Facebook

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

## **RADIO**

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

# **Piping Times**

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

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