

Piping Times

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THE MAN BEHIND
THE TUNE:
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MacMILLAN
OF BARRA



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Vol. 69 No. 9
June 2017



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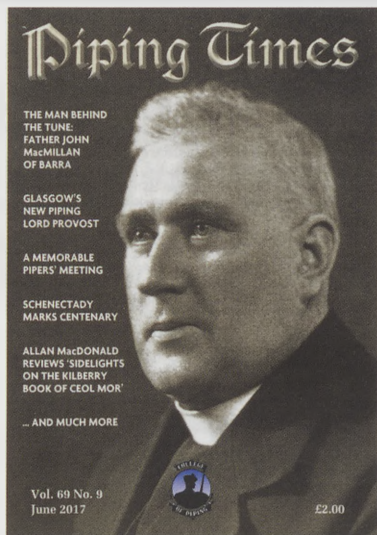
Piping Times

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Contents

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Editorial	3
Correspondence	5
College Notes	9
News	11
Piobaireachd Society Bursary	18
College of Piping Lecture/ Piobaireachd Society Conference ...	24
Quickest on the draw	28
Father John MacMillan of Barra	32
Review	42
Crossword	48
Choice Tune	50
Results	51
Diary	58

Cover: Popular with pipers, fiddlers and ceilidh bands, it's quite possibly our most popular 2/4 march but who was Father John MacMillan of Barra? See p32.

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Piping Times

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The recent free concert put on at the College by the Govan Schools Pipes and Drums Association was a cheery night. The concert featured Callum Beaumont, Johnstone Pipe Band, Gaelic singer, Bethany Watson, and the Govan band itself. It is hoped to make this an annual concert to showcase the progress being made by the organisation and its backers in that disadvantaged part of Glasgow. Govan is, of course, where the legendary Greater Glasgow Police Scotland Pipe Band began in 1883 as the Govan Burgh Police Pipe Band and it is fitting that a link between the two organisations is being maintained with the involvement of Pipe Major Iain MacPherson and Iain Watson.

Govan has, of course, not been alone in being affected by the dramatic societal changes that have occurred as a result of deindustrialisation, and we wonder about the post-industrial society implications on piping and on pipe bands in general. For example, it has become normal in recent years for minor contests to become, to put it mildly, sparsely attended by the top bands but even lower grade bands are increasingly opting to compete only at the major competitions.

Why is this? Well, to put it simply, the decline in industry has led to a decline in pipe band competitions. Socio-economic change has resulted in a loss of progression of the links and of the idea of the role of industry in its community. It could be argued that pipe bands these days are less communal and more 'professional'. Minor contests were formerly important dates in the calendar of communities – many still are – and like gala days and other civic days they were often combined. This was true particularly in mining communities. Today there has been a significant reconfiguration in the importance of highland games and minor pipe band contests and this is reflected in the attendance of pipe bands. The minor competitions are dwindling – and it didn't help when the RSPBA shuffled the dates of the major championships a few years ago with the result that most now see the World Pipe Band Championships as the end of the season. Perth, Peebles, Pitlochry, Rothesay etc are suffering as a result; Stranraer has been cancelled for this year. Where now for our 'minor' pipe band competitions?

To put it bluntly, the vast majority of pipe bands in the modern era have absolutely no connection to their localities, the areas that formerly made them.

The decline of industry in certain areas of Scotland and, indeed, in other parts of the wider United Kingdom, has led to a decline in the social aspects of these communities. It is most obvious in the mining communities which were formerly overwhelmingly supportive of piping and of pipe bands. Deindustrialisation has led to a decline in groups

such as the Boys' Brigade and the Boy Scout movement, the former being another huge influencer on piping and pipe bands in Scotland.

Communities historically tied to industry were, as a by-product, tied to pipe bands, e.g. those of Wallacestone, Dysart & Dundonald, Shotts, Grangemouth, Clydebank, Renfrew, Invergordon and so on. Increasingly, as bands become less tied to a geographical area they are comprised of members who travel large distances to get to band practice. This is regrettable. Pipe bands across all grades need to return to their roots, to their own communities and invest in the youth of these communities. Without this, they have no stability.

Further, we also believe that the socio-economic changes have led to piping and drumming now becoming more middle class. With tuition now costing on average £25 per hour it's difficult for younger people from disadvantaged areas to achieve a high standard in piping and drumming. This is why we believe strongly in our state schools project and in supporting other organisations such as the Govan Schools Pipes and Drums Association and the Scottish Schools Pipes and Drums Trust. Further, this is why quality tuition at the College of Piping will always be priced as low as we can possibly make it.

Stuart Letford.



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Do you have a point of view or some interesting information you would like to share with the rest of the piping world? Contact the *Piping Times* on its new email address: pipingtimeseditor@collegeofpiping.org or write or fax. Full contact details on page 1.

Sole-searching stolen chanter

Sir,

Two recent adverts on the PT Noticeboard, which included a Sinclair pipe chanter with silver sole and ivory bulb, have brought back memories. I have a set of Sinclair silver and ivory pipes, purchased, new, in 1987, and still giving me much enjoyment. Part of the set was the pipe chanter with silver sole and ivory bulb. In 2001, my car was stolen, in Derby, while I was out playing at a wedding, and in it was the chanter and lots of other items, which were in my pipe case. The car was found abandoned in London some three years later. Needless to say, the pipe case and contents had gone. At least one recognisable item has turned up, over the years, but not the chanter. It had a modern, small diameter sole, unlike those in the recent adverts, with an engraved runic design. A unique identity (AWS 105) was engraved on the ivory bulb, so if the chanter has not been destroyed, it can be identified. The replacement has the engraved small diameter sole, but no ivory bulb, of course.

I am not sure what I expect, as a result of writing this letter. I suppose, in a perfect world, the chanter would be returned to its rightful owner. Knowing that someone who appreciates it was playing it would perhaps provide some sort of closure. Most likely, I will keep on wondering.

Forbes Hodge, Oakham, Rutland.

Typist's error

Sir,

Further to the advert on p51 of the May PT, I notice that one of the former Argylls who composed tunes that are going into the forthcoming publication is listed as Pipe Major Robert T. Ansell of the 1st Battalion.



Follow the College on Facebook

Is he perchance related to Pipe Major Richard T. Ancell, the composer of *Kemmel Hill* whom Jeannie Campbell wrote about in the April 2015 *Piping Times*.

Doug Woodcock, Hampshire, England.

● *Doug, the advert file contained a typo – the person to whom you refer is not related to Richard T. Ancell ... it is Richard T. Ancell. Coincidentally, Ancell's daughter is still alive but her whereabouts are uncertain. – Editor.*

Proper name

Sir,

Further to Dr. Angus MacDonald's review of the Piobaireachd Society's revised Book 10, I have nothing of note to add to his excellent review other than to echo his point about the editorial notes of *MacLeod of Colbeck's Lament*. Bridget MacKenzie provided us with more information on Colbeck in her book, *Piping Traditions of the Isle of Skye*. As Bridget points out, there was more than one Colbeck. The family had two estates of the same name, one on their native Raasay and one, a sugar plantation, in Jamaica, which they named after their home. "This [practice] was not uncommon in the 18th century," she writes, "and where there were two holdings of the same name, the owner simply added s to his designation, and everybody knew what it meant."

So, the apostrophe really needs to be after the s not before it: *MacLeod of Colbecks' Lament*.

Also, should not the Gaelic title, therefore, be *Cumha MhicLeòid, An Caol Beag*? As Dr Angus says, Colbeck does indeed refer to *An Caol Beag*, the narrows between Rona and Raasay. I leave that one to others better qualified than I!

Donnie MacInnes, Stornoway, Isle of Lewis.

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Cover shot

Sir,

I do believe I recognise the piper on the cover of this travel trade magazine that arrived on my desk last month.

Susann Bradler, Bremen, Germany.

● *Thanks, Susann, I wasn't aware of this but I would question the editor's wisdom in using a photograph that could potentially deter a great number of tourists from visiting Scotland. – Editor.*



Cascading locks?

Sir,

Further to your report last month about the unveiling of a plaque outside G. S. MacLennan's old workshop in Aberdeen, this photograph shows me with GS's own pipes inside the shop, which is now a hair salon. These pipes would have been made here between 1922-1929. I bought them from the College last year. They belonged to Dugald MacNeill. They are an outstanding set of drones and are the very pipes pictured in Jeanne Campbell's book *Highland Bagpipe Makers*, 2nd edition (p192).

Fred MacKay, Aberdeen.

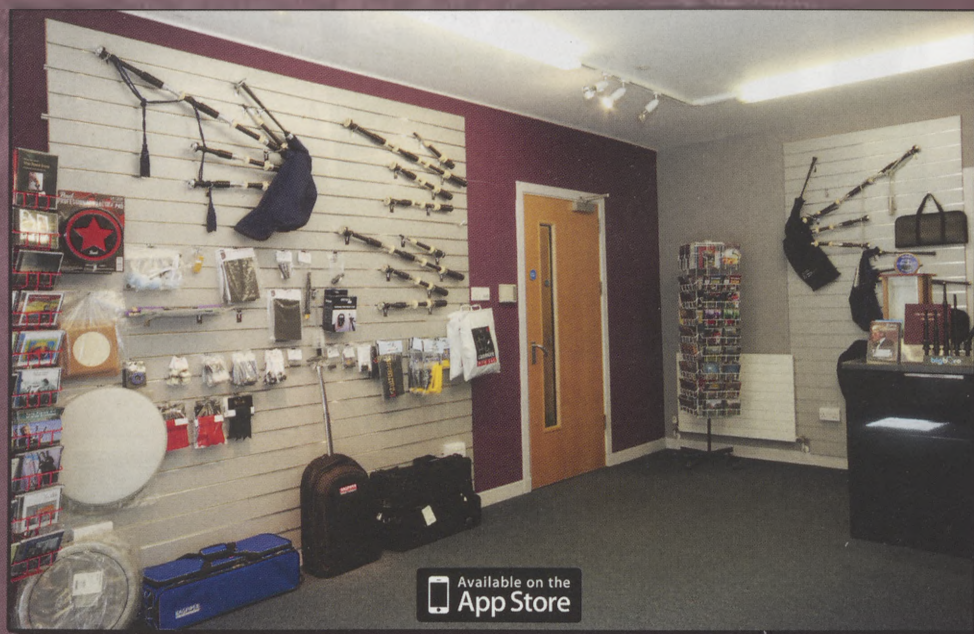
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Picture of the month



The combined bands of The Black Watch – London Pipes and Drums, The Royal British Legion Band and Corps of Drums Romford at the Lee Rigby memorial in southeast London. Rigby was hacked to death by two Islamic extremists on May 22, 2013.

COLLEGE NOTES



Piped off.

Walk on!

As we go to press – late May – Willie Park, P.M. Damian Bell and a handful of Swiss mountaineers are about to complete their fundraising walk of the West Highland Way. The monies raised are for the College's new school project, details of which will be announced next month.

The lads have enjoyed good weather on their walk. They were piped off from Milngavie early on Wednesday, May 24 and arrived at their

first overnight stop, Balmaha, around six hours later. Other scheduled overnight stops were at Inverarnan, Bridge of Orchy and Kinlochleven.

Thousands of pounds have been donated so far. Many contributions have been from people who simply popped in to the College and donated modest sums; one well-known piper also donated a bottle of whisky, which no doubt the lads will polish off at Fort William. All donations, large and small, are most welcome, and can be made at: www.justgiving.com/fundraising/Willie-Park-West-Highland-Way-Trek

Winter school in northern Germany

The College of Piping is once again providing active support in a new school in northern Germany. The school is situated in Lohheide midway between Hamburg and Hanover, and was started two years ago by Ronnie Bromhide. Some of our tutors for our Homburg school took part in the Loheide School last year.



The school will run from November 10-17. For more information please go to: www.collegeofpiping.org/northern-winter-school-lohheide-germany/ or email Ronnie Bromhead at: winterschool@t-online.de

At the College's Associates' meeting on April 20, the Directors recognised the huge contributions made to the College by Dugald B. MacNeill and Harry Teggins, who have now retired from the Board.

The following day, Dugald (86) was invited to the City Chambers for an informal reception with outgoing Lord Provost, Sadie Docherty. On behalf of the city, the Lord Provost offered her congratulations and gratitude to him for his lifelong commitment to teaching piping in the city and beyond.



On Thursday, September 21, the College will be holding a tribute night to Dugald to mark his retirement.

Fire destroys instruments

A fire has destroyed a Hebridean community group's musical instruments. They had been stored in a net-washing station on Scalpay, Harris that was engulfed with fire. No one was hurt in the incident. Fèis Eilean na Hearadh (Isle of Harris Feis) launched a fundraising appeal, which has now exceeded its target amount. The College has replaced the practice chanters.



A big 'thank you' to the Stranraer Pipe Band which has disbanded and donated all its instruments, uniforms and accessories to the College.

NEWS



A victorious Inveraray & District marches off the field at St James Playing Field, Paisley.

Inveraray retains the British

Inveraray & District Pipe Band won the first 'major' of the season last month. The band, under the leadership of Stuart Liddell and Steven McWhirter, pipped Field Marshall Montgomery Pipe Band into second place. Inveraray was placed second in drumming, and first and second in piping.

It was a day of extremely changeable weather at St James Playing Field, Paisley. Bands across all grades struggled with the conditions. Once again, the unsuitability of the venue – far too exposed and too close to the M8 motorway and Glasgow Airport – was clear to all. The 'British' returns to Paisley for 2018 but the *PT* understands the venue may be moved to the

nearby King George V Playing Fields in Renfrew ... which is also adjacent to the M8 and to Glasgow Airport.

The next 'major' is the United Kingdom Championships on June 10 at Stormont Castle, Belfast.

Results: Grade 1 – 1. 1st Inveraray & District; 2. Field Marshal Montgomery; 3. Shotts & Dykehead Caledonia; 4. St. Laurence O'Toole; 5. Police Scotland Fife; 6. ScottishPower.

Grade 2 – 1. Lomond & Clyde; 2. Glasgow Skye Association; 3. MacKenzie Caledonian; 4. Balagan (ensemble preference); 5. Closkelt; 6. Bucksburn & District.

Grade 3A – 1. 2622 (Highland) Squadron R.A.F (ensemble preference); 2. Royal Burgh of Stirling; 3. Vale of Atholl; 4. Kintyre Schools; 5. Wallacestone and District; 6. City of Inverness (ensemble preference)

Grade 3B – 1. Royal Burgh of Annan; 2. Quinn Memorial; 3. Bothwell Castle; 4. The Highlanders (4 Scots); 5. Greater Manchester Fire and Rescue Service; 6. Lanark and District.

Juvenile – 1. Dollar Academy; 2. George Heriot's School; 3. George Watson's College; 4. North Lanarkshire Schools; 5. West Lothian Schools; 6. Preston Lodge High School.

Grade 4A – 1. Denny and Dunipace; 2. Bowhill and District (ensemble preference); 3. Johnstone; 4. Kinross and District; 5. Glenrothes and District (ensemble preference); 6. Lochryan.

Grade 4B – 1. Lisnamulligan; 2. Sgt. Walker Memorial; 3. Kelty and Blairadam (ensemble preference); 4. Davidson's Mains and District; 5. Vale of Atholl; 6. Hawick.

George Purves

The funeral of George Purves, ex-chairman of the Royal Scottish Pipe Band Association, took place on May 25 at Livingstone Crematorium.



Photo: Derek Stein

George was made an Honorary Vice President of the organisation some years ago and was an extremely well known face around the games. He was also an honorary member of Torphichen and Bathgate Pipe Band.

Schenectady marks centenary

Schenectady Pipe Band from New York State, is this year marking its centenary by releasing a live recording and competing at the year's World Pipe Band Championships. The band, which will be competing in Grade 4A, is one of the oldest pipe bands in America and kicked off a year of centenary celebration in March with a pub crawl of local hostelrys.

The band will host a golf tournament in October and will conclude



Schenectady Pipe Band playing at the town's Union College in 2010.



Photo: Donald Lindsay

Representatives of the Schenectady Pipe Band and The Capital District Games welcome the College of Piping's Joint Principal, Thomas Pearston to New York State, 1962. Donald Lindsay (third from the right) credits this as essentially the beginning of his highly successful Invermark Summer School. Pearston was its first instructor.

its centennial year with a dinner dance with current and former band members.

Schenectady Pipe Band band was formed in 1917 with the support of Clan MacRae and General Electric. Isaac Riddell, a piper in the 92nd Regiment Gordon Highlanders who immigrated to the area, was the band's first Pipe Major and instructor. The band still wears the Gordon Highlanders' tartan.



Eva Bolander with her Deputy Lord Provost, Philip Braat.

Glasgow's first piping Provost

Eva Bolander has become the first piper – and European Union national – to become Lord Provost of Glasgow. Ms Bolander is from Sweden and was elected as an SNP councillor for the Anderston/City ward in the 2015 local elections. She held her seat in last month's elections. She is also now the city's first SNP Lord Provost.

Ms Bolander first learned to play the pipes in 1978, initially with the Thistle Pipe Band in Stockholm and then the Grade 4 Stockholm Caledonian Pipe Band under Alan Logan, ex-Scots Guards. She first visited Scotland in 1980 and thereafter became a frequent visitor including attending a summer school at Stirling University where Andrew Wright introduced her to pibroch.

She told the *PT*: "The Stockholm Caledonian Pipe Band competed in Grade 4 at the World Pipe Band Championships a number of times, and I most clearly remember 1990 when we were also asked to perform in the Winter Gardens of the People's Palace. This was in 1990 when Glasgow was that year's European City of Culture. The band did not have any

major successes in the competitions in Scotland but for us Swedes it was the experience of just taking part that counted then.

“After moving over to Scotland in 1995, career and family obligations made me put my pipes aside, except for the odd occasion when I have been asked to play at a Burns Supper. Nowadays, I definitely spend more time in politics than with piping, though my love for the music will never end.”

Meanwhile, the former chairman of Haddington Pipe Band, John McMillan, has been appointed Provost of East Lothian

Begg Bagpipes' new address

Pipe bag maker, Jim Begg, has moved his Glasgow city centre operation to new premises in the nearby town of Kirkintilloch. His new address is: Begg Bagpipes, The Chall Building, 73 Kilsyth Road, Kirkintilloch, Glasgow, G661QF.

The Lonach: Pipe Major William Grant

Competing pipers intending to enter the competitions at the Lonach are reminded that a prize is offered for the best performance of one of Pipe Major William Grant compositions. Grant was born in 1888 in Ryvoan, near Glenmore, Aviemore and joined the 2nd Bn Scots Guards in 1908. He was wounded at Gheluvelt during the first Battle of Ypres in 1914 when he was hit by machine gun fire. He lost an eye and carried pieces of unrecovered ammunition in his body for the rest of his life. After recovery from his wounds, he served the Royal Household in Windsor, before returning north, eventually settling in Strathdon in 1930.

Grant was employed on the Candacraig estate and soon became Pipe Major of the Lonach Pipe Band. He was a well respected teacher. He died in 1963.

Willie Grant's compositions are well known, despite the low number that are published. The most famous and most played are probably *The Lonach Gathering*, *The Doune of Invernochty*, *Falconer Wallace Esq of Candacraig*, *Monadh Gowan* and *Over the Lecht*.

Grant's descendants plan to have his compositions published.

Books 1-9 and Book 16 of The Piobaireachd Society's collection can be downloaded from the College of Piping shop. The tunes contain links to recordings and sources on the Piobaireachd Society website. £9.99 per book. The Kilberry Book of Ceol Mor can be downloaded at £19.99. Go to: <http://online.collegeofpiping.org> and select the 'Piobaireachd Society



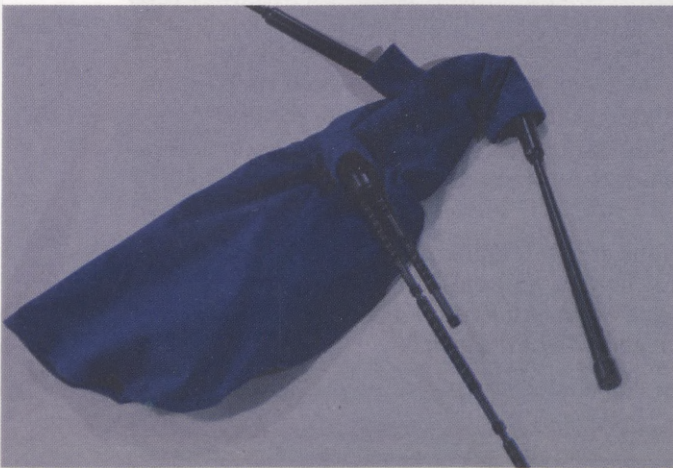
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Ian McLellan BEM, Captain Gordon Rowan, Colin Graham and Jim Henderson met in the Museum of Piping last month to finalise the forthcoming Argylls' tune collection.

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Hunter, Hamish and Ross begin their week with John Wilson.

“A fantastic experience”

Since 2012 the Piobaireachd Society has offered a bursary for youngsters. Last year the recipients were Ross McArthur Conner, Hunter Davis and Hamish Drennan. Here are their diaries from their time at the College under the instruction of John Wilson

Monday, August 1, 2016

I arrived at the College of Piping with my dad and everyone greeted us warmly. We were shown around the Museum of Piping and learned about the history of some of the great instruments on display. Soon after Hunter and Hamish, the other boys who received the bursary award, joined me. After introductions, I heard an unmistakable Campbeltown accent that was the one and only John Wilson entering the building. Fraser MacInnes gave us a briefing session on safety and then we were ready to commence.

What I learnt on the first day:

- Started to learn *The Lament for The Rowan Tree* so John could see what standard we were at.
- The detail of what pibroch actually is.
- An emphasis on playing through pibroch aiming for the phrase endings and to stretch theme notes.
- How to play the 2/4 march *Mrs Duncan McFadyen* with an ‘Argyll swing’ to it.

- To remember not to ignore the down beat and keep it swinging and think of this as a horizontal figure-of-eight in your playing.
- How to use canntaireachd to help play your pibroch movements, e.g. odro, edre and hiharin.

Ross McArthur Conner.

Tuesday, August 2

Today I arrived in plenty time. I don't like being late. First of all, we all practiced the *Lament for the Rowan Tree*. Mr Wilson gave me some tips and I will have to practice to make sure the tune is well phrased and musical. I hope to play this at competitions next season.



Then we revised the march, *Mrs Duncan MacFadyen*. I really like this tune and I'm looking forward to playing it for my piping instructor when I go home. I'm pretty sure he will like it as it was written for his mother!

After a break, we were given the ground and first variation for *Lament for Mary McLeod*. There's a lot to think about when playing this tune. Mr Wilson played it for us, which was very helpful. We talked about the tempo and phrasing of this tune. Mr Wilson gave us performance notes, which should help.

After lunch, we learned the next two variations and then after a break, we conquered the last two variations. We played it again and again, listening to each other and trying to master it. It's a 'soft' lament; quite different to others I've played.

Even in these two days, I've learned so much and I'm going home to practice tonight. Here's hoping my grandma doesn't mind too much!

Hamish Drennan.

Wednesday, August 3

We went over *Mary MacLeod*, again being very careful with the details. It seemed a bit easier this time. We also looked at a strathspey, *Struan Robertson* and a reel, *Drumlithie*. John told us that strathspeys aren't always strong, weak, medium, weak. With the strathspey we worked on holding and cutting the parts while putting a softer emphasis on the notes in others. With the reel we were told to hold and cut more softly so that the notes were rounder but not to square them.



John also said we mustn't play the reel like a march but to keep the

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tune's 'lift' by playing the upbeat notes just as we did in the march. The third part of the reel is quite fiddly and there is a tricky change in the note values.

Hunter Davis.

Thursday, August 4

Today we delved even deeper into the *Lament for Mary McLeod*, looking at different ways of playing the variation 1 doubling and then settling on what we agreed was the best and most musical way. For homework,



John asked us to identify the third pulse in each bar, as this would be the dominant pulse throughout this lament. We began a new strathspey and reel: *Struan Robertson* and *Drumlithie*. In the strathspey John told us to think about a dancer gently bouncing in a generally strong, weak, medium weak idiom.

After an intensive day learning I returned to the hotel and revised the pointers John identified in the pibroch. Eventually, I felt I had understood how to play pibroch. I felt I played it with dignity and pride being able to put in loads of emotion and music in to the lament.

Ross McArthur Conner.

Friday, August 5

Today was my last day. I've really enjoyed this experience. I have learned so much and every day I've discovered something new. I really like to know about the stories that inspired these tunes.

In the morning we revised *Lament for the Rowan Tree*; we started on our chanters and then moved on to our pipes. We worked on phrasing and expression to create a more flowing and musical tune – I have learned that it is possible to play with real feeling and I understand that the time signature is only a guide.

During our break Mr Wilson talked about his high-ranking police career based in the centre of Glasgow. What a challenging job! I think policing in Glasgow city centre is a world away from policing in Drumnadrochit on the shores of Loch Ness!

I asked Mr Wilson about his piping career. He was taught by his father at first and then studied pibroch with Pipe Major Donald MacLeod, MBE. Mr Wilson has won several gold medals at solo competitions in Oban, Inverness and other competitions all over Scotland. He also played for several years as Pipe Sergeant with Strathclyde Police Pipe Band and won the 'Worlds' ten times! Now he judges band and solo events.

Before lunch we played the strathspey and reel on our chanters. After lunch we concentrated on a new jig, *Rory MacLeod*.

At the end of the day, we had our photos taken and we were presented with certificates. My time at the College playing pibroch has been fantastic. I've learned so much, met some great people and had a memorable time. I'm sad that it's all over!

Summary

We would like to thank Mr Wilson for the time he has spent with us this week. He is a great tutor; everything is explained thoroughly and he is patient, too. It's been a great opportunity for us to learn from such an experienced piper. We enjoyed hearing about the stories that inspired the tunes and this will help us play these ancient tunes with feeling. Mr Wilson is entertaining, too! We really enjoyed hearing about life in the police and about his career as a piper.

The College of Piping is fabulous! We soaked up the atmosphere of the place and spotted several well-known pipers and drummers popping in and out throughout the week. We hope to return soon.

We'd like to thank Piobaireachd Society for awarding us the bursary. We learned so much during the week and we're even more enthusiastic about my piping. Glasgow is an exciting place, too.

We'd recommend this course to any young piper interested in playing pibroch. We had a fantastic experience; something we will remember for years to come.

Hamish, Hunter and Ross.



COLIN MACLELLAN REEDS

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The College of Piping Lecture, 2017: Back row, left to right: Andrew Frater, John Frater, Andrew Frater, Alan Forbes, Euan Anderson, Roddy MacLeod MBE, Iain Speirs, Bruce Hitchings MBE BEM.

Front row, left to right: Colin MacNeill, Jenny Hazzard, Dugald B. MacNeill, Stuart Letford, Colin MacLellan.

A memorable pipers' meeting

It had been several years since last I attended the Piobaireachd Society conference. These days it has settled on the Birnam Hotel near Perth as the venue but I have great memories from the late 1970s-1980s when it was held in the Middleton Hall and then the Royal Hotel in lovely Bridge of Allan.

My journey from the north was most pleasant. I picked out many places with piping associations en route, such as Auldearn, Cromdale, Boat of Garten (near to where John Roy Stewart grew up) and Craiggellachie. Soon I found myself descending to the pleasant valley of Atholl and shortly thereafter by the Braes of Tullymet and to Birnam. This was my first visit to the Birnam Hotel. I must say I wasn't impressed. It is in a great, central location and the hall is very good but it is clearly run on a shoestring and the hard-pressed staff resembled extras from *The Addams Family*.

"You raaang?"

After catching up with a few old faces and taking in a pleasant walk to see the famous Birnam Oak, it was time to return to the hotel and take my seat for the College of Piping Lecture. This year it was delivered by the agreeable Euan Anderson and the venerable Alan Forbes on the subject of piping societies in the modern era; an interesting topic. Both speakers presented very well indeed, particularly Euan. Although never a member, I knew many of the people he mentioned: George Stoddart, Joe Wilson, John Allan, Kenny MacDonald, Pat Sandeman etc. They were great days and Euan did these heroes justice.

It was then Alan's turn to speak about the Royal Scottish Pipers' Society (RSPS) but to kick off his presentation, however, we were treated to an RSPS trio (all Fraters) playing Roddy Campbell's eponymous 2/4 march. This was also a fascinating talk and I found myself, perhaps inevitably, again reminiscing about the characters that are no longer with us. I thought the playing of Iain Speirs, Jenny Hazzard and Roddy McLeod added musical 'colour' to the presentations.

Both the RSPS – the 'Jolly Boys' – and the Eagles appear to be thriving. Ultimately, though, both gentlemen didn't really address the issue of *why* it is their respective piping organisations are flourishing whereas others are struggling. Perhaps the answer was there in front of us, though: they are simply well run, have plenty of talent in their memberships (which one can but hope would rub off on others) and host great social occasions.

The following morning The Piobaireachd Society conference began with a presentation from Robert Wallace, previously of this parish. He spoke eloquently and passionately about Angus MacKay but his presentation didn't really tell us anything we didn't already know about the boy genius from Raasay. It was more of a plea, a glowing appraisal of Angus and his famous book. Now, I bow to no one in my admiration for the lad of 12 who, with his family, left his hovel on Raasay, probably barefoot and in rags, and walked all the way to the splendour of Drummond Castle near Crieff. I believe Angus was a genius. But his book is flawed and not just because of printers' errors. His book became the pipers' 'Bible' not because of the tunes or their settings but because the gentry – his sponsors – made sure of it.

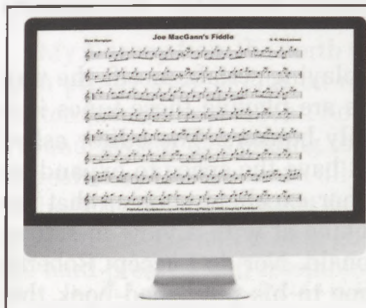
I am of the opinion that pipers are not playing certain motifs the way Angus intended them to be played. Pipers are playing these tunes in a 20th century style, which, to me, is simply bonkers. The editor asked me to keep this report short and so I don't have the space to expand on this. Suffice to say, I believe there are other excellent sources that the Society's Music Committee should be looking at with a view to setting tunes, namely Glen, MacPhee and MacDonald. Nor do I accept Robert's assertion that because Angus put his name to his published book that

this is by extension evidence of the way he played the tunes; that he was content with his book. I believe that, given the extremely humble years of his upbringing on Raasay and then the escape from poverty that his family's move to the grandeur of Drummond Castle provided is enough to instil a sense of gratitude to those members of the gentry who subsequently fawned over him and ultimately used him for their own ends. Many factors would have come into play as to why he essentially lost control over the publication of his book.

Margaret Dunn then gave us a presentation on the Piping Centre's CLASP series of amateur competitions. Margaret is a gifted piper in her own right and I for one look forward to her returning to the competition platform once her kids are raised. Her presentation was interspersed with enjoyable tunes from Gill Fraser Cairns and Gordon Hislop. I try to attend as many highland games as I can each summer and I've noticed that no CLASP members compete at them. Many of our games are struggling to attract pipers as it is, and I noticed that the recent Scottish Pipers' Association amateur competition was down on entries. I wonder if Margaret could find a way to address this? To me, the CLASP rules do seem quite unnecessarily limiting.

The presentation from Dr. Jack Taylor and Patrick Molard on their new publication – *Pipers Meeting* – was, for me, a major highlight of the weekend. Both gentlemen have done us a great service in publishing these tunes from the Campbell Canntaireachd. There are quite a number of musical gems there and it is refreshing to note that both gentlemen evidently have such an open mind with regard to embellishments and general musical approach. And Jack's pipes! I could quite easily kill for a sound like that. I bought a copy of this book and I urge you to do so, too.

For me, the second highlight of the weekend came from fiddler, Pete Clark. He gave a short demonstration on the big music and the fiddle tradition with the help of the BBC's Iain MacInnes on smallpipes. Pete's presentation included a riveting rendition of *MacIntosh's Lament*. With



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our Honourable President and Vice President on fiddle and smallpipes respectively, this session ended with a performance of *Father John's MacMillan's Farewell to Oban* ... well, you had to be there.

The conference has certainly become more convivial and, dare I say, agreeable in recent years. I wonder what my old friend, the redoubtable Seumas MacNeill would've thought of that?

The evening dinner was enjoyable – as were the Fawlty Towersesque antics of the hotel staff – and I enjoyed all the tunes from Alan Forbes, Stuart Letford, Patrick Molard, Duncan McGillivray, Peter McCallister and. The dim lighting in the hall added to the atmosphere.

On Sunday morning we enjoyed snatches from the 2017 Set Tunes courtesy of John Frater, Peter McCalister, and Dr Bill Wotherspoon.

Overall, I enjoyed my return to the conference although many friends from previous years were notable by their absence: David Murray, Alex and Bridget MacKenzie, Allan Beaton, Seumas ... As Pipe Major Angus MacDonald said to me a couple of weeks before he died, "We're all in the queue, old boy; some of us are simply jumping the queue." I am advanced in years now but I hope to return next year.

'Dudaireachd'.

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The Worlds: Donald Shaw Ramsay was quickest on the draw

Megan Canning of Shotts & Dykehead Caledonia Pipe Band has raised a question that surfaces from time to time. It is the question of which Pipe Major has been quickest at leading a pipe band to a Grade 1 World Pipe Band Championship victory. Megan listed the following:

- Donald Shaw Ramsay, Edinburgh Police who took over in 1949, and won the Worlds in 1950;
- Tom McAllister of Shotts, whose first season was 1969 and first Worlds win was 1970;
- J. K. McAllister who took over in 1955 and won his first Worlds three years later in 1957;
- Alexander MacLeod of the Clan MacRae Society who took over in 1950 and won in 1953
- Ryan Canning, her husband, who took over Shotts in August 2012 and who led the band to victory at the 2015 Worlds.



Pipe Major Donald Shaw Ramsay in 1950.

Other possible contenders about whom she was unsure were Jackie Smith of Muirhead and Sons (who won his first Worlds in 1955), John Weatherston of the 227 A &SH Regt. (who won in 1962), and Chris Sutherland of Bowhill Colliery (who won in 1947).

Here is what Jeannie Campbell had to say:

“This is an interesting question. There was an article on Jackie Smith in the *Piping Times* of March 1962 (Vol. 14, No. 6) to mark his retirement. The article said that Jackie joined Muirhead and Sons in 1938, became Pipe Major in 1951 and in that year took the band on a tour of Brittany. Smith led the band to many competition successes in 1952, 1953, 1954 before winning the World Championship in 1955.

“John Weatherston and the 277 A&SH (TA) appeared from nowhere in the 1961 season and won many prizes that year. However, the explanation for their sudden appearance was in the *Pipe Band* magazine of July/August 1961. This was not a new band but was the old 402 Light Reg. RA (A&SH) with a new name. The 402 had a good season in Grade 3 in 1955 and were upgraded for 1956. They won the Grade 2 World Championship that year under P.M. John Weatherston and were moved up to Grade One for 1957.

“Chris Sutherland’s obituary in the *Pipe Band* magazine of July 1984 says he joined Bowhill Colliery in 1924 and became Pipe Major in 1934.

“According to his obituary in the *Piping Times* (September 1998, Vol. 50 no.12) Donald Shaw Ramsay joined the Edinburgh Police in 1947 and became Pipe Major in October 1949 on the retirement of Duncan Cameron. He led the band to victory at the 1950 Worlds.”

So there we have it. Donald Shaw Ramsay is the quickest to lead a pipe band to a Grade 1 World Pipe Band Championship title.



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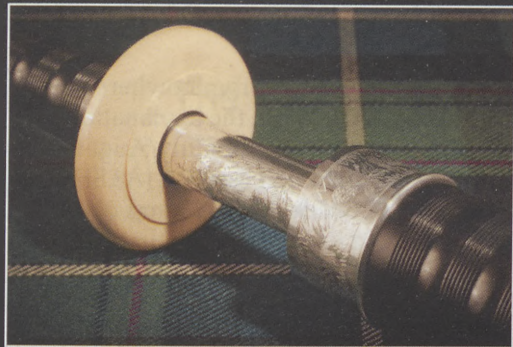
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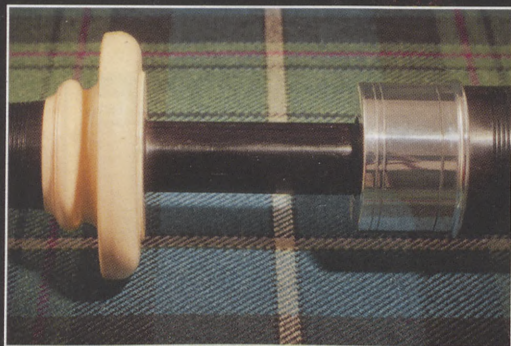
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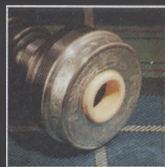
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Father John MacMillan of Barra

By Andrew Wiseman



A younger Father John MacMillan, 1920s.

If it was not for one of the more catchy 2/4 marches ever to have been composed then it is rather doubtful that Father John MacMillan of Barra, (*Maighstir Iain Dhonnchaidh*), would be so well remembered. Duncan Johnstone, the famous piper and composer – and nephew of Father John – told the tune's background to Neil Angus MacDonald, a fellow piper and schoolmaster from Castlebay in Barra. Johnstone's mother stayed in Glasgow and her next-door-neighbour was Norman MacDonald from Broadford on Skye, the piper who composed this well-known march. It so happened that MacMillan was in Glasgow visiting Duncan Johnstone's mother when MacDonald, who was a regular visitor, called. He had just



The beach at Allasdale, Isle of Barra.

composed a new tune and played it for Father John, who was so taken by it that MacDonald decided to name it in his honour.

Born at Craigston, in the northern part of Barra, on May 8, 1880, MacMillan entered Blairs College, near Aberdeen, in 1894 and spent the next five years training for the priesthood. From there he went to France and the St Sulpice Seminary at Issy-les-Moulineaux. He was ordained by Bishop George Smith in the pro-Cathedral at Oban in 1903. After a period as an assistant at Oban, he was appointed to the charge of Eigg and the Small Isles, and later, in 1908, was transferred to Benbecula. During the period of his missionary work in that island the people regarded him with deep affection. He had a special interest in every member of his flock. Always travelling on foot he visited every family, and in later years the memory of his tall stately figure – he stood well over 6ft tall – was often recalled. It was there he had spent the most fruitful years of his life.

Following the First World War, many families from the southern Hebrides immigrated to Canada on the *Marloch* in 1923 and settled at Red Deer in the province of Alberta. MacMillan volunteered to emigrate along with them and remained in Canada for two years ministering to their spiritual needs. "There," according to the famous writer, Compton Mackenzie, whom MacMillan had befriended one year at the Mòd in Inverness, "he had a great fight with the Canadian authorities, who he felt had not kept their side of the bargain and were inflicting unnecessary hardship upon the immigrants. In the end ... they managed to get rid of a 'turbulent' priest." Whether MacMillan was actually deported remains uncertain.

On his return he was placed in charge of Ballachulish, but after a few years was appointed to Northbay, Barra, and later on, in 1926, to his native Craigston, from which charge he retired through ill health in 1943. MacMillan was remembered for his congenial personality and his almost childlike disposition. Mackenzie wrote: "His house was open to all visitors, and there were many who came from near and far. Year after year the young and old, of various creeds and callings, sought him in his



Father John MacMillan of Barra, late 1940s.

island home. From him they learned much. None ever left his presence without feeling in some measure the benefit of converse with him. He had a keen sense of humour; his laughter was infectious. Rarely or never was there a biting word.”

Compton Mackenzie (1883-1972) is perhaps best remembered today for his novel *Whisky Galore*, subsequently made into an Ealing comedy [a remake of which is in the cinemas now – Editor]. In 1933 Mackenzie moved to Barra and eventually set up home at Suidheachan in Eoligarry just beside the airport on Tràigh Mhòr. Over the years both men would enjoy each other’s company. Mackenzie eventually based the character of Fr James Macalister, who appears in *Keep the Home Guard Turning* (1943) and *Whisky Galore* (1947), on MacMillan. The Barra priest was very proud to have a fictionalised version of him to appear in print. David Boyle wrote in the *Piping Times* of November 1993 (Vol 46, No. 2): “His presence at ceilidhs throughout the Western Isle ensured a large turn out ... He had an exceptionally fine singing voice and sang in the

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Albert Hall in London in the presence of King George VI and Queen Elizabeth (then Duke and Duchess of York).”

Of the many people who visited him one person in particular was the collector Calum MacLean who took a lively interest in the priest who was known for his store of oral traditions. In January 1947 MacLean visited MacMillan, then living in retirement in Allasdale (*Allathasdal*) on the west coast of the island, and recorded a great deal of songs from his recitation. On another occasion in the company of Séamus Ennis (1919-1982), a renowned musicologist and expert uilleann piper, MacLean visited MacMillan, who was greatly pleased by the virtuosity of the Irishman's performance. MacLean



Father John MacMillan and Seonaidh Roidein (John MacDonald), 1930s.

later recalled his visit to MacMillan with the following words: “I did return again to Barra, for one rarely fails to do that. I came at the request of Father John MacMillan ... He is now almost seventy, but he still sings well and is also a veritable mine of traditional lore. It was a short visit, but in one day alone I recorded over thirty songs from Father MacMillan. One was a very beautiful song addressed to Prince Charlie, a song which tradition ascribes to Flora MacDonald. Many of Father MacMillan's songs were known to him alone. He heard them in Barra, Uist, Benbecula, and in Eigg over 40 years ago from people who have long since returned slowly to dust. Barra has many people of whom it can feel justly proud. Father John MacMillan is certainly one of them.”

Due to his great interest in his own native culture, MacMillan was not slow in lending his hand to support various organisations that were founded to try and stem the decline of the Gaelic language and heritage. He took a lively interest in all movements organised for the preservation

of Gaelic or of Gaelic lore. He was a bard of no mean repute, and some of his compositions continue to be sung wherever Gaels foregather the world over. Folklorist John Lorne Campbell, wrote: "Doyen of all these [the leading Gaelic scholars of the day] was Father John MacMillan of Barra ... great in heart and in body, a wonderful preacher in Gaelic and a true poet."

MacMillan composed a eulogy to Father William MacKenzie and perhaps his most famous song is *Fàilte do Bharraigh* (Welcome to Barra). He also wrote *Mo Shoraidh le Eige* (My Farewell to Eigg) and *Seòlaidh Mise A-null gu Dùthaich Chaomh Mo Rùin* (I'll Sail Over to the Country of My Love), another song in praise of Barra that was composed to mark his return from his sojourn in Canada. The love for the island of his birth is perhaps best seen in a piece that he composed during his autumnal years where MacMillan drew inspiration from the scenery of Barra's western coastline in sight of his last resting place:

When I draw my very last breath,
And throw off this mortal coil,
Gathered among those who are no longer
I will gain the far shore of virtues.



Norman MacDonald. He published the tune as *John MacMillan of Barra* because he believed the religious aspect of the subject would discourage some from playing it.

Norman MacDonald

Norman MacDonald was born in Greenock in 1898, writes *Jeannie Campbell*. Both his parents were from Skye, his mother Mary Anderson from Torrin and his father Murdoch from Camastianavaig. Norman learned his piping in Greenock but the identity of his teacher is not known. He worked as a boilermaker in the Greenock shipyards before immigrating to Australia in the 1930s, where he played with the City of Adelaide Pipe Band. After a few years he returned to Scotland and he lived in Glasgow until his death in 1958.

He had a great interest in Scottish culture and spoke and read Gaelic. Another of his interests was sport, especially boxing. He was very involved with piping in the Glasgow

Finally succumbing to a series of heart attacks on June 1, 1951, MacMillan died in his 72nd year, and nearly 50 years of his priesthood. Such was the affection and esteem that he held among the islanders that 1,200 mourners attended his funeral. At his Requiem Mass, Father Joseph Campbell presented the funeral oration. They came from the neighbouring islands of Eriskay, South Uist and Benbecula, and took part in the procession led by Neil Angus MacDonald along with five other pipers which wended its way through the townships of Craigston and Borve to St Brendan's churchyard on the outer fringe of the western shore of his native island where he was laid to rest beside his 'spiritual father', the Rev. William MacKenzie.

Compton Mackenzie was much grieved by his passing and, though he could not attend the funeral because of work commitments, he wrote a fitting inscription for his dear friend:

"Here rest all that is mortal of John MacMillan who for many years was the parish priest of Craigston. He loved alike the language of his forefathers and the conversation of his fellowmen. Out of the abundance or his vitality he gave so much to life. Priest, poet, and humanist, of all the sons of Barra none was better loved. He was born on May 11th 1880 and died on June 1st 1951. He lies at last where he wished to lie beside the ocean, and may Almighty God grant him eternal peace."

area and he played in several pipe bands, including the Clan MacRae. In the late 1940s and early 1950s he worked as a piper at Butlin's Holiday Camp in Ayr for a few seasons.

Norman was a committee member of the Scottish Pipers' Association for many years and a regular attendee and player at the weekly Club nights. His piping friends included Peter MacFarquhar, Donald MacLeod, Peter Bain, Duncan Johnstone, Kenny MacDonald's family and the MacFadyen family.

After composing the tune Norman was asked by Duncan Johnstone if it could be named for his mother's brother who was staying with them at the time. Norman, though, was not keen on the religious aspect of the name as he thought it



Norman as a youngster.



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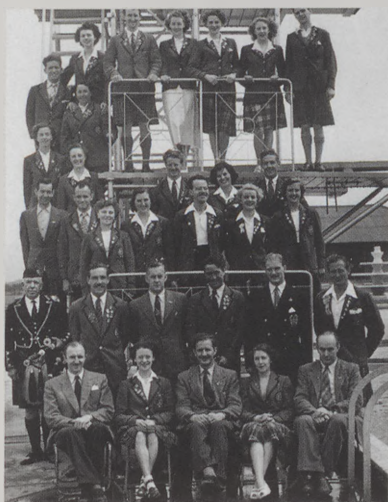
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Norman, to the left of the Pipe Major, with Adelaide Pipe Band.



Norman worked briefly as a piper at Butlin's Holiday Camp in Ayr. This staff photo from the period shows him bottom, left.

would discourage many pipers from playing it, so when the tune was first published – in *Donald MacLeod's Book 1* (1954) – it was titled simply *John MacMillan of Barra*. When it later appeared in Duncan Johnstone's book it had *Father* in the title.

We now best know Norman MacDonald as a composer. Clearly, his most popular tune is the famous march named for Duncan Johnstone's uncle but other excellent tunes of his include *Broadford Bay*, *The Twins*,

Donald Cameron's Pipes and *Kenny MacDonald's Jig*. After Norman died his pipes were passed on to Kenny MacDonald.

Norman's nephew, Iain MacDonald, Clydebank (pictured, left), is a piping enthusiast who attends many piping events in Glasgow and beyond. He supplied much of the information given here.





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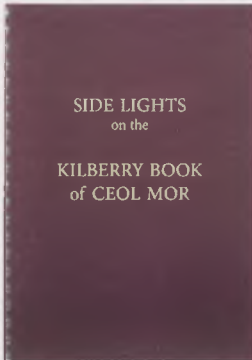
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REVIEW



Sidelights on the Kilberry Book of Ceol Mor by Malcolm McRae and Robert Wallace. (The Piobaireachd Society, 2016). £15 from the College of Piping.

This has been republished recently (2016) and is a compilation of notes written by Archibald Campbell of Kilberry (1877-1963) while receiving instruction from, predominantly, Alexander Cameron (1848-1923) and his pupil, John MacDougall Gillies (1854-1925). Campbell tells us in his introduction that he began playing in 1894 but not “attempting to do so well till 1897.”

Although he had received some lessons from Angus MacRae in 1897 and from John MacColl in 1898 and '99 on MacColl's visits to Kilberry, his “real piobaireachd education” was with MacDougall Gillies from c.1900 onwards to the time of his introductory comments in 1917. In 1905, he had an intense three-week period with John MacDonald, Inverness (1865-1953) and in 1911, another intense period of three weeks with A. Cameron.

Campbell's lessons, from a range of different players at the early stages of his piping experience, must have played some part in his need to write notes to differentiate between the teachers; somewhat like noting details on pronunciation of different dialects of a language while learning. This is unique.

He himself stresses that his written scores and comments on them are an attempt to compile some record “on how the tunes are played by my instructors”; in essence, an attempt to help musician pipers interpret the scores that were later published in his 1948 *Kilberry Book* ... that is probably the most accessible and popular book on pibroch available today. His notes represent minutiae on the differences between his instructors that, for him, were presumably very useful. However, for us, they provide little information on how they played the tunes. As he states himself: “So far as the general handling of a piobaireachd goes in timing, phrasing, and working the piece into a harmonious whole, Cameron, Gillies, and Macdonald are much alike.” He then begins to discuss certain features of Cameron's playing, “wherein Macdonald falls short”. In general, he states Cameron to be “smooth” in his playing whereas Macdonald is apt to “cut” notes unnecessarily and “perhaps a little rigid and wooden at times.”

These comments are, of course, dependent on one having heard these players playing the tunes that he discusses in his notes – 61 tunes in total. However, we have only these comments that are at best subjective, in a medium that cannot be expressed in words.

We can find a bit more on the extent of this subjectivity when we move onto the specific tunes. Turning to *The Battle of Waternish*, we see an example that bears this out: "The Es at the beginning of each bar should be nice and long. This is in accordance with a rule applicable throughout piobaireachd. Some pipers cut them too short."

From where did these 'rules' suddenly appear? How can he, after ostensible openness in his introductory comments, state this when there is no evidence from any scores previous to his period that these cadence Es were "nice and long"? Yet, despite providing this information, he continues to use quaver (rather than crotchet) introductions/cadences in his score that are similarly reproduced in his 1948 publication (Apart from tunes beginning with 'hiharin' where the figure has been split in two beginning with a crotchet). However, Archibald Campbell was well aware of, and commented on [Kilberry: 1948], the shortcomings of conventional notation that he called "pipers' jargon".

Archibald's son, James, many years later attempted to reconcile the hiatus between notation and reality using an outdated concept called 'appoggiatura' that was inappropriate in the context of pibroch notation. The idea that the 'introductions' or 'cadences' should take a time value from the notes they decorate is an attempt to reconcile the mathematical precision, implicit in the musical score, with the actual performance. Later 20th century pibroch performance has vastly elongated the cadences, to the detriment of melody and rhythm and because of this style, the 'appoggiatura' conditions could be argued as being valid. However, this can only be relevant to the standardised three-note cadence where the middle note E, takes the value from the principal note.

I was present when James gave the talk in Skye and when I asked him how this could be relevant in the context of Joseph and Donald MacDonald 4, 5 or 6 note 'introductions' running down to the principal note, he was silent for a while and finally said: "Frankly, I do not know." However, this subject has already been comprehensively analysed by Dr. Peter Cook, formerly musicologist at the School of Scottish Studies, Edinburgh and as I thought, laid to rest.

The increasing standardisation and convergence of performing styles is underlined by Campbell's attention to what are relatively unimportant distinctions, especially when we cannot possibly understand the importance of these without the context of a phrase of music. Any description at all would be severely deficient. In this case, it is rather like taking a word out of a sentence of prose and examining it on its own merit. Throughout the sidelights, there are many examples of Campbell taking a motif or figure and analysing the relative lengths of e.g. an E cadence and its following theme note like in *Guileagag Mhorag* where the



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E (written as a short grace-noted quaver) is played as long as the following crotchet. Well, these are surely idiosyncrasies of Gillies and Cameron that defy the notation given. We cannot be aware of its context in the whole phrase and can never be, because we cannot hear it being played. We have to assume then, that the piper who reads this and wants to play as Cameron (with E held as long as following crotchet) or like Gillies (with a shorter crotchet) is able then to understand 'rubato' and free rhythm to form a balanced phrase. I believe in the German philosopher, Gottfried Leibniz's theory in music that the good musician is the mathematician *manqué* and that when one elongates notes of the phrase in one place then other notes are instinctively shortened to balance out the phrase. We have to assume that the piper-musician will do this after having incorporated these idiosyncrasies in the style.

We are looking at a style that was developing into what we now have today – with vastly elongated cadence Es; 'Hiharins' and 'Echo beats' (originally, more appropriately, called 'crahinin' or 'shakes') now played with two beats rather than one beat as found in MacKay and earlier. That the style was continually changing is unquestionable as Campbell makes clear himself: "I found a marked difference when I came home in 1905 to what I had heard before I went out to India in 1901, and even Gillies, who had taught me in 1900 to play the notes long, had now shortened them considerably." It is, therefore, impossible to believe that the style that Cameron, Gillies and John MacDonald played was anything like that played at the end of the 18th and beginning of the 19th century in light of the changes Campbell observed in a short time.

What this publication represents, then, is a little insight into a particular style that had changed quite dramatically from the early Joseph MacDonald, Donald MacDonald and Angus MacKay styles that were more lyrical than early 20th century performance styles. The 'lyrical' style favoured a melody with a rhythm and a memorable line that allowed one to learn orally/aurally before they were slowed down in competition. And with the imposition of 'classical' principles, where the score is 'frozen' in effect, succeeding generations of performers succumbed to the make-believe that pibroch has remained fairly consistent since the publication of Angus MacKay onwards. Stylistically, it clearly has not and applying a 20th century style to a 19th century score is inappropriate because of its entirely different, or rather alien, cultural context.

Sidelights on the Kilberry Book provides evidence of contribution to the process of cultural colonisation in piping as well as in other areas of Gaelic arts throughout the 19th and 20th centuries. Campbell was no different from collectors and publishers of music in the 19th century, throughout Scotland, whose position in society ensured that their 'patronage' gave them the unstated but accepted role as 'improvers' even though it may

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never have been Campbell's intention. The 'simple' becomes 'esoteric' and complicated and one can never see a forest for trees. Pibroch is no longer a living tradition. This publication provides evidence of how the pibroch tradition was increasingly becoming standardised and 'boxed'. Its republication may be useful for the competing piper, providing he or she knows how to contextualise it effectively.

Archibald Campbell had a sensitivity to pibroch and may have changed his opinions quite dramatically if he had had the opportunity to explore in more depth what General Thomason was convinced of; the lyrical nature of pibroch. Campbell [1948:8] stated: "... the piobaireachd has survived largely through the Army, and by means of the competition system. And the competition system has given with one hand and taken away with the other, for it has fostered playing for dead accuracy alone, to the sacrifice of expression".

Allan MacDonald.

• *Gold Medallist and double Clasp winner, Allan MacDonald was taught initially by Pipe Major John MacKenzie of Campbelltown, and later by Robert U. Nicol and Roddy MacDonald of South Uist.*

176th
LONACH
HIGHLAND GATHERING
SAT 26TH AUGUST, 2017
BELLABEG PARK, STRATHDON, ABERDEENSHIRE

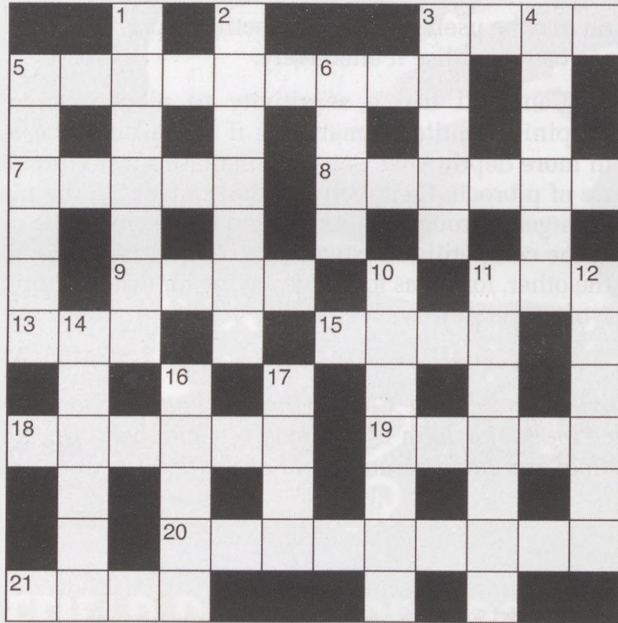
Piobaireachd	March (under 14yrs)
Piobaireachd (17 years and under)	Strathspey & Reel (under 14yrs)
March,	March (14-17yrs)
Strathspey and Reel	Strathspey and Reel (14-17yrs)
Best Tune Composed by Pipe Major William Grant	

Points go towards the Grampian Games Association, John Milne-sponsored piping competition and the Scottish Highland Games Association junior competition. Good prize money. Piping starts at 10.30am prompt, registration is on the day at the Information Tent and there is no fee to enter but competitors do have to pay to come into the games: £8 for adults and £4 for 15 years and under.

www.lonach.org

CROSSWORD

- compiled by Jeannie Campbell.



Across


3. This is part of a watertrap system (4)
5. One of the 1947 Worlds locations (9)
7. Use our guide to do this (5)
8. This is a 4 down according to last month's cover (6)
9. Loch by George MacIntyre (4)
11. 8 across can be this (3)
13. --- will ye yet? (3)
15. Glen by Donald MacLeod (4)
18. Brigadier from Tiroran ((6)
19. Judges take them as the pipers play them (4)
20. Ayrshire village near the River Stinchar (9)
21. Fife town on the Forth coast (4)

Down


1. There was a juvenile competition here in April (7)
2. ---- Boat Song by Mary Ann MacKinnon
3. Wild Mountain herb (5)
4. See 8 across (6)
5. They are listed in our guide (6)
6. Flower of Allandale (4)
10. Bells of here by George Stoddart (7)
11. This can be unpredictable and often 11 across (7)
12. It is on the end of a drone cord (6)
14. The Gathering here is on May 28 (6)
16. Highlands and Islands Music and ---- Festival was on April 30 (5)
17. Shetland Isle sounds loud (4)

Test your piping knowledge with the *Piping Times* Crossword. Send completed puzzles to 'Piping Times', 16-24 Otago Street, Glasgow G12 8JH, Scotland. This month's crossword is sponsored by the College shop. The winner receives a £10 voucher. Online subscribers can download the grid on the PT Extra page at www.collegeofpiping.org

Last month's solution: *Across* – Class Acts, Trap, Ailsa, Ire, Lips, General, Isabel, Scarba, Schools, Flat, HLI, Title, Isle, Shetlands. *Down* – Craig, Allan, Stair, Chilli, Stella, Campbell, Erchless, Rothes, Aspire, Hotel, Often, Steps. There were no entries for the April crossword.



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BALQUHIDDER LOCHEARNHEAD & STRATHYRE HIGHLAND GAMES

Saturday 22nd July

GAMES PARK
LOCHEARNHEAD

Piobaireachd draw at 10.00am with
competition commencing at 10.30am.

MSR draw at 12.30pm with
competition commencing at 1.00pm.

*Junior piping sponsored by
the College of Piping*

**For further information contact
Jim Heron on 07967 654576**

CHOICE TUNE

March

SHGA The First 70

Cpl Ben J. Duncan

The musical score is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The first staff begins with a repeat sign and a key signature change to G major. The music features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' in a circle) throughout. The piece concludes with a double bar line and repeat dots.

This year marks 70 years since the formation of the Scottish Highland Games Association (SHGA) and to mark it Corporal Ben Duncan of the Royal Scots Dragoon Guards composed this excellent 2/4 march. The tune had its first airing when Corporal Duncan played the tune at an SHGA meeting in Perth in April.



A framed copy of the tune was presented to Jennifer Stewart of the Lonach Highland Gathering (see photograph, left) but it will be displayed ultimately at Braemar. Corporal Duncan can be seen performing the the at:

www.youtu.be/ZYIYfwrERjs.

RESULTS

Contest secretaries and other organisers should note the *Piping Times* email address: **thepipingtimes@gmail.com**. Please forward all results and photographs (in a high resolution and in jpeg format) to this address. Please include date and place of contest, tunes played by the prizewinners in piobaireachd competitions, and a list of the judges. Light music tune names are also welcome. Editorial and comment on individual events and performances is also encouraged.

Ards and North Down Championships, Bangor, Northern Ireland, May 13

Grade 1 – 1. Field Marshal Montgomery; 2. Vale of Atholl; 3. Police Service of Northern Ireland; 4. Bleary and District.

Grade 2 – 1. Manorcunningham; 2. Closkelt.

Grade 3A – 1. New Ross & District; 2. Drumlough; 3. Marlacoo & District (ensemble preference); 4. Mat Boyd Memorial.

Grade 3B – 1. Battlehill; 2. Major Sinclair Memorial; 3. Quinn Memorial.

Grade 4A – 1. St Mary's Derrytrasna; 2. Cullybackey; 3. Cloughfin (ensemble preference); 4. Tullylagan.

Grade 4B – 1. Gransha; 2. Kildoag; 3. Ballyboley; 4. Ballydonagh; 5. Sgt. Walker Memorial.

The Royal Scottish Pipers' Society Annual Competition, RSPS Rooms, Rose Street, Edinburgh, April 29 and May 5/6

'B' Piobaireachd – 1. (A McNeill Memorial Trophy) Malcolm Turner-Kerr; 2. (Black Watch Trophy) Bob Frater; 3. (W. Drysdale Quaich) Kerr Cowan.

Senior Members' March – 1. (Society's Silver Cigar Box) Andrew Frater; 2. (M. McNeil Memorial Trophy) Dugald MacLeod; 3. Allan Sturrock. Millennium Trophy (highest placed over 75) - Niall Graham-Campbell.

Slow March – 1. (Westminster Quaich) Alan Forbes; 2. (Russell Cup) Iain MacLeod; 3. (Ronnie Seiler Quaich) Andrew Frater.

6/8 March – 1. (Ross-shire Buffs and Duke of Albany's Trophy) Dugald MacLeod; 2. (M. Thomson Quaich) Iain MacLeod; 3. Bob Frater.

2/4 Confined March – 1. (A Gilmour Quaich) Malcolm Turner-Kerr; 2. (Sheriff's Rose Bowl) Martin Fiddes; 3. Niall Graham-Campbell.

2/4 March – 1. (F. Adam Silver Cigarette Box) Iain MacLeod; 2. (J. Percival Silver Salver) Walter Gray; 3. Bob Frater.

Strathspey & Reel – 1. (W. Stuart Silver Quaich) Iain MacLeod; 2. (Cum Ort Cup) Bob Frater; 3. Leslie Barrett.

'A' Piobaireachd – 1. (Strathcona Challenge Cup) Alan Forbes; 2. (Mrs M C Ross Silver Cup) Iain MacLeod; 3. (McGillivray Aldi Challenge Cup) John Frater.

MSR – 1. (Society's Challenge Cup) John Frater; 2. (Dr J. MacDonald Ross Silver Cup) Alan Forbes; 3. (John Manson Trophy) Gordon Hislop.

Jig – 1. (F. Adam Silver Cup) Bob Frater; 2. (R. Campbell Powell Trophy) John Frater; 3. Alan Forbes.

The Pipe Major William Ross Cup (best aggregate in events 8,9 & 10) – 1. Alan Forbes; 2. John Frater (The David J Ross Trophy).

There were entries from 26 members. The judges were: Tom Speirs and Dugald MacNeill, P.M. Martin Macdonald and Cpl Euan Jardine, ASBM&HD ,and Andrew Wright and Ian Duncan. The prizes were presented by Jennifer Hutcheon.



The trophy winners from this year's RSPS annual competition.

FORRES
HIGHLAND GAMES
GRANT PARK
Saturday 8th July
Draw: 12.30 for 1.00pm start
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J. Hamilton, Aberdeen
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DURNESS
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Friday, 28th July
SHORE PARK, DURNESS
Contact Mark Manning (Secretary)
on 01971 511338 or email:
secretary@durnesshighlandgathering.co.uk
www.durnesshighlandgathering.co.uk

**34th Annual Strathmore Open Junior Piping Competition,
Webster's High School, Kirriemuir, April 29**

Under 13 Chanter – 1. Wallace Mackie, Crieff; 2. Drew Townsley, Luncarty; 3. Nairn Scott, Kirriemuir; 4. Michael McDonald, Carnoustie.

Novice Piping – 1. Joshua Reilly, Glenrothes; 3. Wallace Mackie, Crieff; 4. Caillem Townsley, Luncarty; 5. John Brown, Luncarty.

Novice Bagpipe, 13-18 Years – 1. Duncan MacBride, Ullapool; 2. Jack Liddell, blairgowrie; 3. Scott Barr, Cowdenbeath; 4. Katie Duthie, Luncarty; 5. Victoria Warnock, Halbeath.

Under 15 6/8 March – 1. Luke Kennedy, Strathaven; 2. Rhuaridh Brown; 3. Archie McNab, Methven; 4. Cameron Stewart; 5. Jack Liddell; 6. Scott Barr.

Jig – 1. Luke Kennedy; 2. Rhuaridh Brown; 3. Jack Liddell; 4. Brogan Townsley, Luncarty; 5. Milly Fox, Crossgates; 6. Cameron Stewart, Crieff.

Medley – 1. Rhuaridh Brown; 2. Luke Kennedy; 3. Archie McNab; 4. Euan Thomson.

15-18 Years Jig – 1. Jordan Ednie, Monifieth; 2. Douglas Mair, Kinross; 3. John Cumming, Dunfermline; 4. Owen Sweeney, Kingsmuir.

Medley – 1. Craig Polson, Dundee; 2. Douglas Mair, Kinross; 3. Jamie Trough, Cove; 4. John Cumming.

**Lowland & Border Pipers' Society Annual Competition, Royal
Scottish Pipers' Society Rooms, Edinburgh, April 22**

Seasoned Pipers – 1. Matt Seattle (*The Humours of Glen*); 2. Jeannie Campbell (*The Rose of Allandale, The Bonnie Lass of Fyvie, Muckin' of Geordie's Byre*); 3. Allan Sturrock (*Seonaidh's Tune, Glen Lyon, Miss Girdle*)
Judge: Hamish Moore

**THORNTON
HIGHLAND
GATHERING**

Saturday, 1st July

Memorial Park, Thornton

Adult and Junior solo piping

Draw: 10.30am. All pipers welcome

Contact Ms J Innes at:

jinnes@blueyonder.co.uk

**ABERNETHY
HIGHLAND
GAMES**

Nethybridge

Saturday, 12th August

Senior and Junior solo piping competition

All pipers welcome

Contact David Dean, Piping Convener
on 01479 821642

or email: dean.davidj@gmail.com

Intermediate: – 1. Colin Macaldowie (*Battle of Waterloo, Horsburgh Castle, Gardens of Skye*); 2. Anne Duncan (*I See Mull*); 3. Andy Blair-Smith (*Farewell to Nigg*)

Novice – 1. Mairi Coxon (*Mary Scott, Atholl Highlanders*); 2. Jamie Taylor (*Crossing the Minch*).

Judge: Matt Seattle

New Composition – 1. Pete Stewart (*Kirn Sang*); 2. David Faulkner (*Broken Handle*); 3. Donald Lindsay (*Votez Pour L'escroc, Pas le Facho*).

Judge: Fin Moore

Duet for Pipes and Other Instrument – 1. Ross Calderwood and Christine Martin (*Hallefornas, Borgsjo Polska*); 2. David Faulkner and Pete Stewart (*Lilly, Killiecrankie*); 3. Donald Lindsay and Ryall Lindsay (*Jack Latin*).

Judge: Hamish Moore.

Open Solo for Scottish Smallpipes – 1. Andrew Macintyre (*The Caledonian Hunt's Delight, Linkumdoddie, Drink the Worts and Spill the Beer*); 2. Donald Lindsay (*My Dearie Sits up Over Late, Hardiman the Fiddler, Tending the Steer with a Heavy Heart, Kick the World Before You*); 3. Bob Low (*Westlin Winds, Ye Eneth Gaeth Ei Gwrthod, Go to Berwick Johnnie, Chasing the Galloway, Drink the Worts*).

Judge: Brighde Chaimbeul.

Pipe and Song – 1. Donald Lindsay (*Guidwife, Count the Lawin'*).

Judge: Stewart Gaudin.



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Duet for Pipes – 1. George Greig and Bob Low (*Suo Gan, Lily Crerar, Weel Bobbit, Blanche o' Middle Bie*); 2. Anne Duncan and Caroline Barden (*Tweedside, Because He Was a Bonnie Lad*).

Judge: Brighde Chaimbeu.

Open Solo Lowland and Border Pipes – 1. David Faulkner (*Irish Trot*); 2. Andrew Macintyre (*Soor Plooms o Galashiels, Berwick Bully*); 3. Bob Low (*Rodsley Court, Morfa Rhuddlan, Weel Bobbit Blanche, I Hae a Wife o' My Ain*).

Judge: Matt Seattle

Overseas Performance Class – 1. Sarah Wade (*Go to Berwick Johnnie, Pawkie Adam Glen, Wee Totem Fogg*); 2. Robert Cameron (*The Bosun's Jig, The Low Road To Berwick*); 3. Geoff Jones (*The Wild Hills o' Wannie, Hop, Skip and Thump, Drops of Brandy*).

Judge: Hamish Moore

Martin Lowe Trophy (for the greatest contribution to the performance of Lowland and Border music on the day of the competition) – David Faulkner.

RSPBA, Dundee Perth and Angus Branch, Mini Bands, April 22, Craigie High School, Dundee

Grade 2 – 1. Mackenzie Caledonian, Band A; 2. Mackenzie Caledonian, Band B; 3. Boghall and Bathgate Caledonia, Juv.

Judges: T. Brown and P. Snadden (piping), L. Innes (drumming) and P. Turner (ensemble).

Grade 3 – 1. Bathgate Caledonia, Juv; 2. Methil and District; 3. R.A.F. Central Scotland Pipes and

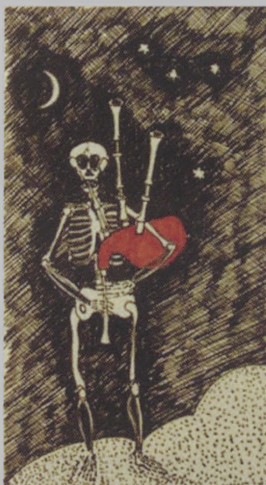
Judges: T. Brown and L. Innes.

Grade 4A – 1. Kinross and District; 2. Davidson's Mains and District, 4B (piping preference); 3. Perth and District, Band A; 4. R.A.F. Central Scotland Pipes and Drums, Band A; 5. Perth and District, Band B.

Judges: T. Brown and L. Innes.

Grade 4B – 1. Davidson's Mains

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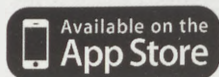
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and District, Band B; 2. Mackenzie Caledonian Juvenile, Nov B – Band A; 3. Davidson's Mains and District, Band A; 4. Coupar Angus Burgh, Band A (piping preference); 5. Stockbridge; 6. Bucksburn and District Novice, Nov B – Band B.

Judges: T. Brown and L. Innes.

**RSPBA North of Scotland Branch Indoor Contest,
The Gordon Schools, Huntly, April 22**

Grade 1 – 1. Buchan Peterson.

Grade 2 – 1. Deeside Caledonia; 2. 2622 Highland Squadron; 3. Portlethen & District.

Grade 3 – 1. Deeside Caledonia; 2. Portlethen & District; 3. 2622 Highland Squadron; 4. RAF Lossiemouth; 5. Elgin & District; 6. Fraserburgh RBL.

Grade 4 – 1. Elgin & District; 2. Fraserburgh RBL; 3. Grampian District Pipes & Drums; 4. 2622 Highland Squadron; 5. Ardrross; 6. Strathpeffer & District.

Grade 4 MSR – 1. Elgin & District; 2. Fraserburgh RBL; 3. RAF Lossiemouth.

Judges: J. McCarlie, J. Semple, D. Brown, and J. Campbell.



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DIARY

COLLEGE OF PIPING TUITION

June 16-June 23: – College of Piping California Summer School

June 29 – End of Term Competition; open to all students of College of Piping; 7.00pm at the College. Application forms will be available on the College website: www.collegeofpiping.org or by contacting 0141 334 3587

July 3-August 18 – Summer Weekly Classes at the College of Piping

September 16-December 9: College Term Three

A Bellows/Smallpipes course takes place at the College on a Tuesday evening from 7.00pm-9.00pm during term time

College of Piping Tuition in Edinburgh: Monday evenings 7.00pm-9.00pm held in the Royal Scottish Pipers' Society Rooms, Rose Street, Edinburgh. Contact Dugald MacNeill at college@collegeofpiping.org

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RSPBA MAJOR PIPE BAND COMPETITIONS:

June 10 – UK Championships at Stormont Castle, Belfast

June 24 – European Championships at Grant Park, Forres

July 29 – Scottish Championships at Levensgrove Park, Dumbarton

August 11th & 12th – World Championships at Glasgow Green, Glasgow

EVENTS

June – Friday, June 2 – Clan Donald Quaich Competition; Clan Donald Centre, Sleat, Skye; www.clandonald.com

Sat 3 – Helensburgh and Lomond Highland Games. Contact sutherlanddance@btinternet.com

Sun 4 – Markinch Highland Games.

Contact Shane Fenton fenton.shane@rocketmail.com

Sat 10 – Corgaff Highland Games. Contact Jock Edwards, Jockeyed2@aol.com

Sat 10 – Cupar Highland Games: www.cuparhighlandgames.org.

Contact gcbett@yahoo.co.uk

Sun 11 – Ardrossan Highland Games: www.ardrossanhighlandgames.org.uk. Contact ahg@secretary.net

Sun 11 – Strathmore Highland Games. Contact Molly Maclean, tommaclea8@talktalk.net

Sat 17 – Lesmahagow Highland Games:

www.lesmahagowhighlandgames.com

Sun 18 – Aberdeen Highland Games.

Contact Daniel Parrot dparrott@aberdeencity.gov.uk

Sat 24 – Drumtochty Highland Games: www.drumtochtyhighlandgames.com. Contact Evelyn Coates, 01561 378469

Sat 24 – Ceres www.ceresgames.co.uk.

Contact Gordon McBrearty, secretary@ceresgames.co.uk

Thursday 29 – College of Piping End of Term Competition at 7.00pm

July - Sat 1 – Luss Highland Gathering: www.lusshighlandgames.co.uk
 Sat 1 – Thornton Highland Gathering:
www.thorntonhighlandgathering.co.uk: Contact jinnes@blueyonder.co.uk
 Wed 5 – Kenmore Highland Games. Contact Gordon Clark 01887 840268
 July 10-14 – South West Scotland Academy of Piping & Drumming
 Summer School, Barony College, Dumfries. Contact Andy McCartney
 07754 326746; www.swspda.co.uk
 August - 14-18 – Isle of Skye Piping School; www.smo.uki.ac.uk
 Saturday August 26 – Captain John A MacLellan MBE Memorial Trust
 Dinner; Caledonia Hotel, Edinburgh.
 Contact Colin MacLellan at colin@pipereeds.com
 Every other Tuesday – Eagle Pipers Society, 7.30pm at The Scots Guards
 Club, Clifton Terrace, Edinburgh: www.eaglepipers.wordpress.com
 Every other Wednesday – Highland Pipers' Society at the Scottish Arts
 Club, 24 Rutland Square, Edinburgh. Contact bob@boblawson.co.uk
 First Friday of each month – SPA Club Nights at the College of Piping

USA / CANADA

June 17 – United States Piping Foundation Competition:
www.uspipingfoundation.org
 June 6-9 – Grandfather Mountain Highland Games, Linville, NC
 June 16-18 – Pikes Peak Celtic Fest; Memorial Park, Colorado Springs
 June 16-18 – BC Highland Games; Percy Perry Stadium; Coquitlam
 June 24 – San Diego Scottish Highland Games; Brengle Terrace Park Vista,
 California: www.wuspba.org
 July 8-9 – Antigonish Highland Games, Nova Scotia
www.antigonishhighlandgames.ca



On behalf of the Shasta Piping Society
 I would like to thank all entrants to our
 recent composing competition which
 was sponsored by The Burley Bagpipe
 Company. The winners and their tunes
 were:

1. Jori Chisolm, *Untitled*.
2. David Mason, *Salute to Angus
MacDonald of the Great Divide*
3. John Bottomley, *The Knights
of Glin*.

Stephen J. Rooklidge, PhD, PE
 Shasta Piping Society

<https://sites.google.com/site/shastapipingsociety/>

July 8-9 – Skagit Valley Highland Games; Mount Vernon, WA;
www.celticarts.org

EUROPE

First Wednesday of each month – the Pipers' Club of Copenhagen.
Contact: tue@it.dk or +452075 3306

Every Friday at 11.00am, 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

June 10 – Queensland Pipe Band Championships; Bill Paterson Oval, Ipswich; visit www.pipebandsqld.org

June 25 – Scottish Clans Congress Band Contest; Greenbank;
visit www.pipebandsqld.org

July 1 – Aberdeen Highland Gathering; Jefferson Park, NSW;
visit www.aberdeenhighlandgames.com

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

Third Sat of each month – The WA Pipers' Society at the Autumn Centre, Inglewood. Contact Alma Dender on +0894487446

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

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

SOUTH AFRICA

June 10 – Cornwall Hill Gathering

June 17 – Pretoria Boys Highland Gathering (Championship)

June 24 – Natal Scottish Gathering (NMR, Durban)

BELLOWS / FOLK

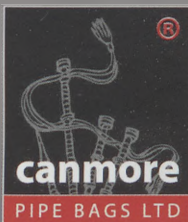
Group Meeting, monthly NW England. R. & A. Evans 016974 73799

Group meeting on the third Thursday each month except in July and August, London: Jock Agnew 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 Cailean MacLean at 4pm on Thursdays with repeats at 10.30pm on Thursdays.

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



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- › Now supplied with a tube and bottle trap
- › Highly Breathable



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