

Piping Times



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Cover: Pipe Major Keith Bowes of Johnstone Pipe Band. In this its 75th year, the band is at last making its debut in Grade 1 and kicked it off in style with a concert at Glasgow's Celtic Connections festival in January. Review on page 17.

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Piping Times est. 1948

*What's in a name? That which we call a rose,
By any other name would smell as sweet.*

William Shakespeare

The above lines are used often to imply or paraphrase that the names of things do not affect what they really are. The lines came immediately to mind after reading Ronald Smith's article on p23 on the subject of tune titles, and in particular those in the Nether Lorn manuscript. As Ronald points out, the tune titles in this manuscript – the earliest recorded – may well be the original designations rather than those later given by a young and impressionable Angus MacKay.

The subject of tune titles is something that has been discussed many times in the *Piping Times* over the years, and it was also something we ourselves discussed frequently with Roderick Cannon (read Hugh Cheape's tribute to him on p35). Roddy believed that far too much has been made – and is still being made – of tune titles from that bygone days, and that pipers in those days of deference and rigid social class structures frequently made up titles to suit particular occasions, viz:

Member of the gentry (let's call him Tim-Nice-But-Dim): "Mahvellous tune, piper, what was it called?"

Piper: "It is one of my ain, sir, and I shall call it after your good self."

Tim-Nice-But-Dim: "You're a thowoughly good bloke. Have some money. No, have your went fwee for a yeeah."

Piper: "Thank you, sir."

Tim-Nice-But-Dim: "P'haps you could compose a tune lamenting the death of my deeah father, the Duke?"

Piper: "Yes, sir. I have such a tune ..."

A little flippant, maybe, but the gist was surely played out by pipers and their patrons all over Scotland? The music was oral and adaptable.

A great many tune titles have become hallowed by usage. One example is the *Lament for Patrick Og*, which Colin Campbell calls *Couloddins Lament*. Does this matter? After all, it's the music itself that really matters. Well, it does matter if, for example, the tune is called a lament in one source but something entirely different in another. How then should one approach and play the tune?

Like Ronald, we believe much is to be gained from going back to the original manuscript and reading it for oneself. To save you the bother of visiting Edinburgh and putting up with the over-the-top security checks

at the National Library, however, we would recommend you simply purchase a copy of *Pipers Meeting*, the book published last year by Jack Taylor and Patrick Molard. It's on sale in the College shop.

With the last haggis of the season devoured we reflect on the Burns Suppers we attended over the last few weeks and in particular the one held by the Army School of Bagpipe Music and Highland Drumming. This was a most enjoyable and convivial evening which featured quite possibly the best rendering of *Tam o' Shanter* we have heard.

The piping we heard was very good, too, and demonstrated the good work being done to return Army piping to the top level. Particular mention should be made to Pipe Major Ross MacNaughton and Sgt. Ben Duncan. Top drawer – and entertaining – playing, gentlemen.

Stuart Letford.



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CORRESPONDENCE

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 email address: pipingtimeseditor@collegeofpiping.org or write or fax. Full contact details on page 1.

If it wisnae for yer pibroch ...

Sir,

The recent highlighting of Billy Connolly in the *PT* stirred a memory. He lived for a time in Strathdon and regularly attended the Lonach Games, often with friends such as Robin Williams and Judi Dench. At 'The Lonach' a few years ago the quietness of the morning was broken only by Duncan Watson's pibroch drifting through the air. The big stand was empty, apart from Connolly, fully kilted, in the shadows at the back, listening intently.

The tune finished. Duncan bowed and made to move from the platform. He was brought up sharply by cheering and vigorous applause. The 'Big Yin' certainly appreciated his tune, even if the judges didn't!

Also, your February editorial about UNESCO recognition for cultural gems such as the uilleann pipes was of interest. You rightly say that ceòl mòr falls easily into that category as far as Scotland is concerned, and you suggest that the Piobaireachd Society might look into such recognition. We did, a few years ago, but did not follow through as it seemed a complex bureaucratic process for little perceived gain. Maybe we should look at it again. Thank you for highlighting it. We should maybe talk to our uilleann colleagues ... unless anybody knows an Azerbaijanian flatbread maker?

Jack Taylor, President,
The Piobaireachd Society,
Aboyne, Aberdeenshire, Scotland.

Imagine!

Sir,

The cover and article in January's *PT* brought back many happy memories of Pipe Major George Stoddart and the glory days of the Eagle Pipers' Society. I was on point duty at the west end of Princes Street (directing traffic) on that particular day when Billy Connolly was there.



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I halted traffic to let the horse-drawn carriage pass by; when they drew level I threw up a foot-stamping salute.

George later told me that he informed Billy that the salute probably wasn't for him! Quite correct.

George was at that time Highland Dress advisor to the Scotch House shop in Princes Street and Billy Connolly was opening a new shop called Mr. Bojangles at the west end. One of the girls in Scotch House told me at the time that they had John Lennon and Yoko Ono in the shop once and a crowd had gathered outside. A woman (an American tourist) in the shop asked the girl if she could take a photograph. George interjected to advise her to ask Mr. Lennon. The lady said: Not of him! Of you!"

For me as a young piper in the Edinburgh Police Pipe Band at that time it was a magical era at the Eagle Pipers' meeting many famous pipers I had only seen in the *Piping Times*. So many great memories.

Davie Boyle, Crieff, Perthshire, Scotland.

Too long in this condition?

Sir,

In the *Piping Times* of March 2006 (vol. 58, no. 6) on page 25 Donald Marshall wrote about a very painful condition some pipers suffer from. It is osteoarthritis, usually affecting the lower hand. It's a painful condition, not only when playing the pipes but everyday tasks such as picking up a cup or riding a cycle.

I have written this open letter to ask if any readers suffered from this



Wednesday, 15th August at Glasgow Royal Concert Hall
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but had received successful treatment surgery or other to put this right. I was advised by my GP that below the thumb on my right hand it was worn out. After going for an x-ray, injections were suggested (cortisone) but I am told these can have side effects and are only for short term.

To quote Donald Marshall, he recommends using spacers on the pipe chanter and, yes, these do work for a short time holding the pipe chanter in a more comfortable position.

Mr. Marshall published his article in the March 2006 *PT* and I would think there had been some advancement in surgery either in the UK or abroad regarding this condition. It would be nice to hear from readers or indeed Mr. Marshall.

Mike Grant, Ashford, Kent, England.

Crushing letter

Sir,

Like most readers, I am sure, I welcome Conservative MP Andrew Rosindell's recent comments in the House of Commons in support of your 'Battle's Over – A Nation's Tribute' initiative (*PT* February). Mr. Rosindell is a patriotic chap. He would also like *God Save The Queen* to be taught in all schools in the UK. A good idea. Scotland's schoolchildren should be taught all the verses, including the seventh ...

Stevie Griffiths, Milngavie, Scotland.

Judge clarification

Sir,

Re. the SPJA item in your news page last month, Richard Parkes is in fact a Senior Light Music judge, and Roddy ('R.S.') MacDonald is an approved judge, not the other way around. Murray Henderson and Ian Duncan have only resigned from the Committee, not from the organisation. They remain fully committed judges on the list.

Colin MacLellan, Chairman,
Solo Piping Judges' Association, Edinburgh.

** Apologies for the confusion, Colin. – Editor.*

Names to faces

Sir,

I enjoyed reading Alan Forbes' article on the Royal Scottish Pipers' Society in last month's *PT*. It may be of interest to some readers that the

Honourable Members in the opening photograph on page 25 are, left to right: W. Stuart, J. G. Dunlop, H. M. Cadell, J.G. Stott, N. Macleod, D. B. Thomson and A. T. Hunter.

Alan Smythe, Edinburgh, Scotland.

Fond memories

Sir,

I just came across a piece on YouTube where John D. Burgess was playing and Seumas MacNeill was sitting in the background. I recognised them both instantly.

I met both men, along with Dr. John MacAskill at the College's summer school at Lake Sequoia near Fresno, California in 1974. I had just gotten out of the service and the class was the first thing I did before going back to the university. It was a great week and the music in the evenings was wonderful. I learned a lot and still have some of the handouts on the *canntaireachd*.

My pipes came from the College in 1970. They were graded by Mr. Garroway and are still going strong. The farthest away I have played them was at a Christmas party in Votkinsk, Russia in 2003.

I see that all three men have passed on now. I remember them all fondly and will say a prayer for them at church on Sunday.

Best regards to all.

Robert Merz, Herndon, Virginia, USA.

** Great to hear from you, Robert. – Editor.*

Missed opportunities

Sir,

I read Alex Duncan's article in last month's *PT* with interest. I agree with her when she says that the demand for bagpipe and drumming tuition in Scotland's state schools is not being met. However, I am of the view that it is not the state's place to try and meet this demand. This is

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why instrumental tuition is not a statutory obligation on councils.

Further, I disagree with her statement that there are “fewer opportunities for young people to learn the pipes or drums”. The traditional means – local pipe bands and youth organisations like the Boys’ Brigade (B. B.) – remain, although admittedly in decline due to a lack of encouragement from today’s parents. Music tuition will always be taken up by the



The Hirsute Hall of Infamy

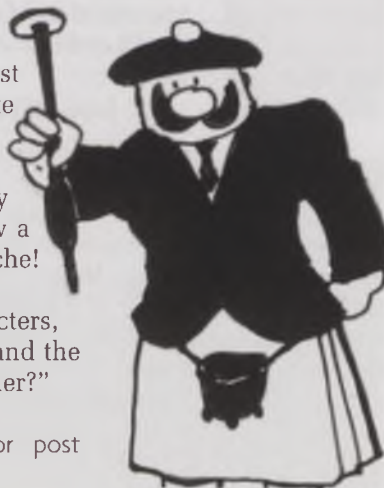
John Shearer from London writes: “I very much enjoy the Hirsute Hall of Infamy nominations that appear most months and I would like to nominate Donald Drone. He retired years ago but it’s great to see him back in the *PT* once again, even if infrequently. He may be a fictional character but we all know a Donald Drone, don’t we? And what a ‘tache! He surely deserves a place?

“Are there perhaps any other characters, past or present, associated with the *PT* and the College that could be nominated, I wonder?”

Send your nominations to:

pipingtimeseditor@collegeofpiping.org or post them to the College at the usual address.

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children of those parents who can afford it, whether in state schools or private schools. If music tuition cannot be offered to every child – and it simply cannot – then it should not be offered to any. And if those who can afford it want it, then they should take it up privately. I repeat, this is not the state's responsibility. It is neither sustainable nor equitable.

Stewart Finnie (an ex-B. B. boy), Renfrew, Scotland.

'Battle's Over' correspondence

Sir,

I am the son of Bill Millin, the personal piper to Lord Lovat, who is remembered for playing the pipes whilst under fire during the D-Day landing in Normandy. It's good to see so many pipers taking part in this event and I, too, would like to take part. I will be playing at the Lincoln war memorial in Lincolnshire in memory of my wife's great uncle, CSM Sidney Wright, 5th Battalion Lincolnshire Reg. Sidney was killed in action on May 27, 1915 and is buried at Packhorse Farm Shrine Cemetery, Heuvelland, Belgium.

John Millin, Rampton, Nottinghamshire, England.

Sir,

I must compliment Mr Peek and the College on this initiative. Last November I piped in Fromelles Memorial Garden at the Austin Repatriation Hospital in Heidelberg West, Victoria state. Although I was all alone I certainly felt the spirit of the Old Soldiers in whose memory the garden was established. This year's 'Battle's O'er' initiative was highlighted at the service at 11.00am. Thank you for the opportunity

David Cretney, Heidelberg County, Victoria, Australia.

Sir,

My grandfather was gassed in the trenches at Ypres and he died just

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after the war ended. He lived long enough to see the birth of his son, my father. I'll play for him and all his brothers as well as for the world peace.

Just a suggestion, why don't you ask all pipers to play at 06:00 GMT time in order to have a tremendous number of pipers throughout the world playing at the exact same moment? What a power of spirit it would have spreading across worldwide. Thank you for this great initiative

Pascal Giltay Jr., Viroival, Belgium.

COLLEGE NOTES

Jimmy Jennett, 1928-2018

Jimmy Jennett, pictured right, one of the founder members of Fianna na h'Alba and its offshoots the Inverscotia Nomads, the Inverscotia Singers and the College of Piping, died last month, aged 90. An obituary appears on p49. We are also saddened to hear of the passing of possibly the longest subscriber to the *Piping Times*, Bob Euman – see p52.



Red Hot Chili Piper, Craig Munro of Wallace Bagpipes popped in to Bearsden Primary School in East Dunbartonshire last month to pipe at the school's Robert Burns event. The school has pupils learning to play pipes under the auspices of the College.



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Chanter comes full circle

A silver-mounted David Naill practice chanter that was purchased from the College many years ago by a survivor of a Japanese Prisoner of War (PoW) camp has been returned to the College after his death. The chanter will now be placed on display in the Museum of Piping.



David 'Davey' Laws, pictured left, was born in Dundee, Scotland and was only 15 when he joined The Royal Scots. His wartime exploits are fascinating. In 1941, aged 19, he was stationed in Hong Kong when it was attacked by Japan. Laws and his fellow soldiers were sent to the infamous PoW camp at Sham Shui Po (later immortalised by Pipe Major Donald MacLeod in his 3/4 retreat march) where they were beaten senseless and starved.

Later, the men were moved from the camp and packed in the hold of a freight ship destined for Japan. However, a US submarine struck the ship. As the boat was sinking the men managed to get out from the hold and dive into the ocean. Laws later recalled in a newspaper interview: "We were diving over the side and the Japs were shooting at us, machine gunning us in the water."

The young squaddie swam until a Chinese fishing boat about nine miles from Shanghai picked him up. However, the Chinese, fearing the Japanese, turned him over. He was shipped to Tokyo where the prisoners had to build their own camp. Later, they were forced to work in coalmines until the war ended. The prisoners were released shortly after.

"I don't hate the Japanese people but I hated the military at that time," he said later in life. "They were taught to be evil."

Laws immigrated to Canada in 1951, settling in Victoria, British Columbia where he joined the Canadian Scottish Militia as a piper. He had begun playing as a 10-year-old in Dundee. In later life he was appointed Piper to the Royal Canadian Legion in Abbotsford. He is the composer of the 12/8 march, *The Geritol Kid* that appears in Robert MacNeill's 'Collection Of Music For The Great Highland Bagpipe', book one (1990).

When Davey died the chanter passed to a pupil of his, Tom Whyte and when Tom passed away recently, his widow felt the best place for the chanter was at the College.





Archie McNab from Methven in Perthshire won the Under 15 March category and overall title at the recent Vale of Atholl Pipe Band's junior competition (results on p55). Included in the prize was a teaching bursary at the College, the funding for which came from Jim Nicholson (inset), ex-Scots Guards and currently residing at the Royal Hospital Chelsea in London.

'Battle's Over'

– no approved tune setting necessary

In response to quite a number of enquiries from pipers worldwide about whether there is an approved setting of Pipe Major William Robb's *When the Battle's O'er* which is to be played for this tribute, we would like to assure participants that there is no requirement to play any particular setting.

We would, of course, recommend the setting printed in the College's *Essential Tunes* vol. 1 book or the setting in the Scots Guards book vol. 1, but there is nevertheless no requirement to play either. The setting is at the discretion of the piper.

To register for 'Battle's Over – A Nation's Tribute' simply complete the form on the page opposite and post it to: When the Battle's O'er, College of Piping,

16-24 Otago Street, Glasgow G12 8JH, Scotland, UK.

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Amongst those pipers who have registered lately are:

Salmun Mousavi, Malibu, California.	Daniel Cutajar, Malta.
Dietmar Fahrenwald, Berlin, Germany.	Craig Saliba, Malta.
David R. Celebrezze, Ohio, USA.	Luana Camilleri, Malta.
David Locky, location to be confirmed.	Mark Pace, Malta.
Carol Jaquith, Minnesota, USA.	Jennifer Muscat, Malta.
Robert Dickie, Lanarkshire, Scotland.	Dylan Darmanin, Malta.
Kinross Kebbell, Cambridshire, England.	Gary Vella, Malta.
New Ross and District Pipe Band, Eire.	Stephanie Tanti, Malta.
Marlon Tanti, Malta.	Christian Schembri, Malta.
Alexander Cutajar, Malta.	Andy Butler, Essex, England.
Fransianne Cutajar, Malta.	Craig Davison, Essex, England.
Thomas Zammit, Malta.	Brooklyn Morris, Inverkeithing, Fife, Scotland.
Luke Pace, Malta.	Mike Harper, Bideford, Devon, England.
Keith Cini, Malta.	Eric Patterson, Ohio, USA.
Wayne Tonna, Malta.	Thomas Conley, location to be confirmed.
Joseph D'Amato, Malta.	Bill Telford, location to be confirmed.
Marcel Borg, Malta.	Tony Dolphin, Alicante, Spain.
	John Hedger, Lechlade, Gloucestershire, England.

	Name of Piper	
	Telephone:	
	Email:	
Address/Location of where piper will undertake playing <i>When the Battle's O'er</i> at 06:00 LOCAL TIME on November 11, 2018:		
County:	Country:	



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A cultural experience that will allow you to improve your piping and give you a deeper understanding of the history and music of the Highland Bagpipe. Directed by piper and scholar Dr Decker Forrest, this year's Isle of Skye Piping School will look at the music and legacy of Donald MacDonald and will include a tour to related sites in the beautiful north end of Skye. The schedule for the week will be based on group teaching looking at developing core piping skills, including finger technique, musicality, performance skills and sound production, and maintenance strategies. The course will be taught by Decker and other pipers including Angus Nicolson and welcomes pipers from intermediate to advanced levels of ability.

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REVIEWS

Johnstone Pipe Band, Glasgow Royal Concert Hall, January 20.



The Grade 1 Johnstone Pipe Band marked its 75th anniversary with this its first major concert at Celtic Connections. According to its publicity, Johnstone Pipe Band was founded by the ex-Provost of Johnstone Burgh, James McKay, in 1943, and wears the Blue McKay tartan as a tribute to him. Ian Sinclair, a former pipe major of the band, has more to add. He was aged 14 and living in Johnstone when the war started in 1939. He had been playing pipes since the age of 11 in the Boys' Brigade Pipe Band and also in the Shepherds Pipe Band. The local Home Guard in Johnstone went for a route march every Sunday. His father was a member of the Home Guard and he coaxed Ian to go along with the pipes. A couple of weeks later one of his colleagues from the Shepherds came out, then another one, and before long there was more or less a whole pipe band and that was the start of the Johnstone Pipe Band.

According to my collection of competition programmes the band wore Royal Stewart and was led by Pipe Major W. B. Downie when competing at the Worlds in 1948 and later wore the McNab tartan for several years before the Blue McKay was adopted for the 1979 season.

The senior band won Grade 3A at the 2014 World Championships, was promoted to Grade 2, then won that grade at the Worlds in 2015 and 2016 so was promoted to Grade One for the 2017 season.

The first half of the concert featured Finlay MacDonald on bellows pipes with Ross Martin, Angus MacColl Junior, then Irish piper Jarlath Henderson. Angus MacColl's playing was the highlight of the half for me.

The second half started with Pipe Major Keith Bowes junior taking the stage alone playing the ground of the Piper's Warning. There is nothing better than pibroch to create a dramatic opening and this tune is about the most dramatic we have, and one of my favourites. The pipers then marched on three abreast from each side of the stage, counter marched then formed up in ranks before forming the usual concert semi circle, with a Campbell at each end, Pipe Sgt Douglas at one side and John at the other. This is a young band, and compere Gregor Wood made much of the fact that the oldest member of the band was 58 and had been in the band for 45 years.

The concert was well planned and well presented, with plenty of movement and variety and the time passed all too quickly. My only criticism was that the drums were too loud but on hearing the radio recording later I found this much less noticeable so perhaps the recording microphones were better positioned than I was.

The show continued with a set to accompany dancers, a set of 9/8s, a march, strathspey and reel, a quintet, a joint set with the Grade 3 band then a Gaelic song and another set with dancing. This was followed by the Grade 3 band again, led by their pipe major, Keith Bowes senior, then they were joined by the Renfrew Schools band and finally the learners marched on to form the front rank, some with pipes, some with practice chanters and all played a set of 4/4s. Standing on that stage must have been a thrill for the young ones and a proud moment for the parents and relatives in the audience. To finish each line in turn stepped forward to tumultuous applause to take a bow and then march off.

In my opinion a higher-grade band without a feeder system is a parasite, feeding off other bands for its players and putting nothing back into the pool. Johnstone should be very proud of its feeder system. The band runs weekly education classes in piping and drumming, in which pupils receive expert tuition, and sit the associated exams. No matter the social or financial background that the pupils come from, it is important to them, that everyone who has the talent and aptitude for a musical instrument should be encouraged to play. The Scottish Qualifications Authority awards the students nationally recognised qualifications. Johnstone Pipe Band also supplies the piping tuition in 20 schools in Renfrewshire with support from the Scottish Schools Pipes and Drums Trust, Renfrewshire Council and Creative Scotland.

Jeannie Campbell.

FROM THE ARCHIVES

Composes new pipe tunes at 92

Lachlan Ben MacCormack, Hebridean piper, celebrated his 92nd birthday at Benbecula by a half-hour's session with the pipes on which he played three new tunes of his composition and three old ones still unpublished. Lachlan made his first appearance as a piper at the age of 12. As a young man he was pipe major in the old militia. He says he feels as young as he was when 50.

Sunday Post, December 4, 1949.

The Castle Hill – On Saturday a number of bones, said to be human, together with part of a musical instrument, said to be a bagpipe, were discovered in the course of some excavations in the neighbourhood of the esplanade of the Castle Hill. A childish legend, which has its parallel in almost every city in Christendom, has long affirmed that a subterraneous passage extended from the Castle to Holyrood; and that once upon a time an adventurous piper undertook to explore it, and perished in the attempt. The discovery on Saturday was immediately received as proof irrefragable of the truth of the myth; and many are the old women, in petticoats and pantaloons, who are firmly persuaded that the remains now disinterred, are those of the fabulous bagpiper.

Inverness Courier, February 20, 1851.



The Piobaireachd Society Bursary 2018

The Society is again offering a teaching bursary for young pipers. Candidates should be aged 14 or over and under 18, and preference will be given to those who live outwith Scotland's Central Belt. Tuition will be delivered by the College of Piping during a week this summer. The purpose of the bursary is to assist young pipers in improving their playing, their knowledge of the bagpipe and its history, and to develop their interest in, and awareness of, ceòl mòr.

The closing date for applications is April 20. All tuition fees will be covered by the bursary. Some travel and accommodation expenses may be considered for refund.

The application form can be downloaded from the Piobaireachd Society tab on the College of Piping website –

www.collegeofpiping.org/piobaireachd-society/

Applications should be sent in the first instance to: Stuart Letford, Interim Manager, The College of Piping, 16-24 Otago Street, Glasgow G12 8JH.

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The Floating Label effect



What's in a name? RONALD SMITH considers the titles given to some of our classic tunes by Colin Campbell, piper to the Earl of Breadalbane at Ardmaddy in Argyll and suggests they changed constantly

The names in the Nether Lorne MS (a.k.a. the Campbell Canntaireachd) provide a precious insight into piobaireachd, and the mentality of the pipers who created and preserved it, as well as its audience in the Highlands. Since it is the oldest record, and was made by a person of considerable ability and ingenuity, it deserves a high place, if not the highest, in our estimation. Unfortunately, it has suffered neglect and even distortion; but now that it is online and easily accessed through the Piobaireachd Society website and Ceol Sean, much can be gained from direct study of its pages.

In their book *Pipers Meeting*, published last year, Jack Taylor and Patrick Molard rendered into staff notation those tunes not already published in that form; however, in my experience, the greatest enjoyment comes by learning to read the music straight from the notation devised by Campbell, and in his own hand. In this way, you come as close as possible to actual contact with him.

An immediate impression on perusing it is that many names are different from the familiar ones, and sometimes conflict with what we take to be the 'proper' name. Others are terse, or highly colloquial, even obscure or unintelligible. But much can be learned from a study of these.

In the first place, as the oldest record and by a piper with excellent credentials, its names have a fair claim to be the original or proper name, as opposed to the more recent collection of Angus MacKay. An example of this is *Couloddin's Lament*, which thanks to MacKay we know as *Lament for Patrick Og MacCrimmon*. Since Campbell probably collected these tunes around the end of the 18th century, only 60 years would have elapsed since the fateful battle, and its memory would still be strong, and a musical commemoration likely to have survived as well. However, Angus MacKay also provides an elaborate story supporting his name, while Campbell recorded nothing beyond the name itself. But he also records two other tunes: *MacAllister's Dead Lament* and *MacAllister's*

Left: *Couloddin's Lament* – more commonly known as *Lament for Patrick Og MacCrimmon* – as it appears in the Nether Lorn Canntaireachd. Ronald Smith wonders if the Battle of Culloden, which was within living memory, was simply too painful a name for Campbell to use so he named it after Patrick Og instead?

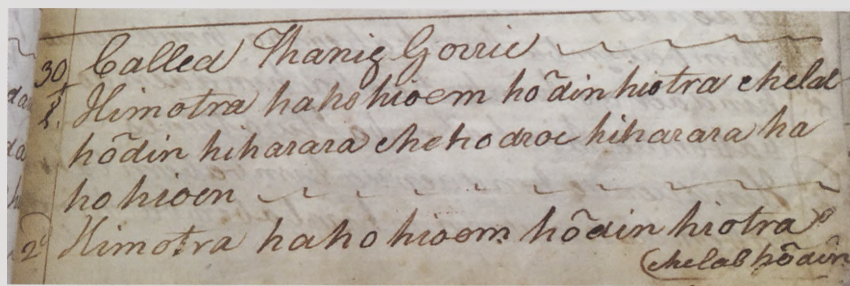
Lively. Together, these names hint at a person who was thought to be dead and had a lament composed for him; then was found not to have died after all and his 'resurrection' celebrated musically. The actual persons and events have been lost in the swirl of history, but the similarity to the story about Patrick Og reportedly dying and having a lament composed in his honour, prematurely, is striking.

The implication of this similarity is that stories and names may not belong irrevocably to a specific tune, but may have been moved from one to another. I remember an incident in which the wine cellar of a prominent Edinburgh Hotel was flooded and the labels became detached from the bottles. The Head Waiter (a well-known Gaelic singer at the time) simply stuck them back on, randomly. From looking at Campbell's names, it is tempting to suspect something similar went on in highland piping circles; pipers might produce tunes and names and even stories to suit an occasion, without fear of contradiction, since nothing was written.

Further examples reinforce this suspicion: *A Flame of Wrath for Squinting Peter* in Angus's collection is simply, *MacCeaich's Fire* (*Lassan Mhic Cheaich*) in the Nether Lorne Ms. The more elaborate title is also more 'Romantic', more in keeping with the image of highland men being cultivated in the 19th century since the novels of Sir Walter Scott, of which Queen Victoria and her husband were devotees. Significantly, she was also the employer of Angus MacKay. And his book of pipe music was aimed at the anglicised aristocracy now following her precedent into 'Balmorality' – buying a highland castle and playing at being one of those chieftains of yore, complete with tartan, kilt and piper (who often doubled as gardener or gamekeeper).

Angus's collection is noticeably top-heavy in the aristocratic name department, whereas there are few in Campbell's. This reinforces the idea that Angus MacKay had an agenda: selling piping and piobaireachd in particular to this wealthy class, an aim shared also by his predecessor Donald MacDonald. Their success in this is a foundation of piping as we know it today. But it obscures the reality of piobaireachd as recorded before this fashion got under way, and here Campbell is instructive.

The Lament for The Viscount of Dundee (*John Graham of Claverhouse, slain at Killiecrankie*) was simply and colloquially known in Gaelic as *Cumha Clavers* (in Donald MacDonald's Collection as well as MacKay's – no aristocratic title in the language of the Highlands). But, curiously, the tune MacDonald recorded is not the same one as the generally known piece; his tune is found elsewhere as *The Sister's Lament*. Is this another instance of the 'Floating Label' effect? Campbell has this tune as *The Viscount of Dundee* also but he calls it *Thanig Gorrie* ('Gorrie is coming'), a name with no connection to the lament. Those familiar with Joseph MacDonald's *Treatise* will recollect that he has an un-named fragment of



Thanig Gorrie from Colin Campbell's manuscript.

this piece that he says is the “most martial”. So, the oldest references do not call it a lament; should we re-think how to play it?

As an aside, one might wonder who ‘Gorrie’ could be? There was a medieval king of the Isle of Man, Godfrey Crovan, who invaded the island three times before taking it, and who is still remembered there as ‘Gorrie’ (there is even a children’s tune with his name – *Birlinn Gorrie Crovan*), and it is possible he is the reference.

One of the more fascinating anomalies is the tune Campbell calls *Fad mar sho tha shin*. This translates into the well-known *Too Long in this Condition* but it is quite a different piece altogether! Campbell’s tune appears in Angus MacKay as *The End of Ishberri Bridge*, and as *The Atholl Salute* in David Glen. There is a tradition that the tune in these latter collections was composed by Clanranald’s piper at the chief’s behest, to waken the troops on the morning of the Jacobite army’s retreat from the march on London in December 1745 – this decision having been taken by the chiefs after Prince Charles retired to bed adamantly refusing to agree to it. This story is certainly plausible, as the words “tha shin” point to a group, viz ‘too long like this are **we**’; the reason for the retreat being a total and alarming lack of the support Charles had said would appear, plus the nearness of two opposing armies intending to stop the advance. On the other hand, Angus MacKay’s story refers to a solitary imprisonment.

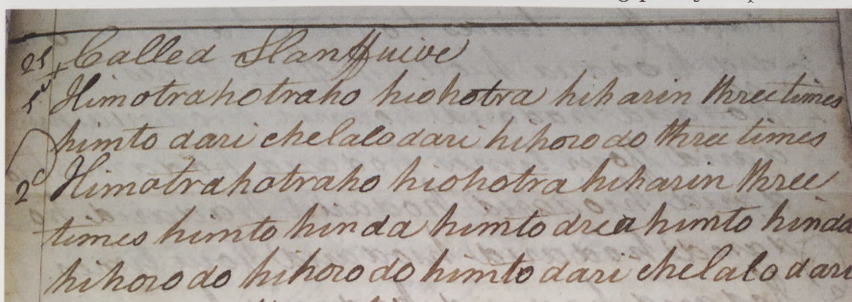
The anomaly does not stop there, though. The tune we all know and love as *Too Long in this Condition* is recorded in Campbell’s book as *MacFarlane’s Gathering*. Readers may not be aware that the tune currently under this name was not published until around 1900; it is related closely to the above *Too Long* ...; of which there are several versions, showing it to have been well-known in piping circles. If Campbell is seen to have precedence of seniority, then it seems clear that some name shifting has occurred.

A yet-more-confusing nexus of names is to be found when we look at the puzzling label, *Black Wedder White Tail*. Followers of the Piobaireachd Society’s books will remember that Campbell of Kilberry did not comprehend the meaning of this title. The name is actually an

indirect reference to the calamitous Battle of Glen Fruin in 1603, which was triggered off by the execution of two MacGregors for killing a sheep. There is also in the Nether Lorn manuscript another, quite different tune, *White Wedder Black Tail*, which probably refers to the same incident, showing it was widely remembered in highland circles, as a small thing with vast consequences. Both are example of the concise understatement that typifies the Gaelic names for piobaireachd, as opposed to the grandiose names in later collections.

On close inspection, *Black Wedder White Tail* is a variant of the well-known *MacGregor's Salute* (David Glen's) which does not appear in the Nether Lorn manuscript; however, there is a tune called *MacGregor's Gathering*, quite unrelated, which elsewhere is called *Castle Menzies*, *Fraser's Salute* and *Fraser's Lament*. Here again, it can be seen that different pipers at different times and places re-named tunes, to suit the occasion, and familiar tunes had more than one shape. But there is more: the Battle, also known as the Rout, of Glen Fruin, has a well-known tune of that name attached to it, found in several collections. This same tune appears in Campbell's collection as *MacGregor's March*. So, all these tunes are related to a notorious incident in highland history, and jumbled through long oral transmission.

Turning to some of the obscurely named tunes such as *Slanfuive*, *Taviltich*, and *Ken fo Lurich*, we can tease out some meaning with a Gaelic Dictionary: *Slanfuive* is 'Here's a Health to Plunder'. It may date to the Civil War period when plundering was widespread due to the back-and-forth struggle between rival armies. *Taviltich* (the second 't' was uncrossed in the manuscript) means 'Rage at an Insult' – a frequent state of mind in those dueling days. *Ken fo Lurich* cannot be translated precisely with confidence, but refers generally to love for something pretty or precious.

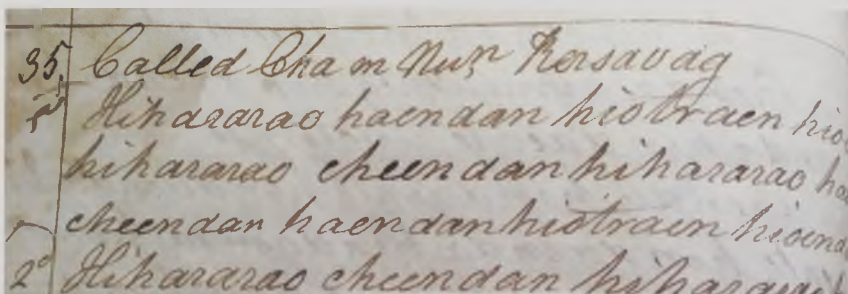


Another odd title is *Fear Piobair Metic*, which might be rendered as 'The Bold Piper'.

One of the oddest names is *Day Yesterday and Here Yesterday*; this enigma can be solved if one pronounces the first few vocables of the urlar and then supposes them to be a Gaelic name – they sound like the words

which someone has helpfully translated into a meaningless English phrase. ('HinDE hin DO, HIO en DO o...' sounds like 'Di [dia = day], De [yesterday], So [sho = Here] De'). It is a tune known elsewhere as *Queen Anne's Lament* (she was the last of the Stuart line to sit on the British throne).

What seems to be a garbled name with no clear meaning is *Cha m'n en Kersavag*, a version of which is known to us as *Grain in Hides*, *Corn in Sacks*. A possible meaning might be 'I went to Kersavaig' (a place in North Uist). Another might be 'There is nothing in Kersavaig'. This remains obscure; however, it is recorded that in the early 16th century, Coll MacDonald (Colkitto), during his struggle with the Campbells over the possession of Islay, sailed up there, and even out to St. Kilda. He also,



as well as his enemies, did quite a bit of plundering, which included the food supplies of the victims – bags of grain. So there may be a relation. Oddly, the Gaelic words fit the rhythm of the phrases in the urlar, perhaps an echo of the old belief that the pipes could 'speak'. (*Gran a seichanan 's Sial am pocanan'* – Angus MacKay MS). One might even imagine the oarsmen of Coll's galley pulling at their oars while chanting these phrases.

The most intractable of the colloquial names are: *Euan aka shar shein mi Shadda*, and *Bhair bhi Dhilan bhi n'a pos'd*. The first one has an unmistakable poetic structure to it, with its alliteration, assonance, and rhythm. It must be a phonetic rendering of the Gaelic. The meaning may relate to an outcry lacking strength, possibly a mocking reference.

The second appears to centre on a relationship between illegitimacy and marriage, one of which is better than the other. Contrastingly, we know the tune as *The Old Woman's Lullaby*. Yet again, here is evidence to support the disconnect between a name and a familiar tune.

A grand piece of music included in many collections is the almost biblically named *Lament for the Harp Tree*. And indeed Campbell has this name, in Gaelic: *Chumbh craoibh na Teid*. But it may surprise to discover that the music is that of *Kinlochmoidart's Lament* (No. 2); he recorded the 'Harp Tree' in the many collections above as *MacLeod's Lament*.

What are we to make of this? Did he confuse the tunes? Or was this an

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older name, cast aside by later collectors for the better title? As a curious note, the two tunes share a common phrase, showing that both came from the same stable, as it were.

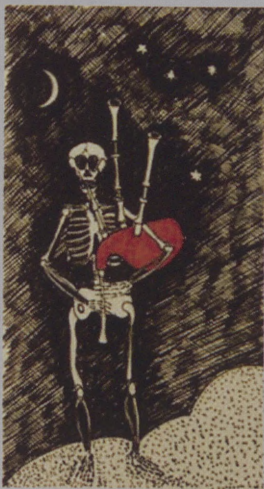
There are several tunes in the Nether Lorn MS called *A Glas*, including *A Glas Mhoier (The Finger Lock)*. The meaning of this name, literally, is 'The Lock', but it probably had a colloquial one off on a tangent. My suspicion is that it refers to a type of grip or handclasp – these were popular amongst various groups such as Freemasons, horsemen, and possibly soldiers, as indications of solidarity.

Lastly, there is the intriguing name, *One of the Irish Piobarich*. (Found in other collections as *The Bard's Lament*) which raises the question: what are some of the others? There is another reference to this unknown genre in a competition record from 1795, when '*An Irish Pibroch*' was played. First, it should be noted that in 17th century Scottish usage, particularly during the Civil War era, 'Irish' could mean West Highland people living in Ireland, especially Donegal, where many of the Clan Donald stayed. Others whose names relate to that period are *Lament for the Earl of Antrim*, *O'Kelly's Lament (Scarce of Fishing)*, *Lament for Castle Dunyveg* (this name is found in Angus MacKay; the same tune is '*A Glas*' vol.2 no. 62 in the NL), and *The Piper's Warning to his Master*. A recently-noticed Irish connection was that *The March of the King of Laoise* is a variant of *The Lament for Duncan MacRae of Kintail*. No doubt more will be discovered.

In general, I feel these observations support the theory that piobaireachd came from an oral tradition, in which tunes were constantly changing, almost with every performance, and the notion of an original tune and a specific composer is an imported one, from the world of European classical music, familiar to the buyers of highland castles and employers of pipers who took over in the 19th century. To glimpse piobaireachd as it was before this major cultural shift, one cannot do better than study the Nether Lorne manuscript.

* *The Nether Lorn manuscript is housed in the National Library of Scotland in Edinburgh.*

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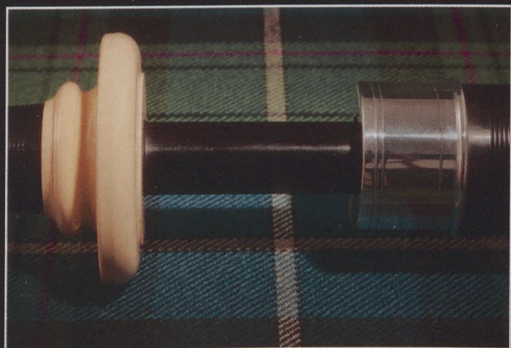
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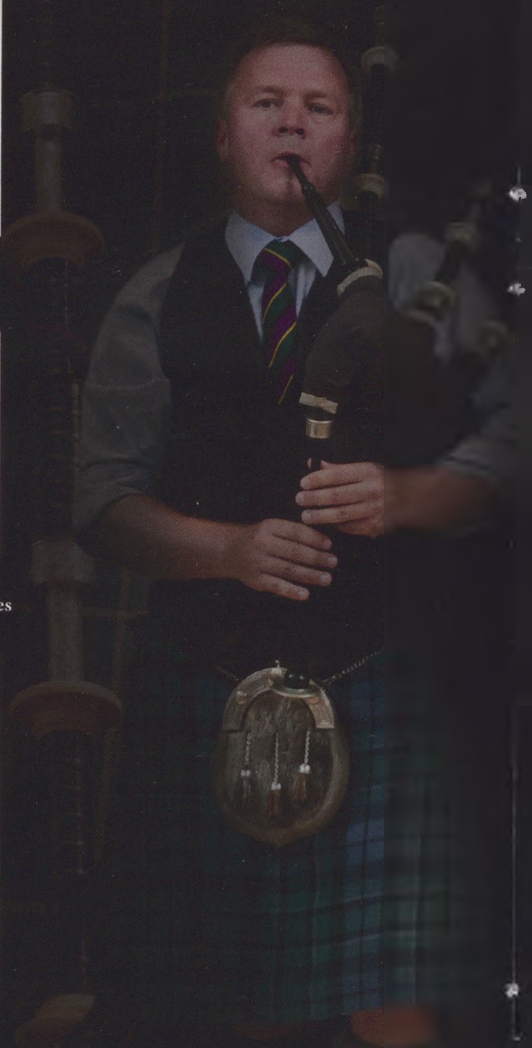


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Missing Hector MacLean winning tune found

Hector MacLean, 1894-1974 was featured in the February 2015 *PT* (Vol. 67, No. 5). The article mentioned a composing contest that had been organised by the Knightswood Highlanders in 1949 but the tune composed by Hector, left, which won first prize in the competition could not be found.

The second placed tune, *Allan Rowan of Port Appin* by John MacLellan and the third placed, *Knightswood Ceilidh* by Donald MacLeod had both been published by their composers, but neither the College nor Hector's family could find his winning tune, which had been given the name, *The Knightswood Highlanders*.



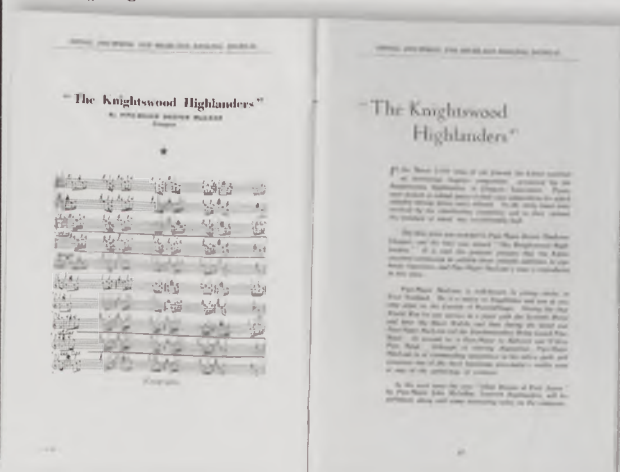
Hector MacLean.

That is, until recently.

While thumbing through old copies of the *Piping, Drumming and Highland Dancing Journal* for a research project the tune was found in the issue for February 1950 – see photograph, below. The second and third prize tunes were published in the March and April magazines.

We have typeset the tune and publish on the page opposite

To mark the family's legacy to the museum and at the suggestion of Hector's nephew Lorn MacIntyre, the tune will be played at the opening of the refurbished Museum of Piping.



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Salute to Roderick Cannon

By HUGH CHEAPE, MBE

Pìobaireachd is not an easy subject but Roderick Cannon was its master. This was his chosen field in the study of the music of the Great Highland Bagpipe and, more particularly, of the type of composition regarded as its 'classical music'. In spite of the prominence of ceòl mòr in the received tradition, its origins are obscure, its lines of evolution confused and its complexities ill defined. This is still a challenge for all of us. Roderick dedicated a lifetime of scholarship to the unravelling of these complexities and his legacy is a more rounded and better-founded appreciation of this music.



Roderick Cannon pictured in 2003 showing pages from Joseph's MacDonald's *Treatise* manuscript.



Roderick and wife, Elizabeth.

The world of piping lost this master-scholar on June 9, 2015 and, with the passing of almost three years, it has been a personal privilege to look again at what he has left to us.

As a distinct genre, *ceòl mòr* is a music of power and beauty but it is not for the faint-hearted; it is greeted with rapture by its aficionados and 'disrapture' or an air of mystification by the uninitiated, that is, most folk furth of Scotland! Roderick preached its significance and virtues with an ever-youthful enthusiasm, and his listeners were converted; and like any good apostle, he

had very sound texts and he was their scribe and scholar.

Professor Roderick Cannon was blessed with the mind both of a musician and of a scientist. He was not just scientifically inclined but a researcher and teacher of distinction in his own academic sphere, with this career earning him a personal Chair in Chemistry at the University of East Anglia. These were attainments that Roderick wore lightly and which may have been largely unknown to us in the world of piping and to his audiences in Scotland. We may also have taken them for granted since his warmth and courteous manner carried no vaunting of intellectual mastery. He studied Chemistry at Oxford, graduating BA and specialising in organic chemistry for his doctorate. He then spent two years in the United States on post-doctoral research at Georgetown University in Washington DC. He took up a teaching post at the University of East Anglia in 1966 until his retirement in 2000. His DPhil [the Oxford equivalent of a PhD – Editor] and professorship are witness to his academic career together with the credentials of a solid shelf of scientific titles and articles such as his seminal book, *Electron Transfer Reactions*.

In terms of his scholarship in piping, his devotion to piobaireachd was outstanding and exceptional, and supported with constancy by his family. His wife, Elizabeth, was a familiar face at piping events attended by Roderick, and his daughter, Sarah, edited and produced the four books of *ceòl mòr* manuscripts which the research of Roderick with others – principally Keith Sanger, Andrew Wright and the late Frans Buisman – had placed before the piping world.

Music engenders debate but, in the 20th century, debate about the bagpipe and its music was muted, a sometimes skin-deep consensus reflected



The John MacFadyen Lecture, Stirling Castle, 1999. Allan MacDonald Roddy Cannon and Andrew Wright.

in pipers playing the tunes according to a repertoire rescued and published by the Piobaireachd Society (founded in 1903). Any scholar entering this arena would want to return to their sources, search for evidence, establish premises for careful deduction and debate, and 'play' or 'sing' their results. This was Roderick's way, and the arena of his most important contributions was the Piobaireachd Society and its Music Committee on which he served for over three decades. He had been led to the Piobaireachd Society by seeing an advertisement for its 1973 Conference at Minard Castle. There he met other renowned scholars and interpreters of piobaireachd such as James Campbell of Kilberry, Archie Kenneth, Seumas MacNeill and John MacFadyen.

Roderick began the pursuit on his own rigorous terms of the Society's fundamental object of making available the tunes, known and less well known, published or unpublished, and did so in a generously and scrupulously collegiate manner. He has added immensely to the body of music and our knowledge of it. Devotees of piobaireachd will understand that this is to simplify the story. This is an ancient tradition that appeared to be dwindling and part-lost by the end of the 19th century, and the founding of the Piobaireachd Society was the response to this. Its well-meaning initiatives to re-circulate Highland bagpipe music led to a measure of confusion over notation and settings and, in the context of competitive piping, rigidity in attitudes towards interpretation of the music. Roderick was one of a small band that unpicked this and sought to explain. It was Roderick, pre-eminently, who began a return to the sources, to identify and explore them systematically, and then to publish them.

The complexities of the music of the Highland bagpipe arose from its longevity and also from the sometimes contradictory evidence of surviving

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music, books, manuscripts, oral tradition and song. Symbolic of Roderick's methodology and achievements are the editing of the manuscript collections of Joseph MacDonald, Donald MacDonald and the MacArthur-MacGregor collection. The manuscript to which he probably dedicated most effort was the most complex – and the earliest. Joseph MacDonald's *Compleat Theory of the Scots Highland Bagpipe* is a manuscript manual written out by a young musician and scholar on the passage to India where he was to die of fever in 1763. The manual's survival and preservation in Edinburgh University's Special Collections is another story but a telling factor is that two or more versions of the manuscript had been published (in 1803, 1927 and 1972), adding to the difficulty of understanding the original. When Roderick signed off his text and music scores in 1991, he commented that he had been working on the *Compleat Theory* for 30 years. As an undergraduate at Oxford, he had discovered a copy of one of the printed versions on the university library shelves and had copied out the whole book by hand. These were the days before PCs, and as Roderick himself has written about "the world of bagpipe research as it was then. No email, no online searching, and in the earliest days, not even photocopying". Roderick's daughter, Sarah Franklin, has written recently about the family enterprise for publication of the *Compleat Theory* by the Pìobaireachd Society in 1994:

"This was the first big project I worked on with my dad and my first on piping. ... The typesetting technology available to us at the time was fairly rudimentary (my dad wrote the music out by hand!), but I really enjoyed working out ways to present the content of the manuscript to make it as accessible as possible to every kind of reader – pipers and other musicians, scholars with special interest, readers with more general interest. The challenge was to present every element of the original as clearly as possible, to allow readers to look quickly and easily at the source and confirm or question for themselves; at the same time to present editorial commentary alongside, including versions of the music examples, footnotes on minutiae of the manuscript, etc. – all in the same place but without the pages descending into chaos. So for example we used the visual device of showing 'edited version' of a music example as if printed on a slip of paper laid over the page just below Joseph's original. We kept footnotes, manuscript notes, etc. on the same page as the text or music to which they referred, albeit tucked away as much as could be at the bottom of the page, to make it as easy as possible for readers to engage with them. And of course we included facsimiles of every page of the manuscript at the end. I remember this as a very happy time, working with my dad to solve each puzzle as it came up – and so pleasing at the end to hold in our hands copies of the finished book."

This was also long before I met Roderick in the 1980s but tells us what

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a store of detailed research now over 50 or 60 years lies behind these major volumes in their published form. Roderick's fondness of reference to Joseph MacDonald and his manuscript was much more than sentiment; he had had to try to get into the mind of the young musician on that ship to India, to understand how Joseph perceived the bagpipe and its music in his world of the mid-18th century and how to explain its Gaelic culture to an anglo-phone world. His depth of commitment was reflected in a thorough working knowledge of Scottish Gaelic and his fondness for his conversations in Gaelic and about the language over many years with a Norfolk neighbour, Nan MacQueen, born and brought up on Eilean nan Ròn off the north coast of Sutherland.

My introduction to Roderick's work was reading a typescript shown me by Peter Cooke in the School of Scottish Studies about 1979 with the comment: "This is something different", which indeed it was in a field notorious in the past for a scant literature and quirky historical treatment. This was Roderick's *Bibliography of Bagpipe Music*, published in 1980 by the loyal publishing house of John Donald in Edinburgh. The book's detail and thorough painstaking treatment of its subject was outstanding and, of course, immediately picked up on by practitioners in the field of Scottish music. Its mission, to identify and locate all music printed for each type of bagpipe played in the British Isles and Ireland – Scottish Highland, English Northumbrian and Irish Union – was so abundantly fulfilled, each item including all editions and reprints noted with dates and authorship and with graceful acknowledgement of the one or two earlier attempts at bibliographies. Over more than 30 years research in the field of piping, I have only turned up one item not in the *Bibliography* and to claim that this was missed by Roderick would be disingenuous – this was a seemingly unknown third printing in 1851 of Angus MacKay's *Piper's Assistant*!

This was baseline research in which the assembling of the building blocks of evidence merited some publication in its own right. Another monument of this approach is Roderick's *The Highland Bagpipe and its Music*, published in 1988 and continuously in print since. Given Roderick's specialist study of the Highland bagpipe, this book had to be written. It is beautifully crafted, written principally for pipers but in no sense exclusive or dogmatic. In fact, it serves also to explain the piper to the world! Other baseline research was the bagpipe in England and a set of articles by Roderick, 'The Bagpipe in Northern England' (1971), 'English Bagpipe Music' (1972) and 'Bagpipes in English Works of Art' (1989) were re-published by the Bagpipe Society in 2014 in a book in his honour, *Essays on the Bagpipe in England*. This gives voice to the inspirational and life-changing experience of the devotees of the English bagpipe in first coming into contact with Roderick's work.

The search for and forensic examination of sources has had a further



The College of Piping Lecture, 2018

The 51st (Highland) Division during WW1

(including Alan Mackintosh, poet of the 51st)



By Colin Campbell, military historian

With music from the 1st Battalion The Highlanders Army Cadet Force
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outcome for future generations of players and scholars. Some of the earliest surviving manuscripts had had a chequered history, being discovered, lost and re-discovered – or not – and, in the course of Roderick's career, most of the papers and music manuscripts identified were steered to the National Library of Scotland. I am not sure – because it seemed impertinent to ask – how influential Roderick was in cementing this alliance between the Piobaireachd Society and National Library, but I believe that he was the main or sole architect in our generation. He had earned the respect of the staff of the National Library and has raised the profile and status of piobaireachd by consolidating it as national collection.

The world of piping and its study is still unthinkable without Roderick Cannon. Consciously or unconsciously, so much of what we know now about piping in Scotland and ceòl mòr is owed to him. His mastery of the sources and impeccable scholarship is his legacy, and our memory is of a kind friend who understood and enjoyed to the full the fraternity that is Scotland's piping tradition. In that it has its own 'language' and 'symbols' is reflected in another of Roderick's longstanding endeavours, the recovery and editing of the 'Gesto Manuscript', exemplifying his extraordinary dedication in searching out all possible sources for the music of the Highland bagpipe, and soon to be published through the generous support of the Piobaireachd Society. I and others are the beneficiaries of long discussions of 'Gesto' and its intrinsic detail of spoken or sung vocables and I miss our conversations on such esoteric subjects, face-to-face or by 'phone.

Piping in Scotland is remarkable for the changes that have coursed through it over the last 20 to 30 years and, with immeasurable expansion of numbers of good and informed players, I can only imagine how poor we would be without the contribution of Professor Roderick Cannon to this world. This contribution, in its published form, is in the public domain, and Roderick's executors and family have transferred his immense volume of papers and correspondence as gift to Sabhal Mòr Ostaig, University of the Highlands and Islands, where they are available for future research.

** Roderick's editing of the Gesto manuscript, his final work, is at the proof-reading stage and it is hoped that the book be published soon.*



Roddy in 2003 welcoming attendees to the Lowland & Border Society's conference ('Collogue') in Melrose.



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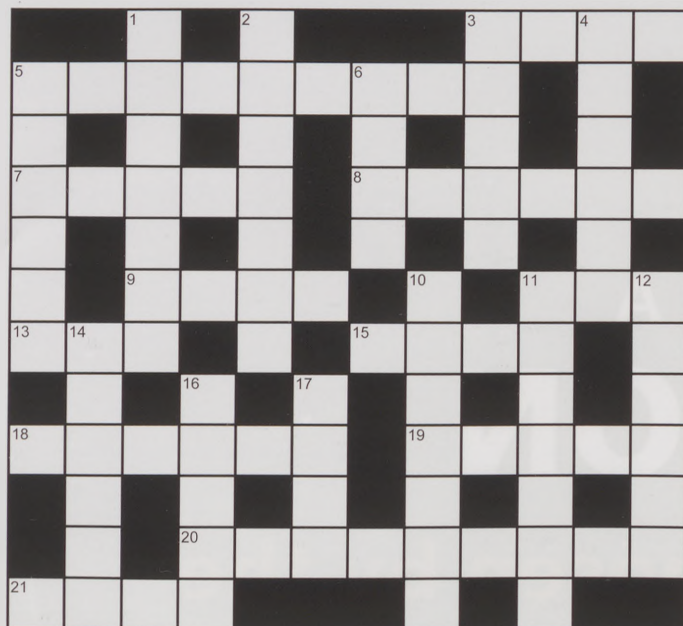


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CROSSWORD

~ compiled by Jeannie Campbell



Across

3. Academy mentioned in the SSPDT article (4)
5. The RSPS had a ball to celebrate this (9)
7. Ken, known as the Captain, formerly of the 78th Fraser Highlanders (5)
8. Material now being used to make bagpipes (6)
9. One of the vegetables eaten with haggis (4)
11. Medal awarded to two PMs at New Year (1,1,1)
13. 19 across used to meet at the West --- Hotel (3)
15. Wild animal whose head often appears on clan crests (4)
18. Bard of here in Joe Wilson's book (6)
19. Edinburgh pipers' society featured recently (5)
20. Fife town, location of R. T. Shepherd (9)

21. Mrs Johnston now appointed to the adjudicators' panel (4)

Down

1. Our southern neighbour (7)
2. Greyfriars Bobby was a Skye one (7)
3. ----- of Bute in the Gordon Highlanders Vol 2 (5)
4. Series of eight notes (6)
5. Hugh honoured at New Year (6)
6. Mr Forbes who wrote about the RSPS (4)
10. In The Pipers' Day, Scotland the Brave is called Scotland --- --- (3,4,)
11. Highland one at Magersfontein (8)
12. The Cowal Collection of 1905 was a Collection of --- Music (6)
14. Mr Grant in Marking Time (6)
16. Strathspey, Reel or Jig (5)
17. Norse god found in the Blackthorn Stick (4)

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

Last month's solution: *Across* – Stewart, Health, Eagle Pipers, Union, Rangers, Huntly, Friars, Thistle, Tenor, Drink, Staffin. *Down* – Sherriff, Elgin, An Ere, Thrush, MacInnes, Stan, Grainger, Kyleakin, Stress, India, Thief, Tail.

The winner of the January crossword is Tabby Angier of Inverness-shire.

PT NOTICEBOARD

Vintage pipe fair

The College is holding a vintage pipe fair on Sunday, March 25 between 10.00-16.00.

Prospective purchasers can try the pipes first. Included are sets from R.G. Lawrie, Glen, MacDougall (with marine ivory), Henderson and Starck.

Contact Hugh at: museum@collegeofpiping.org



Pipes for sale

A set of Glen pipes. Played by Dr Angus MacDonald at the recent SPA WW1 recital series.

The pipes were purchased many years ago from Pipe Major John M. MacKenzie, instructor at Queen Victoria School, Dunblane and were in the MacKenzie family possession in Kintyre.

The pipes are a very light set but have a full tone and have been played regularly by Dr. Angus.

Contact Hugh Anderson at the College on 0141 334 3587 or at the email address above.



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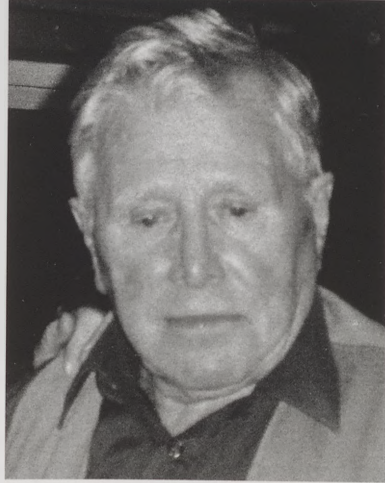
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James 'Jimmy' Jennett, 1928-2018

Jimmy Jennett was one of the founder members of Fianna na h'Alba and its offshoots the Inverscotia Nomads, the Inverscotia Singers and the College of Piping. He was responsible for designing the badge of Fianna na h'Alba, which is now well known as the badge of the College of Piping. According to Jimmy the silhouette was of Seumas MacNeill although others from the early days would tell you that the badge was copied from the symbol used on MacBraynes' buses.

Fianna na h'Alba was founded in 1942 and was described by Jimmy as a loose association of young people with a belief in Scotland and a desire for a change in the current order. The Association brought together people from all walks of life who had an interest in outdoor activities, Scottish culture and, in most cases, politics. Jimmy said: "Some of the guys were university students, others were brass finishers like me in Fairfield [the ship yard on the Clyde]." Another early member said: "The thing that bound us together was the fact that we wanted things Scottish."



Apart from the unofficial political activities, the main thrust of the Fianna was outdoor pursuits and Scottish culture. The trams gave a quick, cheap and easy exit from Glasgow so groups of members would gather at weekends and go hill walking and climbing, often to Arrochar or Luss, sleeping out or in bothies or youth hostels. On their return they would gather in the Pitt Street premises and have a ceilidh. Jimmy was described as a fine poet and singer.

In 2006 Jimmy described his early years with the Fianna: "I was a weekender. I went away the weekends and after about three or four weekends I had to get a kilt. When you got to the bus at Killermont Street it was like embarking for France in 1914, you know; every regiment in Scotland was there."

Jimmy was not involved in the explosion that wrecked the boardroom of Imperial Chemical Industries Ltd. in Blythswood Square, Glasgow, on January 7, 1943, as a protest against the company drafting young Scottish girls to work in England. It resulted in six youths, described in the newspaper reports as members of an organisation known as Fianna na



L-R: Seumas MacNeill, Jimmy and Terry MacDonough in the Trossachs.

H-Alba, being sentenced to imprisonment by Sheriff Gibb in Glasgow Sheriff Court. The six were Terence MacDonough (18) – the first editor of the *Piping Times* – John (Iain) Thomson (17), later Pipe Major of the first College of Piping Pipe Band and the first Treasurer of the College, Robert Sharples (19), Ronald Robertson Kerr Taylor (18), George (Seoras) Telfer (19), creator of 'Donald Drone', and John Randolph Wilson Kennedy (19), brother of MacGregor Kennedy. All were founder members of the College of Piping. When I asked Jimmy about this incident many years later he told me he was too young then at only 15, and the others would not allow him to take part.

James Jennett was born in Govan on January 18, 1928 so he was younger than some of the other early members. He became an apprentice brass finisher in Fairfields in Clydebank and in 1944 volunteered for the navy, despite rumours put about by the other members that he was serving as purser on the Govan Ferry. After being demobbed he became a nurse in Brechin and for several years was separated from the other members. He kept in touch, and was occasionally able to join them for a weekend of hillwalking and ceilidhing. When he returned south he lived in Newarthill, near Motherwell.

The Inverscotia Nomads continued to meet at the College on Saturday

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The official opening of the College's new premises, 2003. L-R: Kenneth MacLean, Jimmy Jennett, MacGregor Kennedy, Unknown. Behind them are Tony MacDonald, Finlay McNeill, David Hannay and Martin Lowe.

evenings alternating with their weekends when they would go away to the hills. As the Inverscotia Singers they often performed at the annual ceilidh after the Bannockburn rally and at many other Nationalist events.

On one of their weekends away the Nomads visited the site associated with the pibroch, *The End of the Great Bridge* and Jimmy managed to break off quite a large piece of stone from the remains of the bridge. This was on display in the College museum during Seumas's lifetime, with a label written by Seumas stating: "The End of the Great Bridge. Donated by James Jennett, well known Newarthill vandal."

Jimmy would sometimes drop in to the College and always had jokes and stories to entertain us. At other times he would telephone the College, when he would always start the conversation with, "Is my Daddy in?" When asked who was calling he would he say he was Seumas's illegitimate son. Whoever answered the phone would buzz through to Seumas saying someone claiming to be his illegitimate son was on the phone and Seumas would reply, "Put the bastard through," or "Tell the bastard to hold on."

Surviving Fianna members continued to attend the Bannockburn celebrations and Wallace Day, but there were fewer each time and in the

year 2008 only two remained, MacGregor Kennedy aged 85 and Jimmy Jennett, aged 80. I saw Jimmy for the last time in May 2014 at the funeral of MacGregor Kennedy. Although Jimmy was trying to be his usual self, telling stories of the Inverscotias he was obviously upset, saying he was now the only one left.

On a recording produced in 2000 in memory of nationalist, Angus MacIntosh, Jimmy commemorated the other Inverscotia members in a song written and performed by him. An extract gives a flavour of their outings and would be a fine epitaph for Jimmy who has now joined his friends around that campfire:

*When we walked to Bridge of Orchy, In the moonlight long ago,
When the soldiers' road was frozen, and the peaks were white with snow.
We had tales and songs between us and our souls too young to fret,
But we had hopes and visions that the heart remembers yet.
Now the moon is still as radiant and the Rannoch hills remain,
But the magic of those weekends we'll never know again,
For we were boyish dreamers in a world we did not know,
when we walked to Bridge of Orchy in the moonlight long ago.
There was Randolph always singing, and MacGregor looking grim,
there was Seumas at the canntaireachd, or lecturing wee Jim,
there was Rab and Roy and Terry, who could always sing a stave,
when you heard the moothie playing you knew it was big Dave.
But now the song is ending, For the heroes are no more,
Some have sailed the golden currach to Tir nan Og's far shore,
Where they're singing in around a campfire, or dossing in the snow,
As we did at Bridge of Orchy, In the moonlight long ago.*

College of Piping.

Robert Euman, 1920-2018

Pipe Major Robert Euman died on January 20. Bob was born in Innerleithen in 1920 and was taught piping by his father, Archibald Merrilees Euman (1887-1968) who had served in France as a piper with the Royal Scots during the First World War and on his return home became a prominent member of Innerleithen British Legion Pipe Band. In the second war Archie formed the Air Training Corps Pipe Band in Peebles. He had been

a pupil of Pipe Major John Menzies MacDougall (1865-1936), formerly Pipe Major of the Black Watch. On his retirement from the army MacDougall had settled in Innerleithen and in 1910 became the Pipe Major of the 8th Royal Scots Volunteer Battalion. The Commanding Officer of the battalion was Col. D. Ballantyne, and Pipe Major MacDougall worked as a gardener at the Ballantyne's mills. MacDougall served with the Royal Scots in the First World War and was wounded at Festubert, losing an eye. He was awarded the DCM and invalided home. Archie himself was a noted piper and composer and had many pupils.

Bob, pictured right, was a long time supporter of the College of Piping and a long-term subscriber to the *Piping Times*. The family had started with issue number one and had kept the complete collection. Bob's brother, Sandy wrote to the *Piping Times* in July 1988 saying, "I remember in the early days my father exhorting me to mind the postal order for the *Piping Times*. That was my job; for that I got second read when they arrived through the post."

Bob served with the Royal Scots from 1939 to 1946 and became Pipe Major in 1942 in succession to George Greenfield. Bob attended the Army Class at Edinburgh Castle, starting on January 8, 1940, and he was almost certain this was the first wartime course. There were eight on the course and Bob's fellow students were Iain MacPherson, Jimmy Mortimer, Paddy Gillsland, J. Cowan, I. McLellan, L. George-son and A. McKillop. Bob remembered Iain MacPherson proudly showing him a photo of his wee brother, Donald, with all the trophies he had won on a table beside him. In later years when hearing Donald play at the Argyllshire Gathering and other events, Bob would remember that photograph.

Bob's friend, Jack Purves, was a pupil of Bob's father. Jack served with the Gordon Highlanders 1945-1948. He was a prolific composer and produced three books of pipe music, the *Bydand Collection*, published in 2003 and 2004. Bob Euman edited all three.

Bob left the army in 1946, returned to Peebles and worked as a spinner in the textile industry in the employment of the Ballantyne mill owner family. He was very highly regarded in his trade and was very knowledgeable on the subject of spinning mules and their workings. The latter



part of his career was spent teaching the subject at the textile college in Galashiels. He took early retirement aged about 60 from the college. He was involved with St Ronan's Primary School in Innerleithen for years with the pipes and loved those days.

He was very heavily involved with the Innerleithen Pipe Band, playing and teaching many a young piper who has gone on to do very well in life. He was the Pipe Major of the band and was also involved in piping competitions. He was also a past Chieftain of the Innerleithen Games. He wrote many pipe tunes and when the 'old' Royal Scots were invited to Tilburg to celebrate the anniversary of their liberation, he along with George Simmonds composed the march, *Welcome to Tilburg*, a beautiful piece.

Bob married Chrissie Thorburn in 1954 in Innerleithen and set up home there. They were married for almost 50 years until Chrissie passed away in December 2003. Bob then moved to sheltered housing where he lived until his death aged 97 years.

At the time of his death Bob still had the original five books of piping music written by Jack Purves and edited/corrected, or "made better," as Bob used to say.

Bob kept up with all that was happening in the piping world right up to his last and was a very proud man and a gentleman. The turnout of about 55-60 of all ages at his funeral on a snowy and cold weekday spoke volumes about him. A piper from the Royal Scots was there to play him into the crematorium.

* Thanks to Bob's niece, Sheelagh Southwell, for help with this obituary.

Jeannie Campbell.

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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.

Metro Cup Solo Invitational Piping Competition, Ramada Inn, Newark, New Jersey, February 17

Ceòl Mòr – 1. Ian K. MacDonald; 2. Callum Beaumont; 3. Bruce Gandy; 4. Glenn Brown; 5. Cameron Drummond.

Medley – 1. Andrew Carlisle; 2. Callum Beaumont; 3. Alex Gandy; 4. Alasdair Henderson; 5. Cameron Drummond.

Overall: Callum Beaumont

Vale of Atholl Pipe Band Junior Solo Contest, Pitlochry High School, Pitlochry, Perthshire, Scotland, January 20

Ceòl Mòr

Age 15-18 – 1. Jordan Ednie, Dundee; 2. Cameron Bullard, Glenalmond.

Under 15 – 1. Archie Clark, Crieff; 2. Fraser Robson, Broughty Ferry; 3. Edward Hannay, Glenalmond; 4. Cameron Stewart, Crieff; 5. Joshua Reilly, Glenrothes; 6. Brogan Townsley, Perth.

Chanter

Age 10-11 Years – 1. Hamish Hutchinson, Methven; 2. Andrew Russell, Forfar; 3. Drew Townsley, Perth; 4.= Elisa Farron, Blair Atholl; 4.= Patrick Farron, Blair Atholl; 5. Nairn McKenzie, Kirriemuir; 6. Andrew Peock, Trinity Gask.

Age 9 Years and Under – 1. Daniel McLeod, Dundee; 2. Orla Fawcus,



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The winners at the Vale of Atholl's junior competition in January.

Pitlochry; 3. William Peters, Trinity Gask; 4. Rhys Fotheringham, St. Cyrus.

Age 12-18 – 1. Suzie Haigh, Kenmore; 2. Callum Fawcus, Pitlochry; 3. Dominic Bews, Perth; 4. Angus MacFarlane, Letham near Forfar; 5. Jasper Dimeck, Glenalmond; 6. Christina Kennedy, Newport.

M.S.R.

Age 15-18 – 1. Jordan Ednie, Dundee; 2. Gregor Cochrane, Glenalmond; 3. Cameron Bullard, Glenalmond; 4. Lewis Duncan, Perth; 5. Max Crawford, Dundee.

March

Under 15 – 1. Archie McNab, Methven; 2. Joshua Gordon, Dundee; 3. Andrew Lothian, Invergowrie; 4. Joshua Reilly, Glenrothes; 5. Tamzyn Cassidy, Broughty Ferry; 6. Jack Liddell, Coupar Angus.

Jig

Age 15-18 – 1. Jordan Ednie; 2. Gregor Cochrane, Glenalmond; 3. Lewis Duncan, Perth.

Under 15 – 1. Brogan Townsley, Perth; 2. Jack Liddell, Coupar Angus; 3. Archie McNab, Methven; 4. Archie Clark, Crieff; 5. Katie Duthie, Perth; 6. Cameron Stewart, Crieff.

Novice Piping

Age 12 Years and Under – 1. Alan Cunningham, Wormit; 2. John William Brown, Perth; 3. Jan Van Der Kuyl, Broughty Ferry; 4. Brodie Barrie, Perth; 5. Tamzyn Cassidy, Broughty Ferry; 6. Wallace Mackie, Madderty.

Age 13-18 – 1. Henry Farron, Blair Atholl; 2. Jasper Dimeck, Glenalmond; 3. Angus MacFarlane, Letham near Forfar; 4. Ramsay Pagett, Glenalmond.

Overall

Age 15-18 – Jordan Ednie; **Under 15** – Archie McNab.

Dress and Deportment – 1. Jack Liddell; 2. Jordan Ednie; 3. Jason Townsley.
Judges: Bruce Hitchings BEM MBE, Logan Tannock and Tom Lewin.

Midwest Highland Arts Fund's Winter Storm, Kansas City Marriott, Kansas City, Missouri, January 11, 12, 13, and 14

Ceòl Mòr

United States Gold Medal Piobaireachd Competition – 1. Alastair Lee, Coquitlam, BC; 2. Andrew Donlon, Germantown, MD; 3. Derek Midgley.
Judges: Callum Beaumont and Colin MacLellan.

United States Silver Medal Piobaireachd Competition – 1. Zephany Knichel, Surrey, BC; 2. Andy Wilson, Dromore, County Down; 3. Kevin McLean, Maple Ridge, BC; 4. Alastair Murray, Moon, PA; 5. John Lee, Surrey, BC.
Judges: Alan Bevan and Ann Gray.

North American Amateur Piobaireachd Championships

Grade 3 – 1. Weston Kennedy, Sammamish, WA; 2. Gillian Blaney Sackville, Nova Scotia; 3. Kim Greeley, Honolulu, HI.

Judge: Willie McCallum

Grade 2 – 1. Jennifer Westphal, New York, NY; 2. Evan Burlew, Pittsburgh, PA; 3. Linda Robertson, Bakersfield, CA.

Judge: Jenny Hazzard.

Grade 1 – 1. Filemon Tan, Bellaire, TX; 2. Charlie Morris, Agoura Hills, CA; 3. Nathan Wilds, Tolono, IL.

Judge: Jenny Hazzard.

Ceòl Beag

North American Professional Ceol Beag Competition – 1. Sarah Muir Glasgow, Scotland; 2. Andrew Carlisle, Pittsburgh, PA; 3. Matt MacIsaac Stayner, Ontario; 4. Derek Midgley, Tinton Falls, NJ; 5. James Troy Victoria, BC.

Judges – Ken Eller, Richard Parkes, Ian McDonald and Fred Morrison (qualifiers) and Colin MacLellan and Stuart Liddell (final).

North American Amateur Ceol Beag Competition

Grade 3 – 1. Gillian Blaney, Sackville, Nova Scotia; 2. Kristopher Muse, Vacaville, CA; 3. Jackson Herrscher, Houston, TX.

Judge: Terry Lee.

Grade 2 – 1. Kayleigh Johnstone, Aurora, Ontario; 2. Eric den Ouden Stayner, Ontario; 3. Joel Hrnecir, Houston, TX.

Judge: Terry Lee

Grade 1 – Filemon Tan, Bellaire, TX; 2. Joseph Horwath, Saginaw, MI; 3. Ben Peterson, Lombard, IL.

Judge: Willie McCallum.

DIARY

COLLEGE OF PIPING TUITION

June 15-22 – the College of Piping's 47th California Summer School, Army and Navy Academy of Carlsbad, California. Call 0141 334 3587 or go online to: www.collegeofpiping.org and select the Tuition/Schools tab.

Term 1 – (Winter) runs until March 17: Saturday morning classes and evening classes on Monday, Tuesday and Thursday evenings classes. Call



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Each Tuesday at 7.00pm – Bellows/Smallpipes class, in association with the Lowland & Border Pipers' Society.

Easter School – an enjoyable week of intensive piping and drumming instruction from April 2-6 and April 9-13.

College tuition in Edinburgh on Monday evenings, 7.00pm-9.00pm. The RSPS Rooms, Rose Street. Contact Dugald MacNeill at college@collegeofpiping.org

For more information and bookings on all College tuition, visit www.collegeofpiping.org and click on Tuition/Schools or call 0141 334 3587.

EVENTS

Saturday, March 3 – the Glasgow Uist & Barra Association Solo Piping Competition, at the College of Piping, Otago Street, Glasgow.

Saturday, March 3 – the Archie Kenneth Quaich solo pibroch competition for amateurs. Held in the rooms of The Royal Scottish Pipers' Society, 127 Rose Street Lane South, Edinburgh, starting at 10.00am.

Sunday, March 11 – Scottish Schools Pipe Band Championships, Inveralmond Community High School, Livingston. thechampionships.org.uk

Saturday, March 24 – The Scottish Pipers' Association's annual Solo Piping Competition for Amateurs and Veterans. College of Piping, Glasgow.

Friday, March 23 – The College of Piping Lecture, Birnam Hotel, Birnam, Perthshire.

Saturday, March 24/25 – The Piobaireachd Society Annual Conference, Birnam Hotel, Birnam, Perthshire.

Saturday, April 7 – The Lowland & Border Pipers' Society's Annual Easter Competition. The College of Piping, Glasgow.

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

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

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 Digital Books' tab



First Friday of each month – SPA Club Nights at the College of Piping.

USA / CANADA

March 24 – Winnipeg Scottish Festival at Canad Inn, Polo Park, Winnipeg.

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

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

BELLOWS / FOLK

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

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

RADIO

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

Piping Times

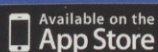
Let the piping and pipe band world know what is going on in your society or band. All insertions are free. Send your information to college@collegeofpiping.org or see pl for alternative contact details. Please check before travelling to events.



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