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Piping Times

Vol. 38, No. 1

October 1985

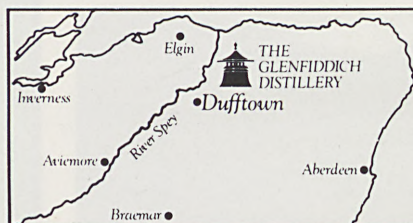


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Morning Mail

Edinburgh.

Dear Seumas,

Further to Mr Jorgensen's enquiry from Norway (May) and Mr Greensitt's reply (August), if Mr J. wants to take up the Northumbrian pipe after playing the Scottish Highland one he will have to learn a new fingering.

As Mr Greensitt says, he can avoid this by getting a Scottish smallpipe. (The Scottish Lowland pipe is smaller than the Highland, and bellows blown. The Scottish smallpipe is smaller still, and also, usually, bellows blown - though some can be mouth blown. All can be played with Highland fingering).

A further option for those who, for instance, have a Northumbrian pipe but wish to play Scottish tunes with Scottish fingering, is to get a Scottish smallpipe chanter to fit into a Northumbrian pipe.

Possibly the easiest combination to tune is a Scottish smallpipe chanter in "C" in a standard Northumbrian set which has two "D" (in fact C) and two "G" (in fact F) drones, one of the "G" drones having a tuning bead which allows it to be tuned one note higher.

The C chanter can then be played with a large and a small C (doh) drone and, if desired, the bead on the larger F drone can be used to tune it to G (soh). It can also be possible to tune Northumbrian drones to sound harmoniously with a B flat Scottish small pipe chanter.

Due to the drones, and a similarity of musical tradition, the pipes and the Norwegian Hardanger Fiddle can sound rather like each other - possibly smallpipes and Hardanger Fiddle could play well together. Once I was playing the Highland pipe at a Norwegian wedding (including some Norwegian tunes), and a lady who could not see me thought it was the Hardanger fiddle being played.

Good wishes,
David Stevenson.



Hastings-on-Hudson,
N.Y.

Dear Seumas,

Your editorial re the increase in prize money reminds me that the Van Cliborn piano competition in Dallas was held two weeks ago. They broadcast the finals for four straight nights, and I listened in. Are you sitting down? First prize was \$200,000 in cash, record contracts and concert engagements. Even the poor sixth prize winner got \$10,000 in cash and a few concerts.

Granted this is Texas, where they insist that everything be bigger than life, but any major contest (i.e., the ones I read about in the newspaper) gives at least \$10,000. Piping has a way to go. There is certainly no valid reason for this; in its own domain, listening to a well-played pipe is as satisfying an experience as a well-played violin or piano in their domain.

Best regards,
Maurice Eisenstadt.

Cambridge.

Dear Seumas,

Some years ago in a remote place in Wester Ross I heard piping in the distance, so I asked my landlady if there were any pipers in the village. Oh yes, she said, we have The Scotsman, The Mail, the Express...(!)

On another occasion when I was trying to play the Kings Taxes outside the Bunrannoch Hotel (at Kinloch Rannoch) an angry little man rushed out of his house, which was about fifty yards away, complaining that he "couldna hear his television". This near the geographical centre of Scotland.

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Yours sincerely,
Duncan Forbes.

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Piping Times

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Front Cover: Robert Wallace, Oban Gold Medallist

Tartan: MacMillan

SUMMER SCHOOL IN CALIFORNIA

PRELIMINARY NOTICE

The 15th annual Seumas MacNeill school for pipers will be held at Idyllwild (near Palm Springs, but 6,000 feet up and temperatures only in the eighties) from

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Editorial

The way of the transgressor is hard, but it is a flowery, downhill sweetly-scented grassy path compared to that of the piper. We speak of course only of Scotland, for elsewhere in the world the bagpipe is treated as a serious musical instrument and those who play it are encouraged and applauded, while those who play it well are treated with the respect which they surely deserve.

Forty years ago, in the aftermath of a war in which pipers had been praised and encouraged - and in which many had greatly distinguished themselves - it seemed that the raising of the status and dignity of the national instrument would not be too difficult a task. Supremacy was not expected or desired; equality was hoped for, but the reasonable expectation was simply some elevation from our Cinderella position in the musical world.

The task proved much harder than expected. Even now there have been only one or two positive actions taken by the Establishment to show that they consider bagpipes to be any different from mouth organs and tin whistles. One of the big steps forward took place about a dozen years ago when the Scottish Education Department was persuaded (following a joint representation from the Army School of Piping and the College of Piping) to allow the bagpipe to be an acceptable instrument in the examinations for O grade and H grade certificates in Scottish schools.

The results of this decision were far reaching and, it was hoped, permanent. About twenty piping instructors were appointed to different regions throughout Scotland and about 2,000 school children began learning to play the bagpipe in school hours. Most of them would otherwise have had no opportunity of learning. In Easter and Wester Ross, Skye, Fort William, Inverness, Badenoch, Caithness, Ayrshire and the Borders there was a great resurgence of piping interest. At Arisaig Games this year the Fort William children's band had twenty-four pipers on parade. The story can be repeated all over Scotland.

In the Outer Hebrides, where conditions are probably more conducive to a rapid expansion of piping interest than anywhere else in the country, two instructors were appointed to teach full-time in the schools. Angus MacLeod did noble work in the north of the Long Island while Roddy Gillies looked after the young people to

the south. In a few years both of them had started a real revival which, given time, would have made the outer islands one of the great piping centres of the world once again.

In June of this year both Angus and Roddy were due to retire. Good men were waiting on the wings ready to carry on the work, but events were taking place - far from the islands - which have brought the happy situation to a standstill.

Somewhere in the corridors of power decisions were made to put into effect massive economies, amounting to billions of pounds sterling, in all levels of education. The universities and colleges had their grants cut, their staffs reduced in numbers and whole departments either eliminated or forced to amalgamate.

In schools the teachers were refused reasonable rises so that their status, once leaders in the community, has been reduced to that of tradesmen. Building programmes which were obviously desirable and in some cases essential have been scrapped. And among all this welter of economising it has been decided to save a few pounds by not filling the jobs of these two piping instructors in Lewis and South Uist.

There has to be a limit to what people can put up with. Life is not just a matter of better homes and holidays, world crises and international politics. Quality of living depends upon health and the fruitful employment of leisure. The culture of a country is surely more important than its ability to amass wealth.

Although the loss of any of Scotland's piping instructors in schools would be a severe setback, the abandonment of the entire workforce in the outer Hebrides is a national disaster. If economies there must be, then surely they can be made in some area where the lasting effect on the happiness of young people is not involved.

Calling D.A. MacLeod

Mr. D.A. MacLeod formerly of R.R. No. 3, Nelson, B.C., Canada has apparently changed his address and his copies of the magazine are being sent back to us. If anyone knows his new abode perhaps they could ask him to get in touch.

The Argyllshire Gathering

by Jeannie Campbell

Senior Piobaireachd

This began at 9a.m. in the Corran Halls and was judged by Captain Iain Cameron, Dr Leslie Craig and John D Burgess. There were 15 names in the programme but not all played. First on after lunch was Donald Macpherson and a large audience gathered to hear him give a brilliant performance of Patrick Og to win this event for the 13th time.

1. Donald Macpherson, Llandinam, (Patrick Og MacCrimmon), 2. Colin MacLellan, Canada, (Glengarry's March), 3. Hugh MacCallum, Dunblane, (Earl of Antrim), 4. Malcolm MacRae, Strathglass, (Donald Duaghal MacKay).



March to the Games

Gold Medal

This was held in St John's Cathedral and began at 9a.m. with a break of an hour at 10.45 for communion. The judges were Robert G Hardie, Evan MacRae and Captain Andrew Pitkeathly. 23 had entered but not all played. The result was announced at 5.45p.m.

1. Robert Wallace, Stepps, (King's Taxes), 2. Alfred Morrison, Bishopton, (Captain MacDougall), 3. James McGillivray, Canada, (Battle of the Pass of Crieff), 4. Chris Terry, South Africa, (MacLeod of Raasay).

Silver Medal

This year the silver medal competition was divided into two sections. Section 1, with 24 competitors, began at 9am in the Phoenix Cinema and was judged by James Campbell and Andrew MacNeill. The five chosen from this section to play again in the final were Stuart Shedden, Donald Lindsay, Michael Grey, James Bayne and William Maclean.

Section 2, with 23 competitors, was in St. Columba's Church Hall and was judged by Ronald MacCallum and William M. MacDonald. The finalists from this section were Angus MacColl, Alan Minty, Gordon Walker, Robert Stewart and Scott MacAulay. The final was due to be held in the Corran Halls after the end of the senior event at 3pm but as neither of the qualifying sections had finished at that time it was 4.45pm before it started, causing panic among the Stewards as the hall had to be cleared for 6pm, which of course was not possible. The result was:

1. Gordon Walker, R.H.F. (Sir James MacDonald of the Isles), 2. Michael Grey, Canada, (Lament for the Old Sword), 3. James Bayne, Montrose, (Sir James MacDonald of the Isles), 4. Donald Lindsay, U.S.A. (Donald of Laggan), 5. Angus MacColl, Benderloch, (Carles with the Brecks).

The Games

The day was fine and sunny and a large crowd followed the march of Stewards and pipers from the station to the games field. In the local events judged by John Burgess, Robert Hardie and Ronald Lawrie there were only two competitors. N. MacNaughton came first in the March and the Strathspey and Reel, with J. MacLeod coming second.

The March competition was judged by Andrew Pitkeathly, Ronald MacCallum and Leslie Craig. There were 62 competitors and no short leet.

The result was:

1. Alastair Gillies, 2. Murray Henderson, 3. Jack Lee, 4. Leslie Watson, 5. Colin Drummond.

The Strathspey and Reel had an entry of 58 and was judged by Evan MacRae, William MacDonald and Iain Cameron. Again there was no short leet and the result was:

1. Alastair Gillies, 2. Jack Lee, 3. Roderick MacLeod, 4. Angus MacColl, 5. Leslie Hutt.

The former winners March Strathspey and Reel was a great disappointment.

There were 17 names in the programme but Ed Neigh, PM. Angus MacDonald, Donald Bain, Iain MacFadyen, John Wilson, John MacDougall, Hugh MacCallum and Hugh MacInnes did not play.



Alasdair Gillies

Murray Henderson, Kenneth MacDonald, Dr Angus MacDonald and Sgt Brian Donaldson broke down. The result was:

1. Robert Wallace, 2. Donald Macpherson, 3. Malcolm MacRae.

The judges were John Burgess, Robert Hardie and Ronald Lawrie.

The trophy for most points overall went to Donald Macpherson.

There were the usual heavy and light athletic events, plus other traditional Highland events like parachute jumping, pillow fighting, tilting at buckets, children's races, overseas visitors' races and sideshows. The aristocracy were exhibited in an enclosure at the end of the field. One wonders why they have to be enclosed; are they a dangerous species or merely an endangered one?

As usual the appearance of Oban Pipe Band caused a stampede of tourists away from the piping platforms to hear what they think of as real pipers. The so-called special attraction this year was the Connecticut Fife and Drum Band, which proved attractive neither musically nor visually, and was a disaster for at least one piper. Thinking them safely at the other end of the field, next to the strathspey and reel platform, he started his march only to have them about turn and advance right on him, their very loud drumming making it impossible for him to continue.



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South Uist Games

By Dr. John N. MacAskill

I was asked to participate in the judging at South Uist Games this year, and I accepted with pleasure, as I have been there before both as a competitor and as a judge and I knew what was expected of me in this southerly part of the beautiful Outer Hebridean Islands.

My trip started off well, as I was pleasantly surprised on the British Airways flight from Glasgow to Benbecula, that Captain Murdo MacDonald after speaking in English gave an excellent rendering of flight details in Gaelic, before landing. (I wonder if he plays the pipes?) I was met at the airport by that most reliable of characters Mr Angus MacDonald from North Boisdale, Chairman of the Games committee - he just happened to be the driver of the bus taking passengers from the airport to Lochboisdale. My first impression of the bus was that perhaps it had just come out of the Arizona Desert, but I enjoyed this trip to Daliburgh immensely (about 1 hour), especially listening to the locals speaking in their native tongue and observing some of the nice beaches in Benbecula.

While travelling through South Uist my mind cast back to some of the great players this unique island has produced:- two great players, John Steele and Donald MacMillan, during the first World War era, and during the years 1936 - 1938 South Uist produced 15 top class professional players - Angus MacAulay (Benbecula), Angus Campbell, Angus MacQuarrie, Willie Walker, brothers John and Roddy MacDonald, Adam Scott to mention just a few. Just look at some of the present day players - Willie MacDonald (Benbecula) Donald Morrison, Willie Morrison, brothers Ronald and Fred Morrison. Three very successful players in the up and coming are Dr Angus and Allan MacDonald (whose mother is from South Uist) and Fred Morrison junior. In the early 1960s I can recall some of the great players who competed at the games - Jimmy Young, Iain MacFadyen, John MacDougall, Kenneth MacDonald, Seumas MacNeill, John MacFadyen, John A. MacLellan, John Burgess, Ronald Lawrie, Donald MacLeod and many more as well as all the local talent.

I arrived safely at Borrodale House Hotel, under the managership of Mr Charlie Peter-Hannah who acted as an excellent host.

Games Day

In the morning it was pouring and I thought the piping events would have to be staged indoors. Later the skies cleared only to be replaced by a force 7 cold wind from the South West Atlantic. I met my fellow judges. Pipe Major Roddy Gillies, whose parents came from South Uist and Barra, has recently retired as school piping instructor after being 12½ years on the island. He spent 6 years in the Scots Guards from 1947 then joined Glasgow Police for 5 years. He then joined the Royal Highland Fusiliers and while there did his pipe major course successfully under the careful eye of John A. MacLellan. From there he became pipe major of the Cameronians (Scottish Rifles) then 1st Battalion Scots Guards - with such experience he was just right for being instructor of schools in South Uist.

Rona MacDonald (Mrs. Lightfoot) needs no introduction. She is a local lass taught by some of the masters in South Uist and it showed in her earlier competitive days. Her enthusiasm for the great music shows and it becomes infectious. She braved the elements to come over especially from Barra where she was teaching at the annual Music and Dance Festival ("Am feist") - it was nice to see Rona again.

Piobaireachd

There were seven competitors and only Iain Duncan really excelled, playing "Earl of Seaforth's Salute" - a good steady performance on an excellent pipe. Roddy MacLeod played the "Lament for Donald Duaghal MacKay" but dragged his Taorluath and Crunluath variations too much.

Stuart Sheddan looks as if he could come through later on. He played the ground of "Lament for Donald Laggan" far too slow and made a note mistake in singling of Taorluath. Gordon Duncan played "MacIntosh lament" with a flat high A and his pipe went out of tune towards the end - but he played quite nicely. Local piper Ludovic Morrison played "The Wee Spree" far too fast and lost the feeling of the Ground as a result. His throws on E's were poor in Crunluath variation, but I tend to blame this on his cold fingers. Bain MacGregor from New Zealand not only had a beautiful looking set of pipes, but also a beautiful sounding one. His "I got a Kiss of the Kings Hand" came over well and he has obviously been well taught. He had a few technical errors in his Crunluath movement, but otherwise an enjoyable performance in near freezing conditions.



Roddy MacLeod, overall winner of piping events at the Games

Result

1. Iain Duncan, 2. Roddy MacLeod, 3. Bain MacGregor, 4. Gordon Duncan, 5. Ludovic Morrison.

March, Strathspey & Reel, Jig Competitions

In the light music the standard was high, especially considering the cold wind which blasted the fingers. There were eleven competitors in each event. The great majority of bagpipes also were going well, but the majority of marches were played too round and too slow to my mind and only Hugh McInnes, playing "Craggs of Stirling," really impressed.

Angus MacLennan playing "Inveran" was musical, but his performance was spoiled by pausing often too long on his E notes and slowing his tune down completely in the 3rd part. Angus however made up for it by playing a very musical strathspey and reel, "Monymusk" and "Col. D.H. Murray".

Most strathspeys in the competition were dragged and had no life, apart from Ludovic Morrison's "Lady Loudon" which came over well, as did his Jig "Cailleach an Duidean". Hugh McInnes also played a very competent "Tulloch Castle" and "Loch Carron".

Most of the players were relaxed when it came to the Jig competition and the weather had improved hence, as expected, this proved to be the most entertaining of the light music competitions with all players playing well in a very close encounter. The results of the light music events were as follows:-

March

1. Hugh MacInnes, 2. Angus MacKinnon, 3. Roddy MacLeod, 4. Iain Duncan, 5. Ludovic Morrison.

Strathspey and Reel

1. Angus MacKinnon, 2. Hugh McInnes, 3. Ludovic Morrison, 4. Roddy MacLeod, 5. Graham Bilsland.

Jig

1. Ludovic Morrison, 2. Roddy MacLeod, 3. Iain Duncan, 4. Hugh McInnes, 5. Angus MacKinnon.

Overall winner - Roddy MacLeod.

Overall winner of light music - Hugh McInnes.

The stewarding of the competition was ably run by Roddy Steele and I may say that piping is priority at South Uist Games to this day. Each piper and tune is announced before going on the platform and



Angus MacKinnon from Lochboisdale

this goes on until the very last jig competition. The committee are excellent and hard working and geared towards piping. They are Chairman Angus MacDonald, Vice Chairman Angus Campbell,

Treasurer Roddy MacDonald (planning and development officer for the Uists), George MacKinnon (who could pass for the Incredible Hulk) and my colleague in name John MacAskill who works like a beaver on the field.

I have also found the South Uist people very kind and helpful, as usual, and they have a great love of piping. How could I possibly forget those six elderly men in "bunnets" (and some in plus-fours) at the periphery of the field near the piping platform listening intently to the piping despite rain and cold. It looked as if this was their annual outing and didn't they enjoy it.



Left to right; Gordon Duncan, Iain Duncan (winner of open piobaireachd) Roddy MacLeod and (in the car) Hugh MacInnes.

I will always remember the sheer professionalism of Hugh MacInnes (what a pity he does not play piobaireachd), the brilliant fingering of Roddy MacLeod and finally, local boy Angus MacKinnon from Lochboisdale, who stood out like a beacon - he looks as if he is going to emulate his great South Uist predecessors. He reminds me so much of his Hebridean colleague Pipe Major Iain Morrison in his early competition days. I get the feeling that if Angus went to the mainland for further instruction (with no disrespect to Roddy Gillies who has obviously made a good piper of

him until now) and competed more and had a spell in the army, he would set the heather on fire. He needs to learn piobaireachd and also to be able to tune his own pipes (I wonder why it is that tuning pipes among the majority of South Uist players seems to be a problem?)

It was nice to see the Vale of Atholl Pipe Band from Pitlochry playing selections not only on the day, but also at the ceilidh at night. They can sing and tell great jokes too.

The next morning, the always reliable Angus MacDonald drove me back to the airport, in his car this time. While flying over the famous fishing lochs of South Uist, I thought of the impact the legendary John MacDonald of Inverness must have had when coming out to teach here. A famous Japanese Admiral after the Pearl Harbour attack said "All we have done is awaken a Sleeping Giant to a terrible resolve". I am of the impression that John MacDonald aroused sleeping giants in South Uist and stimulated these great players not only to play but to spread their wings. There is no doubt the number of players have dwindled over the years in South Uist as well as competitors, but there is still enough love of the music and playing to keep piping in this island alive - I hope for ever more.

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Oscar and Malvina Revisited

by Ian K. Murray

Paul Hinson certainly started a hare when he wrote a letter in June, 1984, to the *Piping Times* on among other matters a tune called 'Highland March' from "an opera called Oscar and Malvina by Maria de Caro produced around 1793." Mr Hinson was of the view that 'Highland March' sounded like 'Atholl Highlanders'. The editorial note asked whether operatic enthusiasts had any comments to offer.

Since no one responded and as I am a regular opera goer, I thought I should try and help. Little did I realise what I was letting myself in for! Having checked all the operatic references, I wrote to the *Piping Times* with great assurance that Maria (a woman writing opera in 1793?) de Caro and Oscar and Malvina were all figments of someone's imagination and that 'Atholl Highlanders' had no Italian or operatic origins.

While I affirm my main conclusion relating to the origins of 'Atholl Highlanders' and the non-existence of Maria de Caro, I require to back track, in as dignified a manner as possible, on Oscar and Malvina. In doing so, I must acknowledge my indebtedness to Roderick Cannon for having alerted me to the existence of Oscar and Malvina.

In the latter half of the 18th century when the threat to the establishment of the events of 1745 had sufficiently receded, the Highlands and its inhabitants were imbued with a romantic perspective. A principal contributor to the romantic perception of Highlanders was James Macpherson who either wrote, translated or edited 'Fingal' and other poems which he ascribed to Ossian, an ancient bard. The fact that Ossian, if he ever existed, was Irish does not appear to have worried Macpherson who transposed Ossian to Scotland.

Europe fell for this "authentic primitive" poetry hook, line and sinker. In Italy, the poems' translator Casarotti formed a fan club the members of which were given the names Oscar and Malvina. Casarotti took the name Ossian. Where the names Oscar and Malvina come from I do not know. I would doubt if they appear in Fingal because of their obvious Mediterranean sound.

24

Highland March

Allegro

The musical score for the Highland March is written for piano in 2/4 time. It begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature of 2/4. The tempo is marked 'Allegro'. The first system contains measures 1 through 4, featuring a melody in the treble and a supporting bass line. The second system contains measures 5 through 8, continuing the melody and bass line. The third system contains measures 9 through 12, concluding the piece with a final cadence. The notation includes various musical symbols such as notes, rests, and bar lines.

March Battle Piece

The musical score for the March Battle Piece is written for piano in 2/4 time. It begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature of 2/4. The tempo is marked 'Allegro'. The first system contains measures 1 through 4, featuring a melody in the treble and a supporting bass line. The second system contains measures 5 through 8, concluding the piece with a final cadence. The notation includes various musical symbols such as notes, rests, and bar lines.

But to the music. The following excerpt appears in Gratton Flood's 'Story of the Bagpipe':- "At the production of *Oscar and Malvina* in 1791, the Irish bagpipe was given prominence. Shield had been commissioned to compose the music for this ballet pantomime and had written a good portion of it, but owing to some differences with Harris he resigned his post at Covent Garden. '*Oscar and Malvina*' was then completed by William Reeve . . . Reeve supplied the overture in which he employs the bagpipe . . . Mr Courtney, an Irish piper played on the Uilleann pipes with much effect In Farrell's 'Collection of National Irish Music for the Union Pipes' (1801) there is an illustration of O'Farrell performing on the Uilleann pipes in '*Oscar and Malvina*'."

In the May 1985 edition of the *Piping Times*, Colin Woodward refers to a tune called '*Oscar and Malvina*' in Glen's *Complete Tutor* and Roddy Pitroddie (another fiction if ever was) quotes Fiske as saying "Only a vocal score survives."

The truth of the matter is that there are a number of copies of *Oscar and Malvina* in the National Library of Scotland. I have examined the score in Glen's Collection. It is entitled '*Overture to Oscar and Malvina with the Highland March and Battle Pieces composed by William Reeve.*' It is a non-vocal score. A reproduction of '*The Highland March*' has been obtained from the National Library and accompanies this article. I have heard it played on the piano. I personally do not think it is the '*Atholl Highlanders*.' If anything, '*Atholl Highlanders*' or a similar tune may have influenced Reeve in the composition of the last part of his March since it has a vaguely ersatz Scottish sound. To support this theory, I have traced the first published version of '*Atholl Highlanders*' in a book of dances, waltzes, marches, minuets and airs composed or arranged by Nathaniel Gow. Gow does not claim to have composed this tune so it must have been a traditional quickstep. Gow's book was published in 1815.

As well as '*Oscar and Malvina*', William Reeve also composed '*Hercules and Omphate*' and if anyone writes to the *Piping Times* to say that the grand overture '*La Chasse*' from the latter work sounds like '*Pipe Major J.K. Cairns*,' I, for one, will not argue.

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Mid-Day Mail

Norwich,
England.

Dear Sir,

Colin Woodward's letter (Piping Times, May 1985) sent me to my photocopy of Thomas M. Glen's "New and Complete Tutor for the Great Highland Bagpipe", and sure enough, page 30 of Book 1 has "The Duke of Athol's Highlanders March" with the extra title in smaller print "or Oscar & Malvina. Ossian". The setting of the tune is very similar to one which is in another very rare collection, "New and Complete Instructions for the Union Piper...with a selection of Favourite Irish and Scotch Airs, by S.T. Colclough" published in Dublin. There is a copy of this book, without title page, in the Dundee Public Library, and another, complete, in the National Library, Edinburgh. In the Dundee copy, a previous owner has added the extra title "Athole Quick March" to the tune.

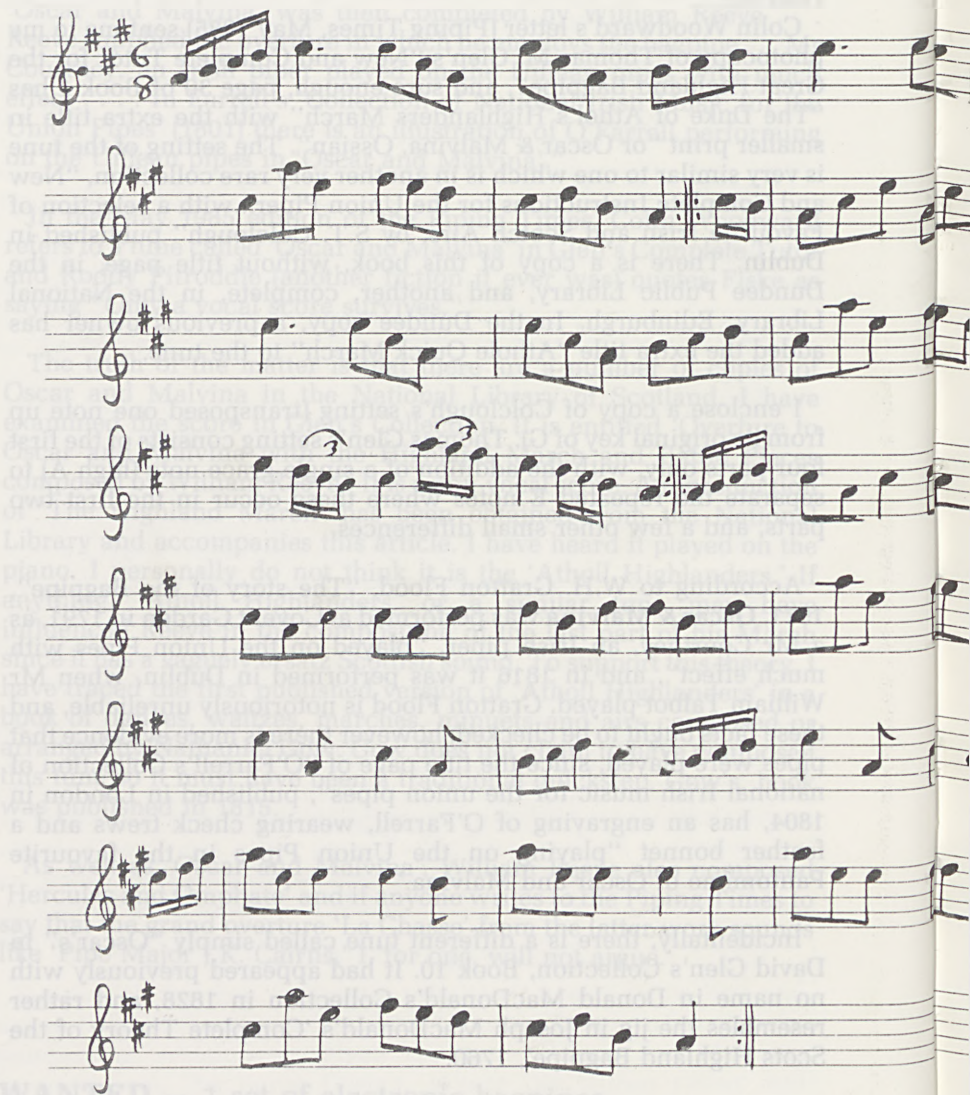
I enclose a copy of Colclough's setting (transposed one note up from its original key of G). Thomas Glen's setting consists of the first four parts only, with the addition of a single grace note (high A) to separate the repeated E notes where these occur in the first two parts, and a few other small differences.

According to W.H. Gratton Flood, "The story of the Bagpipe", 1911, **Oscar & Malvina** was performed at Covent Garden in 1791, as a Mr Courtney, an Irish piper, "played on the Union Pipes with much effect", and in 1816 it was performed in Dublin, when Mr William Talbot played. Gratton Flood is notoriously unreliable, and these facts ought to be checked; however there is more evidence that pipes were played, since the title page of "O'Farrell's Collection of national Irish music for the union pipes", published in London in 1804, has an engraving of O'Farrell, wearing check trews and a feather bonnet "playing on the Union Pipes in the favourite Pantomime of Oscar and Malvina."

Incidentally, there is a different tune called simply "Oscar's" in David Glen's Collection, Book 10. It had appeared previously with no name in Donald MacDonald's Collection in 1828, and rather resembles the jig in Joseph MacDonald's 'Complete Theory of the Scots Highland Bagpipe', 1760.

Yours faithfully,
Roderick D. Cannon.

Athole Hgl



Highlanders

A handwritten musical score for the song 'Highlanders'. The score is written on ten staves. The first three staves contain the main melody, featuring eighth and sixteenth notes, with triplets marked by a '3' and a slur. The fourth staff begins a new section with a double bar line and repeat dots. The fifth and sixth staves continue the melody, with the sixth staff ending with a double bar line and repeat dots. The seventh staff continues the melody. The eighth and ninth staves are empty, and the tenth staff is also empty.



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I first met Duncan in 1951 when I emigrated to this country and a lifelong friendship endured until his death - July 6th 1985. To say he influenced me in many ways would not tell the whole story as he was like a father to me. Our older son Duncan was named after him. A great man for the lodge and of course I had to be one of the fraternity, which I did in the 1960's through his guidance.

Services were heard on July 9th 1985. I was asked to play the Lament. However my son Tim played in my place.

He will be truly missed by myself and many others who were not fooled by the gruff exterior hiding a Heart of Gold.

George M. Bell.

In Memoriam

Captain D.R. MacLennan, late Scots Guards and Seaforth Highlanders, is to be commemorated by a plaque to be erected in the Gardens at the North Berwick War Memorial.

Captain MacLennan, who was winning solo piping competitions before the first World War, returned to the field after a distinguished military career and won the two gold medals in 1956. He then became a judge and served with dedication until his last days.

Also, in recent years, he acted as tutor to North Berwick Pipe Band who are organising the Memorial at North Berwick. It is hoped that a ceremony of unveiling the plaque by Mrs MacLennan will be arranged on a Saturday or Sunday in October and friends wishing to attend this dedication should contact Lyle Crawford, Secretary, North Berwick Pipe Band, 13 East Road, North Berwick, telephone (0620) 3484.

Skye Games

by Vice Admiral Sir Roderick Macdonald, K.B.E.

Quality rather than quantity was the order of the day at the Open Piping Competition at Portree on 6th and 7th August. Numbers in the Dunvegan Medal Piobaireachd were trimmed by the Committee's decision to discourage players not up to the required standard by increasing the number of MacCrimmon tunes to be submitted from 4 to 6. Introduced first in 1984 it bowled out some, who by chance were invited to play a tune for which they were least prepared. The result this year was better for both audience and judges.

That there were only four competitors for the Clasp, restricted to winners of the medal, was said by some to be largely due to the reduced number of players invited this year to the Silver Chanter at Dunvegan. This event was devised by the late Dame Flora MacLeod "in an effort to bring the top pipers back to compete at Skye Games" (from Silver Chanter programme 7th August, 1985). In this it has till now been markedly successful with the timing of one competition linked to the other.

Hugh MacCallum (Stirling) delighted an appreciative audience in the Gathering Hall with his sixth Clasp success playing Rory MacLoude's Lament. Confident and entirely reliable he excelled in sensitive interpretation. Ronnie MacShannon (Glasgow) carried off the Dunvegan Medal with The King's Taxes, a successful combination of inspiration and appropriate indignation. Iain MacFadyen, junior (Kyle) won the local Piobaireachd judged by John Burgess on the Field. His father having finished judging the Open Competitions went on to Dunvegan Castle to win the Silver Chanter with a superb rendering of the rarely heard long Lament for the Harp Tree.

Results

Colonel Jock Macdonald Clasp - 4 Competed - 1. Hugh MacCallum (Rory MacLoude's Lament), 2. Malcolm MacRae (The MacDonalds' Salute), 3. Ronald MacShannon (MacSwan of Roaig), 4. Sgt. Brian Donaldson (I Got a Kiss of the King's Hand).

Dunvegan Medal - 10 Competed - 1. Ronald MacShannon (The King's Taxes), 2. Chris Terry (Too Long in this Condition), 3. Roy Gunn (Rory MacLoude's Lament), 4. Colin Drummond (Lament for

Mary MacLeod), 5. William Gass (Lament for the Only Son).
The judges were Andrew MacNeill, John Burgess and Iain MacFadyen.

Kemble Star - Open March - 15 Competed - 1. Hugh MacCallum, 2. Sgt. Brian Donaldson, 3. Thomas Johnston, 4. Roderick MacLeod, 5. Malcolm MacRae.

Peter MacFarquhar Star - Open Strathspey and Reel - 15 Competed - 1. Hugh MacCallum, 2. Malcolm MacRae, 3. Thomas Johnston, 4. Roderick MacLeod, 5. Sgt. Brian Donaldson.
The judges were Andrew MacNeill, Iain MacFadyen and George Stoddart.

6/8 March - 1. Thomas Johnston, 2. Ronald MacShannon, 3. Sgt. Brian Donaldson, 4. Roderick Livingstone, 5. Roy Gunn.

Jig and Hornpipe - 1. Thomas Johnston, 2. Ronald MacShannon, 3. Sgt. Brian Donaldson, 4. Roderick Livingstone, 5. John A. Macdonald.
The judges were George Stoddart and Dr. Tony Fisher.

Local

Piobaireachd - 1. Iain MacFadyen (junior), 2. Murdo MacLeod, 3. Roddy Hathaway, 4. John Fisher.

March - 1. John Fisher, 2. Iain MacFadyen, 3. Murdo MacLeod, 4. Iain Scally, 5. Roddy Hathaway.

Strathspey and Reel - 1. Iain MacFadyen, 2. John Fisher, 3. Iain Scally, 4. Murdo MacLeod, 5. Roddy Hathaway.

Jig - 1. John Fisher, 2. Iain MacFadyen, 3. Iain Scally, 4. Roddy Hathaway.
The judge was John Burgess.

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Colonial Highland Gathering

May 18th

Pipe Bands - Grade II - Dunvegan Trophy - 1. Parlin and District, N.J., 2. Worcester Kiltie, MA.

Grade III - Balnagowan Trophy - 1. St. Columcille Gaelic, N.J., 2. County Tyrone, N.Y., 3. Ulster Scottish, PA.

Grade IV - 1. Delmar and District, DE, 2. Cu-chullain, N.J., 3. Glen Rock, N.Y.

Open Piobaireachd - Kisimul Castle Trophy - 1. Ronald Shafer, CT., 2. John Wassman, N.J.

Amateur Piobaireachd - John MacFadyen Memorial Trophy
-Grade I - 1. Calum MacDonald, DE, 2. James Feeny, N.Y., 3. Joyce McIntosh, PA.

Grade II - 1. Douglas McConnell, DE, 2. Glen Campbell, N.J., 3. Gil Mason, N.Y.

Grade III - 1. Tom Downs, N.J., 2. Brian Smith, N.Y., 3. Janet Cassidy, N.J.

Open

Hornpipe and Jig - John Wilson Memorial Trophy - 1. Colin MacLellan, ON, 2. Duncan Bell, N.J., 3. John MacKenzie, ON.

March, Strathspey and Reel - Airlie Trophy - 1. Amy Garson, ON, 2. John Wassman, N.J., 3. David Bailiff, MD.

Amateur

March - Grade I - 1. Calum MacDonald, DE, 2. Michael Rogers, MD, 3. James Feeny, N.Y.

Grade II - 1. Whitney McNamara, N.Y., 2. Douglas McConnell, DE, 3. Frank Watson, PA.

Grade III - 1. Tom Downs, N.J., 2. Janet Cassidy, N.J., 3. Andrew Dodge, MD.

Grade IV - 1. Seth Rosan, N.J., 2. Jean Lickun, N.J., 3. Ann Woods, MD.

Strathspey and Reel - Grade I - 1. Keith Fisher, MD., 2. Calum MacDonald, DE., 3. Michael Rogers, MD.

Grade II - 1. Douglas McConnell, DE, 2. Frank Watson, PA, 3. Gil Mason, N.Y.

Pacific Northwest

August 9 & 10

Everett, Washington

Piobaireachd - 1. Darlene Miharija, Burnaby, B.C. "MacIntosh's Lament", 2. Peter Aumonier, Vancouver, B.C. "Lament for the Viscount of Dundee", 3. James Troy, Victoria, B.C. "The Kings Taxes".

Judges - Jimmy McColl, Campbell Naismith.

March, Strathspey, Reel - 1. Steve Geddes, Victoria, B.C., 2. Dan Diessner, Portland, OR., 3. James Troy.

Judges - Jimmy McColl, Cameron Wylie.

Hornpipe - 1. Peter Aumonier, 2. Andrew Bonar, Ruskin B.C., 3. Steve Geddes.

Jig - 1. Andrew Bonar, 2. Steve Geddes, 3. James Troy.

Aggregate - Peter Aumonier.

U.S. West Coast Drum Corps Championship - Simon Fraser University Pipe Band

Pipe Bands - Grade 1 - 1. Simon Fraser University Pipe Band, Vancouver B.C., 2. City of Victoria Pipe Band, Victoria, B.C.

Grade 2 - 1. Sir John A. McDonald Pipe Band, Vancouver B.C., 2. City of Seattle Pipe Band, Seattle, WA.

Grade 3 - 1. Clan MacLeay Pipe Band, Portland, OR.

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Information Please

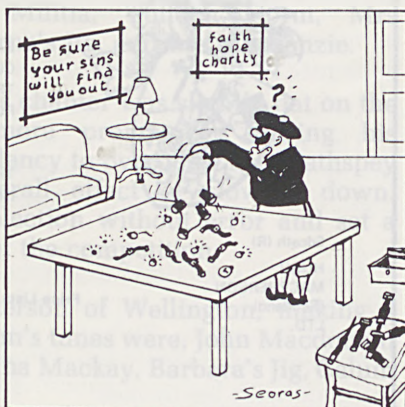
Does anyone know of a piobaireachd called "The return to Kintail" composed by a Mr. William MacIennan on the occasion of the visit by Ronald MacIennan of MacIennan, 34th Chief, on 22nd September 1972? The whereabouts of the tune or the composer would be greatly appreciated by the College of Piping.

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Claidheamhmor Recital Competition

by "Maeonides"

The second invitational recital competition for the Colin Craig Claidheamhmor was held at the Abbey Theatre, Palmerston North, on June 22nd.

Established last year to honour the region's highly respected piper, teacher and composer Colin Craig, it aims to bring an invited selection of established and emerging players together, requiring them to play a march, strathspey, reel, jig, hornpipe in recital format. The winner receives the handsome full scale replica of a James I claymore.

The recital is held in congenial surroundings at the Abbey Theatre which has excellent facilities for both competitors and audience. Figh en tigh Pm Dennis Pierce of the Manawatu Scottish Pipe Band began proceedings with an introduction of Colin Craig and the judge Pm Lewis Turrell M.B.E of Wellington.

The first competitor to play was Ian Blakely, formerly of Auckland but currently studying at university in Wellington and playing with the City of Wellington Pipe Band.

How interesting it is for the audience to have each competitor introduced with a brief resume of his piping background, his tartan, the bagpipe he's playing and the tunes he's about to play, which in Ian's case were Stirlingshire Militia, Tulloch Gorm, Mrs Macpherson of Inveran, Mary Horne's Jig, and Ina Mackenzie.

Ian had a good pipe, however his chanter was slightly flat on the top hand and this became more pronounced during his performance. He also had the tendency to overpoint his strathspey and this contributed to an overall effect of slowing down. Nevertheless he completed his selection without error and set a good standard for the remainder of the competition.

The next player was John Patterson of Wellington, making a return to the competitive arena. John's tunes were, John Macdonald of Glencoe, Shepherd's Crook, Dolina Mackay, Barbara's Jig, Calum Beag.

John's lack of match practice tended to show in his dance music where he displayed an urgency to finish, resulting in a lack of control and some small blemishes. His pipe was nicely tuned and well balanced.

Following John was Lindsay May of Wellington, with his selection of Arthur Bignold, Dornie Ferry, Mrs Macpherson of Inveran, The Hammer on the Anvil, and Jack Adrift. Lindsay's pipe was melodious and well balanced and his selection well played apart from a wee slip in his hornpipe.

The next player was Ross Hanning of Wellington who submitted Captain Campbell of Drum a Voisk, The Piper's Bonnet, Willie Cumming's Rant, Angus John Macneil of Barra, The Clumsy Lover. Ross's tunes were played in a bold style on an excellent pipe with some interesting variations in the technically demanding Clumsy Lover.

The next player, John Hanning of Wellington, father of the previous competitor, had won the Piobaireachd the month previous at the Pàraparaumu competitions using the latest technical marvel from down under, a set of plastic drone reeds in an excellent pipe. John's pipe did not disappoint and his selection of Stirlingshire Militia, Shepherd's Crook, The Smith of Chillichassie, Roddy Mackay, and the Ladies Hornpipe was excellent.

John was followed by Frank Mackinnon Q.S.M. also of Wellington. Frank played Major Manson at Clachantrushal, Caber Feidh, The Smith of Chillichassie, Roddy Mackay, PM Donald Mackinnon, on a good pipe which was spoilt by a bad low G. Frank's performance lacked a little control in places, notably his strathspey and jig but was delivered with a panache that other players could do well to emulate.

The final competitor of the afternoon was the farthest travelled, Richard Hawke from Christchurch, fresh from his successes in the light music at Duneden's Queen's birthday competitions.

Richard's selection comprised The Royal Scottish Pipers Society, Shepherds Crook, Archie Mcphail, Donnella Beaton, and Willie Barries Favourite. Richards pipe, formerly the property of the late Bill Boyle was nicely tuned with the chanter just a little light in balance with his drones.

Interpretation of his reel and jig were too square to really get the feet tapping and he provided an example of the player with excellent execution whose occasional lapses strike the listener like a sledge hammer in contrast to the player of poorer technique whose deficiencies pass by almost unnoticed.

The final result was:

1. John Hanning, Wellington,
2. Frank Mackinnon, Wellington,
3. Ross Hanning, Wellington.

Round the Games

Kilmore - July 7th

Open

March - 1. A. MacColl, 2. F. Morrison, 3. I. Hurst.

Strathspey and Reel - 1. Arthur Gillies, 2. F. Morrison, 3. A. MacColl.

Hornpipe and Jig - 1. F. Morrison, 2. A. Gillies, 3. I. Hurst.

Junior

March - 1. I. Donaldson, 2. C. Ferguson, 3. A. Graeme.

Strathspey and Reel - 1. I. Donaldson, 2. E. MacKenzie, 3. C. Stewart.

Dundee - July 7th

Under 18 only

March - 1. Lynn Penman, 2. Darren Bannister, 3. James Murray.

Strathspey and Reel - 1. James Murray, 2. Darren Bannister, 3. Barry Tough.

The judges were C. Buick and R.D. Leitch.

Arbroath - July 14th

Open

Piobaireachd - 1. M. Henderson, 2. Ann Spalding, 3. K. MacDonald.

The judges were J. McGregor and J. Young.

March - 1. Ann Spalding and Neil Gillies, 2. Tom Johnstone, 3. J. Bayne and M. Henderson.

Strathspey and Reel - 1. Murray Henderson, 2. J. Bayne, 3. Ann Spalding.

Jig - 1. B. Barnes, 2. T. Johnstone, 3. M. Henderson.

The judge was C. Buick.

Under 15 - March - 1. Tony Sellar, 2. Heather Penman, 3. Douglas Murray.

15 years and under 18 years

March - 1. Brian Lamond, 2. James Murray, 3. Barry Tough.

Strathspey and Reel - 1. James Murray, 2. Brian Lamond, 3. Darren Bannister.

Jig - 1. James Murray, 2. Brian Lamond, 3. Angela Davidson.

The judge was R.D. Leitch.

Inveraray July 16th

Local

Chanter - 1. Andrew Stewart, Inveraray, 2. Andrew Birnie, Arrochar, 3. Fergus MacMillan, Inveraray, 4. Jacqueline Bell, Inveraray.

Bagpipes under 15 years - March - 1. Lorne Cousins, Campbeltown, 2. Charles Ferguson, Lochgilphead, 3. Iain MacCallum, Dunoon.

Strathspey and reel - 1. Lorne Cousins, 2. Charles Ferguson, 3. Stuart Liddel.

15-21 years

March - 1. John MacLeod, Lochgilphead. 2. Neil MacNaughton, Campbeltown. 3. Fiona Anderson, Strachur, 4. Charles MacLaren, Inveraray.

Strathspey and reel - 1. Neil MacNaughton, 2. John MacLeod, 3. Ian Donaldson, Oban, 4. Fiona Anderson.

Open

March under 18 years - 1. Neil MacNaughton, 2. Fiona Findlay, 3. John MacLeod, 4. Lyn Penman.

Strathspey and Reel - 1. John MacNaughton, 2. Neil MacNaughton, 3. James Faulds, 4. Lorne Cousins.

South Uist - 17th July

Piobaireachd - 1. Iain Duncan, 2. R. MacLeod, 3. Brian MacGregor, New Zealand, 4. G. Duncan, 5. L. Morrison.

March - 1. Hugh MacInnes, 2. Angus MacKinnon, 3. Roddy MacLeod, 4. Iain Duncan, 5. L. Morrison.

Strathspey and Reel - 1. Angus MacKinnon, 2. Hugh MacInness, 3. L. Morrison, 4. R. MacLeod, 5. G. Bilsland.

Jig - 1. L. Morrison, 2. R. MacLeod, 3. I. Duncan, 4. H. MacInnes, 5. A. MacKinnon.

Junior

March - 1. John Burnett, 2. James Campbell, 3. Colin Macpherson.

Strathspey and Reel - 1. James Campbell, 2. John Burnett, 3. Andrew Robertson.

Chanter (under 12) - 1. R.A. MacSween, 2. A.J. Morrison, 3. Margaret Morrison.

The judges were Dr. J. MacAskill, Mrs R. Lightfoot and Pipe Major R. Gillies.

Mull - July 18th

Piobaireachd

1. Angus MacColl, 2. Kenneth MacDonald, 3. Sgt. Brian Donaldson, 4. Colin Drummond.

March

1. Barry Donaldson, 2. Fred Morrison, 3. Sgt. Brian Donaldson, 4. Robt. Barnes.

Strathspey and Reel

1. Barry Donaldson, 2. Angus MacColl, 3. Sgt. Brian Donaldson, 4. Fred Morrison.

Juniors

Piobaireachd

1. Iain MacFadyen, 2. Iain Donaldson, 3. Charles Ferguson.

March

1. Iain MacFadyen, 2. Charles Ferguson, 3. Iain Donaldson.

Strathspey and Reel

1. Iain Donaldson, 2. Iain MacFadyen, 3. Callum MacDougall.

Chanter

1. Peter MacInnes, 2. Andrew Johnstone, 3. David Kilpatrick.

Dunbeath - July 19th

Open

Piobaireachd - 1. J. MacDougall, 2. S. Shedden, 3. C. Innes.

March - 1. J. MacDougall, 2. H. MacInnes, 3. S. Shedden.

Strathspey - 1. J. MacDougall, 2. H. MacInnes, 3. S. Shedden.

Jig - 1. H. MacInnes, 2. J. MacDougall, 3. S. Shedden.

Under 18 years - 1. Duncan MacLeod, 2. Kathleen MacRae, 3. Colin Innes.

Farquhar Cup - John MacDougall.

James E.P Sutherland Memorial Quaich (under 18) - Duncan MacLeod.

The judge was Pipe Major Ramsay.

Lochearnhead - July 20th

Piobaireachd - Robert Wallace.

March - B. Donaldson.

Strathspey and Reel - A. Gillies.

Champion piper - R. Wallace.

Tomintoul and Strathavon - July 20th

Open

March - 1. G. Taylor, 2. D. Watson, 3. H. MacInnes.

Strathspey and Reel - 1. J. MacDougall, 2. D. Watson, 3. G. Taylor.

Jig - 1. H. MacInnes, 2. J. MacDougall, 3. D. Watson.

Trophy Winner - D. Watson.

Junior - 15 and under - A. Davidson.

18 and under - G. Taylor.

Trophy Winner - G. Taylor.

Wellington Country Fair - July 20th and 21st

Piobaireachd - 1. Roddy Livingstone, 2. Peter Candy, 3. Dick Cowie,
4. Iain MacMurray, 5. Alicia Barker.

March, Strathspey and Reel - 1. Fred Morrison, 2. Allan MacDonald, 3. Derek Frazer, 4. James Robertson, 5. James Stewart, 6. Richard Livingstone.

Juvenile - 1. Mary-Anne Mackinnon, 2. Andrew Russell.

The judges were Iain Angus and Alan Beaton.

Taynuilt

March - Open - 1. A. Morrison, 2. A. MacColl, 3. H. MacInnes.

Local - 1. Iain Donaldson, 2. James Campbell.

Strathspey and Reel - Open - 1. A. Morrison, 2. H. MacInnes, 3. A. MacColl.

Local - 1. James Campbell, 2. Iain Donaldson.

Arisaig - July 24th

Open

Piobaireachd - 1. Iain MacFadyen, 2. Sgt. B. Donaldson, 3. A. MacColl.

The judges were John D. Burgess, Seumas MacNeill and Dr. John MacAskill.

March - 1. A. MacColl, 2. H. MacInnes, 3. K. MacDonald.

Strathspey and Reel - 1. H. MacInnes, 2. Iain MacFadyen, 3. K. MacDonald.

Jig - 1. R. MacLeod, 2. K. MacDonald, 3. A. MacColl.

Local

March - Junior - 1. D. Nicholson, 2. F. Fraser, 3. M. Morrison.

Strathspey and Reel - 1. F. Fraser, 2. V. MacLean, 3. M. Morrison.

Durness - July 26th

Robert Morrison Memorial Trophy - under 15 - Kathleen MacRae

Robert Morrison Memorial Trophy - under 18 - Murdo Gordon

Andrew MacKay Gunn Memorial Trophy - John MacDougall

Lewis Challenge Cup - John MacDougall

The judges were J. Matheson, K. MacRae, C. O'Brien and P. MacDonald.

Halkirk - July 27th

Piobaireachd - 1. Kenneth MacDonald, 2. John MacDougall, 3. G. Hair, 4. Colin Innes, 5. J. Menzies.

March (under 18) - 1. Colin Innes, 2. Kenneth MacKay, 3. Andrew Watt, 4. Dougal Rattray.

March - 1. Kenneth MacDonald, 2. A. Gillies, 3. J. MacDougall, 4. Pte. G. Marr, 5. P.M. Reese.

Strathspey and Reel - 1. J. MacDougall, 2. K. MacDonald, 3. Pte. A. Gillies, 4. Pte. MacGhee, 5. P.M. Reese.

Jig - 1. K. MacDonald, 2. J. MacDougall, 3. Pte. A. Gillies, 4. Pte. MacGhee, 5. P.M. Reese.

The judge was John D. Burgess.

Aviemore - July 28th

Piobaireachd - 1. Roddy MacLeod, 2. John MacDougall, 3. Murray Henderson, 4. Malcolm MacRae.

March - 1. Murray Henderson, 2. John MacDougall, 3. Duncan Watson, 4. Kenny MacDonald.

Strathspey and Reel - 1. John MacDougall, 2. Robert Wallace, 3. Murray Henderson, 4. Roddy MacLeod.

Overall Winner - John MacDougall

The judge was Pipe Major James MacGregor.

Caol and Lochaber - August 3rd

Piobaireachd - 1. Iain MacFadyen (The Battle of Auldearn), 2. Leslie Hutt (The Little Spree), 3. Tom Johnstone (Melbank's Salute), 4. Roderick MacLeod (MacLeods' Salute).

March - 1. Iain MacFadyen, 2. Roderick MacLeod, 3. John Higgins, 4. Leslie Hutt.

Strathspey and Reel - 1. Iain MacFadyen, 2. Tom Johnstone, 3. Roderick MacLeod, 4. Leslie Hutt.

Jig - 1. Roderick MacLeod, 2. Tom Johnstone, 3. Leslie Hutt, 4. James Begg.

The judges were William M. MacDonald and Allan Macpherson.

Evening Post

Gunnedah,
Australia.

Dear Mr MacNeill,

I must take up the cudgel in defence of Jim McConnell at the Saturday night piping recital at the 1985 Maclean Easter Highland Gathering. Donald Mackie, by inference, in the July issue of The Piping Times, would incriminate Jim McConnell as equal part participant in the ninety minute piping ordeal to a captive audience.

This was not so. Jim McConnell started off by playing several brackets of numbers, all introduced with their titles by himself. It was a masterly and sincere performance, lasting in all, twenty minutes. I timed it and looked forward in anticipation for a similar exhibition from the following guest artistes. Unfortunately this was not to be so. Dennis Browning took the floor...played endlessly, and hence many people left the hall when he finally came up for breath.

Credible performances from Alastair McInnes and Angus MacKinnon allowed Allan Dodd, who had been kept waiting too long, to mop up the situation and punish the same captive audience with a not too impressive performance, which apart from being too lengthy, prevented listeners from leaving until after eleven-o'clock.

I thoroughly enjoyed the first twenty minutes of the recital, and occasional subsequent parts, especially the piobaireachd "The Earl of Seaforth's Salute" as played by Angus MacKinnon, and the air "Mrs MacSween" played by Alastair McInnes. For the rest, it was out of control, and yet I would strongly support a more disciplined recital for next year with time limits for pipers, and names of pipers and tunes, announced beforehand. If this is not done, then you will find me with Sandy Campbell at the Hotel Argyle ceilidh!

With best wishes. I enjoy reading the "P.T."...probably as categorised under paragraph two in your July Editorial...!!

Sincerely,
Phill Knight, The Piping Vet.

Leuchars Base,
Fife.

Dear Editor,

"JUDGE NOT THAT YE BE NOT JUDGED"

Coming to the end of an enjoyable secondment to the U.K. Air Force from the U.S.A., I did a 'spectator' circuit of piping competitions to make my return to the U.S.A. piping scene more informed.

I am however at a loss to explain what appears to me as the "Achilles Heel" of your solo piping competitions, namely the INTEGRITY OF JUDGES. The following points need investigation:

1. The too slick emergence of prize lists from judges who seem to suffer intimidation by the presence of pipers who undoubtedly are good on their best days but are/were too often in the money for below par performances - leaving some excellent young pipers bewildered as to what they must do for just recognition. With respect, crossing noises, sloppy doublings, and missed taorluaths are all mistakes whether they come from Old Iain or Young Donald!

2. It is positively asking for trouble to have the East and West Ross piping tutors sharing transport to some competitions and then have the West man play and be judged by his East colleague one day and share the judges' bench the next day!! We are all flawed by human frailties and the above situation makes for such flaws to be public sores, exuding matter and in need of lancing.

3. Attempts should be made to avoid the same judges moving day by day on a circuit - yesterday's good/bad performance colours too easily the following day(s) performance by the judge more than the performer.

Edit this not too strongly please, since I believe we lose too many pipers who fall prey to those who can make or break them - the judges.

Yours faithfully,
Alastair Morton (Flight Controller/Officer).

Oakville,
Ontario.

Dear Seumas,

In May of this year an experiment proved quite successful when indoor piping contests were held here. The contest, which ranged from Novice Chanter to Amateur Pibroch weren't overcrowded with contestants, but as with the Summer Schools, start small and build.

Two of the grades were unusual and might strike your fancy. One was the division of the lower grades into "up to 34 years of age" and "35 years and over". This has come about as there are a number of students who have never before had the opportunity to study the pipes and have seized the chance however young they might be. I for instance began learning the scales at the age of 42.

The other category was Novice Pibroch, the entrants being required to play the ground and variations excluding Leumuath, etc. This also gives us encouragement and experience. A category which was held over due to lack of time, but may be held in future, was "Slow Air".

Willie Connell acted as Judge, and "the judging was good". He has the most remarkable ear, and his notes on each performance are very helpful. I think that everybody enjoyed the occasion, despite nerves.

Yours truly,
J.B. Marsh.

A Good Wheeze

According to a July issue of the Sunday Express some asthma sufferers now refer to their noisy breathing as being due to "a bagpipe chest," although this condition has nothing to do with playing a bagpipe.

On the contrary, many sufferers from asthma have found their condition cured when they took up the playing of the noble instrument.



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1986

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solo competition piping &
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march

slow air

march, strathspey & reel

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quintets

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Ask for entry forms and further information at the above address
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Entry to the competition NOT later than 31st. of December.

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Pipes at Lord's

A most unlikely sight on Sunday, September 1st, was the parade of a kilted cricket team, led by a piper, to Lord's, the hallowed home of English cricket. This side, from Freuchie in Fife, had reached the final of the National Village Cricket Championship and were on their way to play a team from Rowledge in Surrey.

A special telephone line had been laid on to inform the people at home how their heroes were progressing. At the end of the match both sides had scored 134 runs but as Freuchie had still 2 men to bat they were considered the winners and awarded the trophy.

It is interesting to note that the best way of indicating your Scottish nationality always seems to be to wear the kilt and play a bagpipe - even these descendants of the ancient Picts are unanimous in this view.

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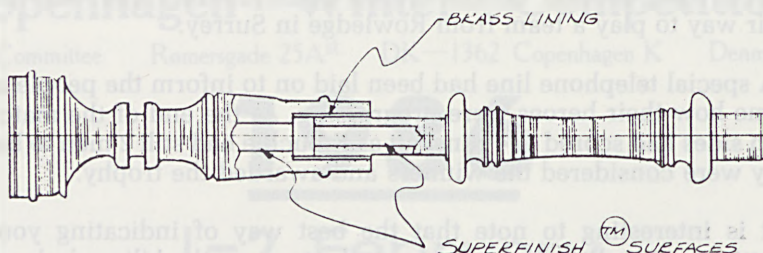
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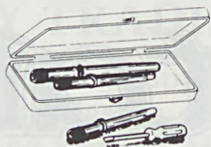
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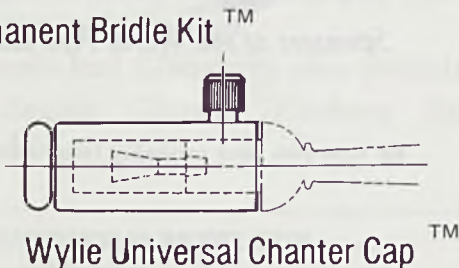
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