

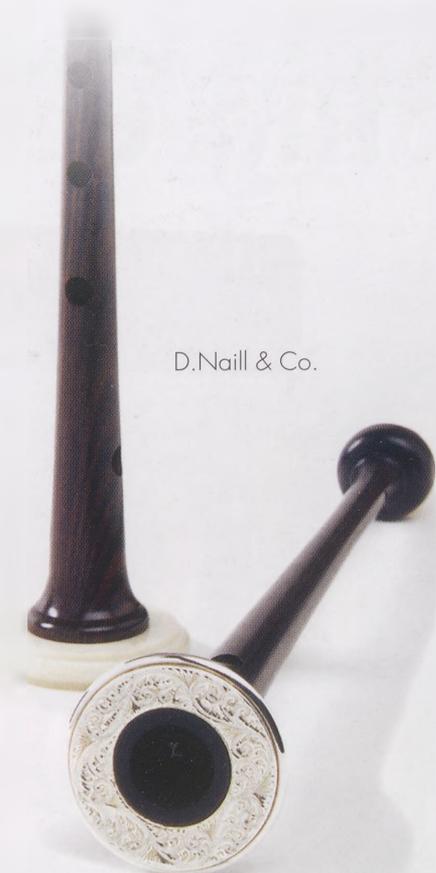
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Vol. 54 No. 1

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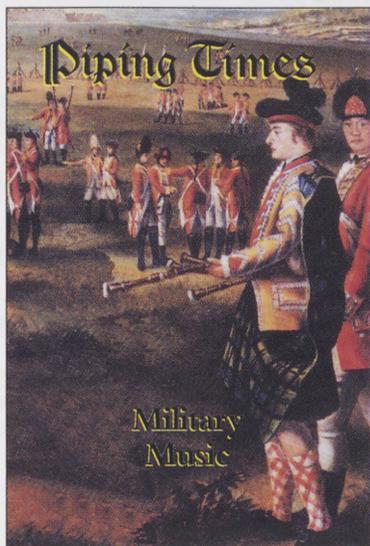
Piping Times

Incorporating Piper Press

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Front Cover: This detail is from the re-issue of David Murray's book 'Music of the Scottish Regiments'. The book's cover is based on a painting of the 25th (Edinburgh) Foot at Minorca in 1769 now in the National Army Museum, Chelsea, London. Interesting, from a piper's point of view, is what must be one of the earliest depictions of the three-drone Highland pipe. (see page 5)

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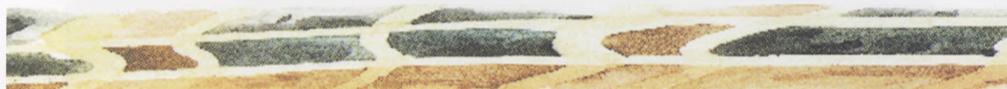


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Piping Times

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OUR first task this month is to offer our sympathy to those in the piping fraternity directly and indirectly affected by the horrific terrorist attacks on New York and Washington. The police and fire departments in these great cities all have pipe bands and have been right at the centre of the suffering. Our thoughts are with them and the hundreds of readers we know we have in these areas.

Our second task, (it seems so insignificant when viewed against the first) is to ask that copyright laws covering this and other magazines and publications be respected. The latest breach came last month when the Competing Pipers Association, under the guidance of their seemingly gaff-prone president, hoisted our August editorial in its entirety on to their website without permission. We generally try to be helpful when we receive requests to reproduce material, but it is nice if we can have a phone call first as the law requires. The copy was removed immediately the error was pointed out to the CPA, which is to their credit.

Our third is to confirm that Iain MacInnes the popular presenter and producer of the BBC's 'Pipeline' programme is taking a year's sabbatical from his job so that he can write a book. We wish Iain well and congratulate him on steering the programme through the hail of slings, arrows, and airborne *sgian dubh* that have been aimed in his direction at various times in the ten years since he

became involved. Iain has taken repeated scheduling changes, budget cutbacks and the occasional carping comment in our Radio Watch column in his stride – just what you'd expect from a respected gentleman of the airwaves.

A measure of his success came in July when of all the programmes simultaneously broadcast on the BBC Scotland website, 'Pipeline' was second only to football in the number of 'hits' received. It shows how popular our music is worldwide and it is about time the rest of broadcasting, especially television, woke up to its commercial possibilities. Given the current standard of our national sport, it can't be long before piping makes it to the number one spot.

Iain's book will be based on further researches into the Highland Society of London and their involvement in piping, the subject on which he wrote his thesis at Edinburgh University. As he is completely free from the diseases which have afflicted a few of the recent and not so recent works from the piping literati (failed piper syndrome/axe grinder ache/chronic chipped shoulder), the book should be a first class read.

Finally, before signing off for another month, we return to America and offer some words from Burns:
*Thou grim king of terrors! thou life's gloomy foe,
Go, frighten the coward and slave!
Go, teach them to tremble, fell tyrant, but know,
No terror has thou to the brave!*

David Naill & Co . . .

The choice of champions

At this year's main solo piping contests at the Northern Meeting and Argyllshire Gathering D Naill chanters took first in every major event – both Gold Medals, both Former Winner's MSR's and both the Clasp and the Senior Piobaireachd. What's more, at Oban Jack Lee won a remarkable double taking both major piobaireachd events on a full set of silver mounted D Naill pipes. Need we say more? If you want that special sound, the sound the champions insist on, the choice has to be **D Naill and Co.**

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American Tragedy Affects the Piping Community Throughout World

AFTER last month's terror attacks in New York and Washington the Eastern United States Pipe Band Association was inundated with calls and e mails from all over the piping world from individuals, bands and piping societies anxious about the safety of friends, colleagues and piping acquaintances. The EUSPBA magazine the Voice received hundreds of these messages of support. As many as possible have been posted on their website at voice@euspba.org.

There are dozens of EUSPBA member bands, particularly in New York's fire and police departments, who have been directly affected. Many of the bands have been called on to play at the funerals of their colleagues. At least one side drummer has lost his life and other bandsmen are feared missing. Paula Glendinning, co-editor of the Voice and a member of the City of Washington band, said: "The messages of support that we have received have been a great boost to us and especially to those members directly involved in both the tragedy and the clean up. Our own band has a number of members who work in the financial district of New York but fortunately they seem to be okay." The Association of North American Pipe Band Associations is asking that pipers worldwide mark the one month anniversary of the tragedy by

having a tune on October 11 at 12 noon as a gesture of support for the victims and their families. (See Editorial)

Book Re-issue

OUR Columnist David Murray's book 'Music of the Scottish Regiments' has been re-published. The book was first issued in 1994, sold out after two years, and has been in constant demand since. The new edition has been brought up to date and contains more information than the first including an additional chapter on the kilt.

David was encouraged to write the book after a series of his articles on army music were carried in regimental magazines. It traces the history of army band music from the days of fife and drum up until the present day.

David said: "From the piper's point of view I hope the book makes it clear how it was the regiments themselves who kept piping in the Army alive in the early days before the Army School of Piping was established."

'Music of the Scottish Regiments' is distributed worldwide for the bagpipe and Highland supplies industry by the College of Piping. It retails at £30 and a review will follow in due course.



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Canadians to the Forefront at the Argyllshire Gathering

ROBERT WALLACE

JACK Lee, British Columbia, Canada, was the undisputed toast of Oban when he secured two major titles at this year's Argyllshire Gathering. Firstly he gave a sparkling rendition of *Lament for Captain Donald MacKenzie* and then wandered along to the Grant's Senior Piobaireachd to offer an outstanding rendition of *Craigellachie* which secured him a historic double. It was Jack's first win in the Senior Piobaireachd and his second Gold Medal. He won the Inverness medal 20 years ago with *Black Donald's March*. The Oban wins completed a great summer for him with, as we reported last edition, his band the Simon Fraser University already lodged as 2001 World Champions. The Canadians kept on coming with Andrew Rogers, Fredricton, New Brunswick, a recent pupil of Ed Neigh, picking up the Silver Medal with the MacCrimmon composition *The Glen is Mine*.

Scotland's honour was partially restored with young Thomas Fraser, Aberdeen, taking the only remaining piobaireachd award, the MacGregor Memorial, in a very strong field. This is a most demanding event for the young piper (21 years and under) and is rightly seen as a stepping stone to the Silver Medal. Twenty-four pipers competed in the first round, with six qualifying for the final playing a different piobaireachd in each section.



Make mine a double . . . Jack Lee celebrates

Thomas is the son of Dr Bill Fraser who was on judging duty at Oban. The standard in the MacGregor was so high that the judges had no hesitation in awarding the discretionary fourth prize to Andrea Boyd, Nova Scotia. One said they would have liked to have been able to give out a fifth prize as well.

The standard in the Senior Piobaireachd was said to be extremely high with the more experienced competitors coping well with the long tunes and the extreme heat in the Royal Hotel

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Contest Report

Dugald MacNeill writes: "This year the competitors for the Gold Medal piobaireachd had to submit six tunes from a list of ten. Over the years the tunes for this competition have become more demanding and longer than they used to be. Of this year's, four were relatively unknown: *Stewart's White Banner*, *Menzies' Salute*, *Lament for Capt. Donald MacKenzie* and *MacKenzie of Gairloch's Lament*. The other six were among the more often played tunes, and most of the competitors would have known two or three of them. It is nevertheless a demanding task to have six tunes well practised especially when for some there are other competitions which have further requirements. This might explain the greater number of slips, some leading to the player not com-

pleting the tune. For those competing in both the senior events and the Medal they had to have another four tunes, literally at their fingertips. Jack Lee thoroughly deserved to win the Oban Gold Medal. He played his tune extremely well and his execution of the gracings was first class. Ian Macey came second with the *End of the Great Bridge*. Iain's good bagpipe and musicianship, especially in the ground, is usually punished later on, but this year his technique was adequate and it was a deserved second place. Of the unplaced performances, one I enjoyed was Mary Ann MacKinnon's *Mary's Praise*, especially as it had been played none too well by two previous players. Unfortunately she had a choke and some imperfections in the crunluatha-mach. Stuart Liddell was third with a sound *Stewart's White Banner* and Douglas Murray and Andrew Berthoff 4th and 5th respectively."

The evening saw a packed Corran Halls for the 'big' March Strathspey and Reel for Former Winners. There was a tremendously high standard in this event with some outstanding performances, notably that of Willie McCallum, not even getting a mention in the list. In the end the evening was a triumph for young Chris Armstrong from Bathgate, West Lothian, who saw off the collective might of Angus MacColl (2nd), Alasdair Gillies (3rd) and Gordon Walker (4th) to take one of the highest awards available in light music.

Day Two

Jeannie Campbell writes: Games day at Oban began as usual with the

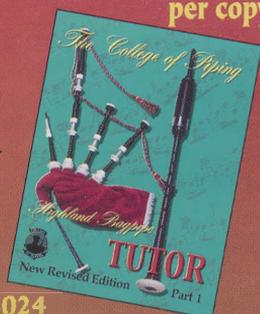


Andrew Rogers, winner of the Silver Medal

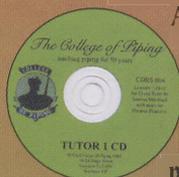
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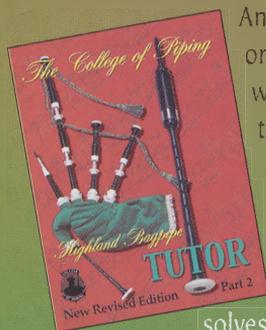


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Contest Report

march to the field. The weather was fine and warm and there was a good turn out of pipers this year, but the new Duke of Argyll was unable to be present due to work commitments. The piping events began with the local and junior competitions, followed by the 'A' and 'B' grade marches and strathspeys and reels and the open jig contest. With five platforms being used simultaneously all were finished by about 3.30pm. There

were the usual athletics and heavy events and various fun races. The dancing competitions included a team of dancers from the Queen Victoria School, Dunblane. The St Thomas Episcopal School pipe band from Texas played during the afternoon. Their selections were varied and entertaining but several tourists looked slightly puzzled at hearing a number of popular American tunes interspersed with old favourites.



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Contest Report

North Americans again came to the fore winning both Grade A light music events (Jori Chisholm and

Colin Clansey) with Chris Armstrong confirming his good form by taking the jigs.

Argyllshire Gathering Results

Senior Piobaireachd

1. Jack Lee (Canada) *Craigellachie*, 2. William McCallum *Donald Gruamach*, 3. Mike Cusack (USA) *Unjust Incarceration*, 4. Greg Wilson *Craigellachie*

Judges: D. MacPherson, M. McRae, J. Young

Gold Medal

1. Jack Lee (Canada) *Lament for Capt. D MacKenzie*, 2. Iain Macey *End of the High Bridge*, 3. Stuart Liddell *Stewart's White Banner*, 4. Douglas Murray *Mackays' Banner*, 5. Andrew Berthoff (Canada) *Mackays' Banner*

Judges: R. Lawrie, J. Allen, A. Wright

Silver Medal

1. Andrew Rogers (Canada) *Glen is Mine*, 2. Martin Frewin (New Zealand) *The Bicker*, 3. John Mulhearn *Marquis of Argyll*, 4. Anne Spalding *MacCrimmon's Sweetheart*, 5. Innes Smith *MacCrimmon's Sweetheart*

Judges: I. MacFadyen, W. MacDonald, W. Fraser

MacGregor Memorial Piobaireachd

1. Thomas Fraser *Lament for Mary Macleod / MacIntosh's Lament*, 2. Alexis Meunier (Brittany) *Glen is Mine / Sal. to Donald*, 3. Erin McCarthy (USA) *MacGregor's Sal. / Glen is Mine*, 4. Andrea Boyd (Canada) *MacGregor's Sal. / Donald of Laggan*

Former Winners March, Strathspey & Reel

1. Chris Armstrong, 2. Angus MacColl, 3. Alasdair Gillies, 4. Gordon Walker

Judges: I. MacLellan, B. Donaldson, J. Wilson

A March

1. Jori Chisholm (USA), 2. John Angus Smith, 3. Herve Le Floch (Brittany), 4. Jack Lee (Canada), 5. Peter Hunt

A Strathspey & Reel

1. Colin Clansey (Canada), 2. Robert Watt (N Ireland), 3. Douglas Murray, 4. Euan MacCrimmon, 5. Greg Wilson

B March

1. Richard Hawke (New Zealand), 2. Andrew Berthoff (Canada), 3. Martin Frewin (New Zealand), 4. Brian MacKenzie, 5. Neil Walker

B Strathspey & Reel

1. Donald MacLeod, 2. Ross Cowan, 3. Simon McKerrall, 4. Adrian Melvin (USA), 5. James MacPhee

Jigs

1. Chris Armstrong, 2. Robert Watt, 3. Robert Crabtree (Canada)

Local March

1. Arlene Kerr, 2. Ian Donaldson, 3. Charles Ferguson

Local S&R

1. Arlene Kerr, 2. Lorne MacDougall, 3. Ian Donaldson

Local Jnr. MSR

1. Ewan Dewar, 2. Daniel Johnstone, 3. Fraser Wylie





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Cowal Games – 100 Years On and Nothing Seems to Have Changed

JEANNIE CAMPBELL

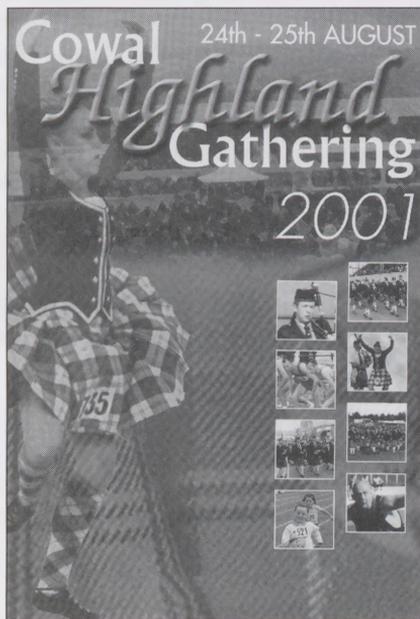
IT'S the week following the Cowal Games and the Dunoon local paper has a report on the events and results. All very interesting and informative, but the court pages show a different story – disorderly conduct at the sports field; indecent acts on the promenade; causing an obstruction with an automatic machine; drunkenness in the streets.

Just another normal Cowal weekend you might think, but these cases are from the local paper following the first Cowal Gathering in 1894. Tradition is a great thing and nothing has changed in more than a century.

Of course over the years efforts have been made to change things. In the early 1900s it was reported that the local parish minister organised a large marquee with tea tables, staffed by the Ladies' Guild, as a counterblast to the beer tent, but this heroic effort was singularly unsuccessful and was not continued.

In 1910 Archibald Campbell of Kilberry described Cowal as the wild beast show at Dunoon. Perhaps he had first hand knowledge of wild beasts as he was home on leave from India at the time.

Moving on to more recent times, it was stated in 1990 at a meeting of the Glasgow branch of the RSPBA that the bus park was over crowded, the tuning park was a quagmire and facilities, and organisation were poor.



The stadium was inadequate for the number of spectators, it was impossible to hear or see the bands properly, conditions underfoot were treacherous and the situation was potentially dangerous in the crush when all the bands and spectators were leaving the stadium before the bands played down the road. Bands were urged to boycott Cowal unless the conditions were improved. However, the threatened boycott came to nothing and Cowal carried on as always. In 1996 our Piping Times reporter commented on the high cost of a day at Cowal – £3 to park a car, £2.50 for a pro-

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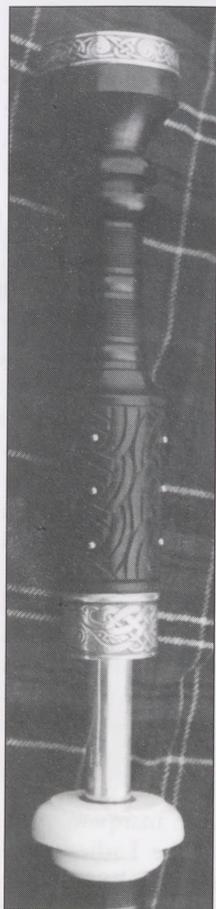
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Opinion

gramme and £5 admission even to the tuning park, on top of ferry and transport costs and the cost of refreshments at the park. Despite these high admission costs the toilet facilities provided were inadequate and disgusting.

The following year the Piping Times reported that the ladies' lavatories were a faithful replica of the facilities in a Rwandan refugee camp.

This year the facilities had not improved. In addition half the bus park has been sold off so many band buses were parked at some distance from the field, making it impossible for band members to have access to them. Luckily the weather stayed dry. Everything required had to be carried around all day and there were the usual long queues for food and toilets. The march up the road and the competitions were well stewarded but after the massed bands there appeared to be no control whatever and bands were pushing and jostling to get in position before playing down the road. One pipe major in

charge of a young band described the chaotic scene for us. Bands attempting to form an orderly queue found other bands were pushing in, in front of them. Six other bands forced their way in between his band and the band which was immediately in front when they first formed up to march down the road. Many people were drunk and the ground was littered with cans. Despite the efforts of parents to protect them, small children were being pushed around and his own eight-year-old daughter was hit by a band name board.

Altogether not an ideal day out for the family.

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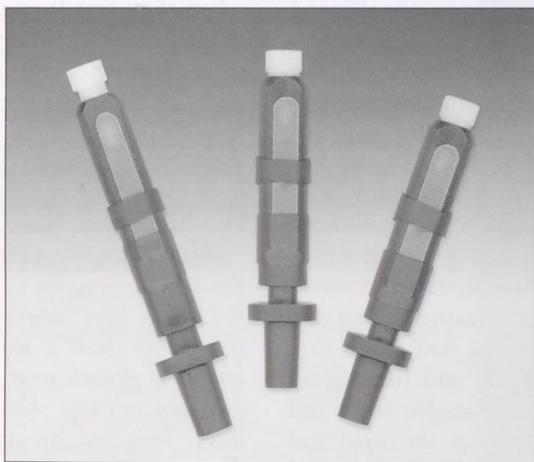
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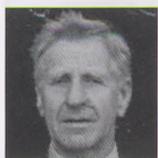
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Greg Notches Up His Second Victory in a Row at Dunvegan

DUGALD MACNEILL

THIS year's five invited pipers and their tunes were Duncan MacGillivray *Battle of Water-nish*, Alasdair Gillies *Patrick Og MacCrimmon's Lament*, Willie McCallum *Mrs MacLeod of Talisker's Salute*, William Livingstone *MacLeod's Salute* and Greg Wilson *Lament for MacSwan of Roaig*. Allan Beaton on behalf of the organisers, the John MacFadyen Memorial Trust, introduced the tunes and the players.

Right away one can judge the tune selection and be prejudiced. Assume all perfect instruments and perfect playing, then *Patrick Og* and *MacSwan of Roaig* will have undue advantage. *MacLeod's Salute* is the shortest tune and it and the *Battle of Water-nish* on a peaceful summer's evening when only the midges were in warlike mood were unlikely to be as pleasing as the other two. *Mrs MacLeod of Talisker* is the most challenging in length and on the fingers but it is not quite in the same class as *Patrick Og* and *MacSwan* in musical quality. The second consideration is an assessment of the instruments. I had heard Duncan MacGillivray's light music earlier in the day at Portree and thought that both he and his pipe were not in top form. But by evening in the drawing room at Dunvegan they most certainly were. Alasdair Gillies's pipe, untypically, was not singing as we expected and this

could be detected in his tuning pre-udes when he usually prepares himself, the pipe, and the audience with suitable and very pleasant slow airs. Willie McCallum's pipe was superb in all aspects, true, sonorous and powerful. Bill Livingstone's was also true but not quite as full of 'zing' ('zing' probably equates with high frequency harmonics from both chanter and drones). Greg Wilson's pipe was a match for Willie's, except for his B which was out enough, in an otherwise perfect scale, to be quite perceptible. If the 'C' had been out in all the pipes it would not have mattered since this note did not feature in any of the tunes.

There was very little amiss in the fingering, although for the perfectionist, Willie McCallum and Bill Livingstone were extra good. Alasdair Gillies did not appear to be comfortable and he played more abruptly than he probably will when he recovers from a very busy schedule of summer schools all over North America. Duncan MacGillivray and Bill Livingstone both presented their more strident pieces with good effect. Willie McCallum played, and sustained throughout, a musical *Mrs Talisker*.

He chose to play Angus MacKay's version of the ground and played the Fs in the taorluath and crunluath as they are in the tripling. Greg Wilson

(continued on page 57)

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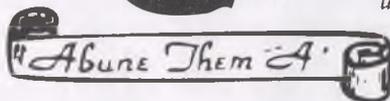
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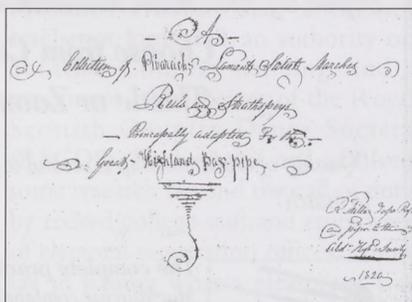


Chasing the Millar Manuscript – Hard Work and Intrigue

RODERICK CANNON

Robert Millar was a piper who flourished in the Montrose/Dundee area in the early part of the 19th century. In 1820 he compiled a manuscript of tunes for the Highland bagpipe. It contains well over 200 tunes, mostly marches, strathspeys, reels, and jigs; some copied from old books, some made by himself, and others from original sources. Some of our best-known tunes appear in it for the first time. In 1998, Dr Roderick Cannon, a leading member of the Piobaireachd Society's Music Committee, gave a paper on the MS at the Society's annual conference. At that time the manuscript itself had gone missing, but in the following year it was traced and it is now safely preserved. Here is the story of how the Millar Manuscript was recovered...

ONE of the best things that happened to me a couple of years ago was finding the long-lost Millar Manuscript. Since many people even now may not have heard of this wonderful collection of pipe tunes it seems a good idea to give some account of it, especially because, who knows, someone reading these words may be inspired to take another look at that pile of rubbish in the corner and unearth yet another lost treasure. The starting point was a rumour I heard at a



Title page of the Millar MS. It reads: *A Collection of Piobarachs, Laments, Salutes, Marches, Reels and Strathspeys, Principally adapted for the Great Highland Bagpipe. R. Millar Forfar Regt. And piped to the Abdn Highd Society, 1820*"

Piobaireachd Society Conference in the mid-1970s, that John MacFadyen had discovered a manuscript of pipe tunes, possibly the original draft of the well-known collection which had been published by William Gunn in 1848. But I also heard that Archie Kenneth was interested in it primarily as a source of lowland Scottish pipe music. In 1985 the National Library microfilmed a number of documents loaned by Archie for the purpose, and a copy of the MS appeared in the film. The third and only other public mention was in Piob.Soc. Book 15, where Archie used the manuscript as a source for his final tune, *The Duke of Atholl's Salute*.

A manuscript safely lodged in the archives of the Piobaireachd Society

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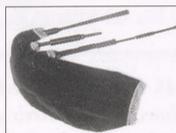
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should be accessible enough – or should it? When I first came on the scene the big boys of the Society were not so anxious to confide in an unknown youthful enthusiast as they might be today, and by the time that situation had changed it began to seem as if it might be too late. I could find no indication of the whereabouts of the manuscript, nor any confirmation that it might still exist. The first substantial clues came after Archie's death when his papers were collected and transferred to the Piobaireachd Society and I had an opportunity to catalogue them. Among them was an apparently complete photocopy of the manuscript, and also what proved to be the vital clue – a few sheets of handwritten copies of some tunes from the MS, enclosed in a brown envelope. The photocopy had no annotations but it could be very roughly dated to the mid-, or early, 1970s by the size and type of paper. The old brown envelope was much more informative. Although the sheets inside it were not signed, the envelope was addressed by one F. H. Adams to J. A. MacDonald, and postmarked September, 1973. It also had two further names and addresses in the handwriting of John MacFadyen – Sheila Caldwell and Dorothy Griffith – and against the former, the note “book here”. John MacFadyen had died in 1979, as had J. A. “Jake” MacDonald, a well known Gaelic scholar and teacher at what was then Jordanhill College in Glasgow. The present staff at Jordanhill (now the Education Department of Strathclyde University) were very helpful, as were

several friends and acquaintances of Jake's, and especially Mrs A. MacDonald, but none knew of the manuscript, nor of any other papers or correspondence to do with Gaelic matters that Jake might have left.

F. H. Adams turned out to be Miss Florence Adams, also a former teacher at Jordanhill, an authority on Scottish Country dancing, and a prominent office-bearer of the Royal Scottish Country Dance Society (RSCDS). Finding this out involved some research beyond the call of duty by retired college staff and employees of electoral registration offices. I must say in passing what a pleasure it was to deal with so many people who, though I didn't know them at all, and who weren't in any way connected with piping, caught the enthusiasm for this search for a bit of the history of Scotland. I found that, like so many of the people I was looking for, Miss Adams had died only a few years ago, but again with help, I was put in touch with her niece, Miss Marion Watson, who lives in Croydon. Miss Watson generously loaned a number of diaries and other personal papers of her aunt, who had been a meticulous record keeper as well as a scholarly enthusiast for Scottish music. The diaries contained references to the manuscript, and also to Jake MacDonald, whom she knew well. Through Miss Watson I got to know Dr Alastair MacFadyen (no relation of John) who had had been Hon. Archivist of the RSCDS. He remembered that Miss Adams had proposed to deposit the MS with the Society, but that was before any well-founded archive had been set up. But

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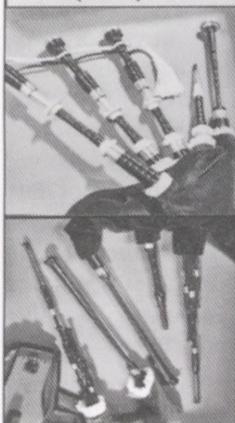
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he found extensive collections of her papers, among them a further photocopy of the manuscript, and some important notes and correspondence.

Letters to the other two addresses noted on the brown envelope produced an enthusiastic telephone call from Mrs Dorothy Holloway, formerly Griffith. Mrs Holloway is a great-granddaughter of the writer of the manuscript, and it was her mother, Mrs Catherine Cromb, who had inherited it, and finally parted with it in the mid 1970s. In the course of several conversations and visits I have had the pleasure of learning a good deal of the Millar family history, and of helping to trace their musical interests, as well as the fate of this manuscript. Mrs Cromb's, older sister

Mrs Catherine Masters, who is now over 100, also lives in South London. They both remember their grandfather, the son of the writer. He was born in 1835 - information recorded in his own handwriting in Mrs Masters' birthday book. Miss Sheila Caldwell, the other person whose address was noted on the brown envelope, was a friend of theirs and a colleague of Dorothy when they both worked as physiotherapists at what was then Croydon General Hospital. She too had been a dancing enthusiast and a member of the Croydon branch of the RSCDS. Sadly, she too had died only two years ago, but through Dorothy I was able to trace her brother, Dr James Caldwell, now retired and living in Kinloch Rannoch.

At this point it was Dr Caldwell who took over. He had accepted the manuscript rather reluctantly and after some consideration had passed it to his cousin, Dr David Tulloch, in Edinburgh. More recently Dr Tulloch had loaned it to a friend, Mr Alan Bain, the well-known piper and teacher in Edinburgh. Very quickly and willingly, the manuscript was passed back from one to the other and finally to me. It has since been seen by Mrs Holloway and Mrs Masters, a further good photocopy has been made, and with the agreement of all concerned it has finally been donated to the National Library. During this final stage, it was still important to find out as much as possible about the recent history of the manuscript. One very practical reason for this was a bit of vagueness about dates, which left open the pos-



*Mrs Dorothy Holloway,
great-grand daughter of Robert Millar*



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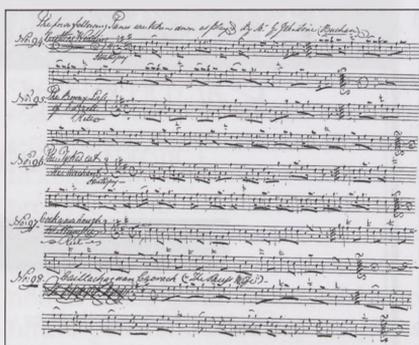
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History

sibility that there might have been not one, but two manuscripts knocking around in the 1970s. That window now seems to have been closed, but the story is still worth telling in outline. Thinking back over that early Piob. Soc. Conference, I remembered that it was there I met for the first time John V. Pearson, from the USA, who is now well known – or certainly should be well known – to all Piping Times readers, for his research on the pipers of Montana. John was then on a piping fact-finding mission to Scotland, and had visited Archie Kenneth at Stronachullin where he was told about the MS (though he didn't see it). Finally, and quite late on, I contacted Cameron MacFadyen, son of John, who it turned out had preserved a large collection of his father's papers, which he also generously loaned for cataloguing. Among them was yet another photocopy of the MS – an exact twin of the Archie Kenneth copy, and a letter from Archie which filled in more links in the chain.

So now we know, and with the help of all these snippets of information, the story of the manuscript over the last thirty years can be put together as follows: It must have been around 1973 that Mrs Holloway found the book at the back of a cupboard, and her mother told her what it was. They showed the book to their friend Sheila Caldwell, who showed it to Anne Watson, sister of Florence Adams. Miss Adams copied a few tunes and sent them to Jake MacDonald who, very wisely, kept them in the original and now celebrated brown envelope.



Sample page of tunes from the manuscript containing tunes "taken down as play'd by Mr G Johnstone (Buchan)"

What happened next, and how long it took, I am still not sure, but the manuscript was apparently offered to the RSCDS, who apparently did not accept it, and in 1974 Florence Adams' diary refers to a "piping association" who it was thought might take an interest in it. But I guess Jake passed the copies in the brown envelope to John MacFadyen, and John, egged on by Archie Kenneth, took up the quest for the original book. On February 22nd 1975, Archie wrote to John MacFadyen. "I'm nearly dead with inquisitiveness... have you got the MS and if so what is it like?" (Even the letter was a bit of a mystery – I had to date it by means of cross references to Seumas MacNeill and the Piping Times). In March 1975 John MacFadyen was certainly in London, playing in a memorable piping recital, and later that month the news of the manuscript was buzzing at the Piobaireachd Society Conference (in the inner circles at least). Mrs Holloway has several times told me how, one dark and wet night she got

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a phone call, very late, from a gentleman who was wildly enthusiastic to come and see the manuscript he had heard about. But the visit could not be arranged that night, and frustratingly the gentleman had other appointments and couldn't come the next day either. The outcome was that Sheila Caldwell acted as go-between – but between whom, I don't know. Who was the late-night caller? When exactly did he call? I never found out, and it was the slight cloud of uncertainty over these episodes that left open the chance of yet another manuscript. What we do know is that the Piobaireachd Society, and John MacFadyen, simultaneously got two copies of the manuscript. I say simultaneously because a close examination of various specks and 'fuzzinesses' in the copies proves that they were actually done on the same machine at the same time. But they do not seem to have acquired the original, and neither did the RSCDS, nor the Queen Victoria Schools at Dunblane, nor the Army School of Piping. All these possibilities were considered by Sheila Caldwell but came to nothing, perhaps for lack of the right contacts. Sheila was well aware of the importance of this old book but what could she do? In desperation she gave it to her brother, Dr Caldwell who tells me he was a bit nervous about receiving it but preserved it carefully; and the rest is now clear. The date of the handover seems to have been 1976, as appears from Dr and Mrs Caldwell's recollections of family holidays they used to spend together at that time. Why tell this story?

Apart from reliving the excitement, I think it should give us all great encouragement. People nowadays really do value old things, even tattered papers, and sometimes all that is lacking is the right advice on how to preserve them. Old documents can be heirlooms, and it can be hard to let them go. But there is also satisfaction in seeing them made available to future generations in a prestigious public collection. In Scotland, I sense a touch of national pride in the matter, which is all to the good. The other lesson I draw is that historical research isn't confined to the distant past. Chasing the Millar Manuscript involved finding an expert to date sheets of photocopy, taxing the patience of retired administrators, checking the dates of rugby matches, and assembling archives of dog-eared piping competition programmes. Anyone can do it – it just needs patience. The bottom line is, never throw anything away, or if you must, contact the Piobaireachd Society first!

• *The manuscript is now in the National Library. There is also a microfilm, MS MF 442. For accounts of Robert Millar and some of the music in the manuscript see R. D. Cannon, "Robert Millar, Lowland Piper?" in Common Stock, the Journal of the Lowland and Border Pipers' Society, 8, No. 1, pp 3-36 (June 1993), and "The Millar (Highland) Bagpipe Manuscript", in Proceedings of Piobaireachd Society Conference, Bridge of Allan, April 1998. Two other Millar MSS, recently discovered, are also now in the National Library, NLS Acc. 11516. A fuller account, from which this article is taken, is lodged in the College of Piping Museum.*



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Fettes College

P/M Joe Rafferty BEM has been appointed to the post of Piping Instructor at Fettes College. P/M Rafferty served for 22 years in the Black Watch (RHR) and finished his service as WO1 Pipe Major at the Army School of Piping. He was awarded in British Empire Medal in 1986 in recognition of his contribution to Army piping. This appointment is a new full-time appointment at Fettes. The school has previously had a part-time instructor, but demand for piping tuition is now so strong that they have been able to create a full-time post. Fettes offers Piping Scholarships and All-rounder Awards (for which piping ability can be taken into account). Further details of these can be obtained from the Secretary on 0131 332 2281.

Tune Contest

THE Highland Society of London is launching a tune competition for a suitable four-parted 2/4 march to be named after the Society. First prize is £250. Watch the PT for more details.

Snippets

- Jim Wark has taken over from Ian Plunkett as pipe major of Strathclyde Police Pipe Band for the 2002 season. Jim is one of the stalwarts of the band since its heyday under P/M Iain MacLellan in the 80s and early 90s when they won 12 World Championship titles.
- Donald MacPhee has left the Scottish Power band to take over his local Grade Two outfit, Dumbarton and District. Donald settled in the Vale of Leven after moving to Scotland four years ago after he married.
- Tom Campbell has retired as pipe major of the Grade Three Milngavie Pipe Band. Tom, shop manager at the College, went out with a bang winning the Cowal Championship title and cited old age as his reason for retiring.
- It is understood that Ian Duncan of Vale of Atholl is moving to Australia to take over from P/M David Barnes as pipe major of Queensland Police.
- The Scottish Pipers Association are to run their popular Knockout Competition this year. First 'tie' is on November 8 at Glasgow High School Club, Old Anniesland, Glasgow.



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College Tent

RESULTS of the quiz held during the Worlds in the College tent are as follows: Nobody scored full marks to get the £50 voucher. Highest score was Mrs Mima McIntosh of Falkirk with 26 out of 30. Runners up were Stephen Whitton of Renfrew with 22, and Owen Nash of Manchester with 21. Consolation prizes for the next best scores went to Eric Stein, USA, Tom McDonald, Blairgowrie and Maurice Pert, Clydebank.

Answers: Ian Duncan Vale of Atholl,

Roddy MacLeod Scottish Power, Hugh MacInnes Toyota.

MSR 1. Hugh Kennedy, Susan MacLeod, Lochcarron. MSR 2. Elspeth Camp-bell, Tulloch Castle, DJS Murray. Donald MacLeod, D C Mather. Wilson Young Shotts and Dykehead and Red Hackle. Jim Kilpatrick Shotts and Dykehead and Polkemmet. Malcolm MacKenzie, John Weatherston, Andrew Wright, Red Hackle. Strathclyde Police, Govan Police or Glasgow Police; British Caledonian Airways, Harry McNulty; Lothian and Borders Police, Duncan Smith.



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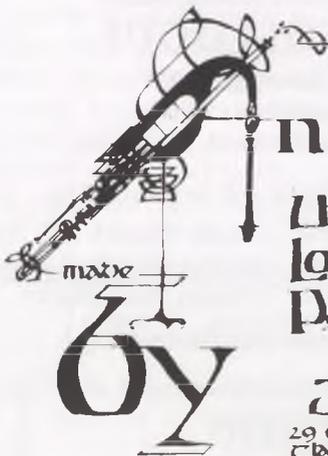
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Dipping Times CHOICE TUNE

Diane Mullen

by Norrie Sinclair

March

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of eight staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff has a '2 of 2 & 4' marking above it. The third staff has a first ending bracket. The fourth staff has a first ending bracket. The fifth staff has a first ending bracket. The sixth staff has a first ending bracket. The seventh staff has a first ending bracket. The eighth staff has a first ending bracket. The music features a mix of eighth and sixteenth notes, with some triplet markings.

THE composer Norrie Sinclair, Perth, writes: This tune is named after Diane Mullen. Diane is only 14 years of age and I have been teaching her the pipes for four years. In that time she has won over 30 prizes for solo piping in age groups under 14, under 16, under 18, and, recently, under 21. Not bad for a 14 year old! She is a very good piper and a good worker and deserves a tune being named for her.

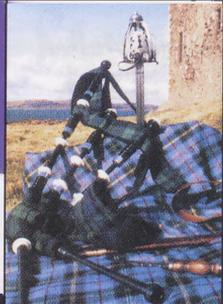
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More on the Early MacCrimmons

JEANNIE CAMPBELL

TWO more early MacCrimmon references have been brought to our attention by both James D MacCrimmon of Leigh on Sea in Essex and Keith Sanger of Penicuik in Midlothian. The first comes from the Campbell of Cawdor papers and is a Band of Maintenance between Sir John Campbell of Cawdor and Alexander MacLeod of Dunvegan. The document was written on the 10th November, 1533, at Inverness 'befoir ther wytnes Sir Fynlay parsonne Rore Mcane Vyckrore Sir Jhone Mcfaell Sir Jhone Mcchrummen wytht uderis diveris personis.'

The title Sir in the case of the witnesses indicates that the gentlemen named were priests. Keith Sanger has informed us that Sir John MacCrimmon was dead by 1552 when a Sir Donald Munro was presented to the vicarage of Uig in Trotternish vacated by the death of 'Sir Jihn M'Crummey.'

Sir John Campbell of Cawdor was a younger son of Archibald Campbell the second Earl of Argyll who was killed at Flodden with King James 1V in 1513. Sir John was married in 1510 to Muriel the daughter and heiress of the last Thane of Cawdor who died in 1494. Muriel was born after the death of her father and as a child heiress had been fought over with much loss of life. When it was asked if this was not too heavy a

price to pay since the child might die, the reply was made that 'the lassie can never die so long as there is a red haired lass on the shores of Loch Awe.' Sir John Campbell lived at Cawdor, near Inverness from 1524 until his death in 1546.

Alexander MacLeod of Dunvegan was Alastair Crotach the 8th chief, who was born circa 1455. He built the fairy tower at Dunvegan Castle and entertained King James V at a mountain top feast on MacLeod's Table in 1536. Alastair who was hump backed, married Lochiel's tenth daughter, the other nine having refused him. Alastair died circa 1547 and was buried in the church at Rodel in Harris.

The second is an early reference to the MacCrimmons in Skye, pre-dating the 1664 rental. It is a notary's docket to the effect that Hector MacCrimmon signed a deed on behalf of Isabella wife of Sir Rory Mor MacLeod. Sir Rory succeeded in 1595 and died in 1626 so the deed would date from that time. F.T. MacLeod writing in the 1930s said the docket was among the Dunvegan papers but whether it is still there is not known. The Dunvegan papers can only be seen on payment of a substantial search fee.

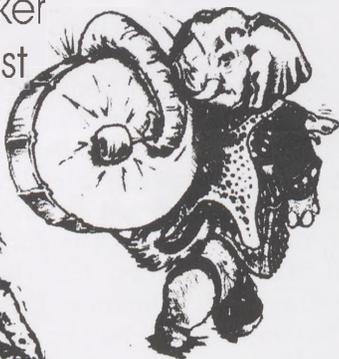
One piece of evidence put forward to support the Cremona theory is the occurrence of the name Donaldso MacCrimmon in Suther-

(continued on page 57)

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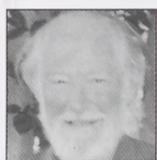
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JOCK AGNEW

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Border pipes may or may not be able to "pinch" a high 'B', but usually a 'C' natural, 'F' natural and (top) 'G' sharp can be coaxed with cross-fingering. So in effect they can tackle a greater range of tunes than is available to the un-keyed smallpipe

chanter. However with even just the nine-note range the player of the smallpipes has a choice of music equal to the Highland piper. Indeed it is usual to read the music in exactly the same way, treating each piece as if it were written in the key of 'A' or 'D' while playing it on a set pitched in, say, 'Bb' or 'C'. And it is becoming more and more normal for music which is written for the bellows pipes to be given an indicative key signature, usually 'A' (3 sharps, or 2 sharps with natural on the 'G'), or 'D' (2 sharps) or 'G' (1 sharp). That is not to say every tune will sound the same, nor that the same effects can be achieved. Being an octave lower than its Highland counterpart, the high 'A' and high 'G' appear more pronounced (even intrusive) with low 'A' and 'G' tending to become lost in the drones. This maybe illustrated by the second part of the tune "Shetland Fiddler":-

THE SHETLAND FIDDLER (bars 9 - 12)

P/M D.S.Ramsay

as written, graciings omitted for clarity



sounds like this on smallpipes



sounds like this on Border or Highland pipes



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This effect can influence the choice of gracing when playing either smallpipes or Border pipes. Since the Lowland and Border Pipers' Society came into being, much research has gone into the music for these pipes. Indeed, Gordon Mooney's books of "Choicest Scots Tunes" did much to spur the Society at the start. The debate continues over what constitutes a 'Border' tune and what the word 'Lowland' refers to in geographical area. As Andy Hunter described at an LBPS meeting in 1984 "...Rediscovery of this [Lowland] music [is]... comparable with that by Hugh MacDiarmid of Lowland Scots language for modern writing. This whole discovery is one which allows us to get out from under a sort of false Highland Bonny Prince Charlie culture with which we probably felt uncomfortable anyway."

So what is 'Lowland' and 'Border' music? "A good tune knows no border", (Gordon Mooney) and many tunes which have started in one area with a local musical influence have flitted and been claimed by other groups, so that sometimes the first clue as to its origins might be in the title. "The tune names in collections like that of Dixon display a healthy irreverence and classlessness which celebrates the everyday concerns and goings-on of the folk who would have played and listened to them," - Gary West wrote in an article on the subject. And as Matt Seattle describes: "In its forms Border music shares much with the other pipe music of these islands, but in the light of the

William Dixon manuscript it is now possible to say that, in its heyday, Border piping was the most sophisticated of any bagpipe traditions, and in its use of harmonic extensions it probably remains so to this day...by creating variations within the structural confines of the particular tune, in some cases stretching those confines in unorthodox but consistent ways." And "...it is now proved that there was once a virtuoso piping tradition in the Borders with its own repertoire and style."

The William Dixon Manuscript referred to above was 'discovered' (recognised for what it was) and published in 1995 by Dragonfly Music. It is clearly dated 1733, which makes it the oldest notated bagpipe music of the British Isles. Later music from the Borders and Lowlands can be found in such sources as Robert Riddell's collection of 'Scotch Galwegian & Border Tunes', and John Peacock's collections (early 19th century). What this music doesn't tell us, of course, is how the pipes might have sounded in the 18th century, and indeed what techniques (gracings etc) might have been used. We'll explore this subject of technique in a future article.

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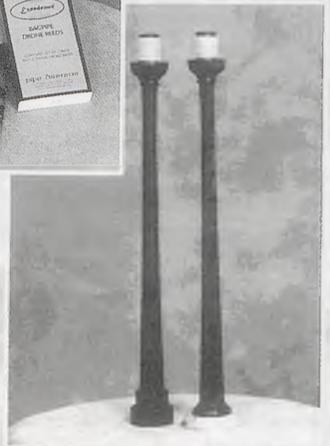
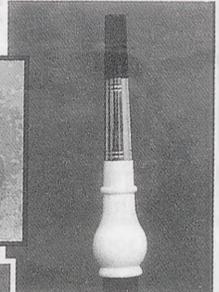
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Newspaper Watch

ANGUS Nicol reviewing a recital given by Willie McCallum, Angus MacColl and Gordon Walker at Inveraray on July 28 in *The Times*: “Gordon Walker might be described as the virtuoso of the three.... his amazingly dextrous fingers are connected to a mind which transmits to them not only the notes but also the music”...

From a newspaper in Regina, Saskatchewan, headlined ‘Antique Bagpipes Gone With The Wind’: “An extremely rare 100 year old set of bagpipes was stolen after the owner left them in his truck to join his mates for a quick pint in a pub. The silver and ivory trimmed William [sic] Lawrie bagpipes are one of only two sets known to exist in North America, Dan Matheson, the distraught owner, said Thursday. “I felt sick when I discovered the broken window and my bagpipe missing. It is a vintage bagpipe and is irreplaceable,” said Matheson, a member of the Victoria Park Pipe Band. Early Thursday morning Matheson was rummaging through downtown dumpsters in the hopes of finding his stolen instrument.

**We are happy to report that Dan got his pipes back two days later...Ed*

Radio Watch

Aug 26: “I enjoyed he interviews with the Richmond Avenue and Ravara bands” . . . “Three programmes on the Worlds final is too much...nothing from the Silver Chanter.”

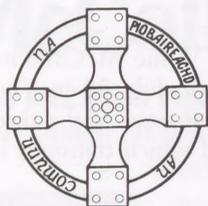
Sept 2: “Overall an entertaining broadcast from Roddy Macleod” . . . “I thought Roddy’s high A was a little flat.”

Sept 9: [Northern Meeting] “A good performance from Gordon Walker” . . . “Good quality of sound in these recordings.”

From the \mathcal{PT} archives

Mar 76: The rapid increase in the number of juvenile solo competitions has highlighted the evil deeds being done by chanter bashers posing as teachers of piping. Sadly and strangely many of these unfortunately do not appreciate how incompetent they are and how mercilessly they are ruining their young charges. Why otherwise would they expose their disasters in public.

The properly taught stand out like unsore thumbs. Many however who are put forward for these competitions have obviously been well and truly mastered by the Great Highland Bagpipe as have their teachers before them. The number of enthusiastic incompetents who think they can instruct piping is so large that it now constitutes a serious menace. However, while there is death there is hope.



The Piobaireachd Society

The Piobaireachd Society's publications – *Books 1-15, General Preface, the Kilberry Book of Ceol Mor, Sidelights and Further Sidelights to the Kilberry Book* and *Joseph MacDonald's Compleat Theory* are distributed on behalf of the Society to retailers throughout the world by

The College of Piping, 16-24 Otago Street,
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The Society's website is at www.piobaireachd.co.uk

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Miscellany

CAN anyone help us with the names of the pipers in this photograph? We recognise P/M Willie Ross far right but the others are causing some difficulty for the College Museum.



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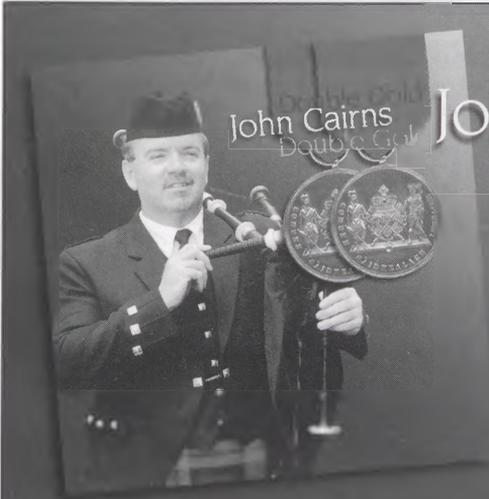
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Do you have a point of view or some interesting information you would like to share with the rest of the piping world? Write, fax or e-mail the Piping Times. Full contact details on page one. Letters subject to editing.

Nova Scotia

Sir,

I've just arrived back from a family vacation and found the August issue of Piping Times waiting for me. I was pleased to see that you used part of the article I sent about our Piper's Memorial, but I must ask that you print a correction.

In your title for the article, and in your edited version of the opening paragraphs, you have indicated that the pipers being remembered were from Cape Breton. They were not. Arisaig is in Antigonish County, on the mainland of Nova Scotia, not on Cape Breton Island. The pipers being remembered were those buried in St. Margaret of Scotland Parish Cemetery, Arisaig, Antigonish County. I hope that you can print this correction in your next issue.

Scott Williams,
NS, Canada.

D MacDonald Quaich 1

Following our report and editorial on the Donald MacDonald Quaich debacle and a subsequent retort from the newspaper involved the West Highland Free Press, the following letters were sent to that paper by Mr Andy Anderson the Convenor of Skye Games.

Sir,

I was very not very pleased to see that the WHFP did not publish my letter in relation to the above. This issue, as I expected, has already caused

a misunderstanding which resulted in a loss for our piping entries. The Skye Games Piping Committee will have to make our position clear to ensure that senior pipers worldwide are not given a false impression of our position on pipe judging. Since this arises from a misrepresentation of our position by Bill Currie, I would have expected you to have published my letter.

I am sending you a further copy of my letter, and would be obliged if you would ensure that our view on this matter is expressed in your paper. In the meantime, until I get redress one this matter, and an assurance from Bill Currie that it will not happen again, I will not speak to him at all on piping, or any other matter.

Andy Anderson

and

Sir,

For the last seven years I have been honoured to be the Piping Convenor for the Skye Highland Games. I do this job because I really enjoy piping, and I want to make it available to the greatest number of people, for their entertainment and enjoyment. I am also conscious that the successful development of piping activity, can bring significant economic gains which is important to our community. I am therefore pleased to talk to the media about

pipng at the Skye Games, and to discuss its successful development and its future. I must however express my disappointment at the article by Bill Currie on page 9 this week.

First of all the article pays scant attention to the 'real' aspects of pipng, and gets things wrong in this respect, but heads off on a crusade which it claims to be significant, but which is not of any substance in the pipng world. The article says that there will be 22 'professional pipers' from around the world, competing in the famous Dunvegan Medal. The significant thing about these games is that the pipers are not 'professional'. They come from a variety of backgrounds and professions, and it is their love of the pipes, and the music which draws them together.

Bill goes on to claim that Skye Games officials were surprised that Donald MacPhee had withdrawn. The only official that Bill spoke of about that was myself, since at that time, I was the only one who knew that Donald had withdrawn. I was not surprised that Donald had withdrawn, and I did not express any such surprise to Bill. Indeed I thought that Donald, like Roddy MacLeod, might be involved in a pipe-band engagement in France. Bill invents my surprise, in order to boost his theory of the big 'judging controversy' which he claims is raging. I have told Bill that he is wrong about that. When Bill first raised with me his theory I was really surprised, because it had missed me. In all the time I have been Piping Convenor at Skye I have never once had a complaint about the judging arrangements. Not one

piper, in all that time, has expressed concern to me about this. That is not to say that there is not an issue relating to the question of judges sitting in judgement where pupils, or former pupils are competing. However this is not a major issue in current competitions, nor should it be used to undermine the achievements of those pipers who win awards at the very competitive standards in current competitions. The editorial article in the Piping Times, which fully reported the WHFP point of view, and strongly rejected it, was, I note, attacked in the scurrilous "clippings from the phrase shed" by an unnamed critic, and on a personal basis. However that article was more representative of the pipng world than the WHFP are on pipng issues.

Andy Anderson,
Convenor, Skye Games

• *The West Highland Free Press did subsequently print Mr Anderson's letter as carried above.*

MacDonald Quaich 2

Sir,

With regard to the above I would like to give the perspective of the ordinary punter who listens to piobaireachd - ceol mor to us "noble savages" up here. Piobaireachd Society please note you nearly got your name right. But it is not right. What else have you done that is not right? Mr Wright of this Society wants us in Skye to take him seriously about a musical genre composed in the Gaidhlig musical idiom, probably invented on this island, when the Society he represents cannot even get

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Letters

its own name accurate. (See Dwelly under "piob") So what else is inaccurate? Mr Wright thinks the Highland pipe is an "instrument of sport" (Mr Wright to the West Highland Free Press). Now that is an interesting point of view even if a little eccentric. Och! I'll just get out the sweaty old trainers and have a tune. Mr Wallace editor of The Piping Times thinks any arrangement of Ceol Mor prior to P.S. publications is "musical nonsense" and that it should be graced in such a way "as dictated by oral tradition" (Piping Times August 2001). Who's oral tradition is he talking about? The editor's? The P.S.? The Gaidhlig perhaps? What about the Glen Collection, The Macarthur Manuscripts, The Mackay manuscript etc? All musical nonsense Mr Wallace? I can understand someone who can't read and interpret music thinking and saying that. Andrew Wright has said in previous Piping Times that ceol mor (or as he calls it, piobaireachd) is not an oral tradition. We punters are confused - they support each other but disagree about fundamentals. This whole controversy once again serves to confirm what many have known for decades. Ceol mor has been sequestered by an establishment who now claim that the way they tell us it should be played is the right way.

I say this to you - you are wrong about more than your name. The P.S./Kilberry notation system is fundamentally flawed however well intentioned. The insistence of the President of that Society that ceol mor should be played "note for note" (his words) as per P.S. instructions

demonstrates an arrogant assumption that they "know it all" while those who went before, as Mr Wallace insists, go to great lengths to record "musical nonsense" on paper.

Suggested reading around this subject is "The Highland Pipe and Scottish Society" by Dr. William Donaldson. From the punter's point of view we don't really give a toss who is right or wrong all we want and are prepared to pay for is music which seduces our senses, played as the player wishes. All these judges telling us what is right or wrong only get between the composer, the player and the audience. I fail to understand the desperate need for the P.S. to be the sole arbiter of what is good or bad ceol mor. If it is pleasing to us punters we'll listen. At the moment there are not many interested in the boring performances which the P.S. so highly value. Ceol Mor as per P.S. is the only European musical genre, that I am aware of, which so rigidly restricts the musical interpretation of the player. No wonder it is a curiosity. Let the players play this great music in any way that they like - there are plenty players capable of such - let them loose on the audience - then we shall hear some stuff. Trust the music, the players and the audience will respond. We punters have had it up to the eyes with people telling us what we should listen to, who is the best, what is the best way to play it etc. Most of that has come from the P.S. When they get their name right I may start believing what they have to say

The only ones to come out of this controversy so far, with any credibili-

ty, are The Wee Paper for defending its freedom and Dr Angus MacDonald for going on record without the backing of an established Society or a pet magazine. That is integrity. I have a question for Mr Wright – why accept a judging appointment for a competition that was meant to demonstrate a different style from that of the P.S. when he plainly states that he prefers P.S. notation and style? For the benefit of Mr Wallace who has had “enough of ayatollahs from the isles” I fully understand his handicap in understanding the musical idiom contained in the Macarthur/MacDonald styles. Anyone who is insufficiently fluent in a particular language whether it be musical or verbal will regard much of what is expressed as “nonsense” of some kind. The answer to that is to listen and learn rather than to shout loudly that the idiom is nonsense.

Donald Macarthur Grant,
Portree, Isle of Skye.

MacDonald Quaich 3

Sir,

We feel we have to let you know how much we approve of your August editorial and how pleased we are that Andrew Wright has been so warmly supported. He has put so much endeavour into piping in many ways, only to find himself constantly criticised by people who have not remotely his knowledge and dedication. The criticism this time has been ludicrous. The time will come—may indeed already have come—when convenors of popular competitions will be unable to produce a panel of top judges for the event. So many of

the judges will have taught some of the competitors at some time, or they will be unacceptable to the CPA or they will find themselves not compatible with the other judges selected....the problems are endless. It seems that pipers of today are more interested in controversy and money than with the music of their great instrument. We are in despair over the constant arguments in the piping world—there is little pleasure left in attending competitions.

Muriel and Russell Clayton,
Onich, Inverness-shire.

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The Northern Meeting, Inverness 2001

Clasp

1. Greg Wilson, *Lament for MacLeod of Colbeck*;
2. Bill Livingstone, *Lament for John Garve MacLeod of Raasay*; 3. Willie McCallum, *The Unjust Incarceration*; 4. Roddy MacLeod, *Donald Gnamach's March*
Judges: D. Murray, A. Wright, D. MacPherson

Gold Medal

1. Niall Matheson, *The Prince's Salute*; 2. Bruce Gandy, *Mary's Praise*; 3. Herve Lefloc'h, *Brittany, The End of the Great Bridge*; 4. Alasdair Gillies, *Pittsburgh, The Prince's Salute*; 5. Iain Speirs, *Edinburgh, The MacKays' Banner*
Judges: H. MacCallum, J. Wilson, J. Young

Silver Medal

1. Andrew Mathieson, *Fife, Marquis of Argyll's Sal.*; 2. Jori Chisholm, *USA, Salute to Donald*; 3. John Mulhearn, *Troon*; 4. Niall Stewart, *Kyle*; 5. Fiona Manson, *New Zealand*
Judges: W. Drysdale, M. McCrae, N. Matheson

Former Winners MSR

1. Gordon Walker, 2. Willie McCallum, 3. Alfred Morrison, 4. Alasdair Gillies

Judges: I. Morrison, R. Lawrie, A.J. MacLellan

A Grade MSR

1. Chris Armstrong, 2. Iain Speirs, 3. Greg Wilson, 4. Graeme Roy

Judges: I. MacLellan, J. Wilson, J. Young

Hornpipe & Jig

1. Gordon Walker, 2. Allan Bevan, 3. Greg Wilson, 4. Chris Armstrong

Judges: I. MacLellan, H. MacInnes, D. MacPherson

B Grade March

1. Alexis Meunier, 2. James Beaumont, *Edinburgh*, 3. Bruce Erskine, 4. Andrew Berthoff, *Toronto*

Judges: A. Wright, W. Drysdale, R. Lawrie

B Grade Strathspey & Reel

1. Andrew Berthoff, 2. Simon McKerrall, 3. Alexis Meunier, 4. Ross McCrindle

Judges: R. Huth, J. Allan, A. Venters

* A full report on the Northern Meeting will be carried next issue

The Junior Guineas, South Africa

Chris Terry concludes his report on South Africa's major solo piping weekend :

Sunday morning saw eight juniors contending for the country's under 19 championship. There are three events, as in the senior competition, but juniors do not have to play in the Piobaireachd. They are severely handicapped if they don't though, as the Piobaireachd points are weighted, and in the event of a tie the Piobaireachd placing takes preference. Again competitors may not submit tunes they have played in this competition in the previous two years in the piobaireachd. Only one tune is required. Craig Sked judged all the events. The standard throughout was considerably better than it had been last year - perhaps the fact that most of the competitors were playing in their second or third Junior Guineas helped, and they appeared to have taken note of my remarks after the event last year. Gone were the impossibly strong sets of pipes of the year before, and most performances were relatively error-free.

Murray Cox played a very good Lament for the Viscount of Dundee, spoilt only by two change-of-mind note errors, on an excellent pipe, to win the piobaireachd. Sean McClymont was placed second for the third year in a row. His tune was The Massacre of Glencoe. His technique was good, though he tended to snatch a little at the a machs. Shane Grace played The Lament for Donald of Laggan, and had the song going well, but his three chokes and three minor note errors reduced him to third place. Justin Carter tackled The MacKay's Banner, and made a fair job of it, but left out a bar in the Thumb doubling. He also needs to move off the final E of the crunluath movement a little more quickly. The other two competitors, Simon Workman and Ian Siemers, both played commendable tunes, but had too many errors to be in serious contention for a prize.

The light music saw Murray Cox win both

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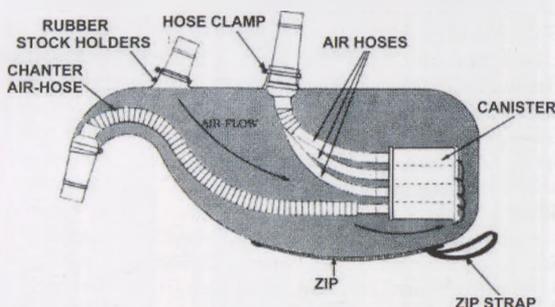
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Results

events with good tunes played on an excellent pipe. In the Marches, Matthew Shilton-Hewett came second, Sean McClymont third, and Justin Carter fourth, while in the Strathspey and Reel, Sean came in second, Matthew third, and Shane Grace fourth. Murray Cox therefore came out a clear overall winner, with Sean McClymont the runner-up. Matthew Shilton-Hewett was awarded the Society's prize for Drill, Dress and Discipline.

St. Andrew's Games, July 29

Jnr. March: 1 Calum Beaton 2 Barry Johnstone 3 Thomas Fraser 4 Alexander Hope
Jnr. S&R: 1 Calum Beaton 2 Thomas Fraser 3 Alexander Hope 4 Jonathon Graham
Adult March: 1 Lorne Cousin 2 Gordon Maclean 3 Chris Armstrong 4 Louise Hay
Adult S&R: 1 Chris Armstrong 2 Louise Hay 3 Gordon Maclean 4 James Murray
Adult Jig: 1 Chris Armstrong 2 Gordon Maclean 3 James Murray 4 Bruce Erskine
Overall: Chris Armstrong; Judges: R Barnes, G Mitchelson

Lorient Festival

Macallan Trophy: 1 Robert Watt 2 Gordon Walker 3 Alexis Meunier 4 Brian Lamond 5 Herve Le Floch
Piob.: 1 Roddy Macleod 2 Gordon Walker 3 Andrew Bonar 4 Martin Frewen 5 Robert Watt
Kitchen Piping: 1 Mickael Cozien 2 Gordon Walker 3 Robert Duncan
Pipe Band-Breton Championship: 1 Pontivy 2 Quimper 3 Lokoal-Mendon 4 Auray 5 Cap-Caval

Dingwall, July 7

Piob: 1 Niall Matheson 2 Euan MacCrimmon 3 Brian MacKenzie 4 Paul Maclelland
March: 1 Niall Stewart 2 Euan MacCrimmon 3 Andrew Hall 4 Lorne Cousin
S&R: 1 Niall Matheson 2 Euan MacCrimmon 3 Andrew Hall 4 Lorne Cousin
6/8 March and Jig: 1 Euan MacCrimmon 2 Niall Stewart 3 Niall Matheson 4 Lorne Cousin
March 15-17: 1 Alex Taylor 2 Strath Urquhart 3 Calum Beaton 4 Conon Urquhart
MSR: 1 Conon Urquhart 2 A Taylor 3

Calum Beaton 4 Alastair MacKenzie
Piob: 1 Conon Urquhart 2 Calum Beaton 3 John MacDonald 4 Strath Urquhart
Judges: Iain MacFadyen, John Burgess, Duncan Watson, Archie MacLean

Perth Games, August 12

Open Piobaireachd: 1. Greg Wilson, 2. Naill Matheson, 3. Stuart Shedden, Glasgow
B&C Piobaireachd: 1. Fiona Manson (NZ), 2. Brian MacKenzie, 3. Casey Wilkes (NZ)
March: 1. Naill Matheson, 2. Chris Armstrong, Bathgate, 3. Greg Wilson
Strathspey & Reel: 1. Naill Matheson, 2. Chris Armstrong, 3. Greg Wilson
Jig: 1. Chris Armstrong, 2. Greg Wilson, 3. Ross Cowan

Durness Games, July 27

Piob: 1. Niall Matheson, 2. John Angus Smith, 3. Calum MacKenzie, 4. Brendan Eade
March: 1. Niall Matheson, 2. Brendan Eade, 3. JA Smith, 4. Calum Mackenzie
S&R: 1. Niall Matheson, 2. Brendan Eade, 3. JA Smith, 4. Martin MacDonald
Jig: 1. John Mulhearn, 2. Calum MacKenzie, 3. JA Smith, 4. Paul MacLelland
U-15
March: 1. Cath. MacIennan
Jig: 1. Cath. MacIennan
15-18
March: 1. Clare Lynas 2. Joanne Shaw 3. Cath. MacIennan
S&R: 1. Clare Lynas 2. Cath. MacIennan 3. Joanne Shaw
U-18
Piob: 1. Clare Lynas 2. Joanne Shaw
Jig: 1. Clare Lynas 2. Joanne Shaw 3. Cath. MacIennan
Judges: F MacRae, A Venters



Some of the Lorient winners

Results

Dornoch Games, Aug 3

Open-13 entered
Piob: 1 Niall Matheson 2 Fred Morrison 3 John Don MacKenzie 4 Brian Mackenzie
March: 1 Fred Morrison 2 Brian Mackenzie 3 Niall Matheson 4 John Don Mackenzie
S&R: 1 Niall Matheson 2 Yvonne Mackenzie 3 Fred Morrison 4 John Don Mackenzie
Jigs: 1 Fred Morrison 2 Niall Matheson 3 James Stewart 4 John Don Mackenzie
U-15 March and S&R (confined): 1 Cath. MacLennan
U-15 March (open): 1 Cath. MacLennan
U-18
S&R: 1 Strath Urquhart 2 Conon Urquhart 3 Joanne Shaw
MSR: 1 Conon Urquhart 2 Strath Urquhart 3 Ruaridh Macleod
Jig: 1 Conon Urquhart 2 Joanne Shaw 3 Tom Henderson
Piob (17 and under): 1 Strath Urquhart 2 Ruaridh Macleod 3 Conon Urquhart
Judges: N Matheson, F MacRae(piob), S Forbes, C McGoogan (light music)

Isle of Skye Highland Games, Aug 6, 7 & 8

Dunvegan Medal: 1. Duncan MacGillivray, 2. John Mulhearn, 3. Mary-Ann Mackinnon, 4. Brian MacKenzie, 5. James Stewart
Col. Jock Clasp (Holders of Dunvegan Medal): 1. Greg Wilson, 2. Dr Angus MacDonald, 3. William McCallum
6/8 Marches: 1. William McCallum, 2. Alasdair Gillies, 3. Greg Wilson, 4. Euan MacCrimmon, 5. Brendon Eade
Jigs: 1. Alasdair Gillies, 2. William McCallum, 3. Greg Wilson, 4. Innes Smith, 5. Pamela Whyte
2/4 Marches: 1. William McCallum, 2. Alasdair Gillies, 3. Greg Wilson, 4. Euan MacCrimmon, 5. Dr Angus MacDonald
Strathspeys & Reels: 1. Greg Wilson, 2. William McCallum, 3. Alasdair Gillies, 4. Euan MacCrimmon, 5. James Stewart
Dr Allan MacDonald Cup: Alasdair Gillies
Highland Society of London Gold Medal: William McCallum
Local Piping Competitions – Piobaireachd: 1. Alisdair Brown, 2. Angus Nicolson, 3. Conon Urquhart
Light Music Medley: 1. Angus Nicolson, 2.

Conon Urquhart, 3. Alisdair Brown

Overall winner Talisker Cup: Angus Nicolson

Field Competition Piobaireachd: 1. Strath Urquhart, 2. Alisdair Brown, 3. Conon Urquhart, 4. Angus Nicolson

March: 1. Alisdair Brown, 2. Conon Urquhart, 3. Calum Beaton, 4. Angus Nicolson

Strathspey & Reel: 1. Angus Nicolson, 2. Alisdair Brown, 3. Conon Urquhart, 4. Strath Urquhart

Jigs: 1. Angus Nicolson, 2. Alisdair Brown, 3. Conon Urquhart, 4. Strath Urquhart

Overall Winner Field Piping – Toronto Cup: Alasdair Brown

Open Junior Piping Competitions (under 18) – Piobaireachd: 1. Alisdair Brown, 2. Conon Urquhart, 3. Calum Beaton

March Strathspey & Reel: 1. Angus Nicolson, 2. Calum Beaton, 3. Conon Urquhart

The **Peter Beaton Memorial Trophy** established by the Isle of Skye Pipe Band for the overall best performance by a band piper in the local competition went to Alasdair Connor.

* A report on the Silver Chanter is on page 00.

Cowal Pipe Band Championship, Aug 25



St Thomas Episcopal School (USA), winners of the Cowal Juvenile title

Grade 1: 1. Field Marshal Montgomery, 2. Boghall & Bathgate, 3. Shotts & Dykehead (Ensemble preference), 4. Strathclyde Police, 5. Scottish Power, 6. Royal Ulster Constabulary

Grade 2: 1. Dumfries & Galloway, 2. Bleary & District, 3. Ballycoan, 4. Ravara, 5. Boghall & Bathgate, 6. Drambuie Kirkliston

Grade 3A: 1. Milngavie, 2. Tullylagan, 3. Oban, 4. Coalburn, 5. Banbridge, 6. Leapoughs

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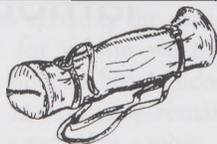


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Silver Chanter

played his tune just as we would like to play it, taking full advantage of the beauty of a tune from the golden age of ceol mor and thoroughly deserved to win the Silver Chanter for the second year in succession. The judge was Donald MacPherson. William Grant and Sons sponsored the event. At the end of the evening, Alasdair Milne, Chairman of the Trust, paid tribute to Sir Alastair Grant who died earlier

this year. Sir Alastair, in association with various companies, sponsored the Silver Chanter in former years and for a year or two had arranged sponsorship for the Stirling Castle lecture/recital. Greg Wilson then played the ground of the *Lament for the Earl of Antrim*, a favourite of Sir Alastair's. Lady Grant presented the Silver Chanter to the winner.



History

land. This document, which was mentioned in our first article, was written at Roystoun on the 13th January 1614 and was concerned with the killing of John Sinclair and Arthur Smyth and the wounding of James Sinclair, when Arthur Smyth a suspected counterfeit coiner was being apprehended by warrant of the authorities. The name of Donaldo McCruimien lie pyper is included but the document is written mainly in Latin and several of the forenames have been latinised. The three victims

are named as Joannis Synclair, Arthuri Smyth and Jacobi Synclair and the others listed include three more named Donaldo and others named Nigello, Adamo, Angusio and Willielmo. If this is evidence of Italian origins then half of Sutherland were Italians. The priest John MacCrimmon is certainly the earliest MacCrimmon for whom we have documentary evidence but Malcolm MacCrimmon in Craigroy remains the earliest to be named as a piper.



Results

Grade 3B: 1. Syerla, 2. Inverness, 3. Troon Blackrock, 4. Inverkeithing & District, 5. Turrieff & District, 6. Inverclyde (Ensemble Preference)

Juvenile: 1. St Thomas Episcopal School (USA), 2. Lochgelly High School, 3. Dumbarton & District, 4. MacNaughton's Vale of Atholl, 5. Burntisland, 6. George Watson's College

Grade 4A: 1. Royal Burgh of Stirling, 2.

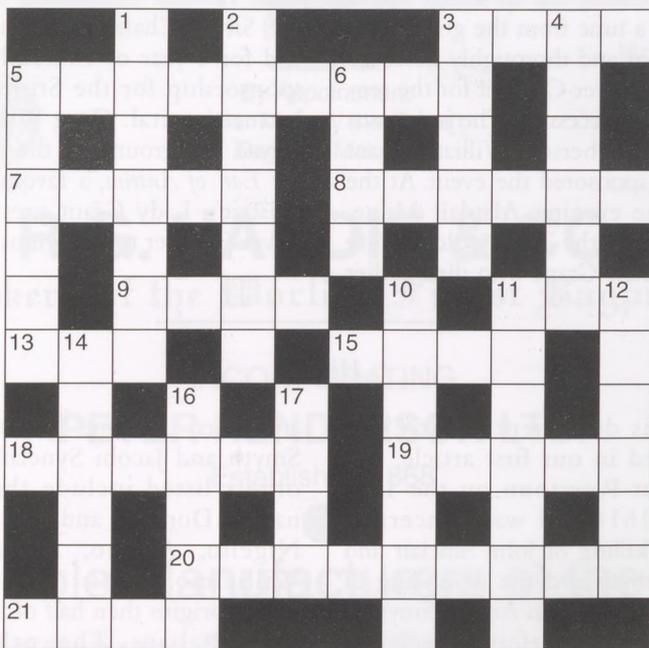
Brother Matt Boyd Memorial, 3. Lomond & Clyde, 4. RAF Kinloss, 5. Annsborough, 6. Castlerock

Grade 4B: 1. Gortaclare, 2. Arbroath RBL, 3. Nairn, 4. Perth & District, 5. Kilsyth Thistle, 6. 71 Engineer Regiment

Novice Juvenile: 1. Seafield & District, 2. Paisley, 3. 47th Culter, 4. Bowhill, 5. Oldmeldrum RBL, 6. Craigmount High School



Test Your Knowledge



Across

- 1 and 11. Oban Gold Medal winner (4,3)
5. Ladies march from here (9)
7. The audience does this (5)
8. A native of Glasgow (6)
9. Call the fox from his (4)
11. See 1 across
13. Sae will ye? (3)
15. Comes before mont or Geste (4)
18. The Argylls entered this hole (6)
19. Siege here (5)
20. He won the Former Winners MSR in Copenhagen (3,6)
21. The black one isn't really (4)

Down

1. Attack (7)
2. Games here in July (6)
3. One of the Murray brothers (5)
4. Pick this Prince (6)
5. Angus Macpherson's glen (6)
6. No swans here (4)
10. He won the battle of Otterburn (4,3)
11. Sung by the Old Woman (7)
12. This man went with the devil (6)
14. They put you out of the prize list (6)
16. Argyll the ——'s whole thunder born to wield (5)
17. Colin heads this department in the College (4)

Test your piping knowledge with the Piping Times Crossword. Each month send completed puzzles to Piping Times, 16-24 Otago Street, Glasgow G12 8JH, Scotland, UK. The reader with the most correct answers over 12 issues will receive a £50 voucher for the College of Piping Shop. To qualify entries must be received before answers are published.

Last month's solution: *Across* – Dry Peas, Troops, Mount, Entry, Regards, Sleepy, Edward, Rannoch, Radio, Vital, Native, Salutes. *Down* – Dumfries, Young, Enter, Stress, Northern, Spey, Alasdair, Syphilis, Drones, Naval, Octet, Road. *Crossword compiled by Jeannie Campbell.*

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9-10 Nov – Lowland and Border Pipers' Society, Collogue and Concert /Ceilidh, Dunkeld/Birnam area.- Ian MacDonald: 0141 956 3911

OVERSEAS

5 Oct – Angus MacColl Concert, West Hartford, CT; Gary McBride, 001 860 233 3925

6 Oct – Flora MacDonald Highland Games, William Caudill, 001 910 276

8116

13 Oct – Anne Arundel, Maryland Scottish Games, Helen Harlow, 001 703 360 2150

19 Oct – Stone Mountain; Norman Livermore 770 426 6881

27 Oct – Waxhaw Scottish Games (NC), Sally Warburton, 001 828 659 2150

10 Nov – EUSPBA AGM; tel: 800 443 8952

10 Nov – P/M Angus MacDonald Mem., Escondido, CA; www.angus-macdonaldmemorial.org

RADIO

The BBC's Pipeline programme can be heard on FM 92.4/97.7 MHz; MW 810 (Dumfries 585) and on Radio nan Gaidheal FM 103.5-105 at 5.05 PM on Sundays. Also on Sky Digital 929 and available world-wide on the Internet at: www.bbc.co.uk/radioscotland. Contact Iain MacInnes, Senior Producer, Pipeline, Room 220, BBC Radio Scotland, Queen Margaret Drive, Glasgow, G12 8DG. Sundays 2pm-2.30pm Tommy Miller – Pipes & Drums from Radio Northern Ireland. Pipes and Drums April 1 to September 2, Sundays 2pm, Thursdays 7pm. Thursdays 5.30pm Crunluath, Cailean Maclean, Radio Nan Gaidheal.

BBC Northern Ireland can be heard on FM 92-95.4 MHz; MW 1341 kHz; Sky Digital Channel 929. A Touch of Tartan, November – December, Sundays 2pm, Thursdays 7pm.

Piping Times Diary is compiled by Linda Crone. Let her know what is going on in your society or pipe band. Tell us when you are holding a contest or fund raiser. All Diary insertions are free. Send your Diary info to Linda at the College. E mail: college@college-of-piping.co.uk or see page one for other contact details. **Please check before travelling to, or entering, any of the above events.**



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