

# Piping Times


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# Piping Times

*Incorporating Piper Press*

## Contents

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Editorial . . . . .	3
World Championships . . . . .	5
College Notes . . . . .	7
Contest Reports . . . . .	11
My Month . . . . .	19
Be A Better Piper . . . . .	25
World's (contd) . . . . .	29
World's Results . . . . .	30, 31
Noticeboard . . . . .	33, 35
Miscellany . . . . .	37
International Piper . . . . .	39
Letters . . . . .	46
Results . . . . .	51
Crossword . . . . .	58
Diary . . . . .	60

**Front Cover:** P/Sgt. Jack Lee (left) and P/M Terry Lee of Simon Fraser University Pipe Band, the new World Champions. Between them is Jack's pupil P/M Alison Dunsire of the SFU's junior band, Robert Malcolm Memorial, winners of the 2001 World Juvenile title. (See page five)

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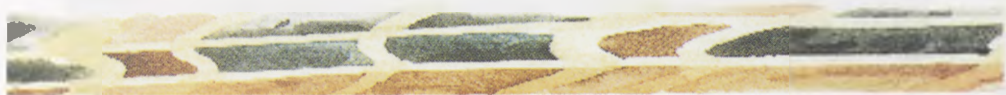


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SOME thoughts on the Worlds. Firstly the facilities. These were the best yet with banked seating on both sides and at the top of the arena. A seat in this stand cost £15 per backside and this is probably the reason for the number of gaps – that and the rain. Seating at the sides was free and full, but from the listener's point of view things are still not ideal. It would be much better if the bands faced their audience in a crescent shape, much as the Breton bands do at their championships in Lorient, and brass bands do for their competitions. For the listener the closed circle is probably the worst possible option. It may hide mistakes but it also hides the good points in the music, and there were plenty of those at Glasgow Green.

Now to the repertoire. Bands have cracked the tone and fingering frontiers. The standard in these departments is better than ever. The current weakness is in content. In the march, strathspey and reel, we heard the same tunes far too many times. Is there any way bands can be encouraged to play different tunes? Could the RSPBA legislate for it?

In the medley mix there was a distinct improvement with much less by way of the hand-knitted pieces we have come to expect, though there were still far too many of these tuneless wonders in medley intros. It is high time judges started docking points for poor content.

Strathspey playing too needs an overhaul. Drum corps persist in fill-

ing in the natural gaps between the main four beats of these tunes producing a rounded effect, the complete opposite of what this snappy, brisk dance should be. We understand drummers lose points for simplicity if they don't fill-in. Well, that should be counterbalanced by the ensemble judge giving credit for beatings which match the melody and are appropriate to the rhythm of the tune. And so to the closing ceremony. In inclement weather the RSPBA should consider a truncated March Past. Wouldn't it be enough for duty bands to form up in the centre of the field with the other pipe majors and leading drummers (and other band members who wished) asked to congregate around them? The names of those bands who deserve a mention for their efforts in getting here could then be announced to the crowd with the duty bands playing the salute to the chieftain, clearing the way for the presentation of prizes. Everything could be over in 30 minutes instead of the gloomy, hour and a half long, rain-sodden procession of 200 bands we had to endure this year. And while we are on the subject of crediting overseas bands it is about time Glasgow City Council laid on a reception for them. We have attended enough civic functions in the City Chambers to know that they are at least as deserving of this honour as the assorted limbo-dancers and curtain ring manufacturers we've rubbed shoulders with in that august edifice over the years.

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# Canada Takes The Worlds Championship Again

ROBERT WALLACE



SIMON Fraser University of Vancouver, Canada, have capped a great 12 months by being proclaimed World Pipe Band Champions for the fourth time. Their victory at Glasgow Green last month was the high point of a year which has seen them travel to Australia for a concert at Sydney Opera House and the release of a CD made during that tour. At the Worlds they placed second to Shotts and Dykehead in the March, Strathspey and Reel section of the Championship, won the Medley section, and were runners up in the drumming with these combined placings giving them the overall title.

Second overall were Shotts and Dykehead with Field Marshal Montgomery third. Overall drumming prize went to Boghall and Bathgate.

After his big win SFU pipe major Terry Lee said:

"It has been a wonderful year for the band. We started with a concert series in early January which culminated in our concert at the Sydney Opera House, and our new recording 'Down Under'. When all this can be topped with a win at Glasgow Green, in a very strong field, it makes all the hard work and dedication by the members of the band worthwhile." The SFU were doubly delighted as their juvenile feeder

band, the Robert Malcolm Memorial, won that grade from Mike Cusack's St Thomas Episcopal School band from Texas.

All of the grade winners, with the exception of Grades 4a and Novice Juvenile, came from outside Scotland with the Queensland Highlanders, Australia, taking Grade Two and the 1st Royal Engineers, Sweden, taking Grade 3a making them probably the first grade World Champions from mainland Europe.

On the day the weather at Glasgow Green was deplorable with heavy on and off rain and wind. Despite this bands in Grade One managed a remarkable degree of accuracy with their tuning. However few of the bands that made the finals managed to sustain their level of performance across both disciplines. Field Marshal Montgomery can count themselves very unlucky. They were handicapped by a poor start in one event and by being on first in both. Maybe it is time for a separate draw for each. There were strong double showings too from Boghall and Bathgate and from Bill Livingstone's 78th Fraser Highlanders. Others to emerge with major credits are David Urquhart Travel who sparkled with their new tuneful medley, and Alberta Caledonia who, contrary to the image portrayed by their rather

## World Championships

threatening black shirts, played their medley with sprightliness and a happy vigour. Here are my notes as taken down ringside:

### MARCH, STRATHSPEY AND REEL

**Field Marshal** – Good tempo in march; excellent control; v. good balance with drones; tone sustaining into strath.; smoothly into reel; hardly a blemish; six sides provides good balance with pipes.

**Strath. Police** – Good start; march not the best but well played; drum beating seems to hinder lift in strath.; good break to reel; good tempi throughout; top hand getting thinner as performance progresses.



*Third placed pipe major Richard Parkes will be hoping for better luck next year.*

**Vale of Atholl** – Good start, big sound; nice march; strath could have been brisker but quite well pointed; drums not helping in strath.; reel held back a wee bit; drones wavering in reel.

**City of Washington** – Nice start; tone a little light; well expressed march; fingering v. good in strath.; fractionally early with break to reel; tone weakening here; too many sides for this pipe volume.

**Boghall** – Lovely, clear 'big' sound; sympathetic playing from drummers in march; strathspey could have been pointed more; unusual settings to tunes; kept well together.

**D Urquhart** – V good sound; enthusiastic drummers; good piping technique coming through in march; fed-up hearing this tune (*Clan MacRae Society*); some bottom hand work (tachums) in 4th and 5th parts reel not together but overall a well played set.

**Dysart** – Good start; some high As suspect; march well played; strath. too slow; subdued drone sound; break to reel too long and tempo sluggish.

**RUC** – Well away but tempo a little slow; runs in part endings should be pointed more; strathspey not pointed sufficiently by pipers; break to reel delayed too long; quite a good performance but lacking focus.

**Scottish Power** – V. good start; excellent rich sound; running over beat notes in march; excellent fingerwork but strathspey lacking a little expression, reel better; good tempi throughout.

**Toronto Police** – Well away and a good sound; drones and chanters sustaining well despite rain; well played

*(continued on page 29)*

## Grand Raffle for Silver Pipes Boosts Building Fund



THE College Building Appeal is growing in size. The fund received a major boost from the College's highly successful 'Three Men and Their Music' recital series generously sponsored by Glenmorangie Malt Whisky. In addition, our Grand Raffle has attracted a lot of interest. Tickets are priced £2 each. Three top quality sets of pipes, worth in total more than £8,000 are up for grabs. They are:

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Those with an interest in College history might like to study the photographs below and overleaf to see how the College has developed over the years and compare it with how we hope to look in the future.



*The College in the 1940s*



*... and in the 1950s*

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... and in the 80s



... and in the 21st Century

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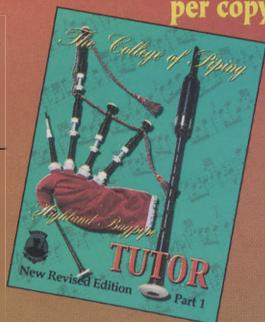
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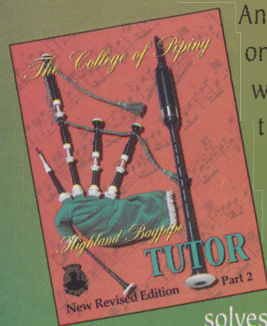
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## Pipers Give Scant Attention to Timing of Their Tunes

ANDREW WRIGHT

*The Clan Donald competition for the Donald MacDonald Quaich aroused a great deal of controversy as reported in our last issue (right). Here the judge reports in detail on the performances.*

THE annual competition for the Donald MacDonald Quaich was held on 15 June in the Clan Donald Centre, isle of Skye. This competition is held to perpetuate the settings and styles of Donald MacDonald who in 1820 published a book entitled "A Collection of Ancient Martial Music of Caledonia called Piobaireachd." He is viewed today as one of the pioneers of putting piobaireachd music on to the stave and his settings along with those in the MacArthur MacGregor manuscript are aired annually at this event.

The competition recital is sponsored by William Grant and Sons and four pipers are invited to play and are given the score of one of these tunes some five months in advance.

The tunes requested this year were all of a special breed inasmuch as they had no taorluath and crunluath variations. These could have been earlier compositions which proceeded what is normally heard today on the competition platform. The temptation has always been there to add concluding variations so that they might be heard



more often, and by using already established criteria and musical commonsense, this would in most cases be reasonably straight forward to carry out. It would however be wrong to do so. These tunes have a special charm of their own and stand aloof from the rest of the repertoire. They have great dignity and require to be handled with the greatest respect.

This competition could perhaps be viewed as a social occasion on the south end of Skye. This year the audience could not have exceeded 30. The piobaireachd performances were



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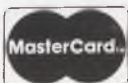
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### Contest Reports

interspersed by music played on the clarsach and the fiddle, as well as piping by local junior pipers. In many ways these were the highlight of the evening. The main difference in MacDonald's style compared with what is normally heard today is the way in which introductory cadences are written. These are shown in MacDonald's settings as three demi-semi-quaver grace notes as against today's style where the middle of these notes is given at least quaver and sometimes crotchet value. Players are of course entitled to play them as they see fit, but if played as written some value should be added to the notes in front of these movements to maintain musical flow. This was given scant attention by the competitors.

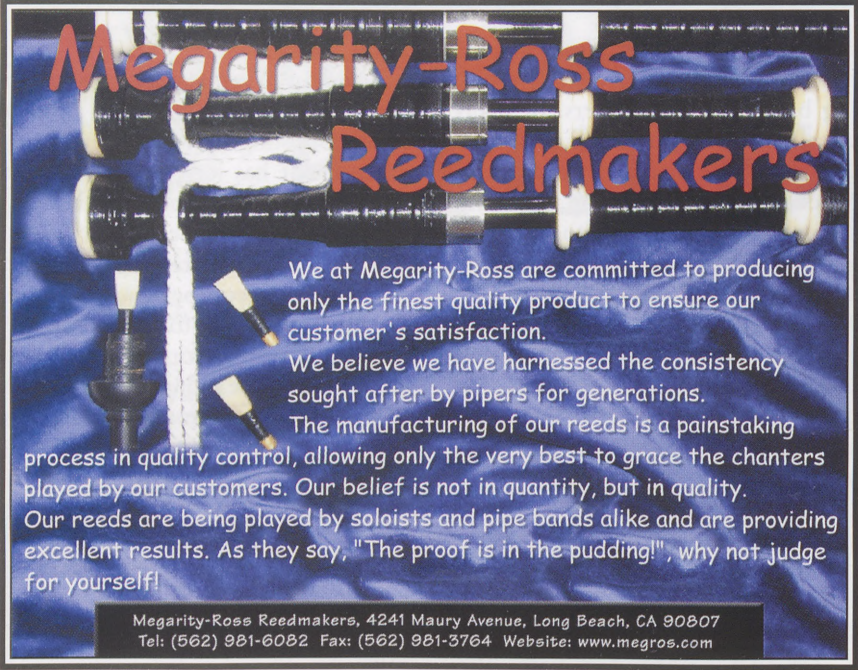
*The Brother's Lament* was the tune given to **Colin MacLellan**. It has a ground and three variations with the ground to be repeated. His bagpipe was of extremely high pitch with the B note very sharp. This note occurs frequently in the tune. The playing could be described as tentative with the performer searching for what to do with the timing as he went along, concentrating more on what came next and getting through the piece without memory error. In this he failed as in the repeat of the ground he changed over to the first variation. He was aware that he had done so. Throughout the performance there were many grace note inconsistencies from what was given in the specified score and the player was at least reluctant to stretch any note or lean into any note in order to create musical effect. He was unable to sustain his drone tuning for the length

of the performance.

**Jondon Mackenzie** was given the *Bard's Lament* which is a short piece consisting only of a ground and variation. It has long sustained beats on the high G, and these can be very effective on a well-set pipe chanter. One of the main requirements in piobaireachd competition today is the ability to bring to the platform a bagpipe which is properly set up and easily tuned. The required skill then is to tune the three drones so that they are in perfect harmony and then bring these into tune with the low A on the pipe chanter. Each note on the chanter should have perfect intonation with the drones and this can be readily achieved today by the application of tape to the chanter holes.

The instrument should be able to stay in tune for the length of the performance. Jondon's bagpipe failed on every count, the most offensive note being the high G, which, in this piece, occupies some fifty per cent of the total length of the tune. He was not able to properly execute the echo beats on the high G and these occur five times in the ground.

The variation of this tune is unique and consists of a series of high A and high G notes separated by leumluath movements. On the score provided these are depicted by a series of crotchets and it takes skill and thought to pulse these in line with the melody of the ground. Jondon was unable to do this and his note lengths varied on a random basis – which coincided with his arm coming on and off the bag as he tired during the performance. This is a



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fault more common with learner pipers.

A nameless tune was chosen for **Stuart Liddell**. This is known today by its canntaireachd vocables *Hohorodo hao* and it is a tune of great beauty. It is a short tune and should have presented no problem to Stuart but he went off the tune in the repeat of the ground and left the platform without completing the performance. It was obvious that he had not familiarised himself with the music.

**Donald MacPhee** was also given a nameless tune to play, a tune which appears only in the MacArthur Manuscript. It is a long piece and with the repeat of the ground it has a playing time of fourteen minutes. It is one of the gems of the piobaireachd repertoire although it is relatively unknown.

It also requires good high G intonation and Donald was able to provide this on a solid bagpipe. He executed well the difficult and unique gracings and timings as given in the MacArthur score. If the playing was a bit slow and careful, it was much superior to the other performances and he was awarded the Donald MacDonald Quach.

Overall it was a disappointing event, with three out of the four players being ill-prepared. There was much evidence of complacency and when it came time to deliver and play the prescribed pieces some pipers were unable to do so.

This can only be viewed as disrespectful to the audience, the organisers and the sponsors, and perhaps most of all, disrespectful to the music.

## Springbank Invitational

BY ANGUS J MACLELLAN

**I**N our younger days we were encouraged to 'join the navy' and see the world. In these modern times that slogan could easily be changed to 'learn the great highland bagpipe' if you want to travel.

During the last few months a number of our top pipers have been invited to take part in competitions in Glasgow, Stornoway, San Francisco and Campbeltown. Invitational contests are the thing nowadays and with good sponsorship, excellent hospitality and first class facilities, pipers at the top are being treated with the respect they deserve. One of the most recent to join the select band of major events is the Springbank competition, run by the Kintyre Piping Society in Campbeltown. It was a great pleasure to join my fellow judges Iain MacFadyen and John Wilson in the Argyll Arms Hotel on June 9. A most pleasant drive down the Kintyre peninsula reminded me of the natural beauty of this part of Scotland and a warm welcome got the weekend off to a flying start. The Springbank contest has eight competitors invited at the discretion of the committee, with six piobaireachd the requirement.

First on was **Greg Wilson** who was asked to play the *Park Piobaireachd No2*. On a lovely, well-balanced pipe Greg got us off to a good start with the ground nicely phrased. Maybe the taorluath and crunluath were a little on the smart side but overall a most enjoyable performance. **Gordon Walker** followed

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## Contest Reports

playing the *MacKay's Banner* and for me Gordon never got his drone balance correct from the start and, with the drones drifting further out from the taorluath trebling on, and inconsistent use of cadences, this was not one of his better tunes. Third to play was **Roddy MacLeod** and he was asked to play the long and demanding *Craigellachie*. He had a very good performance marred by the drones drifting from the taorluath doubling. P/M **Brian Donaldson**, ex Scots Guards, was asked to play the magnificent *Lament for the Children* and he began on the slow side in the uralar and following variations. He picked up the tempo in the taorluath but was unfortunate to have his bass drone stop in the crunluath singling. Fifth to play was **Niall Matheson**, Inverness, with the *Lament for Donald Duaghal MacKay*. When striking up the bagpipe it was noticeable how high pitched it was and I feared the worst. However, it was amazing how quickly the ear became accustomed to the pitch and Niall proceeded to play a good tune though I felt variation one was a little square and the theme notes could have been pointed a little more in the taorluath and crunluath. Next on was local man **Willie McCallum** and he played the *Big Spree* on a beautiful, full-toned pipe, in excellent style. Maybe the tripling could have been considered a little tight but overall this was a first class performance. The penultimate competitor was **Stuart Liddell**, Inveraray, playing *MacLeod of Colbeck's Lament*. For me the whole tune was on the slow side. Throughout the variation singlings he was over-

stretching the ends of phrases losing the flow of the tune. Some untidy crunluaths and drones drifting did not help his case. **Robert Wallace** brought the competition to an end playing the *Battle of the Pass of Crieff*. On a very good bagpipe he phrased the tune very well, holding the melodic line, then for some unknown reason went astray in the middle line of the crunluath singling and from then on lost a little composure. After lunch it was time for the MSR with each piper playing two marches, two strathspeys and two reels from the six submitted. Again this was a very enjoyable competition with some first class playing, though other performances were marred by untidy/tight/missing execution. If Robert Wallace was the unlucky man in the piobaireachd, then Roddy MacLeod was his counterpart in the

(continued on page 57)



Winner Willie McCallum



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## Origins and Format for the Donald MacDonald Quaich

DAVID MURRAY

*'I beseech you, in the bowels of Christ, think it possible you may be mistaken!'*

THUS did Oliver Cromwell, the Lord Protector, address the General Assembly of the Church of Scotland in 1650. His words came to mind when reading in last month's 'Piping Times' about the Donald MacDonald Memorial Quaich Competition held in June at the Clan Donald Centre at Armadale on Skye. Perhaps a brief story about the origins of the competition and how the conditions that apply were arrived at may be timely.

During the 1980s the name of Donald MacDonald began to be rescued from the outer darkness where he and his works had languished. As we all now know, it was Donald who published the first book of piobaireachd written on the stave about 1822 – there is some doubt about the precise date – and on his death he left a manuscript containing other tunes. All subsequent writers of piobaireachd music on the stave have followed Donald's system. The Clan Donald Lands Trust became interested in Donald, largely through the influence of the late Admiral Roddy MacDonald, and the idea of piobaireachd competition dedicated to him was mooted. Skye is a big island and Armadale is a long way

from anywhere. The venue, the restaurant at the Clan Donald Centre, could only seat a couple of dozen so publicity was deliberately restricted. The Trust realised that an evening of solid piobaireachd was unlikely to attract more than a handful of 'aficionados'. It was therefore decided to resurrect the format of the early Highland Society of London competitions, where Gaelic songs and Highland dances were performed between the pipe tunes.

The first Donald MacDonald Quaich contest took place in 1986. It began with songs and dances performed by local talent. After an interval, the piobaireachd 'leg' followed. What happened was that almost all the audience walked out at the interval, apart from a few enthusiasts, and the pipers played to an almost empty room. Donald's tunes were played, but in the form published in our old friends PS and K. It was decided that the songs and dances would in future come between the tunes as in the old days. This it was hoped would help to keep the audience in their seats.

My own connection with the Donald MacDonald Quaich began in 1987. It seemed to me that as the evening was to be devoted to Donald and his influence it was only appropriate that his settings should be given an airing. In the piobaireachd competition on South Uist many

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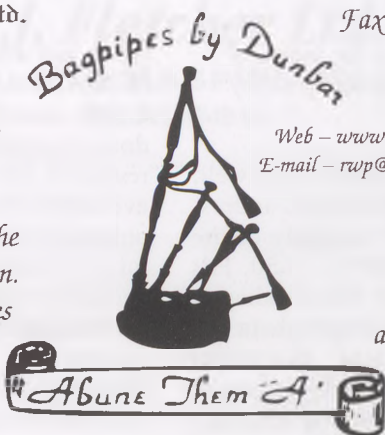
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## My Month

years earlier I had first heard Jimmy Young play *Too Long in this Condition* in Donald's setting. Archie MacNab and I were the judges and we placed Jimmy first, somewhat to the disapproval of the local audience, brought up on John MacDonald. That was not how 'He' had played it! My appetite whetted, I took up 'Too long' and reconstructed 'John Garve' from the notes in Book 5. When a copy of Donald's book came my way I tried out some of his other settings. It was clear to me that there was nothing difficult about them nor was there anything unsound technically about Donald's style. But a big mental readjustment had to be made, because to



Jimmy Young, outstanding with  
*Too Long In This Condition*

most pipers, including myself, 'the way we got it' is sacrosanct, to be defended to the death against all comers. I suggested to the Trust that we should set the tunes from Donald's book and manuscripts and leave it to the pipers to decide whether they tackled Donald's style or interpreted the setting according to PS and K. The decision was, however, that as the competition was dedicated to Donald MacDonald we should hear the tunes in his style and settings. With this I was in complete agreement.

In these early days, it was clear that the pipers were not entirely comfortable with Donald's settings, almost as if by playing them they were in some way being disloyal to their teachers. But as time went by and Donald's settings became accepted some splendid performances were turned in. Willie McCallum's *Lord Breadalbane's March* and Angus MacColl's *Lady Margaret MacDonald's Lament* spring to mind, as does Willie Morrison's *Rout of Glenfruin*. There were others, but these three especially would have featured on the prize list anywhere. The singing and playing of the young people from the Lomond School at Helensburgh provided a pleasing contrast to the music of the piob mhor, 'forever screaming defiance or wailing in grief'.

Now, a word on the 'oral tradition'. An emotive phrase, it can mean whatever you want it to mean. To some, the oral tradition is enshrined in the Piobaireachd Society's series. To others, among whom I number myself, it is to be found among the 19th and early 20th century sources.

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## My Month

Robert Reid taught me to give the cadence 'E' in Hiharin half the value of the 'A'; to play the so-called redundant 'A' in the taorluath and crunluath 'grips'; and to cut the final 'E' in the crunluath a mach. I don't know what he taught anyone else, but that is what he taught me. He also wrote out the six piobaireachds I got from him in his own hand. I had never seen or heard of the Piobaireachd Society's books until I went from Robert Reid to Willie Ross in 1938. There was little difference between them. Can I therefore claim to have been taught originally in the 'oral tradition'?

Dr. William Donaldson's seminal 'The Highland Pipe and Scottish Society 1750 - 1950' treats in detail with the whole question of the oral

tradition vis-à-vis the later printed sources. His approach is perspicacious and clear-sighted, and his research has been meticulous, but his conclusions have been too readily dismissed. To those who have already written off Donaldson, I would, in Cromwell's words, 'beseech you, in the bowels of Christ' to take another look.

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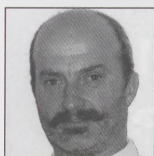
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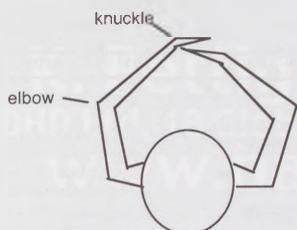


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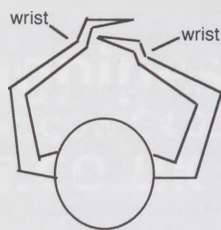
ROBERT WALLACE

**M**ANY fingering problems begin from day one of a piper's career. They start the minute they are taught how to place the fingers on the practice chanter. Yes, the fingers must be straight using the mid-sections of the bottom hand and the tops of the top hand. Yes, the mouthpiece should be held in the middle of the mouth. But there are other rules which must be followed if correct posture – and therefore ease of finger movement – is to be maintained as the pupil makes his or her way through Tutor 1. Teachers should check the pupil's wrists. Is there a kink in them? If so the extensor tendons which operate the fingers are being asked to do extra work as they will have to negotiate the corner created by the buckled joint. If we want all component parts of the forearm and hand to work as efficiently as possible the rule has to be that from knuckle to elbow insist on a straight arm. By keeping the elbows close to the rib cage the fingers should be

able to form an angle of roughly 130 degrees with the forearm, with no bend at all at the wrist. Study the diagrams below for a bird's eye view of what is required. Other posture problems arise from instructors insisting that pupils place chanter bottoms on a table so that they can see the pupil's fingers. There are couple of difficulties with this. If he or she is very small then the chanter will end up being held almost horizontally resulting in the fingers, wrists, forearm and elbows assuming extremely awkward positions. Fingers may be dragged from chanter holes, wrists will bend and elbows spread-eagle. If you must see the fingers (and I think you must) then get a higher chair for the child or lower the table – use a coffee table instead of the kitchen variety. Young eyes will have no difficulty in adjusting to the slightly increased reading distance. If there is a group of young pupils then they can stand to play as their turn arises. Alternatively you may ask the child to move back from



RIGHT



WRONG

### Be A Better Piper

the table and rest the chanter on the thigh. Resting the chanter in this way should only be encouraged for a short period of time however. The aim should always be to get the pupil to hold the practice chanter as you would a pipe chanter, not resting on anything and in a perpendicular fashion – not tucked into to the tummy nor pointing away from the body. This way practice on the practice chanter will simulate as closely as possible playing on the pipe.

The basic posture and positioning of the fingers as described above should never be compromised if the young, and not so young, learner is to be given the best possible chance of mastering the considerable fingering intricacies associated with the great Highland bagpipe.



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march and good breaks throughout; three or four shaky moments but overall commendable.

**78th Frasers** – V good start; low G suspect; nicely expressed march; good lift in strathspey; good steady playing in reel; first class performance.

**SFU** – Tone seems softer than usual; drones powerful compared to chanters; tempi and fingering good but something missing in sound—not up to their usual high standard.

**Shotts** – Well away; low Gs seem a little flat in *Captain Carswell*; very together throughout; excellent tempi; quality fingering; v good perf.

**Alberta Caledonia** – Well away; march could be up in tempo a little; some pipers not together; tempo needs to be raised in S&R; drones drifting; error into reel; poor finish.

### MEDLEY

**Field Marshal** – Good start; non-descript starting ‘tune’ and second jig; tone excellent; effortless playing; slow air could have been taken a little less briskly; confident and smooth throughout; hard to beat this.

**Strathclyde Police** – Non descript start ‘tune’; seconds to jig seem meaningless; strathspeys, a tune!; a slick medley hampered by poor tunes and seconds used for token, rather than musical, effect; tone better than MSR.

**Vale of Atholl** – One chanter in early; nice start tune; good sound, better than MSR; strathspeys sluggish; break from slow air to jigs too long; a tuneful selection at the start; could let go more; weak ending.

**City of Washington** – Start tune went on too long; strathspey played

with a nice lift but some pipers not quite with it; tone better than MSR; a lot to digest in this medley but it needs to be much crisper in execution; a good effort nevertheless.

**Boghall** – Good start; good break to jig; tone sustaining well; slow air effective; excellent fingering in strath; neat breaks throughout; very good effort.

**David Urquhart** – Good start; non-descript start tune; nice jig; well played tunes; good ‘big’ sound; much improved band; good performance despite drummers forcing a little.

**Dysart & Dundonald** – Good start; non-descript start tune; tone better than MSR, though some high As thin; jigs too slow; melody in slow air obscured by ‘harmony’; straths. again sluggish; quite a good selection overall but band needs to ‘go for it’ more.

**RUC** – Good start; seem more confident than in MSR; tone better; good quality of tunes; very well played reels; no blemishes; strong playing.

**Scottish Power** – Good start; non-descript start tune; big, bold sound; jigs good; slow air a bit ‘iffy’; strathspeys much better than in MSR; bass overdoing it in places; trailing drones and weak D at end but an excellent performance overall.

**Toronto Police** – Non descript start tune; jigs this open need to be played faster; bold tone; slow air effective; overall the medley needs to have more attack—taken to the edge but with control.

**78th Frasers** – One piper not away; non descript start tune; nice brisk strathspeys; lovely slow air and no harmony—how refreshing!—jigs lacked melody; excellent finish.

**SFU** – Much better sound than MSR; good punchy attack to playing; lovely effects in slow air; real quality sound this time; *Old Woman's Dance* could be brisker if played 'straight' like this; melody obscured in final tune but well played.

**Shotts** – Good attack; iffy opening march; very effective slow air; good strathspeys; quality of some tunes suspect; good, but not as inspired a performance as other years.

**Alberta Caledonia** – Good start; nice, bold sound, chanters true; non-descript start tune; steady strathspeys; good tempo in reels; a different band than in MSR; overall a very good medley.

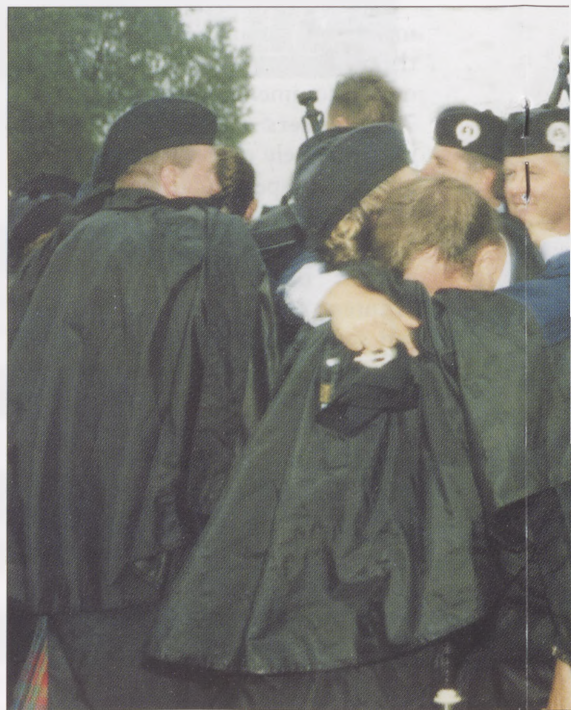
### *All the Worlds Results at a Glance*

#### **Grade One Final Placings**

1. Simon Fraser University (Canada) 16pts;
2. Shotts & Dykehead (Scotland) 21pts;
3. Field Marshal Montgomery (Northern Ireland) 27pts
4. Boghall & Bathgate (Scotland) 29pts
5. Scottish Power (Scotland) 40pts
6. 78th Fraser Highlanders (Canada) 56pts
7. Alberta Caledonia (Canada)
8. Strathclyde Police (Scotland)
9. Royal Ulster Constabulary (Northern Ireland)
10. MacNaughton's Vale of Atholl (Scotland)
11. Dysart & Dundonald (Scotland)
12. City of Washington (USA)
13. David Urquhart Travel (Scotland)
14. Toronto Police (Canada)

#### **MSR Final** (Judges' placings after band name)

- (Judges: Piping – R. Worrall, A. Wright;  
Drumming – W. Young;  
Ensemble – J. Kennedy)
1. Shotts – 1,4,3,2
  2. SFU – 3,5,2,1
  3. Boghall – 7,1,1,3



*What it means to win the Worlds . . . SFU with Terry L*

4. FMM – 2,2,4,4
5. Scottish Power – 4,9,5,7
6. Vale of Atholl – 11,7,6,5
7. 78th Frasers – 5,6,9,9
8. Strathclyde – 9,10,7,6
9. Alberta – 6,3,14,11
10. City of Washington – 8,8,12,13
11. Dysart – 10,12,10,10
12. David Urquhart – 14,11,13,8
13. RUC – 12,14,8,14
14. Toronto Police – 13,13,11,12

#### **Medley Final**

(Judges: Piping – H. McNulty, N. Russell;  
Drumming – A. Dowling;  
Ensemble – G. Summors)

1. SFU – 1,1,1,2
2. Shotts – 4,3,3,1
3. Scottish Power – 2,5,5,3
4. FMM – 3,2,6,4
5. Boghall – 6,4,2,5
6. RUC – 7,8,4,7
7. 78th Frasers – 5,7,7,8
8. Alberta – 8,6,11,6



with Terry Lee centre just after the result was announced.

9. Strathclyde – 10,9,10,9
10. Dysart – 11,10,8,10
11. Toronto Police – 12,14,9,13
12. David Urquhart – 9,13,12,14
13. City of Washington – 14,11,14,11
14. Vale of Atholl – 13,12,13,12

**Grade 2 (MSR)**

(Judges: Piping – D. Clark, L. Ingram;  
Drumming – W. Reynolds;  
Ensemble – M. McKenzie)

1. Queensland Highlanders (Australia)
2. Niagara Regional Police (Canada)
3. Dumfries & Galloway Constabulary
4. Prince Charles (USA)
5. Boghall & Bathgate
6. Ravara

**Grade 3A**

(Judges: Piping – H. Stevenson, J. Wilson;  
Drumming – J. Hutton;  
Ensemble – C. Mordaunt)

1. 1st Royal Engineers (Sweden)
2. Midlothian & Metropolitan Police (USA)
3. Tullylagan

4. MacDonald Caledonia (Canada)
5. Benoni (South Africa)
6. Chilliwack & District (Canada)

**Grade 3B**

(Judges: Piping – J. Campbell, D. Cardwell;  
Drumming – H. Russell;  
Ensemble – G. Lumsden)

1. Ballydonaghy
2. Lyon College (USA)
3. Syerla
4. Tullintrain
5. Colmcille
6. Fintan Lalor (Ireland)

**Juvenile**

(Judges: Piping – A. Ronaldson, G. Shepherd;  
Drumming – G. Parkes;  
Ensemble – J. MacInnes)

1. Robert Malcolm Memorial (Canada)
2. St. Thomas Episcopal School (USA)
3. Lochgelly High School
4. Dumbarton & District
5. MacNaughton's Vale of Atholl
6. Burntisland

**Grade 4A**

(Judges: Piping – E. Neigh, I. Roddick;  
Drumming – W. Dunlop;  
Ensemble – J. Noble)

1. Royal Burgh of Stirling
2. Castlerock
3. Lomond & Clyde
4. Finvoy
5. Bro. Matt Boyd Memorial
6. Bellaghy

**Grade 4B (Final)**

(Judges: Piping – R. Shepherd, T. Dear;  
Drumming – A. Steele; Ensemble – A. Aitken)

1. Aughtintober
2. Arbroath RBL
3. St Laurence O'Toole/St Joseph's (Ireland)
4. Gortaclare
5. Kinglassie & District
6. 1st Royal Engineers (Sweden)

**Novice Juvenile**

(Judges: Piping – R. Shepherd, T. Dear;  
Drumming – A. Steele;  
Ensemble – A. Aitken)

1. Paisley
2. Monkstown Mossley
3. Lochgelly High School
4. 47th Culter Boys Brigade
5. Bowhill
6. Craigmount High School.

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### *Your Piping Times*

AS from next month (October) the cover price of the Piping Times will rise to £1.45. This is the first increase for two years and reflects increases in production costs. New subscription rates are as follows: UK £21; US \$53; Canada \$69; Europe £25, Rest of World £30. You can offset the increase in your subscription by introducing a friend to the delights of the world's favourite piping magazine. A 10% reduction awaits anyone who sends in a new subscription with their own renewal.

### *Memorial*

THE town of Fort William has dedicated a commemorative bench to Lochaber piper Alec MacDonald. Alec founded Lochaber School's pipe band and, along with the late P/M Evan MacRae, did tremendous work in fostering the national music in the area. Alec died in 1998. Pipers from the band attended the dedication ceremony as did Evan's widow Molly and Alec's widow Catherine.

### *Piping Centre*

STUART Liddell and Colin MacLellan have left their jobs at Glasgow's Piping Centre to take up new positions in piping. Stuart, last year's Inverness Gold Medallist and still a member of the SFU pipe band in Canada, now works for reed making company Pipe Dreams. Colin, formerly the Centre's Education Officer, has taken a job teaching at a private school in Edinburgh. James MacLean, a part time teacher at the Centre, has also left. His job has been taken by Simon McKerrall a recent graduate from the RSAMD Scottish Music course. The RSAMD who work closely with the Centre on their Scottish Music degree course have purchased land adjacent to the Centre in McPhater Street. The RSAMD are planning student accommodation on the site formerly owned by a bus company.

- Jeannie Campbell's new book 'Highland Bagpipe Makers' is now out and costs £18 from the College. A review of this most comprehensive work, which took four years to prepare, will appear in due course.



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## P/M Angus

**T**HE P/M Angus MacDonald Memorial competition will take place in Escondido, California on November 10. Tickets can be had from John Keys at the 3keys@earthlink or on 760 724 6844. Invitees will be from the winners of this year's Gold Medals, the Glenfiddich, US piping Foundation, BC Indoor Meet and Livingstone Invitational. The organisers have had memorial statuettes of Angus made in solid pewter.

[www.angusmacdonaldmemorial.org](http://www.angusmacdonaldmemorial.org)

## Piping Society

**A**T the Aberdeen Piping Society's AGM President Jim Hamilton demitted office after a three-year spell. Secretary Bill Blacklaw also said it was time for new faces. Dr Hugh Hepburn was appointed president and Alistair Skene took on the secretary/treasurer post. Jim Christie is to continue for another spell as Hon. Pipe Major. The society resumes meetings in the Cults Hotel on Thursday, 20 September. All welcome.

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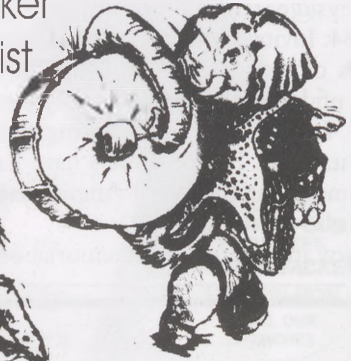
Highlands and Islands Region, 1999 Scottish Innovation John Logie Baird Awards.

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## Radio Watch

JULY 29

'Lovely playing from Douglas Murray' . . . 'I enjoyed the Bilston Glen 6/8s' . . . 'I agreed with what George Summers said about abolishing the drumming prize.'

## Inverness Piping Society's First Meeting



THIS interesting photograph has been kindly sent to us by Major John Allan, formerly Director of Army Bagpipe Music. He writes: "Please find enclosed photograph from my friend in Australia as discussed. It shows the Inverness Piping Society in its infant stages and was taken at the Inverness Curling Rink Clubhouse about 1947. The members are, left to right, seated: Not known; Jack Chisholm, Inverness, later Edinburgh City Police Pipe Band; myself; P/M Stuart MacNaughton, Cameron Highlanders (back to camera); Sgt.

Robert MacKay, Camerons (back to camera); P/M Donald MacLeod, Seaforths (back to camera); Mr Norman MacRae, Inverness, Dr Simpson, piping judge and friend of Rothiemurchus, Sheriff JP Grant of Rothiemurchus, judge and President of the Piobaireachd Society; Archie MacRae, Inverness and Camerons; John MacKenzie, Inverness and now resident in Australia; P/M Donald MacDonald, Camerons and Army Cadet Force instructor.

The piper playing is P/M Evan MacRae, Cameron Highlanders, less beard."

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## *Piping in South Africa – Hundred Guineas Championship*

CHRIS TERRY

THE major event in the South African solo piping calendar is the competition for the L.M. Millar Memorial Trophy, known colloquially as the “Hundred Guineas”, as the original prize money for the overall winner was 100 Guineas. The Scottish Piping Society of the Witwatersrand runs this event annually. A junior equivalent, open to pipers under 19 years of age, is held on the same weekend.

Approximately every second year a piper from Scotland is invited out to judge. It is customary to hold a recital the evening before, and for the last

two years this has featured local pipers. This year Craig Sked was the performer, and he gave us a full and varied programme, which included *The Lament for Donald Duaghal MacKay*, and the ground of *Lady MacDonald’s Lament*. He demonstrated that he had not wasted his sojourn of a couple of years in Scotland – his playing was bright and technically strong, though he was hampered by drones that were not as stable as he would have liked. He had taken the trouble to draw up a printed programme beforehand, and this was certainly most useful for the audience. Unfortunately the event had not been well advertised, and the audience was very small.

### *The Senior Championship*

The senior competition, held on Saturday, 7 April, attracted nine competitors. Competitors must play in all three events, and the first event, the *Piobaireachd*, has a requirement of three tunes of your own choice, though players may not submit the tunes they played in the last two Guineas contests. In all events the competitors play in the same order. The first competitor was Peter Holgreaves, who was asked to play *The Munro’s Salute*. He began too cautiously, on a pipe that was never quite right, and had a number of little slips, but the tune was quite musically phrased, and this was one of the



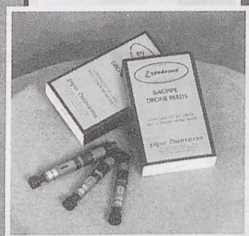
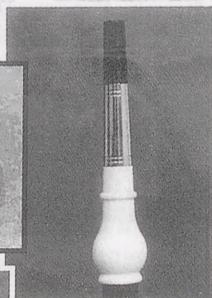
*Guineas winner Craig Sked, pictured on a visit to Sutherland last year*

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### International Piper

best performances I have heard from him. Martin Lewer-Allen followed, with *The Lament for Captain MacDougall*. This was a nicely controlled tune on a good pipe, though I would have liked more variation of tempo in the middle variations. Unfortunately in the second line of the Crunluath doubling he omitted one phrase.

Chris Cloete from East London played *Lord Lovat's Lament*. He had just returned from two months in New Zealand, playing with one of the top bands there, and the influence of this experience was obvious throughout the day – he played this beautiful lament as though it was a reel! His pipe was excellent, and got better as the tune progressed, but there was no room for tempo variation, and a couple of slight slips did not help either.

Young Murray Cox was next up, playing in this event on the strength of having won the junior title in 1999. He tackled that great tune, *The Lament for Donald Duaghall MacKay*, on a bagpipe that could have been better, but held well. The ground of this tune was probably the best music heard all day, and indeed the whole tune was well presented, with good technique – just two change-of-mind errors spoil an otherwise excellent performance.

Gordon Ridgard, playing in his first Guineas, had his bass drone cut in the doubling of variation 1 of *The Lament for the Viscount of Dundee*. He had had the shattering experience of being hijacked at gunpoint the day before, so this really was not his weekend.

Liam O'Flaherty played *The Battle of Auldearn (1)* on a really good instrument. A couple of chokes, and a tendency to play his taorluath and crunluath movements very deliberately, did not help, but I also felt that he needed much more variation in tempo between singlings and doublings.

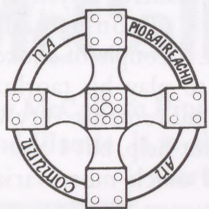
That old campaigner, Cyril Hall, from Zimbabwe, played a very musical *Corrienessan's Salute*, marred by a number of crossing noises, and some minor note errors near the end.

Craig Sked was given *The Groat* to play, and a very competent job he made of this, with good control of tempos, and strong technique. His pipe just didn't quite hold, and a slightly flat low G was a little jarring in a tune that has plenty of low Gs!

The last competitor was Nicholas Taitz, who played *The Lament for Mary MacLeod*. His pipe held very well, and he made a good job of the tune, though he was just a little cautious throughout. He was unaware of the fact that in the repeat of line one of the ground he played the second half of the line at the beginning, instead of the first half.

The result was a very difficult decision. There were perhaps six contenders for second place! The overall standard was probably the best I have heard, with most of the defects being relatively minor, and there was very little poor playing. In the end, the order I chose was 1st Craig Sked 2nd Nicholas Taitz 3rd Murray Cox and 4th Cyril Hall.

The requirement for the marches is that each competitor submits two pairs of marches, and plays one pair.



# 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

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### International Piper

This is more entertaining for the audience than playing one tune twice through, though some duplication of tunes cannot be avoided. The competitors played in the same order.

This was definitely a victory for the younger players, whose cleaner technique claimed the day. Craig Sked won the event with *Abercairney Highlanders* and *Major Manson of Clachantrushal*, played with crisp fingering on a good pipe. Chris Cloete was second. He took *Donald MacLean's Farewell to Oban* and the *Clan MacColl* a little quickly, and missed one or two doublings, but this was a steady performance on an excellent pipe. Nicholas Taitz also had his pipe going well, and had a good swing to *The Highland Wedding* and *The Braes of Castle Grant*, which earned him third place, just ahead of Murray Cox playing *Arthur Bignold of Lochrosque* and *Hugh Kennedy*. Murray had a small choke, and tended to accelerate slightly through the performance. Liam O'Flaherty's tendency to play too slowly and with very open technique counted against him – he must learn to let it go!

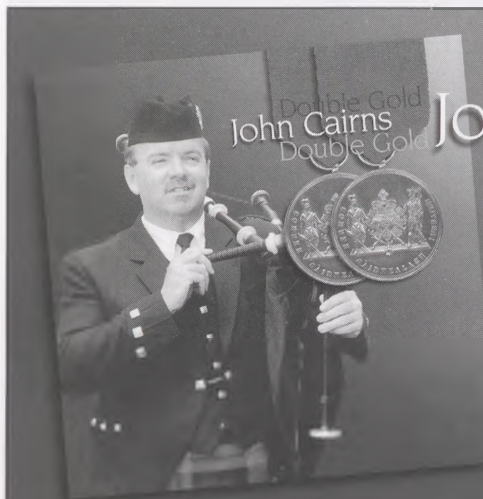
The Strathspey and Reel requirement is three sets, with the coupling left to the competitor. Once again Craig Sked was a clear winner, with an excellent *Cabar Feidh* and *The Sheepwife*. Nicholas Taitz took second place with *Dora MacLeod* and *Major David Manson*, though he started the reel in a fairly round style, but pointed it more towards the end. Murray Cox again tended to speed up a little in both *John Roy Stewart* and *Willie Murray's Reel*, but I placed him ahead of Cyril Hall, whose playing of *The*

*Shepherd's Crook* and *The Rejected Suitor* suffered from too many small crossing noises. Chris Cloete had the misfortune to break down as he went into the fifth part of his reel, though he was going well up to that point.

The final event of the day is the Former Winners' March, Strathspey and Reel for the Donald Morrison MacLennan Memorial Trophy. Points for this event do not count towards the overall prize. Competitors submit three sets for this. There were just four contestants, who qualify by winning either the march or the strathspey and reel at this competition or at the Royal Scottish Gathering. Craig Sked once again came out on top, with an excellent *John MacDonald's Welcome to South Uist*, a tune he plays particularly well, a very good *Struan Robertson*, and a slightly less impressive *Rejected Suitor*.

Chris Cloete gave a good performance of *Mrs John MacColl*, *Lady MacKenzie of Gairloch*, and *Pretty Marion*, though he had a very slight fumble in the last part of the reel. This earned him second place. Nicholas Taitz was third. He played a good *Arthur Bignold of Lochrosque*, but he had a slight error in part two of *Highland Harry*, and a noticeable crossing noise in *Lexie MacAskill*. Cyril Hall had the same major error in the fourth part of the *91st at Modder River* as he had played in the march event, and his *Maggie Cameron* did not flow well, though he finished the set with a rather better *Alick C MacGregor*.

Overall this was probably the best championship we have had in this country, with the general standard



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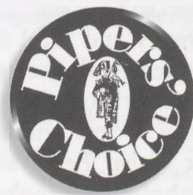
In the fall of 1999 John Cairns became the 11th person ever and first from outside of Scotland to have won the Highland Society of London's Gold Medal in Piobaireachd at both the Argyllshire gathering in Oban and the Northern Meeting in Inverness in the same year.

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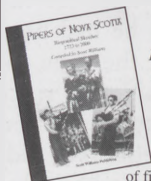
noticeably higher than it has been in the recent past – there were far fewer breakdowns, fewer errors, and far less poor playing – and in general the instruments were far better too. For the pitifully small audience – and this is an aspect that the Society must tackle with some vigour – this was a most enjoyable day's piping. Needless

to say, Craig Sked won all the trophies except the R F Martin Memorial Shield for the runner-up, which went to Nicholas Taitz.

*\*The remainder of Chris Terry's report, on the second day of this meeting, will be carried in the October issue.*

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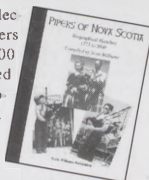
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*Do you have a point of view or some interesting information you would like to share with the rest of the piping world? Write, fax or e-mail the Piping Times. Full contact details on page one. Letters subject to editing.*

MacDonald Quaich 1

Sir,

I received the August, 2001 Piping Times today and read the editorial and article concerning the Donald MacDonald Quaich with interest. Unless I missed something, and I read both pieces twice, I don't see where either judge or piper are at fault. As I understand the situation, the competitors were not notified in February of who the judge would be and the judge was not told who the competitors were to be. If the organisers were concerned about a potential conflict of interest, I think they should have looked into this themselves before the end of February (or March at the latest) and should then have taken appropriate steps, if deemed necessary. As to the results, I don't see where any fault can be placed on the judge. When half the field have "errors of memory" and the remaining pipers a) played well on a well tuned pipe and b) played well (gracenote error) on a mediocre/poor pipe, I don't see where the result can be challenged.

**Paul Hnson,**  
Oakland, Illinois, USA.

MacDonald Quaich 2

Sir,

I am writing to shed additional light on the controversy surrounding Donald MacPhee's recent victory at the Donald MacDonald Quaich competition. Two weeks prior to the

competition I attended a summer piping school in Texas at which Donald was an instructor. During the school he asked for my input on the MacArthur setting of "Nameless - A Lament," his assigned tune for the competition. Although he had been working diligently on the tune for some time, Donald said that since Andrew Wright, his current tutor, was to judge the competition he didn't want to influence or be influenced by his direction on the piece, given the unusual nature of this event. Donald could have legitimately chosen to seek Andrew Wright's guidance, but to avoid even the appearance of duplicity, and, more so, in keeping with his perception of the spirit of this particular competition, he sought my advice instead, which everyone but my mother would agree is a rung or two down the ladder from Andrew Wright.

The preceding is fact. What follows is opinion.

Andrew Wright appears to me to be the kind of person who, if anything, would judge his own students more harshly, setting an even higher standard for them to achieve a place in the prize list. The notion that he, or any teacher or judge of his calibre would throw a result just so he could say, "Yet another of my students won yet another prize," simply lacks credibility. Andrew Wright's reputation

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## Letters

will not be affected by the results of one competition, and he has plenty of students winning prizes without his help, Donald MacPhee being one of them. On a larger scale, unsubstantiated allegations of bias levelled at one judge challenge the integrity of all judges.

If one judge cannot be trusted to fairly judge his own students, neither can his peers be trusted. Furthermore, the spiralling disintegration of trust soon devolves until no relationship is exempt from suspicion. Is the competitor a friend of the judge? Perhaps the student of a friend? A member of the same regiment? A fellow supporter of the Dallas Cowboys? A judge who cannot be trusted to fairly judge his own pupils should not be trusted at all. Fortunately, while many of today's judges are human, making human error a theoretical (if unlikely) possibility, mistakes are a far cry from intentionally swaying a competition because of bias.

Incidentally, as a Texan, I am frequently asked by fellow American competitors contemplating a trip to Scotland if I perceive any anti-American bias in Scottish judging. My answer has always been, and continues to be, "absolutely not." If there is bias of any kind I am unaware of it.

I am a friend of Donald MacPhee, but the facts are the truth, and the opinion is mine.

**Patrick Regan,**  
Texas.

D Throws

Sir,

I have a question regarding the use

of the heavy throw to D in piobaireachd. According to the book, "The Art of Piobaireachd" by Ian McKay, John MacDonald of Inverness played the heavy throw to D. I also have the first half of a two-part article published in the Piping Times, indicating that some pipers (though not most) are still using the heavy throw. I use the heavy throw in light music, and would like to use it in piobaireachd as well; am I going to lose points in competition if I use the heavy throw? Are there any prominent pipers today using the heavy throw? Perhaps I should mention that I live and compete in the US.

Thanks!

**J.T. Frazier,**  
via e-mail

*The so-called 'heavy' throw on D (grip to C followed by a D) sounds unpleasant if played too openly, especially in piobaireachd. Perhaps because of this fewer of the top piobaireachd players today use it, but you would be unlikely to lose marks for doing so....Ed*

Gaelic

Sir,

Bha mi glè thoilichte nuair a fhuair mi pìos sgrìobhte 'sa Ghàidhlig ann am PT o chionn beagan. B'è seo an aiste a sgrìobh Ronald Morrison anns an àireamh a sia, Màrt 2001 a' dèanamh lèirmheas air CD ùr mun P/M Donald MacLeod Memorial le Greentrax.

*(I was very pleased to find the short article written in Gaelic in the PT some time ago. I am talking about the article written by Ronald Morrison in PT number 6, March 2001, doing a review of the new CD about P/M Donald MacLeod*

## Letters

*Memorial by Greentrax).*

Chan ann nach eil fios agam nach eil àireamh nam pìobairean aig a' bheil Gàidhlig an-diugh ach fìor bheag, ach tha e air a bhith na chùis iongnaidh dhomh carson nach eil an t-seann chànan a' nochdadh nas trice am broinn an iris ainmeil seo. Gu h-àraidh ma chumas sinn an aire an dàimh cho dlùth a tha eadar a' Ghàidhlig is eachdraidh nan gaidheal agus a' phìobaireachd.

*(I am well aware of the fact that the number of pipers that can speak Gaelic in these days is really small but I have always wondered why the old tongue does not show up more often inside this famous magazine. Specially when we consider the close links between Gaelic, the history of the Gaels and pìobaireachd).*

Tha mi den bheachd gu bheil sibh airidh air moladh mòr airson a bhi a' toirt àite dhan Ghàidhlig a bu chòir dhi ann am PT. Tha mi an dòchas gum faic sinn mòran a bharrachd anns na h-àireamhan ri tighinn.

*(In my opinion your initiative to give Gaelic the place it deserves in the PT is well worth praising. I hope we will see more of this in the numbers to come).*

Direach mar fhacal deireannach, bha mearachd no dhà an siud 's an seo a-thaobh litreachaidh 'san aiste. Tha mi a' creidsinn nach bi e cho doirbh seo a cheartachadh ma dh' iarras sibh cuideachadh bho gaidheal sam bith an Glaschu no eadhon bho bhuidheann mar CLI (Comunn Luchd Ionnsachaidh) ann an InbhirGhordainn. Bhithinn fhìn deònach ur cuideachadh le seo nuair a bhios feum oirbh air.

*(Just as a final word, there were one or two spelling mistakes here and there. I*

*believe it should be easy to correct these if you would ask for some help from any Gaelic speaker around Glasgow or even from one of the Gaelic organisations such as CLI in Inver Gordon. I would be glad myself to help you with this whenever you need).*

Cumaibh air adhart leis a' PhT agus suas leis a' Ghàidhlig!!

*(Keep it up with the PT and up with the Gaelic)*

**G.S. MacKinlay,**  
Buenos Aires, Argentina

*The Piping Times is keen to support all of Scotland's languages be it Gaelic, Lallans or Glasgow Keelie (viz: GonnaegeeazastoyfurraPTanat).*

*Contributors in either, or all, of these tongues are encouraged but should include an English translation for the benefit of the uninitiated.....Ed*

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### All Ireland Pipe Band Championships, July 7

**Grade 1:** 1. Field Marshal, 2. Scot. Power, 3. St Lawrence O'Toole, 4. RUC. **Drums:** Field Marshal

**Grade 2:** 1. Ravara, 2. Ballycoan, 3. Blearly, 4. Upper Crossgare. **Drums:** Ravara

### European Pipe Band Championships, Ayr, June 23

**Grade 1:** 1. Field Marshal, 2. Boghall, 3. Shotts 4. Scot. Power, 5. Vale of Atholl, 6. Strath. Police. **Drums:** Field Marshal

**Grade 2:** 1. Ravara, 2. Dumfries Const., 3. Ballycoan, 4. Blearly, 5. Cullybackey, 6. City of Glasgow. **Drums:** Ravara

**Grade 3A:** 1. Tullylagan, 2. Woodgrange, 3. Howard Memorial (Ensemble Preference), 4. University of Luton, 5. MacLean Annan, 6. Banbridge. **Best Drum Corps:** Tullylagan

**Grade 3B:** 1. Syerla, 2. Tullintrain, 3. Ballydonaghy, 4. Inverkeithing & District, 5. Auharonan, 6. Cullenfad. **Best Drum Corps:** Tullintrain

**Juvenile:** 1. Lochgelly High, 2. Dumbarton, 3. Burntisland, 4. George Watson's, 5. Vale of Atholl, 6. Stewart Melville. **Drums:** Burntisland

### United States Piping Foundation Championships, Newark, Delaware, June 30

Judges: Willie Connell and Jimmy McIntosh

**Professional Piobaireachd:** 1. Michael Cusack – *Craigellachie*, 2. William McCallum – *My King Has Landed in Moidart*, 3. Alasdair Gillies – *The MacKays' Banner*, 4. William Livingstone – *Lament for the Children*, 5. Matthew Turnbull – *MacCrimmon's Sweetheart*

**Professional MSR** (Twice Over each Tune): 1. Alasdair Gillies – *Hugh Kennedy*, *Susan MacLeod* and *Broadford Bay*, 2. Michael Cusack – *Major Manson's Farewell to Clachantrushal*, *Tulloch Castle* and *Lt. Col. DJS Murray*, 3. William McCallum – *Abercarny Highlanders Caledonian Society of London* and *The Man from*

*Glengarry*, 4. Matthew Turnbull – *74th's Farewell to Edinburgh*, *Cabar Feidh* and *Sandy Cameron*, 5. William Livingstone – *Leaving Glenurquhart*, *Delvinside* and *Willie Murray's Reel*

**Overall Professional Championship:** 1. Michael Cusack (Wins \$850 and qualifies for the 2001 Glenfiddich Championship, with expenses paid), 2. Alasdair Gillies (\$700), 3. William McCallum (\$550), 4. William Livingstone (\$250), 5. Matthew Turnbull (\$250)

**Amateur Piobaireachd:** 1. Matthew Pantaleoni – *The Piper's Warning to His Master*, 2. Erin McCarthy – *The MacGregors' Salute*, 3. Tristan Wilson – *Glengarry's March*, 4. Mark Elliott, 5. Steve Moore

**Amateur MSR:** 1. Tristan Wilson, 2. Matthew Pantaleoni – *The Knightswood Ceilidh*, *The Piper's Bonnet* and *Lt. Col. D.J.S. Murray*, 3. Sean McGonigal, 4. Chris Knife, 5. Steve Moore

### Overall Amateur Championship:

1. Matthew Pantaleoni (Wins Silver Buckle and 2-week trip to the College of Piping), 2. Tristan Wilson (\$300 piping scholarship), 3. Erin McCarthy (\$250 piping scholarship), 4. Sean McGonigal (\$200 piping scholarship), 5. Mark Elliott (\$150 piping scholarship)

### Tobermory Games, July 19

**Piob:** 1. Angus MacColl 2. Arthur Gillies 3. Martin Kessler

**March:** 1. Angus MacColl 2. Arthur Gillies 3. Ian MacGregor

**S&R:** 1. Angus MacColl 2. Arthur Gillies 3. Ian MacGregor

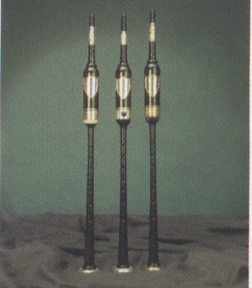
**Jnr Piob:** 1. Philip Barlow 2. Lynsey MacNicholl 3. Ronald Telfer

**March:** 1. Daniel Johnstone 2. Ronald Telfer 3. Rory Walker

**S&R:** 1. Lynsey MacNicholl 2. Philip Barlow 3. Ronald Telfer

### Taynuilt Games, July 21

**Piob:** 1. John Mulhearn, 2. Arthur Gillies,



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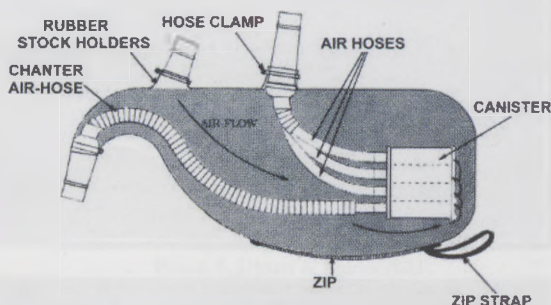
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## Results

3. Fred Morrison, 4 Donald MacPhee

**March:** 1. Arthur Gillies, 2. Angus MacColl, 3. James Beaumont, 4 Gordon Maclean

**S&R:** 1. Ian Hurst, 2. John Mulhearn, 3. Arthur Gillies, 4 Angus MacColl

**Jnr. March:** 1. Callum Beaumont, 2. Daniel Johnstone, 3. Ronald Telfer

**S&R:** 1. Lindsay MacNicholl, 2. Daniel Johnstone, 3. Ronald Telfer

### Inveraray Games, July 17

1. Stuart Liddell, Inveraray, *Battle of Auldearn*, 2. Gordon Walker, Glasgow, 3. Angus MacColl, Benderloch, 4. Colin MacLellan, Glasgow

**March:** 1. Peter Hunt, Glasgow, 2. Donald MacPhee, Alexandria, 3. Angus MacColl, 4. Stuart Liddell

**Strathspey & Reel:** 1. Gordon Walker, 2. Stuart Liddell, 3. Robert Watt, Northern Ireland, 4. Allan Russell, Kely

**CPA Piobaireachd** (sponsored by The Glenfiddich): 1. John Mulhearn, *The Old Men of the Shells*, 2. Martin Kessler, Germany, 3. James MacPhee, Glasgow, 4. James Thompson

**B March:**

1. Pamela Whyte, 2. Andrew Hall, 3. Alistair Dunn, 4. Louise Hay

**B Strathspey & Reel:**

1. Clive McFarland, 2. Jean Morrison, 3. Louise Hay, 4. Alistair Dunn

**Junior Piobaireachd:**

1. Callum Beaumont, Bo'ness, 2. Colin Prentice, Dunoon, 3. Scott McKillop, Livingston, 4. Lorne MacDougall, Carradale

**Junior March:**

1. Lynsey McNicholl, Comber, Co Down, 2. Callum Beaumont, 3. Julie Redden, Dornock, 4. Colin Prentice

**Junior S&R:**

1. Julie Redden, 2. Callum Beaumont, 3. Grant Preston, 4. Scott McKillop

### William Livingston, Sr. Memorial Invitation, Hamilton, Ontario, May 12

**Judges:** Reay Mackay (Weston, Ontario)

Willie Connell (London, Ontario)

Jim McGillivray (Aurora, Ontario)

**Piobaireachd:** 1. Bill Livingstone (Whitby, Ontario) *In Praise of Morag*, 2. Patrick Andrew Hayes (Nepean, Ontario) *The MacDougalls'*

*Gathering*, 3. Alasdair Gillies (Pittsburgh, Pennsylvania) *The End of the Great Bridge*

**March, Strathspey, Reel, Hornpipe & Jig:**

1. Alasdair Gillies *Brigadier Ronald Cheape of Tiroran*, *Inveraray Castle*, *Broadford Bay*, *Farewell to Erin* and *Michael MacDonald's Jig*, 2. Andrew Berthoff (Toronto, Ontario) *Braes of Brecklet*, *Blair Drummond*, *Broadford Bay*, *Donald MacLeod* and *The Judge's Dilemma*, 3. Patrick Andrew Hayes

**Overall Winner:** Alasdair Gillies

ALSO COMPETING: Martyn Brown (London, Ontario), Robert Crabtree (Toronto, Ontario), Ann Gray (Calgary, Alberta), Michael Grey (Dundas, Ontario), Ian K. MacDonald (Aurora, Ontario), James MacHattie (Toronto, Ontario), Ed Neigh (Wellesley, Ontario), Andy Rogers (Fredricton, New Brunswick)

### Scottish Championships, Dumbarton, July 28

**Grade 1 (MSR):** 1. Shotts & Dykehead, 2. Boghall & Bathgate, 3. Field Marshal Montgomery, 4. Scottish Power, 5. Strathclyde Police, 6. Dysart & Dundonald

**Drumming:** Shotts

**Grade 2:** 1. Ravara, 2. Ballycoan, 3. Dumfries & Galloway Constabulary, 4. City of Glasgow, 5. Boghall & Bathgate, 6. Bleary & district

**Drumming:** Ravara

**Grade 3A:** 1. Tullylagan, 2. Howard Memorial, 3. Annan Ex-Service Club, 4. Milngavie, 5. MacLean Annan, 6. MacDonald Caledonia(Canada)

**Drumming:** MacLean Annan

**Grade 3B:** 1. Inverkeithing & District, 2. Lyon College (USA), 3. Troon Blackrock, 4. Inverclyde, 5. Newtongrange

**Drumming:** Inverkeithing

**Juvenile:** 1. Lochgelly High School, 2. Dumbarton & district, 3. Burntisland, 4. MacNaughton's Vale of Atholl, 5. George Watson's College, 6. Boghall & Bathgate

**Drumming:** Lochgelly

**Grade 4A:** 1. Lomond & Clyde, 2. City of Brechin, 3. Bo'ness RBL, 4. Kilmarnock, 5. Penicuik, 6. Milngavie

**Drumming:** Bo'ness

**Grade 4B:** 1. Arbroath RBL, 2. Kinglassie, 3. Tweedvale, 4. Kilsyth Thistle, 5. Newmains, 6. 71st Engineer Regiment

**Drumming:** Kinglassie

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## Results

**Novice Juvenile:** 1. Paisley, 2. Craigmount High School, 3. 1st Troon BB, 4. 47th Culter BB, 5. Lochgelly, 6. Seafield & District  
**Drumming:** Craigmount

### Tomintoul Games, July 21

**Piobaireachd:** 1. Niall Mathieson, 2. Colin MacLellan, Glasgow, 3. Jenny Hazzard, Glasgow

**March:** 1. Niall Mathieson, 2. Jenny Hazzard, 3. Colin MacLellan

**Strathspey & Reel:** 1, Niall Mathieson, 2. Jenny Hazzard, 3. Duncan Watson, Aberdeen

**Hornpipe & Jig:** 1. Jenny Hazzard, 2. Niall Mathieson, 3. Pamela Whyte

### Harpenden Highland Gathering

*Roger Huth writes:*

While the rest of Great Britain mostly experienced rain the sun shone on Harpenden's Highland Gathering for the first time in years. Situated on a green hill overlooking the famous 'bowl' the solo piping once again took place. "All the piping Greats used to come here for this" remembered one of our judges, John Shone. "JB Robertson, Nichol, Reid – they were all here competing at one time or another." We have Mr. Jonathan Cox and the Harpenden Lions to

thank for reintroducing this popular Highland Games.

**Judges:** John Shone and Chris Apps

**Chief Steward:** Peter Anderson

**Piobaireachd:** 1. Roger Huth, 2. Steve Watterston, 3. Lachlan MacDonald

**MS&R:** 1. Roger Huth, 2. Steve Watterston, 3. Lachlan MacDonald

**6/8 Marches:** 1. Steve Watterston, 2. Roger Huth, 3. Lachlan MacDonald

**Confined March:** 1. Abbey Dougall, 2. Laurie Seiler 3. Stuart Walker & John Kinnard (joint)

**Junior:** 1. equal Richard Wooster & Michael Wooster

### Loch Ness Gathering

**Piob:** Niall Matheson. **March:** Brian MacKenzie. **S&R:** Fred Morrison. **Judge:** Willie MacDonald (Benbecula)

### Lochaber Games

**Piob 15 and under (local and open):** Ewan Henderson. **Piob 18 and under:**

Calum Beaton. **MSR 15 and under (local):**

Martin MacBeath. **MSR 15 and under**

**(open):** Daniel Johnstone. **MSR 18 and**

**under:** Calum Beaton. **H&J 15 and under**

**(local and open):** Martin MacBeath. **H&J**

**18 and under:** Calum Beaton.

## Contest Reports

MSR. He played both his marches in excellent style, and followed them with well-controlled strathspeys. He broke into the first of his reels *The Smith of Chiliechassie* and was going well when suddenly he appeared to move his bottom hand and lost the flow completely. Most unfortunate. At the end of the day the prizes were handed over by Mr Frank McHardy, Distillery Manager of Springbank, who also distributed much of the sponsor's well-known product. In closing, I must pay tribute to fear an tìghe Mr Alastair Cousin who did an excellent job throughout the day and

also to the Kintyre Piping Society members, in particular Mr William McCallum Snr. who assisted me with some awkward problems around the hotel.

### Results

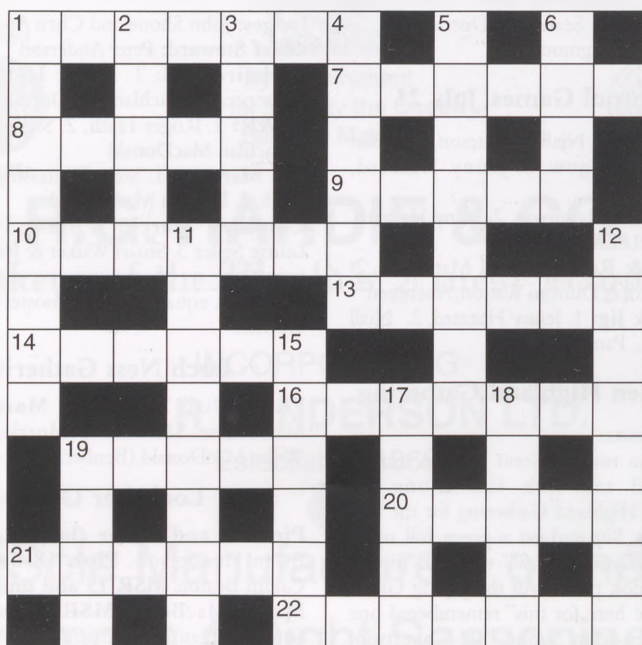
**Piob:** 1. Willie McCallum, 2. Greg Wilson, 3. Niall Mathieson, 4. Roddy Macleod.

**MSR:** 1. Gordon Walker, 2. Brian Donaldson, 3. Willie McCallum, 4. Greg Wilson.

**H&J:** 1. Gordon Walker, 2. Willie McCallum, 3. Brian Donaldson.

RC

## Test Your Knowledge



**Across**

1. D.R. likened drummers to these vegetables (3,4)
7. Bruce addressed his at Bannockburn (6)
8. The Duke of Roxburgh went to this black forest (5)
9. Fill in this form if you want to do 3 down (5)
10. Looks, sounds like its about a Scottish Regiment. (7)
13. Maggie was this (6)
14. He was the proud leader of an army (6)
16. Slow march to this loch (7)
19. Listen to Pipeline on this (5)
20. Para Handy's Spark (5)
21. My Highland Home was this (6)
22. One grouping of piobaireachds (7)

**Down**

1. Tony Macdonald networks here (8)
2. Our Jimmy is not old (5)
3. Go in for a competition (5)
4. Suffer this if you do 3 down (6)
5. Meeting at Inverness (8)
6. Dance in this valley (4)
11. One of Three Men and their Music (8)
12. Angus MacKay may have suffered from this (8)
15. Stocks and these may break your bones (6)
17. Alec Fraser did not recommend this career for pipers (5)
18. Group of musicians but not pipers (5)
19. Could be High or Low depending where it goes (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* – Ross, Australia, Three, Reekie, Evan, Ord, Mar, Oman, Police, Loyal, Three Four, Kesh. *Down* – Usurper, Braemar, Rakes, Senior, Anthem, Lark, Amulree, Only Son, Dollar, Aboyne, Airth, Bear. *Crossword compiled by Jeannie Campbell.*

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## Piping Times DIARY

### SOLOS

#### SEPTEMBER

1 - Braemar Highland Gathering, William Metson, 01339 755377

2 - Chatsworth, Mrs Fiona Stirling, 01462 455055

5/6 - Northern Meeting, Inverness; Angus MacKenzie, 01463 237581

15 - Invercharron; Morag Chalmers, 01863 766521

22 - Scottish Junior Solo Piping Championships, Carnoustie; Gordon Rodgers, 01241 410043

22 - Dunrobin Castle Piping Championships, Secretary - Evelyn Matheson, 01408 633176, Convenor - Fraser Wilson, 01862 881364

**Sept 28-Oct 1** - Gairloch Piping Weekend; contact 01667 493 457; Includes recital and talk by Bridget MacKenzie and Duncan MacGillivray on life of Iain Dall MacKay, snr. and jnr. piping competitions; ceilidh; historical walk and workshop with Norman Gillies.

### PIPE BAND

#### SEPTEMBER

1 - Arbroath Highland Games; 01382 854617

2 - Chatsworth, Mrs Fiona Stirling, 01462 455055

8 - Pitlochry, Mr A C Wilson, The Bothy, 30A Bonnethill Road, Pitlochry, PH16 5BS

9 - Peebles, Mr W McMorran, 13 Kirkbark Symington, Biggar, ML12 6LB; 01899 308385

**6 October** - Houghton Le Spring, Mr Kevin Reilly, 5 Gilpin Street, Houghton Le Spring, DH4 5DR; 01915 20650

### BELLOWS

**17 November** - Lowland and Border Pipers' Society, Collogue, Birnam House Hotel, Perthshire.

### OVERSEAS

#### SEPTEMBER

**7/9th** - Ligonier Highland Games, David

Peet, P.O. Box 884, Bethel Park, PA 15102-0884, USA, 412 851 9900

**15** - Charleston Scottish Games, Peter Armstrong, 128 Essex Drive, Summerville, SC 29485, USA, 843 873 6779

**28-30** - The Celtic Classic, 65 E. Elizabeth Avenue, Suite 100, Bethlehem, PA 18018, USA, 610 868 9599

**28-30th** - Alabama Highland Games, David Lesenger, 4425 Plummer Drive, Montgomery, AL 36106, USA, 334 273 9654

Queensland Highland Piper's

**29th** - NSW Pipers Society Silver Chalice Piobaireachd Contest, Ron Clement, 02 9948 1914.

**29/30th** - Queensland Pipe Band Championships (including solo contest), Cleveland Show grounds, Harry or Jan MacKenzie, 07 3207 5820.

### 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](http://www.bbc.co.uk/radioscotland) Contact Iain MacInnes, Senior Producer, Pipeline, Room 220, BBC Radio Scotland, Queen Margaret Drive, Glasgow, G12 8DG. Sundays 2-2.30pm Tommy Miller - Pipes & Drums from Radio Northern Ireland. Thursdays 5.30pm Crunluath, Cailean Maclean, Radio Nan Gaidheal, repeated at 11.25am on Friday mornings.

BBC Northern Ireland can be heard on FM 92-95.4 MHz; MW 1341 kHz; Sky Digital Channel 929. Pipes and Drums April 1 to September 2, Sundays 2pm, Thursdays 7pm. 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](mailto:college@college-of-piping.co.uk) or see page one for other contact details. **Please check before travelling, or entering, any of the above events.**



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