

PIPING TODAY



- The Glenfiddich
- The Andrew Wighton Collection
- Profile: Rory Campbell
- New Products

THE
NATIONAL
Piping
CENTRE



If your dream is to travel around the World playing pipes or drums, we look forward to bringing you a series of world-class pipe band events to include in your travel itinerary.

Hold these dates...

Edinburgh 16 Nov 2002

March from Haymarket right into Murrayfield Stadium for the Scotland-South Africa game.

Paris 22 Feb 2003

March under the Eiffel Tower the night before the Scotland-France game.

Chicago 30 March 2003

March along Columbus Drive, with 3,000 other pipers and drummers. Join the programme of workshops, concerts and pipe band events

New York City 5 April 2003

March once again along 6th Avenue, with 3,000 pipers and drummers. Meet up with players from around the World at the post-parade finale.

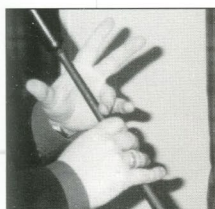
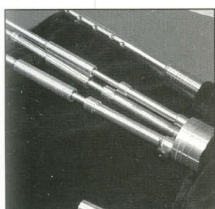
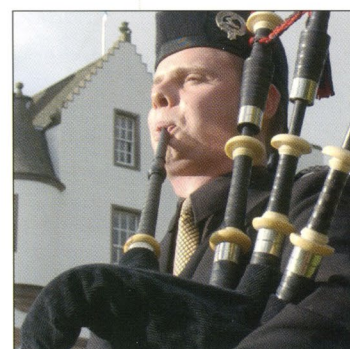
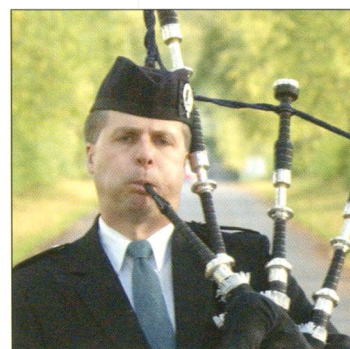
Visit our website for more information or to register online.



PIPEFEST.COM

contents

Editorial	3
Roddy MacLeod	
News	4
Profile: Rory Campbell	7
National Youth Pipe Band	12
Paul Warren leads the way	
News from the CPA	15
Colin Maclellan	
Sino-Scottish fusion	16
subscriptions	17
Piper's tip	18
The Glenfiddich Piping Championship	20
Rome has a band it can call its own	24
Massed pipe band drum settings	33
Wilson Young	
Joining Poland's Classical Music	35
The Andrew Weighton Collection	37
Pipes link Glasgow and Italy	39
New Products	42



www.thepipingcentre.co.uk

EDITOR: Roddy MacLeod

FEATURES: Mike Paterson BA, PhD.

PUBLISHER: Magnus Orr

CORRESPONDENCE: The National Piping Centre,

30-34 McPhater Street, Glasgow, Scotland G4 0HW • Tel: +44(0) 141 353 0220

ALL EDITORIAL ENQUIRIES: Daybreak@btinternet.com • Tel: +44(0) 1324 715 852

ADVERTISING: Tel: +44(0) 131 220 5559

© The National Piping Centre 2002 (cover: Blair Castle)

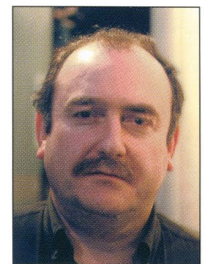


RODDY MacLEOD
GOLD MEDALLIST

Providing a full range
of tuition options
Shop & Museum
Mail Order Service

THE NATIONAL Piping CENTRE

Instruction and advice from
World Class Staff



ALLAN MacDONALD
GOLD MEDALLIST

Shop online @
www.thepipingcentre.co.uk
Subscribe to our new quarterly
magazine 'Piping Today'



JIMMY BANKS
EX-SCOTS GUARDS



CHRIS ARMSTRONG
FORMER WINNERS MSR-OBAN



GORDON WALKER
GOLD MEDALLIST



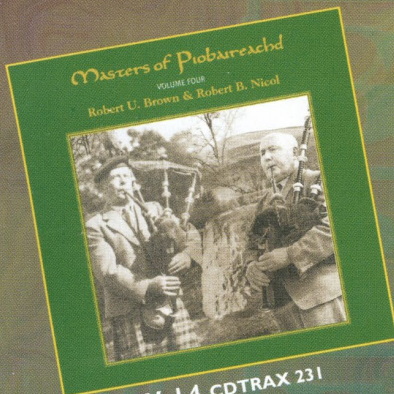
The Highland Bagpipe Tutor Book -
A Step-By-Step Guide As Taught By
The National Piping Centre - on sale now!

The National Piping Centre, 30-34 McPhater Street,
Glasgow, Scotland G4 OHW
Tel: +44 (0) 141 353 0220 Fax: +44(0) 141 353 1570
www.thepipingcentre.co.uk



SIMON MCKERRELL
BA (Scottish Music)

SCOTLAND'S FAVOURITE RECORD LABEL



Vol 4 CDTRAX 231

MASTERS OF PIOBAIREACHD ROBERT U. BROWN AND ROBERT B. NICOL

A highly acclaimed series of original
recordings of the "Bobs of Balmoral."

"Make no mistake, this innovation is the best
that hitherto has been created for piping."
Piping World

"If you have any form of interest in ceol mor
then these CDs are essential."
The Pipeline, Living Tradition

"This is a treasure for any piobaireachd enthusiast."
Scots Mag

"These volumes are an education in piobaireachd."
James McIntosh

"The content of these CDs are without
doubt of outstanding musical and historical merit."
The Voice

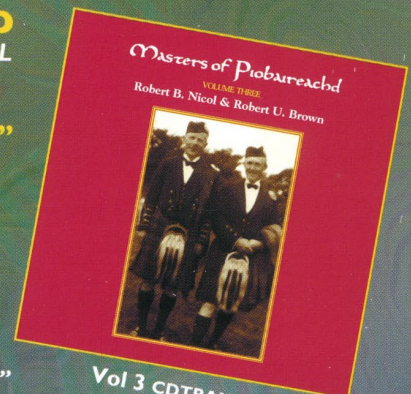
All four volumes edited by
Robert Wallace and Norman Matheson.

GREENTRAX
RECORDINGS LTD

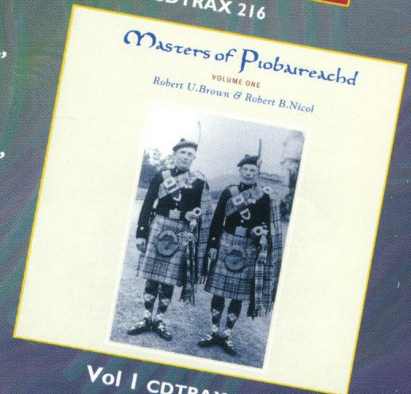
Cockenzie Business Centre / Edinburgh Road /
Cockenzie / East Lothian EH32 0XL / Scotland
tel: 01875 814155 / fax: 01875 813545
e-mail: greentrax@aol.com web: greentrax.com



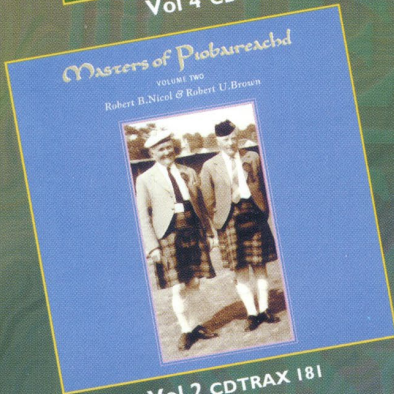
Specialising in traditional, contemporary and Gaelic music from Scotland



Vol 3 CDTRAX 216



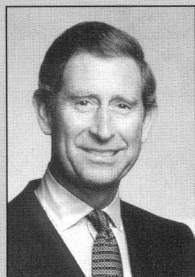
Vol 1 CDTRAX 153



Vol 2 CDTRAX 181

THE NATIONAL
Piping
CENTRE

Patron HRH The Prince Charles
Duke of Rothesay, KG, KT, GCB



The National Piping Centre
Co-founders

Brian G. Ivory, CBE, MA, CA, FRSE, FRSA
Oona M. Ivory, DL, MA, ARCM, FRSA
Sandy Grant Gordon, CBE

The National Piping Centre Board

Brian G. Ivory, CBE, MA, CA, FRSE, FRSA
Oona M. Ivory, DL, MA, ARCM, FRSA
Malcolm M.A. McRae, BA, LLB
Alan R. Forbes, BSc, FFA
John Moorhouse, DL, FRSA, FCS
Professor Tony Meehan, FIPR, FRSA
Dr Martin L.B. Lowe, BSc, PhD
Allan G. Ramsay, BA, CA
Fraser Morrison, MA, CA

The National Piping Centre is a
company limited by guarantee with
charitable status.

Registered in Scotland No. 139271
Registered Charity No. SC020391

The National Piping Centre
30-34 McPhater Street
Glasgow
Scotland
G4 0HW

Tel: +44(0)141 353 0220
Fax: +44(0)141 353 1570

IN launching a National Youth Pipe Band of Scotland, The National Piping Centre is taking a bold step, but a necessary one, providing what will become a showcase of the best young Scottish piping talent.

It is a natural successor to the successful three-year National Piping in Schools Project, it complements the Centre's roles in primary school to degree-level and recreational education, and cultural tourism, and it expresses the responsibility that any national arts body is bound to feel towards those young people who, through their participation, talent and achievements, enrich any art and are, in fact, its future.

There are no intentions here to "cream off" the best young talent from other piping activity around Scotland and assemble some kind of Central Belt superband. Quite the opposite – the ethos of the National Youth Band will be to function as an added resource, and as an added conduit of support.

It will clearly need further funding as the years go by – and we would be negligent if we did not energetically pursue funding on the band's behalf from all appropriate sources.

All and any funding we secure for the National Youth Pipe Band is investment in the cause of piping that otherwise would not be forthcoming.

To do justice to this initiative, The National Piping Centre has made a considerable commitment. Without significant funding from the Scottish Arts Council, of course, a National Youth Pipe Band would simply be impossible.

But, even with this essential support, The National Piping Centre is itself investing heavily – in cash as well as in working resources – to ensure that the work we are undertaking, led by Paul Warren, meets the standards all expect.

We need to recognise the work that our board members have done here, since the proposal was raised several years ago, to lay the foundations of support this venture will need.

Moreover, the National Youth Pipe Band will need and be seeking the support of Scotland's traditional music community at large.

It is an initiative that may well be thought long overdue in Scotland, but now that this step has been taken, it is time to make the most of the opportunities it generates and help to ensure that our national instrument has a vigorous and secure future.

The National Youth Pipe Band of Scotland will earn its way, and warrants your support.

The door is open.

Roddy MacLeod
Principal

The National Piping Centre
gratefully acknowledges the support of:



4 **PIONEERING** piping teacher Sue McIntyre was invested as a Member of the British Empire for her services to piping at a ceremony in Inverness on 1 June.

She became Scotland's first full time piping tutor to schools when she was appointed to provide instruction to all 19 schools on the Isle of Skye in 1969.

She soon had 145 pupils, established two pipe bands and her students made their mark at competitions all over the Highlands. Many went on to successful Army careers as pipers. Sue McIntyre was also responsible for establishing the Skye Piping Society.

In 1984, she moved to Ayrshire and again achieved considerable success as a teacher, where her students swelled the ranks of the area's bands, many of them going on to make their own contributions to civilian and military piping.

Here, she was the founder of the Daily and District Piping Society, and again energetically promoted piping activities.

Sue McIntyre is now retired and four years ago moved home to Inverness where she teaches 12 private students



and has founded yet another piping interest group, the Ness Pipers.

"I would like to mention my gratitude to Pipe Major Donald MacLeod who was

very helpful to me and sent me a lot of piobaireachd.," she told Piping Today. "I'm very pleased to see his CDs out and recommend them to my pupils... it's like having a teacher with you all the time."

ALSO to be invested as a Member of the British Empire for his services to bagpipe music and teaching is Robert (Bob) Shepherd who has taught and inspired hundreds of Fife youngsters to pipe, and led Fife's World Championship winning Dysart and Dundonald Pipe Band (1966-1983).

Many of his students have risen to prominence in the piping world.

For many years a mathematics teacher, he began teaching the pipes out of school hours to preserve piping and help sustain community pride in the "Kingdom" in the face of colliery closures from the 1960s and the demise of their associated bands, and formed the juvenile and, with strong community support, novice juvenile Ballingary School Pipe Bands.

When Ballingary School was replaced by a new High School at Lochgelly, in 1987, Bob Shepherd became Fife Regional Council's first full time piping instructor to schools, providing tuition at the high school and feeder primary schools, and formed the Lochgelly High School Pipe Band.

His pioneering tutor book has been published internationally — and even translated into Urdu by the Pakistan Army.

In 1977 and 1978, Bob Shepherd led the Dysart and Dundonald Pipe Band to World Championship victories after lifting the band from grade 3 to grade 1 in six years. Under his leadership, the band also performed concerts, made recordings and toured widely.

Bob Shepherd has also been a very active member of the Royal Scottish Pipe Band Association through which his contributions as a teacher and adjudicator



were taken worldwide.

His Cardenden-based company, R. T. Shepherd and Son (Scotland) Ltd, has become a major supplier and exporter of quality bagpipes and accessories, and gave Highland piping the first all-plastic drone reed.

THE Royal Scottish Pipe Band Association is encouraging the composers amongst its membership to contribute new pipe tunes and drum scores for its Royal Golden Jubilee book of music.

Slow airs, marches, strathspeys, reels, jigs and hornpipes are expected to be included in the collection which is to be published before the end of the Jubilee year — and a deadline of 2 September has been set.

Copies of the book will be sent to contributors and to all member bands, with prizes to be awarded to juvenile and adult entrants, pipers and drummers. for the best tunes — judged by a group of "prominent players" — in each category.

Submissions should include the name, address, telephone number and band affiliation of the composer, the composer's age (if under 18), the name, type and time signature of the tune, and any background relating to how the tune

came to be written. Copyright passes to the RSPBA, which reserves the right to amend tunes "within reason".

A MEMORIAL to pipers who died in the First World War was — at press time — to be unveiled at Longueval, Somme, France, on Saturday, 20 July. The memorial — subscribed to by people, organisations and governments around the world — is a larger than life-size statue of a piper in First World War uniform stepping from a trench. The three-metre tall statue, made in Birmingham, is mounted in a one-metre high cairn and surrounded by a low wall on which are carved representations of the cap badges of the British regiments which lost pipers, and the insignia of the Commonwealth countries which also lost pipers: Canada, Australia, New Zealand and South Africa.

In the summer of 1916, the Scottish Division was to the fore in a protracted and bloody battle for Longueval and nearby objectives.

GAIRLOCH and District Piping Festival's second annual piping weekend, 27-29 September, is a commemoration of the life and works of the early 18th century poet and piper Iain Dall Mackay — the "Blind Piper of Gairloch".

To be held in Gairloch High School auditorium, the three-day event begins at 7.15 p.m. on the Friday with a talk on the lives and works of Wester Ross composers by piping historian Bridget Mackenzie and a recital by Roddy MacLeod and Gordon Walker.

Saturday will be a day of under-16 and under-18 competitions, starting at 9 a.m., and conclude that evening with a 7.30 p.m. prize-giving and a programme of traditional music, Gaelic song and dance featuring local artists and Gaelic singer Ishbel McAskill.

On Sunday, 29 September, a walk will be made to the site of the former home of Iain Dall Mackay at Brienrie, at the head of Flowerdale (Engadal) Glen.

There, a cairn commemorating the poet and piper, being built this summer by local stone mason Peter Macdonald, will be inaugurated.

Walkers will leave from the Flowerdale car park at 10.30 a.m.

Entry fees are £5 for the under-18 competition, and £2.50 for the junior competition.

The Friday night presentation and recital is "by donation" to the Iain Dall Mackay Commemoration Fund and admission to the Saturday night concert will be £4.

This year, the choice of music for the competitions has been widened to include tones associated with the MacKenzies and well as the Mackays of Gairloch.

Entrants in the under-18 section are asked to submit one piobaireachd and three march, strathspey and reel sets. In the younger (under 16) age group, one piobaireachd and one march, strathspey and reel set are to be offered.

Iain Blake, president of the The Clan Mackenzie Society of Scotland and the United Kingdom last year contributed a trophy on behalf of the society

for the senior's event: a chanter laid in a fine wooden presentation case of local walnut.

The local laird, John Mackenzie, has offered a trophy for the winner of the junior event.

Full details, bookings and accommodation inquiries should be made to Alastair Pearson, The Old Inn, Flowerdale Glen, Gairloch, Ross-shire IV21 2BD, Scotland. Phone: +44 (0) 1445 712 006. E-mail: nomadscot@lineone.net

The Piobaireachd Society Set Tunes for 2003

A. Senior Competitions

1. Spaidearachd Bharrach
2. Abercairney's Salute
3. Lady Margaret MacDonald's Salute
4. Salute to MacDonald of Staffa
5. Sir James MacDonald of the Isles' Salute
6. Lament for Cluny MacPherson

B Gold Medal Competitions

1. The MacIntyres Salute
2. I got a Kiss of the King's Hand
3. Farewell to the Laird of Islay
4. The MacLeods' Salute
5. The Finger Lock
6. Ronald MacDonald of Morar's Lament
7. The Battle of the Pass of Crief
8. Lament for Colin Roy MacKenzie
9. The Blue Ribbon
10. MacKenzie of Applecross' Salute

C Silver Medal Competitions

1. A Flame of Wrath for Patrick Caogach
2. The Lament for Mary MacLeod
3. Sir Ewan Cameron of Lochiel's Salute
4. You're Welcome Ewan Lochiel
5. MacLeod's Controversy
6. The MacDonalds are Simple
7. Lady Anapool's Lament
8. The MacFarlane's Gathering



MEGARITY-ROSS

Superior Quality Bagpipe Chanter Reeds.

As played by:
1999 World Champions

Simon Fraser University Pipe Band

Scottish, Ulster, and All-Ireland Champions

Field Marshall Montgomery Pipe Band

1999 World Champions Grade One Qualifier
and Premier United States Pipe Band

Los Angeles Scots Pipe Band

An immense thank you to all the pipe bands and soloists who are playing our reeds for having faith and trust in our product, making our first year in business a great success. For information on our reeds, please visit our website at:

www.megros.com

Megarity-Ross Reedmakers, 23972 Dublin Street, Lake Forest, CA 92630, USA.

Tel: 949 460 9325 Fax: 949 460 9324



Ben Wyvis Kilts

7 - 9 Church Street, Inverness IV1 1DY

Tel: 01463 715448

Sewn with pride and worn with pride.

When you're buying a kilt you need to be sure that the quality will last for all the special occasions you will attend or be performing at over the years. Our kilts are painstakingly hand-sewn to ensure you receive a perfect and lasting outfit.

All enquiries welcome from both individuals and pipe bands.

PIPE BAND SPECIAL

We supply kilts for pipe bands for a special discount price of £180

Always the Piper

RORY CAMPBELL

ON his recent album, *Nusa*, Rory Campbell plays whistles and Border pipes, and also sings.

He admits that the track-sampling DJ work on the album may scare a few people off – “but,” he said, “it has interested a lot of other people.

“We’re gaining listeners and widening our audience which is important for anyone, certainly for traditional music and certainly for piping.”

Winning audiences is a challenge to which Rory Campbell successfully rose a decade ago – as a performer, composer and recording artist, bringing a freshness and boldness to traditional music that have made him one the best known figures in contemporary piping in Scotland and abroad.

“I’m always going to be a piper,” he said. “That’s my first instrument, an instrument I really love... I’m always going to be doing that.”

And, as Rory Campbell sees it, there are widening opportunities for other pipers to make music their career, in step with a burgeoning interest in traditional music generally.

“In just the last few years, I’ve seen the whole attitude around the country change.

“It’s been quite significant, especially with the Royal Scottish Academy of Music and Drama course in Glasgow and the piping degree: all of this is having a tremendous effect. There are people coming out now with degrees who know a lot about the history, tradition and instrumentation and they have the skill to back it up – not just in piping,” he said.

His advice to aspiring young performance pipers is that the wider their skills, the easier it will be for them to get work: “If you broaden your horizons and try to access different areas musically, then obviously you’re going to have more opportunities. It’s a



Rory Campbell and Malcolm Stitt

case of being flexible, being able to access different keys and be a bit more creative.

“Through being able to play whistles and different kinds of pipes, I’ve found myself playing with jazz musicians and classically trained musicians as well as with traditional musicians, and I’ve had to think on my feet a lot of the time.

“People aren’t as scared of pipes as they used to be and I see a lot of these other forms of music opening more to the pipes. I think that’s due to people like Dougie Pincock, Martyn Bennett and others who have been experimenting and letting people know you can do stuff like that.”

Rory Campbell was introduced to the Highland pipes by his father, Roddy, originally from Barra.

“He played a lot in the house,” said Rory Campbell, “but, by the time I was growing up, he was having problems with his fingers and wasn’t playing so much, but he was singing in Gaelic and playing the whistle.

“He asked me one day if I wanted to learn the pipes and I said ‘okay’. He gave me a broken chanter, showed me where to put my fingers and organised

lessons for me at school.” Rory Campbell was nine years old.

The family lived in Bannockburn – Rory Campbell’s parents still do. His mother and father, both teachers, worked in nearby Alloa, and that was where he went to school.

“I started going to chanter lessons, went to the local pipe band, and got taught at school. It was the way that a lot of kids are starting up today, getting something in school... .”

Like other youngsters whose enthusiasm for practice falls short of an instructor’s or parent’s expectations, he was a long time graduating from the chanter to pipes.

“It was a bit of a chore early on,” he said. “Although I’m glad I kept on with it.”

It was at high school – St Modan’s in Stirling – with a new tutor, Hugh Wilson, and involvement with the Central Region Schools Pipe Band, that he began making progress.

One day, Hugh Wilson asked him where his pipes were. “I said I didn’t have pipes.” At that point, Rory Campbell’s father stepped in and gave him his set. “They’re still his pipes I suppose,” he said. “And I still play

"When I started playing a lot of concerts, if there was one piper in the room, I was playing to him personally — it didn't matter if there were 300 people there"...

8

them, though now I mostly play a set I got a few years ago from Fred Morrison — they'd belonged to Pipe Major Iain MacDonald (Nielston and District Pipe Band)... beautiful pipes."

With the Central Region Schools Pipe Band, Rory Campbell was regularly turning out for gala days and other events, and began going with the band to grade 3 competitions.

"I never really knuckled into the solo competition thing, it just didn't take hold on me. But I enjoyed playing with the band."

At the time, Roddy Campbell was singing and playing whistle with guitarist Don McKenzie as a small ceilidh group, Gleus.

"They were doing a lot of pipe tunes — my dad knew so many — and I was invited to join them," said Rory Campbell. "So I played the Highland pipes, dad played the E-flat whistle and Don McKenzie played guitar. Then my sister, Marianne, came in with us on the fiddle.

"I must have been around 14-15, and I just loved it, playing for things like An Commun Gàidhealach ceilidhs, and the odd folk club and festival.

"It made me think about my piping in a different way. I was learning different tunes and, instead of hearing pipes play with pipes, I was hearing pipes play with guitar, fiddle and whistle.

"With the pipe band, you learned a repertoire, then nothing else for a year until you got a new competition set. It was great craik in the band, it's good for your playing and it's good to be with other pipers, but I was glad to be doing this other thing as well."

Meanwhile, some of the pipe band's members were getting too old to play with a schools band. "So," said Rory Campbell, "they got friends and contacts together and created another band, the Forth Valley Pipes and

Drums, with Malcolm Swann as pipe major.

"So many people, when they leave school, either stop playing or they go to other bands. But everyone in this band who was at an age when they had to leave said they really liked playing together, 'so let's do this'."

For two years, the new band competed in grade 3.

"It was great fun and we were playing well together. We had no funds so we had to play a lot — loads of gala days, and heaps of things for the Tourist Board — to try to make some money. It was hard work, but everyone did it. We made some money, bought a bus and did the competitions. We were just short of the Champion of Champions title in our second year."

Then the band was promoted to grade 2.

Said Rory Campbell: "It was like, 'we're in grade 2 now, we've really got to knuckle down, we can't slacken off, there'll be less fun, less drinking'... there was a high standard in grade 2. People were saying, 'I don't know about this, I was having fun there'. It was getting serious.

"We lost a lot of our players as people started to move around and slacken off in their commitment, and the performance of the band dipped again.

"I was still turning up to practices twice a week. I'd learnt the new competition tunes and there were maybe three or four guys turning up, the same guys every week. Then, come March or April, people started coming to practices again. By then it was far too late to learn anything for competing.

"Going up to grade 2 had something to do with it. And it took up a lot of time. But I wasn't willing to put the work in if no-one else was. So I pulled out. Malcolm Swann went to Boghall and Bathgate. He'd done really well with the band, and it was a shame

it didn't get further."

Rory Campbell put more of his time and energy into his father's group, Gleus. "We were doing more things, being a bit more adventurous."

He had attended a small pipes summer school at Stirling University led by Hamish Moore, and ordered a set of pipes at the end of it.

Eager to get onto the new instrument and impatient with waiting, he found another set for sale which his parents bought for him. "Then the set was ready from Hamish so I ended up with two sets," he said.

"They were in the key of D, really close fingering. I played them with Gleus and got into them.

"Then, in 1994, I met some guys in Stirling who were playing with a band that had just started up and dead enthusiastic, and I began playing in with them."

The result was the founding of the popular Scottish traditional group Deaf Shepherd.

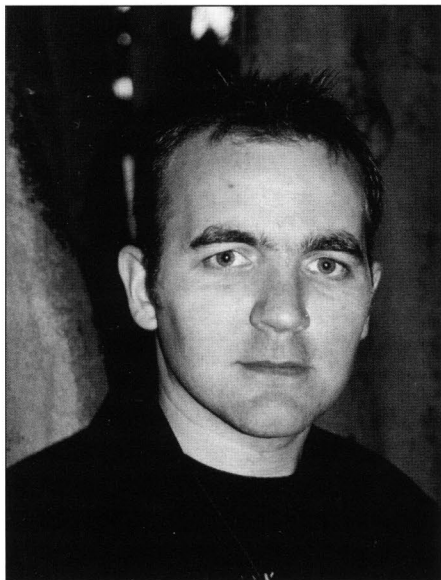
Playing for concert audiences brought new priorities to the fore. Said Rory Campbell: "When I started playing a lot of concerts, if there was one piper in the room, I was playing to him personally — it didn't matter if there were 300 people there, it was him I was playing to.

"Not any more. I've got over that."

Performance is a different experience for Rory Campbell than for most pipers. "For a long time," he said, "I've had other guys on stage with me and we're interacting as well and, every night, it's going to be a little bit different.

"You're not looking for strict technical perfection as an individual in that context, you're looking for something to project to an audience. It's not that you can think 'I'll be a bit lazy here' — I try to be as good as I can be — but, if you make a mistake, it's like, 'oh-

"Now I like being in the studio, it's a creative arena where you can try things out."



oh, I've made a mistake' but that was, like, 12 bars ago now... we're onto this now, and what's coming next."

Deaf Shepherd has gone on to billings at many of the world's leading Celtic music events, including the Cambridge, Edinburgh, Shetland and Skagen folk festivals, Celtic Connections in Glasgow, Brittany's Lorient festival and the Edinburgh Fringe, and won wide popular and critical acclaim. The Edinburgh-based band's line-up now runs to fiddles, pipes, whistle, bouzouki, guitar, bodhran and vocals. Its third album *Even In the Rain* was released in January on the band's own label.

Said Rory Campbell: "It just arose from guys playing in a session. I began playing small pipes, some whistles, and then persuaded them that the Highland pipes would be great. They weren't up for it at first. Fair enough, but guys like Tannahill Weavers, Dougie Pincock and the Battlefield Band had been doing it for years. So we just went for it and it was great.

"We were doing folk clubs, village halls, anyone that would have us... even the odd ceilidh (which wasn't very successful). We had a singer (John

Morran), we had a bodhran player (Angus McLaughlin then Mark Maguire), we had a fiddler (Gavin Pennicuick then Clare McLaughlin), and bouzouki player (Malcolm Stitt), and myself on pipes and whistles.

"Playing at the 1994 Lorient Festival led to us getting our first CD out with Greentrax: *Ae Spark of Nature's Fire* in 1995."

That year, Rory Campbell's sister, Marianne, also joined Deaf Shepherd on fiddle.

"We started to pick up festivals in places like Belgium and Spain, but people in the band had other work commitments so there wasn't any question of us going on big tours."

By this time, Rory Campbell was a nursing student at Falkirk College and had met his wife, Anya. At college, he also met Tony Fox, a singer-songwriter. "I thought it was fantastic he could create his own songs and we talked about it – a lot. He encouraged me to write: 'it's easy, it's no bother, just get on with it', so I did.

"It was really through him that I started writing tunes and I can't stop now. I think if I was just playing music and learning tunes that other people had written, or tunes I'd heard, I'd get satisfaction out of it but I don't think it would be at the same level.

"I've written a lot of material that people haven't heard – and will never hear – because it's not very good. But, every so often, you come across something you think is worth it and that gives me a lot of enjoyment.

"Composition is something that has to be done to keep our tradition living. All these tunes were composed by someone at some point – maybe not written, but thought up.

"I like to include a lot of my own compositions if I'm doing a CD, but if it's something I enjoy and like to play, I'll do it."

When Rory Campbell completed his nursing training, he and Anya went travelling.

"We came back and were living in Portobello and I thought, 'right, I'm not just going to jump straight into a job, I'll go and play some music'."

As well as gigs with Deaf Shepherd, Rory Campbell took on teaching, feisean and workshop work, and some session recording.

"Then, pretty much through the Edinburgh folk scene, I started playing with a group called Caledon with Davy Steele, Patsy Seddon, Eilidh Shaw, Mary MacMaster and others.

"I went on a couple of tours with Caledon – we did the Scottish Folk Festival tour in Germany a couple of times and we did an album. We didn't do too much else it was such a big band – nine of us... it was a lot of equipment to carry around and people were involved in other projects as well.

"But I made a lot of friends in Caledon."

And it was at that time that Rory Campbell released his first solo album – *Magaid a Phipir (The Piper's Whim)*.

"It was a huge step for me," he said. "To do something like that seemed to be really exposing yourself. Pipers are doing that all the time because they play solo anyway, but I was used to playing in the band and playing with guitars and fiddles. I really had to think about what I was doing.

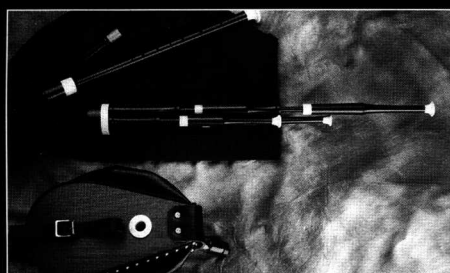
"Now I like being in the studio, it's a creative arena where you can try things out."

Along the way, Rory Campbell also found an audience in Italy and undertook small tours there, usually with Deaf Shepherd, every year. "Italy was always a good place, – it's only the last couple of years I haven't been going out."

And he took up the Border pipes. "They're bellows-blown pipes pitched

Ian Kinnear

Scottish Small Pipes



Keys - A, Bb, C & D

Range includes the unique polypenco model, standard blackwood and full presentation silver sets

Individually manufactured, reeded and tuned in concert pitch

Please write or phone for a catalogue

58 PRIOR ROAD, FORFAR DD83DT

Tel: 01307 469 570



Introducing the practice chanter
with the small pipe sound
by MacMurchie Bagpipes

- No more monotonous practising.
- This long practice chanter features its own fully tunable drone and has pipe chanter finger spacing.
- Aid to the practising of drone tuning and steady blowing for the beginner and fun for the experienced player.
- Made using synthetic Blackwood and fitted with all-plastic reeds

Available directly from

**MACMURCHIE
BAGPIPES**

for further information contact us at:

Unit 47E, West End, West Calder,
West Lothian EH55 8EJ

Tel: 01506 872 333

Fax: 01506 885 220

Phone after hours: 01506 883 939

www.macmurchiebagpipes.co.uk

blue@macmurchiebagpipes.co.uk

OR OUR APPOINTED AGENTS

PIOB MHOR

39-43 HIGH STREET BLAIRGOWRIE
PERTHSHIRE PH10 6DA SCOTLAND



*We take pride in the quality products manufactured to the highest standards
on the premises at Piob Mhor.*

- *Hand-sewn Quality Worsted KILTS* • *Hand-made FEATHER BONNETS and HACKLES*
- *Tailored JACKETS and VESTS* • *Hand-crafted SPORRANS in all designs*
- *Hand-turned AFRICAN BLACKWOOD BAGPIPES*
- *PREMIER DRUM AGENT*

In conjunction with the above, we make all accessories relevant to each craft and stock quality jewellery, tartans, gifts, etc.. Please write, phone or call. Overseas orders welcome.

Visa or Access Credit Cards accepted.

Tel: 01250 872 131

Fax: 01250 874741

e-mail: piob.mhor@easynet.co.uk

"With the Nusa album doing well, the two musicians are now working on new material with a view to taking Nusa further."

in A with a conically bored chanter and are very 'pipey' sounding.

"I'd been making pals with Fred Morrison because he'd produced my solo album and was a great source of inspiration and encouragement.

"He'd been getting into Border pipes and I had a shot as well. After a wee while, I went out and bought a set from Hamish Moore.

"I'm playing them all the time now, more than my Highland pipes just lately. As well I've taken up the Galician gaita – it's a fantastic instrument. I just can't keep my hands off it, it's brilliant.

"I had them made for me when I was out in Galicia one time. I love them. It's just another angle."

About four years ago, when piper Fraser Fifield and lead singer Ian Benzie both left the well-established international touring group Old Blind Dogs, Rory Campbell was invited to join the band as its piper.

"It's a big touring band. I'd seen Old Blind Dogs play for years and supported them a few times with Deaf Shepherd, and I was thrilled to be asked," he said.

"At that time there weren't that many people playing Border pipes and whistles who could fit into that kind of role. At the time I joined there was also a new singer, Jim Malcolm, and a new drummer, Paul Jennings. So it was basically a new band.

"They'd done five studio albums and just finished a contract with KRL, and were looking for a new deal."

The new line-up won a recording contract with United States-based Green Linnet and soon did an American tour.

"We've now done a couple of albums with them, and been out to America a number of times, and that's working out well."

The group's most recent album, *Fit?*,

includes several of Rory Campbell's tunes, along with the band's more usual traditional Scots and Burns material.

Meanwhile, Rory Campbell and Malcolm Stitt – "the only two people in Deaf Shepherd who didn't have real jobs" – began laying plans to develop a project together: "he was playing guitar and I was playing Border pipes and whistles. Acoustically it was great."

Malcolm Stitt's first instrument was the Highland pipes. He went on to add other instruments to his range and became a founder member of both Deaf Shepherd and the young Gaelic band Tannas. He has played on more than 30 albums and toured with Anam, The Battlefield Band, Tannas, Keep It Up, Tabache, Tony McManus, Phil Cunningham and Boys Of The Lough.

Said Rory Campbell: "I'd done my solo album with KRL and was contracted to do another one with them so, in 1998, Malcolm and I did a duo album with Jim Sutherland producing. This was where we started using sampled sounds and so on. It was great fun – *Field of Bells*."

Rory Campbell had long been doing backing vocals as a band member and session musician, but also had gone back to his father to learn some of the songs in his Gaelic repertoire.

Thus he made his recording debut as a lead singer in his second album with Malcolm Stitt: *Nusa*, released earlier this year.

"We brought in some other musicians, a bass player we'd worked with on the first album, Neil Harland, and drummer/percussionist Donald Hay. We used Donald Shaw on keyboards and Alistair Justice on trombone. And a DJ: Bryan Jones – 'DJ Extra' his name is.

"He's been great fun to work with, something really different. It was a new thing for him to be playing with the pipes and guitar, and it was a new

thing for us.

"We've played with him for a couple of years now and he's a great guy, up for whatever.

"That's the best quality I think you can have in a musician – if you're open-minded you're on the right track."

With the *Nusa* album doing well, the two musicians are now working on new material with a view to taking *Nusa* further.

Said Rory Campbell: "'Nusa' is Indonesian for Island – it comes from the name of a tune I wrote for friends who were getting married on an island called Nusa Lambongan just off Bali – Carwidryn and Martin's Nusa Lambongan Wedding. So we just called the tune *Nusa*, and we thought we'd call the album *Nusa* and now we've just called the group *Nusa*.

"Malcolm and I are still doing our thing as a duo when opportunities arise but we're trying to get the band out: Malcolm and I, DJ Extra, Neil Harland from Newcastle on bass and Donald Hay on drums – It makes a great live sound.

"It's a big thing for me at the moment, that environment. I'm using the gaita, the Border pipes and a bit of Highland pipes, some vocals, and doing things a little differently.

"Sometimes I feel a little bit guilty about not perhaps playing the Highland pipes so much, but there are so many aspects to my music now. It's not like I've stopped playing them – and I'm not going to stop playing them. I'm just doing other things as well, something I feel I have to do."

NATIONAL YOUTH PIPE BAND

PAUL WARREN LEADS THE WAY

12



THE National Piping Centre has appointed a director for the National Youth Pipe Band of Scotland, and the historic initiative – first mooted nearly three years ago – is now under way.

“We’re delighted to have Paul Warren as the NYPBoS’s director,” said the Centre’s principal, Roddy MacLeod. “He brings proven skills and a wealth of experience to the position, which he sees as a ‘dream job’.”

Paul Warren sees the band as a natural progression of the Centre’s three-year National Schools Piping Project and intends to build on the foundations laid there during its 1998-2001 term.

“There is three years’ excellent work there, and there are clear links to build on,” he said.

“I need to make it clear that this is not a band being set up to poach players from existing bands. This is not a competition band; this is a band to give youngsters opportunities to broaden their whole musical experience. Players coming back from it will have more to offer their bands,” he said.

“To be a part of this project, youngsters will have to test themselves and membership will reflect well on

their school, their teachers and tutors, their bands, their families... .”

The NYPBoS will develop through three-day courses, similar to those provided under the National Schools Piping Project. A programme for the first round of courses will be available soon.

“We’ll be looking at instrument maintenance in somewhat different ways and sound production, playing with other instruments, bandcraft skills, composing, playing for dancers, recording skills, stagecraft and presentation skills.

“A big focus will be on members producing their own concerts, taking responsibility for artistic and creative direction, logistical and administrative management – and I hope we will be very much a high quality concert show band.”

Students will be encouraged to gain Institute of Piping theory certificates and develop proficiency on second instruments. “I want them to become well-rounded musicians, not just pipers or drummers,” said Paul Warren. “I want them to be impressed with what happens here and what they can achieve, I want them to feel they are a part of something very special, something to be proud of.”

Members will be expected to show musical keenness and a commitment to study, learning and personal musical development at home, away from the courses.

He is keen to hear from 12-18 year-old pipers and drummers who are interested in being considered for membership of the NYPBoS. They should send a musical CV – an outline of their musical experience and achievements – and an audio tape of their playing: pipes or drums and any other instrument they may play, or of their singing.

Auditions will follow participation

in a course at The National Piping Centre which will prepare them for the audition. Regional auditions will be considered. “This is a Scotland-wide initiative,” said Paul Warren.

“If someone isn’t selected the first time around, the course will be of benefit and he or she will certainly be able to audition again at another time.”

His own piping involvement began as a schoolboy in Dumfries and Galloway when he joined the grade 4 Kirkcudbright and District Pipe Band – “they had great teaching and a great public following.”

In 1976 his family moved to Helensburgh and Paul Warren played with the Helensburgh and District Pipe Band and the grade 3 Goodyear Tyre Factory Pipe Band, and was the first Hermitage Academy student – in 1978 – to sit O-level music with the pipes as first instrument.

At 16 he joined the Argyll and Sutherland Highlanders as a soldier but, he said, “I quickly realised there was probably a better life to be had from being a piper than simply a soldier, although as a piper you were still very much operational.”

In 1987-88, Paul Warren attended the Army pipe majors’ course at Edinburgh Castle under Major John Allan (Director of Army Bagpipe Music, 1981-91), and Gavin Stoddart, then Pipe Major.

“That was seven months up at the Castle, just piping and learning. I was like a sponge,” he said.

“The two guys prior to me had both got two As – an A for practical and an A for theory. We were very competitive in the ranks, so I was trying to get two As myself.”

Paul Warren did better than that. He got an A for theory, but a Distinction for playing – the first piper in his regiment to do so.

He stayed on at Edinburgh Castle,

teaching for TA, senior pipers' and pipe majors' courses.

"The Army would allow something like six pipers to go around the competitions, and it was great. Your accommodation and transport were all paid for, and for two summers I got to go around the competitions with the likes of Gordon Walker and Alisdair Gillies.

"It was nice to have a stab at solo competition. My best result was probably winning the open pìobaireachd at the Cowal Highland Games one year."

Back with his Battalion in Germany, he was responsible for teaching pipers in the Argyll's pipe band. "But the Battalion was very soldiering oriented and I'd just come away from this wonderful experience of piping every day at the top level.

"I couldn't believe being sent to a rifle company, and felt it was time to call it a day.

"I did a year in Germany then, in late 1990, I was offered a job in the Middle East." Paul Warren left the Army and for the next six years had responsibility for establishing and developing the pipe band of the Sultanate of Oman's Royal Navy.

"That was fantastic," he said. "I started with a portacabin in the middle of the Jebel and a dozen 18-20 year-old Omanis who had practically no English, limited education, who had uniforms they didn't know how to put on, who couldn't march and couldn't play pipes.

"It was hard work teaching but I got on really well with them. I had to form a band that was able to function as quickly as possible.

"Teaching tunes in the early days, I'd go bar by bar, phrase by phrase if I was lucky, and get everyone to try to play it individually until I got one person able to play it. Then I'd get him to help the others because he could

speak Arabic. And I'd do that through the whole tune.

"Six months down the line, I had a full band that could dress itself, could march and put on a 15-minute display."

To do it, Paul Warren devised some simple but impressive-looking drill movements, incorporated Arabic drumming and wrote music to suit the abilities of his pipers.

"Once I had the band up and running, I started getting them looking after themselves. I developed a rank structure so they could begin managing and running the band."

He developed a training and examination syllabus and a system of musical progression, to ensure that better players could be promoted into positions of responsibility and become teachers. "It was a lot of work but something I feel good about, and something they still use to this day."

After six years, Paul Warren had a purpose-built, air-conditioned school of piping and drumming with offices and classrooms, an administration team, Omani instructors and a second band.

"It was the best job in the world and I had a very good outfit, but it got to the point where I was going to work in the morning and calling the instructors in for a meeting, then they would go and do what they had to do and I had nothing to do – I'd basically worked myself out of job, and I get bored easily.

"It was time to come home."

Back in Scotland, Paul Warren took a position as area fundraising manager for the Royal National Lifeboat Institution (RNLI), covering Glasgow and Argyllshire.

Alongside his work for the RNLI, Paul Warren was keen to maintain a piping involvement. He taught at Lomond School, Helensburgh, and played for a time with a folk band, the Voicebox Ceilidh Band, but late nights gigging at pubs, clubs and ceilidhs

followed by early mornings for his day job began to take their toll. Hoping for a quieter life, he responded to an advertisement from the grade 4 Clydebank and District Pipe Band which was looking for pipers.

"I missed being around the games and competitions and meeting people. I thought a grade 4 band would be a limited commitment, good fun, and give me the time I needed for my real job," he said.

"I went along, and they asked me to be pipe major. They were half a dozen guys, mature players, and the standard wasn't good.

"I was very clear about what I'd want to do but they said they wanted what I had to offer, so I took in on. I had a winter working with them, then in March 2000 I decided to re-launch the band as Lomond and Clyde, to cover a wider recruiting area and improve the band's opportunities for sponsorship."

The re-named band ended the season as champion of champions in grade 4B and was promoted into grade 4A. Last year, it again took its grade's champion of champions title and was promoted through grade 3B to 3A.

"Although for us it's definitely another restructuring year, we still managed to get fourth at the European Championship in Belfast this year," said Paul Warren. "We're very ambitious. It's a band that has developed and this year we'll be happy with what we get... then next year the plan is to come out with the intention of being upgraded to grade 2.

"But we don't just compete," he said. "We're very much into concerts, I'm a believer in bringing in other instruments, and dancing. I write a lot of my own stuff and I believe we do a very good concert."

In was in his role with the RNLI that Paul Warren organised a profile-raising light classical music concert at the Royal

14 Concert Hall in Glasgow on 3 March, 2000.

"I formed an organising committee, and Simon McKerrrell's mother, Lizanne (Simon McKerrrell teaches with The National Piping Centre), came onto the committee. She organises charity concerts

"We had the Royal Scottish National Orchestra, but we decided we should have a pipe band at this concert and, as discussions developed, we decided we should have a youth pipe band.

"We wanted it to be a Scottish youth pipe band but, because of the logistics, it turned out to be a West of Scotland schools pipe band.

"There was a lot of enthusiasm for this, and we got Simon McKerrrell in to help with the piping side of things and Simon's brother, Colin, who's a drummer, came in to help with the side drumming."

Youngsters were auditioned, selected and rehearsed over several weekends.

"I also invited a close friend, the Queen's piper Jim Motherwell, to come up. We had the Whistlebinkies on stage

as well.

"We really had one day to put it together in the Concert Hall, and this youth pipe band marched on to the stage backed by the Scottish National Orchestra, the Whistlebinkies and the Queen's piper in front of 2,000 people. "We raised £154,000 that night," he said.

"We hoped that maybe this band would continue but, at that time, neither the Piping Centre nor Simon McKerrrell personally were in a position to take it up.

"Here we are a couple of years later, and it is happening. It feels really good and I'm thrilled to have this job," said Paul Warren.

"I've just turned 40 and it's a matter of what do I want to do with my life. I'd decided to set up a music development programme when this post was advertised. I felt I was the right age and had the right sort of experience, and applied.

"I'm thrilled to be appointed to this job. It offers me everything that I want to be involved with."

TO REGISTER an interest in the National Youth Pipe Band of Scotland, please send a letter and your full contact details to:

Paul Warren
The National Piping Centre
30-34 McPhater Street
Cowcaddens
Glasgow,
G4 OHW.

If you are aged 12-18 and would like to be considered for membership, please include:

1. an outline of your musical and performance experience and achievements (including dance, singing and theatre);
2. a recording of your piping and/or drumming, and of any other musical skill; i.e. any other instrument and/or singing.

You should have experience and competence on the great Highland bagpipe or in pipe band drumming.

All respondents will be kept in touch with developments and news from the National Youth Pipe Band of Scotland.

L. J. THOMSON

PIPE BAG MANUFACTURERS

Hand sewn to the highest standards using selected premium grade skins and hides.

"A specialised product, seldomly obtainable in this day and age -highly recommended"- Fred Morrison

'Crosslands', Crook of Devon, Kinross-shire, Scotland, KY13 7UL

Tel: 01577 840336

Competing Pipers' Association

GLENFIDDICH B & C GRADE PIOBAIREACHD COMPETITIONS

Colin Maclellan

President

Competing Pipers Association

Now that the piping season is in full swing, it is a good time to bring further attention to the piobaireachd competitions run at select Highland games by Competing Pipers Association with the help of sponsorship from Glenfiddich (William Grant and Sons Ltd).

As many of you may know, these competitions came into existence last year and provided an opportunity for less experienced piobaireachd players to compete and to build the requisite track records so that applying to the major competitions such as Oban and Inverness would become an easier process. Normally these competitions have an extremely healthy entry and as proof of the open nature of the competitions last year, each competition had a different winner with the aggregate award being shared by a Scot and a New Zealander, James Beaumont and Fiona Manson.

As this goes to print, competition have already been held this year, at the Atholl Gathering, where Chris Armstrong was the winner. This leaves five more competitions to look forward to, at Roseneath, Inveraray, Blairgowrie, Perth and Montrose. Check your CPA Guide to the Games for details of these events, and support the association by attending them and having a good day out amongst friends, and perhaps a good tune as well.

We are grateful to Glenfiddich for their continued interest in this venture and feel that the competitions have become a most valuable part of the competitive circuit. In addition, at the Scottish Pipers Association Professional Competition in the spring, the CPA part sponsors B and C grade piobaireachd competitions and the Cowal Gathering

holds one of its own. We have been tremendously encouraged by the success of these competitions and hope to be able to talk to other highland games about extending the circuit so that our B and C graded members can gain the most benefit from these events.

Joint Committee for Judging

The Joint Committee for Judging, in which the CPA is a partner, along with the competition promoters and the Piobaireachd Society, has announced a new code of conduct for judges, which directly addresses some of the problems which have resulted from some recent controversial incidents at piping competitions. Particularly, the new code directs that judges should not judge close relatives or pupils recently under instruction (individual instruction on a regular and frequent basis within the preceding twelve months, or individual instruction during that period on tunes set for the competition to be judged).

The Joint Committee has also enacted an extensive constitution, one which provides for a reorganisation of its own structure. The changes will mean that the seats currently occupied by the Piobaireachd Society will be taken up by three senior judges, who will be elected from amongst themselves. Additionally, the Chairmanship of the Committee will rotate on a tri-annual basis, between the competition promoters, CPA and the judges, in that order. The Piobaireachd Society will have observer-only status.

The Association heartily endorses both the new code of conduct for judges and the changes implemented by the new Constitution, and thanks its colleagues on the Joint Committee for the work and foresight involved in coming to these agreements. The changes complement our own code of conduct for competitors and will

provide pipers with improved conditions at every competition.

A further development as regards the Joint Committee is the welcome news that Dr John MacAskill, John MacDougall, Pipe Major John D Burgess, James Jackson and Willie Morrison have now recently joined the approved list of judges. This, in addition last year to Hugh MacCallum and Iain Morrison joining means that the judging list has been strengthened considerably.

Letter to the President

In this column, each issue, a question to the CPA President will be featured, along with the answer. Put your questions to the CPA president via the Piping Today editor at The National Piping Centre, 30-34 McPhater Street, Cowcaddens, Glasgow, G4 0HW, Scotland.

Q: What is the difference between an amateur and a professional piper. Having played in one professional competition (without winning a prize), am I now ineligible to play in amateur competitions?

A: Generally in Scotland, there are few amateur competitions which are not age restricted, i.e. 18 and under. If one meets the age requirement, it is generally accepted that a piper may play in these amateur competitions regardless of whether money has been accepted for prizes in previous competitions or not. An adult player who has never accepted a money prize may continue to play in any amateur event provided he or she can find one which is not age restricted. Examples of such events would be the Highland Club piobaireachd at London or the events held for members of the Royal Scottish Pipers Society or the Glasgow Highland Club.

Sino-Scottish Fusion:

'I love the pipes like I love the rain'

16

By LISA BALLANTYNE
In Beijing, China

WHEN East met West at The National Piping Centre earlier this year, music proved to indeed be an international language.

Progressive Chinese musician Zhang Wei met Centre teacher Simon MacKerrell for a bagpipe lesson during his second visit to Scotland.

Despite speaking little English, Zhang Wei learnt quickly under Simon's teaching and is now back in the Middle Kingdom practising his chanter and considering how to incorporate the pipes into his own brand of contemporary Chinese folk and rock.

Currently performing with the band Cotton Clothes in Beijing, Zhang Wei plays guitar and the gu zheng, a traditional Chinese instrument similar to a zither, with 21 long strings pulled over a wooden spine and flat soundbox. He became enchanted with the bagpipe's sound long before his visit to Scotland, finding in it a resonance with other Chinese instruments.

"When I was 13, I watched a documentary about Scotland and remember being intrigued by the bagpipe and how similar its sound quality was to that of the suo na or Chinese horn. After visiting Scotland, I discovered that it was easy for me to appreciate and relate to the pipes because the music seemed strangely familiar. Bagpipe music is based on the same pentatonic principle as a lot of traditional Chinese music and, just like the gu zheng, the pipes are strongly linked to the landscape and environment.

"The powerful sound of the pipes expresses the rain and wind and stoicism of Scotland better than any painting."

Zhang Wei was excited to meet and learn from Simon MacKerrell. Having



already taught students from a variety of other cultures, Simon MacKerrell is experienced in letting actions speak louder than words, but he would have liked to communicate more of the wider culture of Scottish music to Zhang Wei.

"It is usually easy enough to communicate by demonstration on the practice chanter... [but non-English speaking students] miss out on the whole culture side of piping – all the folklore. But Zhang Wei was in with an advantage... he understands the music." Hailing from the mountainous, desert province of Ningxia in China's great north west, Zhang Wei's affinity for music stems from a sound musical upbringing.

He grew up in Ningxia's Beijing Opera work unit, where his father is still a key performer. As a child, he would play in the theatre where the actors rehearsed and copy the on-stage acrobatics to the accompaniment of cymbals and wooden clappers.

Instead of having their son undergo the torturous rigours of operatic training, his parents introduced him to gu zheng at the age of seven. By the time he was 12, he was performing at provincial level. His family's financial situation prevented Zhang Wei from pursuing

guzheng further but, in his early teens, he taught himself to play guitar and soon achieved fame in his hometown of Yinchuan for his crunching guitar riffs and rock 'n' roll image.

Since moving to Beijing in 1996, Zhang Wei has worked to bring a variety of different influences into his music. Currently achieving growing critical acclaim on the Beijing underground music circuit, Cotton Clothes presents a contemporary acoustic/electric sound with a distinctive north west China flavour. Zhang Wei's long guzheng solos – mainly improvised and different each time – bring the added depth of Chinese traditional music.

He now hopes this fusion can soon incorporate a Sino-Scottish sound, with the pipes being introduced into the band's act.

Born in 1976, Year of the Dragon, as the Cultural Revolution came to an end, Zhang Wei shares with other young Chinese musicians a hunger for 'new' sounds that can define their experience of growing up during the early years of reform and opening: "gaige kaifang".

"In a sense I was lucky," he says reflecting on his childhood. "Growing up in the Beijing Opera work unit, I was surrounded by music all the time. All



my neighbours could play one instrument or another and at an early age I had rhythm and a real appreciation for music, which a lot of young Chinese people didn't have and many still don't have.

"It was the early 1980s before Chinese bands started appearing. I remember being blown away when Tang Dynasty (one of China's first rock bands) came out in 1993. That situation is a far cry

from young people in the West, who grew up watching MTV and whose parents listened to The Beatles, Elvis or The Who." As music had been restricted and politicised during the "10 years of trouble", as the Cultural Revolution is now referred to, popular music had a rough time breaking into reforming China.

The trickle of popular music from Taiwan and Hong Kong was still held in contempt by many. Not until the late 1980s and early '90s did any semblance of a contemporary music industry exist in China. Now Beijing balances on its dichotomous image nationwide as both the political and cultural centre of China. Although Shanghai's economy booms, southern artists and musicians still have to trek to the capital to be seen

and appreciated.

Zhang Wei hopes that Scottish and Chinese culture can find a fusion that is musically interesting while at the same time communicating where he has come from and the places he has traveled to.

His affection for Scotland is strong:

"Yinchuan is so dry, dusty and sandy. I don't understand why Scots say they hate the rain so much. Rain is at its best when it is heavy and soaks you right through.

"Similarly, I've heard a lot of people say they hate the pipes — either because they are too noisy or untuneful.

"But I love the pipes like I love the rain."

Subscribe to:

PIPING TODAY

Piping Today, published quarterly by The National Piping Centre and Magnus Orr is the contemporary international magazine for all who are interested in piping and pipe bands. It is an essential source for players and for those who simply appreciate the music of these rich traditions.

Subscriptions (mailed):

U.K. only: £12

Europe (incl. non-EU): £15

Rest of the world: £20.

www.thepipingcentre.co.uk

or write:

Piping Today

The National Piping Centre,

30-34 McPhater Street, Cowcaddens, Glasgow G4 0HW SCOTLAND

Phone +44 (0) 141 353 0220

PIPING TODAY



The Piping

PIPING TODAY



The Piping

Matters of record

18



Roddy MacLeod
Principal
The National Piping Centre

A FEATURE of piping summer schools in North America is the flutter of fingers from practice chanters to “record” buttons as soon as the teacher makes a move to demonstrate something or make a point.

At similar events in Scotland, that patter of little clicks as tape recorders start turning is unusual – and it is to be regretted.

Ask your teacher if you have any doubts about his or her feelings on the matter, but I think most teachers would be delighted if students want to record their lessons.

The student who takes home a recording of the lesson, instead of coming back the following week having forgotten things, is much more likely to show clear progress.

There is almost always much more in a lesson than even the most attentive student can take up on the one hearing.

A second and third hearing often yields insights that are missed during the lesson itself, and can keep the things that are remembered in a clearer perspective.

A teacher may say something like, “I’d like you to hold that note just a little bit

longer,” and demonstrates it.

Without a recording, a student can take the advice on board but, instead of holding that note “a little bit” longer is soon holding the note a whole lot longer. The real point of the message is lost.

Recordings of your lessons also have a long-term value – believe me – and are worth storing away for the future.

I often wish I had recordings of my lessons with the late Duncan Johnstone. At the time, you don’t think about it, you’re young, it’s your weekly lesson, it doesn’t seem a pressing need.

It is only years later that you realise just how valuable a recording of those lessons would be. It’s only when you don’t have the opportunity anymore, and you can’t quite remember what you were told, that you appreciate the full value of it.

Another important use for a tape recorder that is not to be underestimated is recording yourself.

It’s very revealing to record a practice session, and then to play it back to yourself.

What you are playing isn’t always what you think you are playing. It’s a bit like listening to your own voice on a tape machine: it can come as a surprise.

Recording yourself is very important in terms of analysing your technique, your phrasing and tempo, the tonal quality of your instrument...

The tape recorder is a tool that lets you stand back, listen critically to the details of your own performance and dispassionately identify problems to which you might otherwise be oblivious.

It is worth the bother. And, these days, you don’t need to spend much money or invest in high quality equipment to get a wealth of feedback from a simple recording.

NOTES

Kintyre Piping Society



Eight of the world’s top pipers were invited to the third Annual Kintyre Piping Society Competition held at the Argyll Arms Hotel, Campbeltown on Saturday, 8 June.

The overall winner of the day was The National Piping Centre’s senior teacher, Gordon Walker, who also won the march, strathspey and reel event.

The Centre’s Principal, Roddy MacLeod, claimed first prize in the piobaireachd playing The Earl of Ross’s March. Chris Armstrong, also a teacher at The National Piping Centre, lifted the cup for the hornpipe and jig to complete a hat-trick for The National Piping Centre.

Other competitors at Campbeltown were William McCallum, winner for the previous two years, Colin MacLellan, Niall Matheson, Angus MacColl and this year’s SPA piobaireachd winner and overall Uist and Barra winner, Stuart Sheddon.

K. PETTIGREW
BAGPIPES

Craftmanship worth reeding up on - a sound investment for the professional or amateur player.

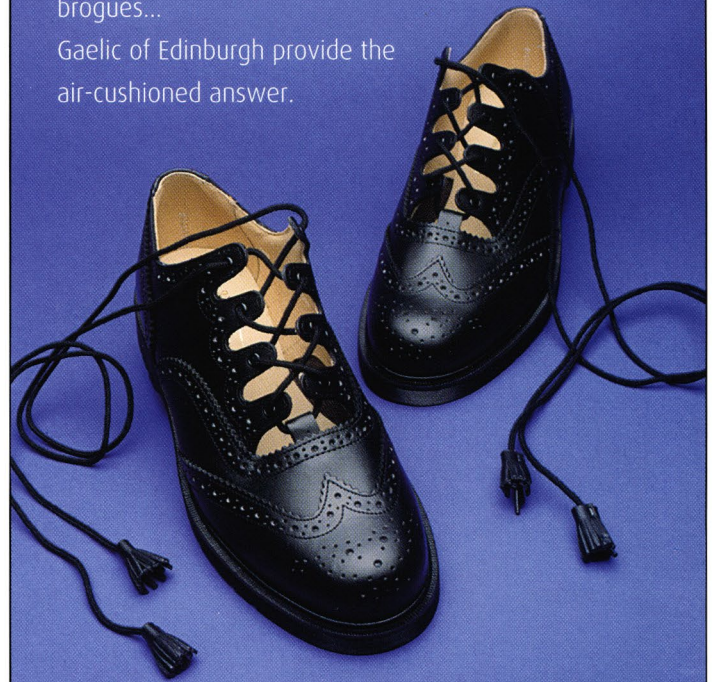


www.bagpipes.co.uk



After a great performance don't be let down by uncomfortable brogues...

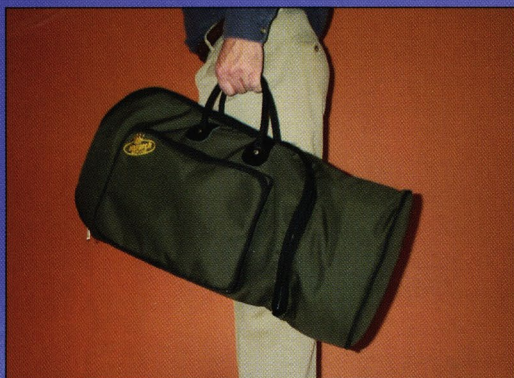
Gaelic of Edinburgh provide the air-cushioned answer.



www.bagpipes.co.uk



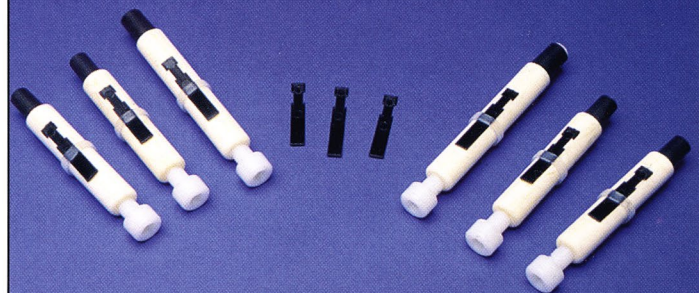
When it comes to travelling with your bagpipes the Monarch bag is the most comfortable way to carry them.



www.bagpipes.co.uk

The Selbie Imitation Cane Drone Reed

This innovative new drone reed from Selbie Technologies combines the tonal qualities of cane with the maintenance free attributes of synthetic reeds.



Hear the soft, mellow tenors and the deep rich bass sound and you'll be convinced you're listening to cane. Want the best for your pipes?

www.bagpipes.co.uk

Shaping a showcase for solo piping

THE GLENFIDDICH PIPING CHAMPIONSHIP

20

WHEN William Grant and Sons Limited decided to sponsor a premier solo piping competition in 1974, the company was breaking new ground.

John MacFadyen's initial reaction was that there was no place for yet another competition in the piping calendar.

But the annual Glenfiddich Piping Championship, fully sponsored and organised by whisky-makers William Grant and Sons, has not only been a standards setter for the several other top-level invitational competitions which have since been introduced, but also has become well established as the de facto world title event of solo piping.

Champions have included William McCallum, Pipe Major Angus MacDonald, Iain MacFadyen, Pipe Major Alasdair Gillies, Pipe Major Gavin Stoddart, Murray Henderson, Roddy MacLeod, Angus MacColl, John D. Burgess, Hugh MacCallum, Pipe Major Iain Morrison and James McIntosh.

It has always been held on the last Saturday of each October in the great hall of Blair Castle, at a time when the Perthshire forests are in autumn colour and the piping competitions season is all but over.

"When we started, we were kind of walking on eggs," Sandy Grant Gordon, the whisky company's former chairman and managing director, recalled on the occasion of the event's 25th anniversary. "There are some considerable traditions in piping, and ways that pipers do things, that we weren't completely privy to.

"Our concept for the competition was to offer the best pipers, the best opportunity to perform at the highest level."

The William Grant and Sons Competition (as it was first called) was won in its first year by James McIntosh, who went on to pioneer the

piping programme at Carnegie Mellon University in Pittsburgh, Pennsylvania, in the United States.

In 1998, for the event's 25th anniversary, he was back as a judge.

"Unknown to me, I'd been first reserve," he recalled. "One of the competitors cancelled out on the Wednesday before the competition and I had a 'phone call asking if I would take part in a competition on the Saturday, so I said 'yes'.

"I played Beloved Scotland. The prize at that time was about the biggest prize in competitive piping here. It was £200 for overall and a lovely engraved sgian dubh with a Grant crest on it. And they presented me with a cheque about 18 inches long."

When James McIntosh deposited the winner's cheque in Glasgow on the Monday afterwards, the Royal Bank of Scotland gave the original cheque back to him as a souvenir. "I still have it at home in Pittsburgh," he said.

William Grant and Sons is quick to acknowledge the help to stage the competition that it received from leading piping interests of the day.

"We went first of all to the Piobaireachd Society and they pointed us to Seumus MacNeill as a source of advice," said Sandy Grant Gordon.

"Until he died, he helped us with running the operation and he obviously did a good job of that.

"We've been very pleased to see the way in which the championship has evolved from scratch, and the increasing number of people who come from all parts of Scotland and from over the water, and this is kind of the culmination of the season.

"We've been delighted with the co-operation we've had from the folk in Blair Castle, formerly with His Grace the late Duke of Atholl, and that has added another dimension to this competition. The great hall is a fine

place for pipers to play."

Invitations are made to the Glenfiddich champion of the previous year, and to nine top placing pipers from the piobaireachd and march, strathspey and reel events at the Northern Meeting, the Argyllshire Gathering and the Bratach Gorm competition in London. The winner of the Silver Chanter at Dunvegan on Skye is also invited if, because some other piper has qualified for an invitation more than once, places remain unfilled. Winners of the United States Piping Foundation competition and the winner of the Clasp at the Canadian Piobaireachd Society Gold Medal competition are also considered.

At the first championship, in 1974, a dozen invited competitors played, but he day's piping proved too long, and the entry was cut back to 10.

Now, five piobaireachd are played before lunch, five in the afternoon. The light music – a march, strathspey and reel competition – follows the afternoon tea

Those taking part submit six piobaireachd, six marches, six strathspeys and six reel tunes. The evening before they compete, the pipers are told which tunes they are to play.

Only rarely has a piper turned down an invitation to the Glenfiddich.

Judges are selected from amongst the senior judges on the Joint Judging Committee list. The selection of fear an tìghe has been influenced by people's suggestions, and the willingness and availability of the prospective presenter to take part. So far, no-one has refused the invitation and the event has been presented by some of piping's most highly respected, knowledgeable and well-known figures.

Prize purses have been regularly increased. Overall winners, as well as holding the distinctive ram's horn Glenfiddich Trophy for a year, now

receive £1,300 and an engraved sgian dubh. Second and third place winners overall receive £600 and £400 respectively. And there are separate prizes and winners' trophies for the piobaireachd and march, strathspey and reel: £220 for a first place, £200 for the runners up, £180 for the third place winners, £160 for fourth and £140 for fifth.

The winner in the piobaireachd section holds a trophy presented by the Highland Society of London for a year, and the MSR winner holds the P.L.M. Redfearn Trophy for a year (P.L.M. Redfearn is a glass manufacturer who supplies bottles to William Grant and Sons).

Also presented annually (since 1985) is the silver Balvenie Medal for services to piping.

The first recipient was the then Duke of Atholl whose hospitality had been vital to the success of the event. Since then, the medal has been awarded to General F. M. Richardson, Bessie Brown, Seumas MacNeill, Captain John MacLellan, Robert G. Hardie (in absentia), James Campbell, Andrew Macneill, Tommy Pearston, Allan Cameron, Maclean Macleod, Duncan Johnstone (in absentia), Donald Macpherson, Colonel David Murray, Angus J. Maclellan, Duncan McLellan and Rose Fletcher.

The intention has increasingly been to recognise otherwise unsung stalwarts of piping who have made exceptional contributions to the art. Anyone is welcome to nominate a person for the Balvenie Medal by writing to William Grant and Sons.

The identity of the person to be honoured is kept a closely guarded secret until the moment of the presentation.

After the prizes are awarded, the competitors and guests repair to Pitlochry for a dinner-ceilidh.



The competitors of the 2001 Glenfiddich Championship: (from the left) Bill Livingstone, Jack Lee, Alisdair Gillies, Gordon Walker, Colin Maclellan, Sandy Grant Gordon (representing sponsor), Niall Matheson, Angus MacColl, Greg Wilson, William McCallum and Chris Armstrong



William McCallum - one of the competition's most prolific winners



Chris Armstrong



Jack Lee

The competition has long been famed for the VIP treatment it gives piping's elite players: they are accommodated, wined and dined by William Grant and Sons in an atmosphere of warm hospitality. Not only that, but the competitors' partners and families are invited as well.

Texan Mike Cusack has repeatedly made the invitation list. "It's the honour of knowing that you're in there with 10 of the best players for the year...," he said in 2000. "There are no enemies here. Everyone's proved themselves to be here and that's what keeps us smiling, not maybe all of the time, but certainly by the end of the night."

A face that has become well-known at the Glenfiddich over the years is that of Liz Maxwell who, since 1978, has been directly responsible for the event's organisation.

"The work begins the day after I get home from Blair Castle," she said. "People are calling up reserving tickets for the next year's competition and ceilidh so they can be sure that in a year's time they'll be there."

Invitations, choosing judges and fear an tìghe, programme and ticket preparation all take time through the year, but the main workload arrives after the last of the qualifying events: the Northern Meeting, Inverness. "We really only have from the middle of September until the end of October to finally bring everything together," said Liz Maxwell. "And it's in addition to my real job – but it's very enjoyable."

Liz Maxwell's "real job" is responsibility for all of the company's employees' cash and credit card expenses claims, worldwide. "I can be the most popular or most disliked person in the company, but it allows me to know almost everyone in the company on a one-to-one basis," she said.



Liz Maxwell



Gordon Walker

She became involved in the Glenfiddich Piping Championships through her initial role as assistant to William Grant and Sons' public relations manager. When the public relations role moved to London, Sandy Grant Gordon retained Liz Maxwell in Scotland to attend to his public relations.

Responsibility for expenses was added to fill out Liz Maxwell's part time public relations role into a full time position. Now the expenses supervision is a full time job in its own right –

“with the piping still as an enjoyable and major part of my job.”

The company's piping sponsorships include, as well as the Glenfiddich, the Atholl Gathering in May, the Donald MacDonald Quaich, the Silver Chanter at Dunvegan Castle (Isle of Skye), the senior piobaireachd at the Argyllshire Gathering and several B and C grade competitions.

But the Glenfiddich is the event that entails direct involvement as the event's organiser, and the most work.

There have been hitches. When Bill Livingstone won the piobaireachd section in 2000, he took the trophy home to Canada. The next year, he inadvertently left it behind in Toronto. That year's winner, Jack Lee, was presented with a stand-in trophy: the quaich for the following day's fiddle competition. Very few people were any the wiser.

“We made sure the engraving wasn't facing the cameras, and Jack Lee didn't want to take the trophy away anyway,” said Liz Maxwell. “Bill Livingstone has promised to bring the trophy back this year.”

Usually when there have been problems, journalists rather than pipers have been to blame, said Liz Maxwell. Media photographers who have cavalierly disregarded the “no flashes during performance” rule, for example, have on occasion been firmly ousted from the castle.

Generally, relations with the media have been happier. “We've had some excellent coverage,” said Liz Maxwell. “The piping press have often done us proud and a number of in-flight magazines and other publications have given us good coverage. But we have had others. One was the *New Musical Express*, which was very pop-rock oriented.

“Their journalist absolutely loved it, we had a wonderful piece in his

publication and he came back the next year on his own behalf,” she said.

“One year, *Blue Peter* (a BBC children's television programme) came and they literally took over. It was one of the years in which Alasdair Gillies won and he's often said that, apart from winning the Glenfiddich, getting his *Blue Peter* badge was a highlight of his piping career.”

Public figures to have turned up at the competition include Clement Freud – “he seemed to thoroughly enjoy it” – and the Prime Minister of the Windward Islands and his entourage. “We were anxious about having alcohol on the premises because we understood they were completely teetotal but, when they were leaving, they managed to take about a dozen bottles of Glenfiddich with them.”

Sandy Grant Gordon has been a widely recognised supporter of piping but he is now retired and is quietly lowering his personal public profile.

This does not mean that the company's continued commitment to piping sponsorship is endangered. “There have been changes in the responsibility for piping and fiddling events, and I can confidently say that the future of the Glenfiddich Piping Championship is pretty secure”, said Liz Maxwell. “The goodwill generated by this prestigious international event is immeasurable”.

William Grant and Sons' marketing department does, of course, ask how the company's piping sponsorships can be justified. “And I don't think it increases sales in any direct way,” said Liz Maxwell.

“But how do you measure goodwill?”

“Goodwill is what we get out of our piping sponsorship – and it is international.”

Photos: Derek Maxwell

Rome has a band to call its own

ALL roads lead to Rome, they say. At last, the Great Highland bagpipes have found their way there... and established a place in the heart of the Eternal City.

The City of Rome Pipe Band was founded in October 2000 by a group of piping friends from Scotland, Brazil, the United States and Uruguay, and gave its first public concert in May 2001.

Co-founder Paul Racionzer's passion for piping dates back to his Scottish boyhood and fond memories of visits to the Royal Braemar Games.

"I just loved the sound and sight of the pipe bands. I started playing from about the age of eight, with a local piper as tutor," he said.

"I progressed onto the pipes... and remember proudly doing my practice marching up and down the garden path at our home near Letham, Angus." But, when he developed difficulties breathing through his nose, a specialist told his family it might be best if he gave up the pipes for a time.

Paul Racionzer went on to study agriculture at Aberdeen University, graduated in 1987 and, after working in France and in Morayshire, Scotland, took up a one-year contract with the Food and Agriculture Organisation's Rome headquarters in 1991.

"One extension led to another," he said. "Sometimes I didn't know from one month to the next if I would have to pack my bags and head back to Scotland." Now that the position is permanent, he has settled in Italy. His job as an agricultural economist is with the Global Information and Early Warning System on Food and Agriculture, a service of the FAO which monitors global food supply prospects and reports on this and food emergencies around the world.

"I never really thought of taking up the pipes again until I came to Rome," said Paul Racionzer. "And then, of course, I had to pick things up again



myself without the help of a tutor. As far as I knew, there were no other pipers in Rome. I even tried putting an ad in the Piping Times but got no response."

He did, however, remember the fundamentals he had been taught as a boy and, having played other instruments, he could read music. He began practising on the pipes, usually outdoors on the banks of the River Tiber near his Rome apartment.

"Often I'd get coins thrown to me from passers-by," he said. "But there were many frustrating moments when I was trying to get used to the pipes again — mostly technical matters, with reeds and tuning, rather than actually playing the music."

It was at this time — in 1993 — that he met up with the expatriate Brazilian

piper, Erwin Flores.

"I had dreamed about piping all my life," said Erwin Flores. "But it was only when I came to Italy that someone brought me the business card of a piping supplier on Edinburgh's Royal Mile.

"I wrote to this address, and I was told I would need a chanter, a tape and a tutor. I went to Edinburgh and bought my first chanter, and then I came across one of the very few serious pipers in Italy at the time — Marco Borzacca in Genoa — who had been playing for about 10 years, having studied at long distance with Joseph MacDonald of the Strathclyde Police Pipe Band.

From the time Paul Racionzer and Erwin Flores first got together, the idea of one day forming a pipe band was in

Probably the best Highland Outfitters in The World...

GEOFFREY(TAILOR) Kiltmakersandweavers

RENOWNED THROUGHOUT THE PIPE BAND WORLD FOR QUALITY & SERVICE



Kiltmakers, Tailors & Weavers, producing the highest quality Highland Dress.

Quantity Pipe Band purchases are our specialty. We strive to meet your requirements and

budget. With years of experience and being willing to travel for measuring, we at Geoffrey (Tailor) are serious about making your Band look as good as they sound. Contact Geoffrey's today for a quote "Tailored" to your specifications... 0131 557 0256

Special thanks to the Kirkwall Pipe Band for the pictures showing them in Geoffrey (Tailor) Outfits. We think they look fantastic, you could look as good, just call...



PIPE BAND MEMBERS DISCOUNT 15% OFF

OFF RETAIL PRICES STOCK & ORDERS. 5% OFF OUTFITS (not valid in connection with other special offers)

New Brochure Available, New Styles and Tartans, Celebrated 30 years as a Family Business in 2001.

EDINBURGH	57- 59 High St. The Royal Mile. EH1 1SR	0131 557 0256
GLASGOW	309 Sauchiehall Street. G2 3HW	0141 331 2388
OBAN	2 MacGregor Court, Argyll Sq. PA34 4AS	01631 570 557
LONDON	Every 4-6 Weeks - Showroom for Viewing & Fittings. Call Edinburgh for Appointments.	
USA & CANADA	Toll free hotline & at Festivals throughout the USA	1 800 566 1467

www.geoffreykilts.co.uk



HHS
700

The proof of
evolution

NEW FEATURES

DIE-CAST TOP & BOTTOM STRESS RING DIE-CAST SUSPENSION RING DIE-CAST INTERMEDIATE RING
SLIM SUPPORT TUBES UN-SUPPORTED BIRCH SHELL BOTTOM & INTERNAL SNARE STRAINER
WEIGHT = 159lbs/72kgs

Premier Percussion Ltd.

Blaby Road, Wigston,
Leicestershire,
LE18 4DF, UK
Tel + 44 (0)116 277 3121
Fax + 44 (0)116 277 6627

PREMIER

First In Percussion

<http://www.premier-drums.com>

Premier Percussion USA Inc.

915 North Lenola Road,
Moorestown,
NJ 08057, USA
Tel + 1 609 231 8825
Fax + 1 609 231 8829

their minds. "We started trying to make contacts around Italy to try to get three or four pipers together," said Erwin Flores. "That went on for a long, long time, but 10 years ago in Italy there must have been no more than 10 people who had any idea of pipes."

The two enthusiasts began to feel they were not making much progress.

But Rome did have a lively "Celtic circuit" of Irish pubs which book Celtic bands and host sessions (and still does). "The only way of being able to play with other people was to learn how to play Irish music," said Erwin Flores. "Rome is still essentially an Irish music city."

So, in 1994, he took up the uilleann pipes and began playing in sessions and gigs with Rome's Irish musicians. For eight years, the uilleann pipes were his main instrument.

For his part, Paul Racionzer took up the Scottish smallpipes — "but I didn't get too much into the pub music scene because I already had other commitments. I got married in 1995 and we started a family in 1996, which is when I started having much less time for playing."

Five years later, in 2000, things began to change. First, another piping enthusiast turned up: in Rome: Uruguayan engineer Richard (Rick) Empson.

"I was walking near the Colosseum one day when I heard the pipes," he said.

"I found the piper and, to my surprise, he was a fellow South American, a Brazilian." It was Erwin Flores.

Rick Empson and Erwin Flores began practising together, and Erwin Flores spoke of his ambition to form a band. Rick Empson had begun piping in 1989 and been involved in the creation of the only two pipe bands in Uruguay: the Southern Cross Pipe Band (in 1993)

and the Riverside Pipe Band (in 1999). The idea of setting up yet another — this time in Rome — was too tempting for him to ignore. Soon Erwin Flores, Paul Racionzer and Richard Empson were meeting together to plan the way ahead.

Through the local Irish sessions scene, Erwin Flores met up with a young Scot, a student from St Andrews University, who was playing Rome's Celtic circuit with the locally well-known Marco Fabbri Band.

This was 20-year-old Simon Emslie, in Rome for a year's study tour, a piper with the Vale of Atholl Pipe Band in Perthshire. "It was Simon's coming to Rome that really made the difference," said Erwin Flores.

Said Simon Emslie: "We began to play as a quartet in October 2000. I began teaching pipes and more people got involved. We played a few concerts after Christmas that year, and in the streets by the Colosseum on 'Ecological Sundays' when they close a lot of the inner-city streets to traffic."

Meanwhile, another Scot with a piping background had also arrived in Rome, Tony Randell.

"I'd told someone at the Caledonian Society in Rome that I played, and said, if they ever needed a piper, to let me know," he recalls. "Paul Racionzer heard about me through the Caledonian Society and called me in February 2001 to ask if I'd like to join a new pipe band — and I did.

"Little did I expect to move to Rome and be asked to join a band, but it's been great."

Tony Randell began piping as a 14 year-old pupil at Strathallan School, Perthshire, where he was taught by Pipe Major Bert Barron.

In his second year with the school pipe band, 1983, it won the East of Scotland Schools' Pipe Band Championship.

As a student at Strathclyde University, Tony Randell played with the Glasgow Universities OTC Pipe Band for a short time, but his career took over and led to appointments on the Continent.

In 1995, he returned to piping when he joined the Brussels Pipe Band, the Caledonian Cornemusers. In 1997, his job took him on to Milan, and then to Rome in the summer of 2000.

The band was by now clearly showing some potential, with Simon Emslie teaching two young Romans the pipes: Paolo Dalicandro and Andrea Ranaldi.

Said Tony Randell: "After that, Davo Scagnetti, an Italian Spaniard who plays the Galician gaita, joined us as the band's first drummer. We bought a base drum locally and Davo took to it immediately."

Simon Emslie became the band's first pipe major. "Getting a bass drum was a good move," he said. "It helped to keep time and give a sense of a pipe band.

"It was quite hard work for a while, working on the piping and learning tunes. Most of the band members had young families and demanding jobs, and we had to practice in a public park or somewhere." The band was occasionally meeting at lunchtimes in the Circus Maximus, to play in the open air.

But Tony Randell is an executive with the Sheraton Hotel Group.

"In Rome, we have a 650-room hotel with an enormous conference centre, complete with numerous function rooms and ballrooms," he said. "And, since February 2001, Sheraton have been very kind in allowing us to use one of their function rooms for our weekly practices." Practices now are usually on Thursdays, 7-11 p.m. at the Sheraton Rome Hotel.

The band's first booking was to play



for a free public concert at the Colosseum in early May 2001.

Through Richard Empson, who worked on an internet project and whose wife was a diplomat with the British Foreign and Commonwealth Office in Rome, more engagements soon followed: playing for the British contingent at the North Atlantic Treaty Organisation (NATO) headquarters in Rome, for a number of Second World War veterans at Monte Cassino and Picinisco, at the Queen's Birthday Party at the British Embassy in June, for Italian television, and in the town of Avellino near Naples.

From March to June 2001, the band was joined by two young

American girls, girls, Marie and Maddie Coulter, from Minnesota, who were visiting Rome with their family.

In August 2001, Chris Stack, a 27-year-old American architect living in Rome heard about the band and joined as a piper. He had learned the pipes as a college student in Rhode Island.

When Simon Emslie's study year came to an end and he returned to Scotland, Paul Racionzer took over as pipe major.

After only six months of lessons, one of Simon Emslie's students, Paolo Dalicandro, a chef, proved himself

ready to join the band, and two self-taught Italian pipers from the Naples area, Lino Peluso and Mario Tomasone — acquaintances of Erwin Flores and Paul Racionzer — also joined.

Said Tony Randell: "At this point, we took the decision to buy two snare drums, from the Band Room in Glasgow.

"Our theory was that as soon as we had drums, we would somehow find drummers." And they did.

The chef Paolo Dalicandro brought a friend, percussionist Pax Serbelloni, along to a practice one night, and Chris Stack introduced a friend of his, Paolo Vacatello, also a percussionist, to the band.

Along with Davo Scagnetti, they became the City of Rome Pipe Band's original drum corps.

The band — with a line-up rather more closely resembling that of a conventional Scottish pipe band — got down to work on polishing its performance and building a repertoire.

The expanded band, complete with drums, played in public for the first time in December, 2001, at the end of a St Andrew's Day service at Rome's St. Andrew's Church. Afterwards, it moved down to the Colosseum to give a free public concert.

This was also the last occasion on which the band had to play without a uniform.

Until then, band members who owned kilts wore them. Any extra kilts were lent to others in the band.

One day in October, however, Erwin Flores found a notice on the internet that the City of Calgary Police Pipe Band, Canada, was selling off its old uniform at reasonable prices. The tartan, moreover, was the one the band had already chosen — Prince Charles Edward Stewart — to commemorate links between Bonnie Prince Charlie and the City of Rome (where he was born to a Roman mother, to which he returned after the disaster of the '45 rising, and where he now lies buried).

It was too good an opportunity to let pass. The band bought a dozen kilts and jackets from the Calgary band, and had sporrans and flashes made up locally.

The band's first big, fully-uniformed engagement was the result of a well-judged call by Mario Tomasone to the Italian Rugby Federation.

It was as thrilling a high-profile debut as any pipe band could hope for: the opening of the 2002 Six Nations Italy versus Scotland rugby match in front of more than 30,000 spectators. The band's performance, on 16 February, of Flower of Scotland was televised and seen by thousands more on Italian National Television and BBC Television in Scotland.

Since then, the band has gone on to play as a support act for the Irish band Greenoch at a Rome concert, and to play for a group of Second World War veterans and their families after they made a four-day trek through the Central Italian Apennines to commemorate their escape from Axis forces in Sulmona in 1943. It has played at the Colosseum in searing June heat, and returned to Avellino play at the end of the town's week long sports festival.

Bookings for July and August included playing in a military parade to commemorate the Fall of the Cis-Alpine Republic at Peschiera on Lake Garda, and performance at a Celtic festival in Rome.

Co-founder Rick Empson returned to Uruguay in January 2002, where he is helping to advance the cause of piping locally, and Paul Racioner, with growing family commitments, has handed the responsibilities of pipe major over to Tony Randell as the only member of the band with previous pipe band experience.

Said Paul Racioner: "I now have three kids and a country property 25 miles from Rome to renovate and maintain, so it is very difficult to find time for the band. I'll be joining them

whenever I can. The seeds have been sown."

In March, New Zealander Jamie MacPherson, discovered and joined the band. A professional composer of music for television programmes, he drummed as a school boy and is now helping to collect drum scores and develop the drum corps.

Another four members – three Italians and a Scot – have also joined and are getting chanter lessons in the hope of playing with the band within the next year or so.

One of these, Massiliano Mazzalupi, plays the saxophone professionally for the Italian Tax Police (the Guardia di Finanza), and is also an oboe player. "We're something of a Foreign Legion of piping," said Erwin Flores. "And I'm

sure more will turn up."

The City of Rome Pipe Band has a website at:

www.cityofromepipeband.org

THE logo adopted by the City of Rome Pipe Band: features a set of bagpipes, with figures representing Rome's founding heroes – Romulus and Remus – suckling at milk teats (an image similar to the City of Rome's emblem which shows the two founders of the City as babes, suckling their adoptive she-wolf mother). This is encircled by a laurel wreath (in allusion to Caesar's). This logo is now displayed on either side of the base drum, and on all of the band's literature and publicity.

The innovative* solution to moisture control...



IT ALL ADDS UP... to the best you can buy

- Quick and simple to install
- No alteration to pipes required
- No need to remove blowpipe to clear moisture
- Efficient non-return valve built in
- Does not restrict blowing
- Maximum water capture
- Improves performance with any type of bag

"I can thoroughly recommend it..."

— *Hugh A. MacCallum*

Gold Medalist, Grants Glenfiddich
Champion,

Senior Piobaireachd, Argyllshire Gathering 6 times)
Silver Chanter winner (6 times)
Portree Clasp (6 times)

www.mactrap-scotland.com

TO ORDER: Write,
enclosing cheque
or international
money order for

£35 to: **Scotland PA28 6PZ.**

(Delivery will be by 1st class post in the UK-EU; air mail to overseas.)

GUARANTEE: If you are not completely satisfied with your purchase, return your unused trap within 14 days of receiving it and we will provide a full refund.

**McMillan Watertrap,
Machair Uinnein,
Machrihanish,
Argyll,**

Inquiries
e-mail:
water.trap@virgin.net
phone/facsimile:
(44) 1586 810 288

The McMillan Water Trap

U.K. Certified Patent No. 2344451, international patents pending

*** WINNER (Inventors and Small firms)**

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

Massed Pipe Bands

Wilson Young's case for a better sound

30 THERE must be few folk who fail to be thrilled at the grand sight and sound produced by massed pipers and drummers at a street parade or a march past, and such thrilling events are more commonplace now than in the past, with quite often 1000 or even 5,000 or more players producing a splendid sight and a really big sound.

Many spectators will simply marvel at the ability of such a large gathering of musicians to play in unison and with such accuracy and pride in their music.

But is the playing as good as it might be? Only a very small minority of lay audiences will spot inaccuracies in the piping presentations: a slight variance in styles here or a missing grace note there – all relatively minor and not warranting great criticism.

But what about the drumming? Even the casual listener cannot fail to observe that, often, the collective sound from that department is untidy, confusing in its detail, and not at all together. Perhaps the listener shrugs off this observation by concluding that it the setting must be too difficult.

This is not so. The skill of the average present day pipe band drummer is much, much higher than that needed to play simple scores reasonably well in unison. Even with large numbers of players, the playing of “massed bands beatings” should present no problems to today's drummer. What then is wrong? What is the trouble?

I suggest we have to turn back the clock to understand the problem. There have probably been five main stages of evolution from original single band mentality to the massed bands culture of today.

When individual pipe bands were first required to play together in unison, the drum corps would have had little alternative but to play their own scores. The resulting sound? Confusing to say the least!

The solution? Some of the leading lights of the day deciding to circulate simple scores to be played when in massed band formation. Good, no problems there.

As time progressed, however, so to did the ability of the

average drummer to play much more demanding scores than those of yesteryear, especially those regarded as standards and some corps, with pride in their ability at stake, refused to comply, playing instead their own (superior) scores but, in the process, destroying the collective unison that was required.

Then came 1979, and most of the then grade 1 Scottish and Irish bands were scheduled to present a grand tattoo in Toronto, Canada.

The Royal Scottish Pipe Band Association, in its wisdom, asked the late Alex Duthart and myself to review the standard massed band scores.

To take into account the much-improved abilities by then not only of the grade 1 drummers, but all pipe band drummers, we decided to update slightly the previous massed bands scores and, at the same time, to adjust their suitability for the job in hand: the tattoo.

The bands due to attend the tattoo responded well to our efforts, and the resulting general massed band sound was acknowledged to be good.

Over the ensuing years, both in Scotland and in other associations around the world, various editions of standard beatings for massed bands have been circulated, all of them more or less based on the 1979 versions, but usually with slight modifications: perhaps an extra flam here, a drag missing there, or a triplet movement in a different position. Nothing too dramatic was introduced and, if they were played as a group within their own branches or local areas, these slight modifications would not cause any great damage to the collective unison and should have enabled a perfectly good sound to be achieved.

And that, I believe, is the pointer to the crux of the present problem.

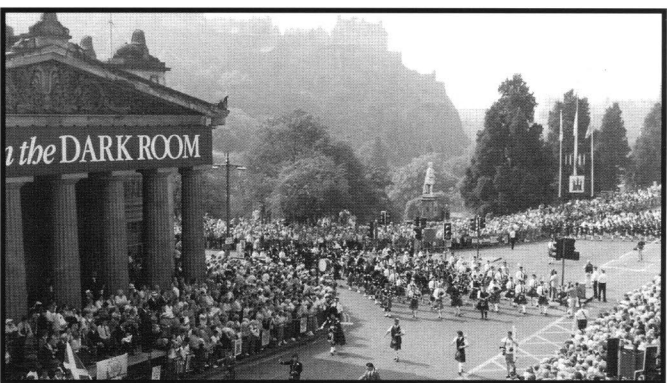


Massed Bands Standard - 3/4

3/4 March

Wilson Young

The musical score is written on six staves. Each staff begins with a repeat sign and a first ending bracket labeled "1st time Unison - every part". The notation includes eighth notes, quarter notes, and triplet markings (indicated by a '3' in a bracket over three notes). The key signature has one sharp (F#) and the time signature is 3/4. The piece concludes with a final double bar line.



Massed Bands Standard - 6/8

6/8 March

Wilson Young

The musical score is written for drumming in 6/8 time. It consists of eight staves of music. The first two staves are marked with a bracket and the instruction "1st time Unison - every part". The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and dynamic markings like accents (>) and crescendos (cresc). The score concludes with a double bar line and repeat signs, with the final section divided into "1st time" and "2nd time" endings.

Massed Bands Standard - 2/4

2/4 March

Wilson Young

The musical score is written for a massed band in 2/4 time. It consists of eight staves of music. The first two staves are marked with a bracket and the text "1st time Unison - every part". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several triplet markings (a '3' over a group of notes) and accents (a '>' symbol) throughout the piece. The score concludes with a double bar line and repeat signs. The final two staves are marked with "1st time" and "2nd time" above the notes, indicating a first ending and a second ending.

Massed Bands Standard - 4/4

4/4 March

Wilson Young

As massed band parades increasingly take on an International dimension, with participants congregating from all over the world to play in unison, a reappraisal of the many versions of the so-called “standard” massed band scores seems essential.

Rather obviously, unless we are all going to sing from the same hymn sheet – i.e. keep strictly to an agreed set of written scores – the sound of the future will undoubtedly become worse, not better.

Near enough is not good enough. The greatly improved skills of today's average drummer are being demeaned by the present apparent lack of care and attention to the quality and accuracy of massed band playing.

Why not resolve this matter by universally using these 1979 scores for standard 3/4, 2/4, and 6/8 marches? Taking account of the circumstances of time and place, the leading drummers of the day could still use their discretion in deciding, for example, “only the 1st two parts of the 2/4 or 6/8” or “play drags instead of flams in the second part of the 3/4”, etc.

To complete the selection of time signatures currently in vogue with massed bands, I have provided a simple score

that is suitable for most 4/4 tunes, including Scotland the Brave (which always seems to receive individual treatment).

This is merely a suggestion, but it is in keeping with the other massed bands beatings.

Take pride in your ability – you are the best, and demonstrate it: sound like it, not only at some local solos contest in a school with an audience of only a few dozen, but also when the audience numbers in thousands and the venue is a massed bands street parade or a march past.

To those Drummers who might say, “I didn't think it was that important,” I can only reply: “think again.”

WILSON YOUNG

The Bagpipes join Poland's Classical Musical Scene

LINDSAY DAVIDSON



THE GREAT Highland Bagpipe is breaking new musical ground in Poland, where it has stepped into the limelight with some of the country's leading classical music ensembles.

Audiences and critics have thrilled to the sound ~ but the piper and University of Edinburgh music graduate who is behind the new sound, Lindsay Davidson, said the first reaction of many of the orchestral musicians is one of shock.

"By the time I arrive, they've all been playing the music and understand that the pipes are not a folk instrument and can be played in a fairly professional way," he said. Nevertheless, he recalls four or five occasions when, at the first note from the pipes, they were so startled they simply stopped playing.

"After the initial shock, the orchestra is extremely excited by the music and the energy and the sheer presence of the pipes. Audiences pick up on that and the reviewers have been enthusiastic."

Lindsay Davidson first piped with the Wallacestone District Pipe Band, and has since been associated with a number of other bands in Lothian and West Lothian. He is also piper to the Clan Davidson Association.

In 1998, the Pipes and Drums of the Highlanders played one of Lindsay Davidson's early compositions, Drummond, with the Royal Scottish National Orchestra conducted by Jerzy Maksymiuk in Princes Street Gardens in association with the fundraising programme marking Marie Curie Cancer Care's 50th anniversary. And others have composed for pipes and orchestra in Scotland.

"But, when I started composing, my first professional performance as a composer using pipes, was in Poland and things have followed from there.

"The media coverage in Edinburgh wasn't so wonderful and, when I was teaching piping as a main activity, I didn't have time to compose or to look for concerts."

The larger classical music market of central Europe ~ and a more positive public interest ~ sees Lindsay Davidson spending most of his time now in Lvov working as resident soloist with the Leopold Chamber Orchestra, conducted by Wojtek Mrozek ~ "they're Ukrainian, but they're always in Poland" ~ and piping with philharmonic orchestras in various other Polish centres.

Lindsay Davidson's recent work for the Leopold Chamber Orchestra involved composing a whole new programme incorporating smallpipes and Border pipes as well as the Highland pipes.

He has also been working on a regular basis in Poznan with the Adam Mickiewicz University Choir, conducted by Jacek Sykulski, developing a repertoire that involves the pipes.

"Jacek Sykulski spent a lot of time in northern Canada and he is using Inuit singing techniques with his choir," said Lindsay Davidson. The resulting sound is one many find fresh and compelling. The choir's new programme premiered in May.

"This is Poland's best chamber

orchestra with Poland's best-known conductor. The programme is taken from the Poznan Celtic Festival. The concert was sold out two times over. The reviews were superb. And this album has been getting regular radio play in Poland."

Dances of the World, with clarinet and pipe solos, will have its Scottish premiere this summer, with a concert at St Michael's Church, Linlithgow, on 26 August, and two concerts, 27 August (1.30 p.m. and 7.30 p.m.) at the Reid Concert Hall, Edinburgh and the final performance of the tour will be in Uphall Station, (Livingston) community hall, 28th August with the Uphall Station Pipe Band (established with the help of Lindsay two years ago).

A VERY different project has been completing the score for a bagpipe opera commissioned by an American, Professor Stephen Kerr. to commemorate the role his Scottish grandfather played in trying to avert a massacre of blacks in Tulsa, Oklahoma, in 1821.

The Rev. Dr Charles William Kerr had established the church in Tulsa, Oklahoma, when it was still a village. After oil was discovered, people moved in including a lot of blacks.

The black area of town Greenwood thrived to the extent that it was called "the Wall Street of Black America". This was too much for local whites and a minor incident flared into a war which saw most of Greenwood burned and looted and some hundreds of blacks slaughtered. Stephen Kerr's grandfather seems to have been the only white to intervene and try to avert the horror.

Lindsay Davidson is to prepare the score for the opera and poet Dr Tom Hubbard of Edinburgh University is writing the libretto ~ in Scots. Said Lindsay Davidson: "We have ideas about where we can perform it: the

"The music we've been writing is not anti-piping, it's not a piano line that's been converted to piping. It's pipe music which has been integrated to the orchestra"

36

Lvov State Opera, for example, has shown an interest.

"There is no problem combining pipes and voice in this way ~ the pipes are loud but so are trained operatic singers. Not to mention that we will have small pipes and Border pipes in the score as well."

Behind all of this activity is an ambition to develop piping as a normal concert instrument and to diversify its appeal to reach a new audience.

Tuning is a serious challenge. "There are several issues: the flattened seventh, the C is not quite right, and the F, when it is corrected, sounds sharp to most pipers sharp. It also has a different interaction with the drones," he said. "The high G is a worry note. Keeping the high G in tune can be problematic. When you're playing with the orchestra, you can't hear anything, you're playing effectively deaf. It's not perfect but most of the time it's okay."

In tuning the pipes to the orchestra is Lindsay Davidson not compromising the instrument? "For the average listener," he said, "the changes are minimal. Continental orchestras tune to a higher pitch so the pipes, where they usually are, are almost the same pitch as the orchestra.

"We're changing the C and the F. The interval between the F and the high G is slightly strange when tuned to the orchestra but, the changes are so minimal the average piper won't hear a re-tuning."

In his composition, Lindsay Davidson has taken pains to preserve the harmonic language of the pipes. "The music we've been writing is not anti-piping, it's not a piano line that's been converted to piping. It's pipe music which has been integrated to the orchestra," he said.

"The object of the exercise is equal integration where the two meet in the middle; piping is not being sacrificed to

orchestral music and orchestral music is not being sacrificed to pipe music."

Pentatonicism provides the key. "A pentatonic scale is five intervals, or fifths, piled on top of one another. If we make one of those fifths a diminished fifth we have the possibility of additional versatility and colour. We can diminish two of those fifths if we like, and that gives us the full range, staying within the traditional harmonic language of the pipes, of modality, of inflection, of intonation which is available to a pianist within a totally chromatic range.

"One of the major issues of what harmony is, is 'colour'. The progression in harmony is progression from tension in sound to non-tension in sound. If you view harmony that way, and think about the pentatonic questions, we can combine diminished fifths with perfect fifths and progressions through different points in the scale – we can have a full harmonic system which is essentially derived from the Highland pipes."

"The existence of classical violin music does not threaten traditional fiddling. An instrument is an instrument, and music is music.

"And, if pipers want to play with orchestras and wish to retain the traditional character of their instrument, there is no reason not to. Quarter tones are being used as a normal technique in modern composition. Tuning imperfections are quite acceptable to retain the nature of pipes, and there is no reason to find a problem with that."

Interestingly, the small pipes have not been as well received as the Highland pipes. "I was surprised by that," he said, "but the Highland pipes have a more classical image, the harmonics with the drones are exciting, and the sound is so much more distinctive. The small pipe is much closer to a clarinet in sound quality, so

it's less exciting for them."

Poland's own Wielkopolska pipes (Wielkopolska is a region of upper Poland with a strong tradition of piping) are regarded as an incorrigible folk instrument. That has not stopped Lindsay Davidson from taking an interest, obtaining a set, searching out repertoire and writing a tutor book for them. "I've been working on that for five years," he said. "But finding out about Wielkopolska piping involves disappearing into somebody's cellar in the middle of the night and drinking lots of vodka and hoping to remember enough the next day when the 'piping' stops.

Other projects on Lindsay Davidson's agenda include the development of a small pipes and harp programme of original compositions with his wife, Irena, a harpist, in preparation for a recording in November. And the Amar Corde String Quartet in Krakow has requested a string quartet and bagpipe programme which reflects 19th century Scotland in music.

And, later in the year, there is work to be done for a programme of operatic arias with orchestra for a new chamber orchestra being launched in Poland ~ a mixture of Puccini, Mozart, Verdi, with instruments and pipes.

Despite the boom of interest in Poland, Lindsay Davidson would like to encourage more piping and orchestral work in Scotland, and in Britain generally. "I'd like to encourage individuals and organisations to commission compositions that use pipes, from the point of view that we're creating a new domain within which piping can work.

"The tradition can only benefit from a new source of energy and life."

The Andrew Wighton Collection

TREASURY OF TUNES ON SHOW IN DUNDEE

THIS summer, with the help of a £162,000 United Kingdom Heritage Lottery Fund award, a unique facility dedicated to the study of Scottish music is being established at Dundee's Central Library, at the city's Wellgate Shopping Centre.

The project centres on and is inspired by the Wighton Collection – one of the world's finest assemblage of Scottish music, but a resource which has so far very largely escaped the attention of pipers.

The centre is bound to make the Wighton Collection more widely known and more readily accessible, and has the potential to do the same for Scottish traditional music, including piping.

The concept is for a study and small performance venue, where, as well as referring to the library's books and manuscript holdings, visitors will be able to listen to live or recorded music, or attend workshops.

"We will encourage activities," said the head of the library's reference department and curator of the Wighton Collection, David Kett. "One hope is for a historical musician in residence. If that happens there will be a lot of activities."

It was a successful 19th century grocer, Andrew J. Wighton, from Cargill in Perthshire, who established the collection that is the centre's nucleus. His business in Dundee flourished, giving him the means to pursue a deep, knowledgeable interest in his nation's musical heritage.

"He was looking for virtually anything and everything to do with Scottish traditional music," said David Kett. "It occasionally appears to be a fairly catholic collection, but really is tied very much to the Scottish genre. He collected quite a lot of John and Henry Playfords' material, for example, but they are fairly rich in Scottish tunes: Scottish tunes were causing a certain amount of interest in England in those

days and the Playfords, naturally enough, recorded them.

"Apart from this late 17th century work by the Playfords, and a few even earlier works, the collection mainly spans the years 1700-1820, from what was really the revival of Scottish music to the end of the Gows – Neil and his sons (Andrew, William and Nathaniel).

"But there has been a lot of music added since, particularly pipe music," said David Kett.

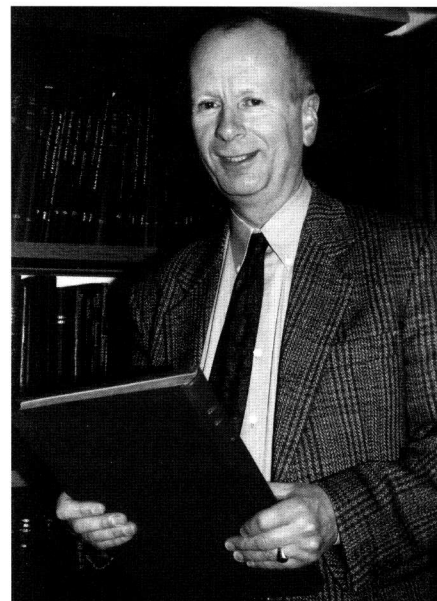
Andrew Wighton died in 1866. He had obviously given much thought to the future of his music collection. "In the end, he decided to bequeath it to the Town Council, if they would have it," said David Kett. "His death coincided with the adoption of the Free Library Acts in Scotland, so they could quite happily take it on."

A condition of the bequest was that the collection be made available to the public, but with a proviso that, if for any reason the librarian did not want to make it available to a particular person, he or she could deny access without having to give a reason. "I don't think I've ever applied that rule in 22 years," said David Kett. "But I would if pressed."

The 1,200 or so items in the original collection were universally bound into 630 volumes in the early 1900s. "Unfortunately the bindings were rather acidic and, by modern day standards, seriously flawed sheepskin, and we have had to re-bind virtually the whole collection," said David Kett.

With subsequent additions, the collection now contains more than 2,000 items. The tunes contained in the items making up the original collection are all listed in a searchable online database at: www.wighton.sol.co.uk

"Unfortunately, that later music – which includes a lot of the piping material – does not yet appear on the Wighton database," said David Kett.



David Kett, curator of the Wighton Collection

"We're hoping to get it incorporated soon."

David Kett began inputting the database information from the catalogue, correcting and expanding on catalogue entries as required. The job of tune indexing was done by musician and musicologist Brian Clark, with funding from the British Library. Scotland Online helped to develop the database for the internet and hosts the database. "We are extremely grateful for the development work they put in, and for hosting the database. For a special interest database, it's been going very well with up to 1500 hits a month."

The library asks that you give 24 hours notice of wanting to then look at a particular piece of music, and security is tight when items are actually handed over. "We have you sit in a certain place, we have to see suitable identification, we read the riot act to say you can't copy it and must keep pens and so on away from it... all of this is in the interest of researchers and readers," said David Kett.

Photocopying of any rare book formerly cost £1 a sheet. "This was

instituted in the early 1980s," said David Kett. "It was seen as being on the steep side at the time, and still is." The photocopying charge for Wighton Collection documents has now been reduced to 50 pence per sheet.

"Admittedly that is still probably more than a lot of places would charge," said David Kett. "But I have managed – with grant funding and through Dundee City Council – to spend more than #50,000 on preservation and collection, and I would assert the right to charge because, if I am to persuade my managers to spend money at this level, let alone the granting bodies, we have to show some return. It helps to convince the politicians and others. This is not a commercial operation."

Thanks to funding from the Scottish Library and Information Council towards conservation and microfilming, more than half of the collection is now on microfilm. The library has reader/printers and the security constraints are relaxed when the microfilmed copies are being used. Copies can be printed from these.

Readers are allowed to make their own manuscript copies of the original or microfilmed material at no cost.

Although no-one has thoroughly studied the contents of the Wighton Collection, Dr H. M. Willsher of the University College of Dundee (a college of St Andrews University), who examined the collection in the 1950s, declared it one of the finest collections of Scottish music in existence.

"Given its unique nature, and the unique way it encapsulates the whole range of the Scottish genre, and includes some Celtic music from other areas of the British Isles, particularly Ireland but also Wales, that seems a reasonable assessment," said David Kett.

What is more, it has revealed some significant surprises. "The Blaikie manuscript of 1692, for example, is

world famous amongst the experts," said David Kett. "Set down by Andrew Blaikie, a Paisley grocer, it was one of the earliest transcriptions of Scots tunes.

"These tunes eventually got into the hands of James Davie of Aberdeen who let Wighton have a sight of it. Wighton was very good at transcribing music, and he transcribed the whole of this. Andrew Blaikie's original has been lost, so this copy in tablature for viol da gamba by Wighton is now effectively one of the earliest recordings of Scottish tunes," said David Kett. "We get scholars from all around coming to look at it."

Another treasure of the collection is a unique set of alternative settings by the 18th century Scottish composer James Oswald's of his *Airs for Spring, Summer, Autumn and Winter*. "He wrote a second set for each season," said David Kett. "Funnily, though the plates were clearly made and it seems to have been well set up, ours is the only set that survives. We have a particularly fine collection of James Oswald.

"And this is the sort of thing that comes out of the Wighton time and time again," he said.

Pipe music is to be found predominantly in the secondary collection, which has yet to be included in the online catalogue. But pipe tunes can also be discerned amongst the earlier material, notated for other instruments.

Researcher and author William Donaldson says the Wighton Collection is rich in bagpipe music. "It is a feast of mainly light music," he said, "and it makes for a very pleasant day out.

"It is in the City Library with wonderful views and on top of a shopping mall so there's no end of hot drinks and sticky buns and all the life support things that are so important when you are researching for hours in a library.

"There is car parking and lifts. You don't need a library card, it is open to anybody. It is very modern, with welcoming, pleasant staff.

"But, while the collection is much used by fiddle players, I was told I was the first piper to have used it in 15 or so years."

It is time more pipers discovered this resource and began exploring the paths it opens for research.

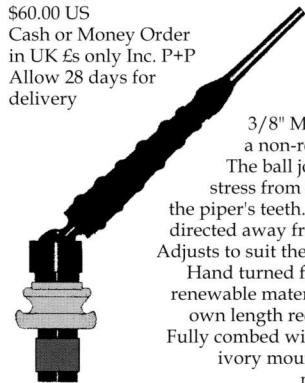
Some of the bagpipe material is in manuscript – "so," said David Kett, "it's the composer's or arranger's original or considered idiosyncratic interpretation of a particular tune, and you can see a part of the thought process.

"There is a fair range, probably from when it first began being set down, and up until fairly recently, but as a non-musician I can't say much more than that."

It is up to pipers to explore what is there.

The Original Universal Blowpipe Still Only

£37.00 UK
\$60.00 US
Cash or Money Order
in UK £s only Inc. P+P
Allow 28 days for
delivery



3/8" Min Bore and
a non-return valve.
The ball joint relieves
stress from the bag and
the piper's teeth. Moist air is
directed away from the reed.
Adjusts to suit the individual.
Hand turned from quality
renewable materials to your
own length requirements.
Fully combed with imitation
ivory mount, and oval
mouthpiece.

COLIN WINSTANLEY
21 Fairhaven Rd. St Annes on Sea, Lancs,
FY8 1NN ENGLAND
Tel: 01253 726942
scottie2_98@yahoo.com

Pipes link Italy and Glasgow



Duilio Vigliotti

HIGHLAND piping is acquiring a following in central-southern Italy, in a region – Molise – that is best known for the traditional Italian bagpipe, the zampogna.

Lawyer Duilio Vigliotti of Isernia (Molise), Lino Peluso, a college teacher in Naples, and engineer Mario Tomasone of Avellino (a member of the City of Rome Pipe Band) have taken to meeting at the end of each month in Tuscany for a spot of piping practice organised by the Italian Bagpipe Interest Group (B.I.G.).

“They are doing fine work in Italy, promoting the Great Highland Bagpipe,” said Duilio Vigliotti who, earlier this year, spent a week at the National Piping Centre in Glasgow, taking lessons from Gordon Walker and Chris Armstrong. He said the small group has been growing, and he expects to soon see as many as nine learner pipers in the region.

He is familiar with the zampogna and an acquaintance of Piero Ricci who is the founding organiser of the annual

Zampogna Festival held in Scapoli each July, and acknowledged as the best zampogna player in the world. “But the Highland bagpipe is a different instrument – an instrument that’s well known around the world,” said Duilio Vigliotti. “And it is a growing interest in Italy.”

But learning, he said, takes commitment and hard work.

“When I tried to play the pipes for the first time, I blew and blew, my face went red and I was not able to make a sound “That was at a dinner party where, to introduce a friend to fine malt whiskies in fitting style,

he not only served imported Highland water as an accompaniment but also bought a set of cheap Pakistan-made bagpipes on the internet to add a little acoustic ambience.

“It was for a joke. But the pipes didn’t work well and I didn’t work well. It made me hungry to learn.”

Duilio Vigliotti had long played keyboards, accordion and guitar, and sings, but there was a particular sound he was looking for. “I heard bagpipes on the radio when I was young and then, some years ago, I met Pipe Major Willie Cochrane who had come to Scapoli with Craig Robertson of the British Tourist Authority office in Rome.

“I made a programme for our local Radio Amica station featuring interviews and piping, and Willie Cochrane gave me a LP recording.

“The sound and the atmosphere stayed in my mind,” he said.

After his first career with the Army was abruptly ended by a serious motorcycle accident, Duilio Vigliotti began studying law and has found

success as a lawyer.

From childhood, he was familiar with Britain. He has relatives in Kent and often spent time with them in England. “But until now, I was not able to get to Scotland.”

With a new set of pipes, and having tracked down other pipers in his region for tuition and guidance, he embarked on Highland piping seriously in November 2001 – “causing great stresses for my wife, daughters, dogs and neighbours.”

When he is good enough, he would like to play at the Scapoli festival and further afield. New experiences keep feeding his enthusiasm. At home in Italy, he already finds the pipes leading to new experiences, including a Burns Supper in nearby Filignano where a number of Scots, mostly from Glasgow, have bought homes and settled.

And, he said, “the bagpipe was my reason for coming to Scotland. Scotland is a beautiful country with an interesting heritage.

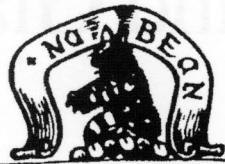
“I like the Scottish heritage, and the bagpipes are the soul of this tradition.

“Glasgow was a great surprise for me. It’s a lovely city. I found an unexpectedly warm welcome at the National Piping Centre... great competence matched by a love of teaching and very good accommodation.”

He is now planning an annual social gathering of the lawyers of Isernia with the lawyers he took time to meet with in Glasgow.

For Duilio Vigliotti, doors keep opening to the sound of the pipes.

*"Setting the standard
for 50 years"*



1946-1996

MAGPHERSON'S OF EDINBURGH

KILTMAKERS
HIGHLAND
OUTFITTERS



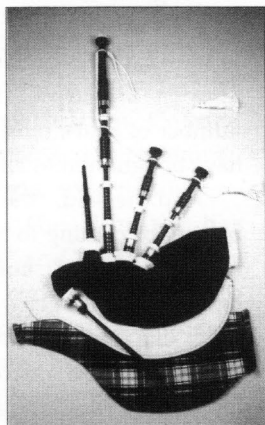
PIPE BAND
SPECIALISTS

OF DISTINCTION

PREMIER

PREMIER PIPE BAND DRUM CENTRE

full range on sticks, cases, harnesses, slings and accessories



Band Account Applications Welcome. Band Member Discount Scheme.

**MAGPHERSON'S
of EDINBURGH** est 1946



Setting the standard

HUGH MACPHERSON (SCOTLAND) LTD.
17 West Maitland Street, Edinburgh EH12 5EA
Telephone: 0131 225 4008 Fax: 0131 225 9823

For the latest competition results see The National Piping Centre website:
<http://www.thepipingcentre.co.uk>

AUGUST

- 7 Wed. Silver Chanter. Dunvegan Castle, Skye.
- 7 Wed. Lunchtime Recital — performer to be confirmed, The National Piping Centre auditorium, 1 p.m.. Ticket reservations: 0141 353 0220.
- 7 Wed. Teatime Recital — performer to be confirmed, The National Piping Centre auditorium,
- 7 Wed. Pre-worlds Concert by Field Marshall Montgomery Pipe Band . Glasgow Royal Concert Hall, Renfrew Street, Glasgow. Ticket :office: 0141-353-8000
- 8 Thu. Lunchtime Recital — Angus MacColl, The National Piping Centre auditorium, 1 p.m. Piping Centre. Ticket reservations: 0141 353 0220.
- 8 Thu. Teatime Recital — Jack Lee, The National Piping Centre auditorium, 5.30 p.m. Piping Centre. Ticket reservations: 0141 353 0220.
- 9 Fri. Lunchtime Recital — Gordon Walker, The National Piping Centre auditorium, 1 p.m. Piping Centre. Ticket reservations: 0141 353 0220.
- 9 Fri. Teatime Recital — William MacCallum, The National Piping Centre auditorium, 5.30 p.m. Ticket reservations: 0141 353 0220.
- 10 Sat. WORLD PIPE BAND CHAMPIONSHIPS, Glasgow Green, Glasgow. All Grades and D/M. Contact: RSPBA, 45 Washington Street, Glasgow, G3 8AZ. Phone: 0141 221 5414.
- 11 Sun. Perth. Grades: 1, 2, 3, Juvenile, 4, and D/M. Contact: Mr Andrew Rettie, 24 Florence Place, Perth, PH1 5BH.
- 13 Tue. In concert: Back of the Moon (fiddle, pipes, guitar, piano, vocals fronted by Gillian Frame). The Queen's Hall (Festival Fringe), Edinburgh.10.30 p.m. £8 (£6). Contact: phone 0131 668 201. www.queenshalledinburgh.co.uk
- 15 Thu. In concert: Allan MacDonald, Margaret Stewart and Friends. The Reid Hall (Festival Fringe), Bristo Square, Edinburgh.9.30 p.m. £10 (£8). Contact: phone 0131 662 8740. www.uoefo.com
- 16 Fri. In concert: Nusa (Rory Campbell & Malcolm Stitt). The Queen's Hall (Festival Fringe), Edinburgh.10.30 p.m. £8 (£6). Contact: phone 0131 668 201. www.queenshalledinburgh.co.uk
- 17 Sat. Newcastle. Grades: 1, 2, 3, 4, and D/M. Contact: Mr M. Herron, 17 Merion Avenue, Newcastle, Co Down, BT33 0BH.
- 18 Sun. Crieff. Grades: 1, 2, 3, 4. No D/M. Contact: Mrs Barbara Stronach, 72 Fortingall Place, Perth, PH11 2NG.
- 18 Sun. In concert: Fred Morrison. The Reid Hall (Festival Fringe), Bristo Square, Edinburgh.9.15 p.m. £10 (£8). Contact: phone 0131 662 8740. www.uoefo.com
- 18 Sun. Mintlaw. All Grades and D/M. Contact: Mr I. R. Taylor, 22 Rose Avenue, Peterhead, AB 24 2FR.
- 21-22 Wed-Thu. Argyllshire Gathering, Oban. Gold Medal, Senior Piobaireachd, Silver Medal and light music. Contact: Piping Secretary, Lyndon, Lonan Drive, Oban, Argyll. Phone: 01631 62671.
- 20 Tue. In concert: The Finlay MacDonald Band. The Queen's Hall (Festival Fringe), Edinburgh.10.30 p.m. £8 (£6). Contact: phone 0131 668 201. www.queenshalledinburgh.co.uk
- 24 Sat. Rothesay. All Grades and D/M. Contact: Mr G. Hamill, "Glenelg" 76 Luss Road, Alexandria, G83 ORS.
- 24 Sat. Melrose. Grades: 2, 3, 4, Novice/Juvenile and D/M. Contact: Mr W. McMorran, 13 Kirkbark Symington, Biggar, EH48 1HU.
- 24 Sat. Ulster Pipe Band Championships, Londonderry. Grades: 1, 2, 3, 4, and D/M. Contact: Mr M. Herron, 17 Merion Avenue, Newcastle, Co. Down, BT33 0BH.
- 28-29 Wed-Thu. Argyllshire Gathering. Oban.
- 31 Sat. Cowal Gathering, Sports Stadium, Dunoon. All Grades and D/M. Contact: RSPBA, 45 Washington Street, Glasgow, G3 8AZ. Phone: 0141 221 5414. www.cowalgathering.com. E-mail: info@cowalgathering.com

SEPTEMBER

- 1 Sun. Chatsworth. Grades: 2, 3, 4, and D/M. Contact: Mrs Fiona Stirling, 17 Friday Furlong, Hitchin, Herts, SG25 2ND.
- 4-5 Wed-Thu. Northern Meeting. Eden Court Theatre, Inverness.
- 6 Fri. Ligonier Highland Games. Gold Medal professional piobaireachd and Donaldson Silver Chanter professional M-S-R indoor competition. Mountain View Inn, 1001 Village Dr., Greensburg, PA 15601. 6 p.m. Web site: www.ligoniergames.org Email: ligdir@icubed.com
- 7 Sat. Ligonier Highland Games, Idlewild Park, Ligonier, PA 15658, United States. Grades 2-5, full slate of solo piping and drumming competition plus snare, tenor and bass drum workshops.
- 8 Sun. Peebles. Grades: 2, 3, 4, Novice/Juvenile and D/M. Contact: Mr W. McMorran, 13 Kirkbark Symington, Biggar, EH48 1HU.
- 14 Sat. Pitlochry. Grades: 1, 2, 3. Contact: Mr A. C. Wilson The Bothy, 30A Bonnethill Raod, Pithlochry, PH16 5BS.
- 14 Sat. Guernsey. Grades: Open, 3, 4 and D/M Contact: Mrs Fiona Stirling, 17 Friday Furlong, Hitchin, Herts, SG25 2ND.
- 22 Sat. Recital — Strathclyde Police Pipe Band Quintet (Gavin & Neil Walker, Neil Smith, George Taylor and Gordon MacCready). Ukrainian Centre, Cheetham Hill, manchester. Ticket rservations: 0161 682 2588.
- 22 Sat. Scottish Junior Piping Championships. Carnoustie High School, 9 a.m. (Entries close 1 August). Gordon Rogers, "Ceol ba Halba", 40 Spencer Crescent, Carnoustie, Angus, DD7 6DQ. Phone 01241 410 043. www.practicalpipers.co.uk

OCTOBER

- 5 Sat. Houghton-Le-Spring. Grades 2, 3, 4. Contact: Mr K. Reilly 5 Gilpin Street, Houghton Le Spring, Tyne and Wear, DH4 5DR.
- 26 Sat. GLENFIDDICH PIPING CHAMPIONSHIP. Blair Castle.
- 26 Sat. WORLD SOLO DRUMMING CHAMPIONSHIPS. Contact: RSPBA, 45 Washington Street, Glasgow, G3 8AZ. Phone: 0141 221 5414.

NOVEMBER

- 2 Sat. Bratch Gorm (Scottish Piping Society of London Competitions). London.



P/M Nat Russell - Victoria City Police , World Champions 1998

42

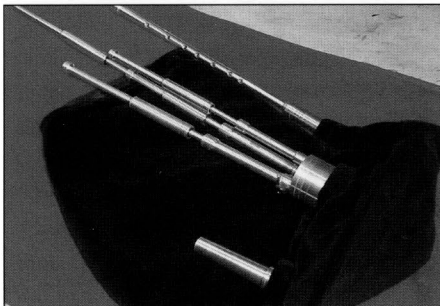
ALL of these products can be bought or ordered through The National Piping Centre: e-mail shop@thepipingcentre.co.uk Visit: www.thepipingcentre.co.uk To have a product included in this column, send an e-mail to Mike Paterson at Daybreak@btinternet.com, or write c/- The National Piping Centre.

PIPES

Musical Alloy

ROBIN Beck grew up on Tiree, where he was taught the great Highland pipes by the late Alasdair Sinclair. He subsequently worked as an oilfield coiled tubing operator in the Arabian Gulf for four years, where he learned about new materials properties.

He established Crookit Horn Bagpipes four years ago to produce and market his aluminium Scottish smallpipes. They are not strictly a new product, but they are innovative and not yet well known.



Robin Beck's triple-drone aluminium alloy pipes are still a handcrafted product, and he tries out each set he makes at a session or two before they are despatched. But they bring together a wealth of new materials knowledge. The tone is as good as most materials will deliver, the aluminium is thermally efficient, lightweight, low maintenance and relatively robust. The pipes are fitted with the de-moisturising Beck valve — it simply pushes into the bottom of the blowpipe, they use Beckstyrene reeds, joints and slides, and bag are of nyprene.

Robin Beck says the only reason you would want bellows on his pipes is for the sake of tradition.

The pipes (in A, Bb or D) run to £775 (mouth blown) or £875 (with bellows). The Beck valve, primarily intended for the great Highland bagpipe, retails at £15, with band discounts available.

Robin Beck is still innovating: his current project is development of a kit to quickly and simply re-pitch the standard Bb great Highland bagpipe to A for playing in sessions.

Robin Beck
Crookit Horn Bagpipes
Laurel Bank Workshops
20 Polton Road, Loanhead, Midlothian
EH20 9BZ Scotland
Phone/fax: (44) 131 440 3300
E-mail: robin@beckpipes.com
www.beckpipes.com

REPERTOIRE

Composing for classicists
LINDSAY Davidson, BMus(Hons), Dip.Mus.Ed., currently living and working in Poland, has more than 60 new compositions and arrangements available for hire or purchase.

As well as providing a typesetting service for pipe music, pipe band scores and other music, and being available to compose or arrange on a commissioning basis, he is offering an intriguing collection of new music for ensembles of bagpipes and orchestra, bagpipes and string quartet, bagpipes and organ, bagpipes and harp, and bagpipes and chamber ensemble. His music includes a concerto for Highland pipes and large orchestra, a concertino for Border pipes and string orchestra, and many other works.

Lindsay Davidson
E-mail: davidsonschoolofpiping@yahoo.co.uk
Telephone: (48) 505 769 856 (Poland).

RECORDINGS

Bobs of Balmoral
VOLUME 4 in the Masters of Piobaireachd series has been released by Greentrax (CDTRAX 231).

The series, edited by Norman Matheson and Robert Wallace, presents the teaching of the "Bobs of Balmoral" — Robert U. Brown and Robert B. Nicol — from an extensive collection of tapes assembled by Norman Matheson.

The original recordings are very lightly edited for the series to improve sound quality and remove obvious glitches. As well as their instructional value, the sessions are of considerable historical interest.

Tunes addressed on Volume 4 are: Lament for the Union, The King's Taxes (2 tracks), Donald Gruamach's March (2 tracks), Nameless (Hiharin dro o dro), The Prince's Salute (2 tracks), The Bicker and Too Long in This Condition (3 tracks).

The sleeve notes include Malcolm McRae's recollections of the "Bobs", mostly of tuition with Bob Brown.

12 tracks. Total playing time: 72+ minutes.

Greentrax Recordings Ltd
Cockenzie Business Centre
Edinburgh Road
Cockenzie
East Lothian EH32 0XL,
Scotland.
Phone: (44) 1875 815 888.
Fax: (44) 1875 813 545.
E-mail: greentrax@aol.com
www.greentrax.com

Band and bagad

Shotts and Dykehead Caledonia Pipe Band got together with the Breton bombards, cornemuses and drums of Bagad Brieg for last year's pre-World Pipe band Championship concert on the stage of Glasgow's Royal Concert Hall.

The concert was recorded and has been

released by R T Shepherd and Son (Scotland) Ltd as a CD: La Boum Ecosse (a party in Scotland).

Tracks from the champion pipe band — Pipe Major Robert Mathieson and Drum Major Jim Kilpatrick — are interspersed with tracks from the premier Bagad Brieg, and performances of both bands playing together. Many of the compositions are new music from Robert Mathieson and Brittany's B. Lovet, and represent two important strands in contemporary European piping.

The album is the fourth produced by Shepherd and Son — a company better known for its pipes and reed-making, and reflects the enthusiasm of Douglas Shepherd. "It's something I enjoy, and more albums are planned. They are albums with a difference. I'm trying to be more personal and give the artist full scope for creativity," he said.

"It's not the life-blood of our company, so we're able to approach the production process a little differently, and maybe take a few risks."

17 tracks.. Total playing time: 64+ minutes.

R. T. Shepherd & Son
164 Jamphlars Road
Cardenden
Fife KY5 0ND.
Phone: (44)1592 720 130
Fax: (44) 1592 721 857
E-mail salesinfo@shepherd-bagpipes.com
www.shepherd-bagpipes.com

SOFTWARE

Real drum playback
CEOL MOR Software, publisher of the successful PiobMaster and DrumScriobh composition and music publishing software, is set to unveil a new version of DrumScriobh at the World Pipe Band Championships on 10 August this year. DrumScriobh 2 features a real drum sound playback — a first for notational

software — equivalent to the real pipes sound playback that is a feature of the PiobMaster 2.2 program.

Iain MacInnes
P O Box 5715 Dingwall
IV15 9WA
Scotland
Phone: (44) 1463 709 987
Fax: (44) 1463 1349 867 745
E-mail: info@ceolmor-software.com
www.ceolmor-software.com

ACCESSORIES

Sweeter sounding practice BAGPIPE-maker Blue MacMurchie decided to do something about his wife's complaints that his tootling away on the practice chanter was one of the most monotonous sounds on the planet.



He made himself a new sort of practice chanter: one with a tunable drone. The result pleased him and he is patenting and marketing the instrument. It is a long practice chanter with pipe chanter finger spacing, made of Synthetic Blackwood and fitted with synthetic reeds. Blue MacMurchie said his new instrument helps learners practise drone tuning and steady blowing — and it is fun for more experienced players. Most importantly of all, his practice chanter "with the small pipes sound" doesn't bother his wife at all. She even finds it pleasing.

MacMurchie Bagpipe Makers
Unit 47E, West End
West Calder
West Lothian EH55 8EJ
Scotland.
Phone: (44)1506 872 333
Fax: (44) 1506 885 220.
E-mail: blue@machmurchiebagpipes.co.uk
www.machmurchiebagpipes.co.uk

Call me at the games
IT'S the ultimate accessory for the bandsman who likes to keep connected: a genuine leather, hand-made Highland mobile phone pouch with a real horn toggle — a new product from Thistle of Blantyre.

The "trade and band inquiries only" family business has been making industrial and sports bags for 30 years. It formerly supplied custom-made bags to Old Firm club shops and industrial customers. But escalating imports and high-profile branding accompanied by sponsorship agreements severely squeezed that market, and four years ago, Jackie Byers, his wife Margaret and son Scott began taking commission work from Scottish-type distributors and retailers.

Now they are making competitively-priced Highland garment carriers, sporrans, padded and vinyl pipe and chanter cases and carriers and other products, supplying outlets in Scotland and overseas. They also offer custom printing for their customers, which include pipe bands.

"This is a side of the market that's grown markedly in the last few years," said Jackie Byers.

The new mobile phone pouch is based on a traditional sporran design and owes its conception to the experience of never being able to get easy access to the bits and pieces that inevitably accumulate in a well-used sporran — not to mention the challenge of fitting them in and getting the flap closed in the first place. For those who would rather leave the phone at home, the pouch, which fits onto a kilt belt



and can be worn on the hip, will almost certainly lend its capacity to other vices: a flask or quarter bottle, perhaps, smoking materials... any of which have the advantage of not ringing in the midst of a competition.

Jackie Byres
Thistle of Blantyre
25 Knightswood Terrace, Blantyre
G72 9PQ Scotland.
Phone: (44)1698 829 280
E-mail: jacbagn@btinternet.com

Reforming that "mass of white legs" Designer Sheena Walker's newly introduced range of piping and drumming products includes a nice line of monogrammed pipe bag covers with matching drone ribbons, flashes and kilt rosettes.

Earlier this year, she designed, monogrammed and provided new pipe bags and ribbons for the ScottishPower and Strathclyde Police Pipe Bands. In her son, Gordon Walker, she has another highly visible model for her work.

She works in colours that may not be generally available in shops, dyeing when she needs to, and will match whole ensembles from fabric samples to produce a smart, co-ordinated appearance.. She also hand-knits hose.

She moved back into business after the death of her husband, Graham, working from home and offering a personalised service.

"There is a bit of education work to do among some of the bands, she said. "It'd be nice to see an end to that mass of white legs. Good turnout makes a world of difference."

Towards that end, she is happy to work with bands or individuals - anywhere in the world - who are keen to improve their turnout.

Sheena Walker
Pibroch Wear Scotland
99 Glaisnock Street, Cumnock
Ayrshire KA18 1JP
Phone and fax: 01290 427045
E-mail: sheena_cumnock@hotmail.com

Tone from the start
WHY wait to develop tone awareness until you are on the pipes? asks Niall Matheson who, with Finlay MacGhee, has developed the True Tone Practice Reed for practice chanters.

The new synthetic reed holds accurate tone all the way up the scale, said Finlay MacGhee. All of the reeds are tested before they are sold and reliability is assured.

As well as helping to develop tonal awareness for beginners, the reeds offer a more satisfying blow for experienced pipers.

Cabarfeidh Bagpipe Supplies
21 Victorian Market Hall
Academy Street
Inverness
IV1 1PJ
Phone: (44) 1463 239 869
E-mail: cabarfeidh@freenetname.co.uk

Keep chanter reeds moist
Pipe Major Rolf Littorin of Onsala, Sweden, has developed a chanter reed protector made from acetal plastic that keeps reeds moist.

The built-in humidifier is a small aluminium brick that is flushed with water for 30 seconds or dipped into a glass of water,

then inserted in the protector top. The protector is then slipped over the chanter reed.

"The humidifier will keep the reed in very good playing condition for up to 10 days with no playing," said Rolf Littorin.

To protect the reed from mould, a regulator hole can be adjusted to let more or less fresh air reach the reed, though the more air that is allowed in, the quicker the humidifier will dehydrate and the conditioning time is reduced.

PM Rolf Littorin
ROS Rolf of Sweden Pipemaker & Repairs
Vikhem 605
SE-439 92 Onsala Sweden
Phone: (46) 300 60218
Fax: (46) 300 60226
E-mail rolf.littorin@enko.se
<http://home.swipnet.se/rospipes>

Universal blowpipe improved
Engineer and pipe maker Colin Winstanley has been producing his "Original Universal Blowpipe" — the original ball and socket jointed blowpipe that lets you put your mouthpiece where your mouth is — for some years. It was favourably reviewed by Piper and Drummer magazine back in 1995.

If you already have one, it is probably fitted with a rubber internal valve that had a life expectancy of just a few years and may already have needed replacing.

Not now.

The new improved version looks the same but is fitted with a silicone valve that has a life expectancy of 20-25 years.

Colin Winstanley
21 Fairhaven Road
St Annes on Sea
Lancashire
FY8 1NN
England
Phone" (44) 1253 726 942
E-mail: Chimes@bushinternet.com

Now available with zip

T H E

Canmore[®]

pipe bag

- ePTFE membrane/textile laminate from the same company that developed GORE-TEX[®] fabric
- Maintenance free - no seasoning necessary, naturally supple
- Pick up and play anytime
- Automatic moisture control - even pitch and tone
- Ease of assembly - no tying in necessary
- Longer, more hygienic bag life

From the heart of Scotland

For a list of stockists, please contact:
W L Gore & Associates (UK) Ltd,
Kirkton South Road,
LIVINGSTON, West Lothian
EH54 7BT.
Tel: 01506 460123
Fax: 01506 462270
www.gore.com



T H E

Canmore

pipe bag

CANMORE and GORE-TEX are registered trademarks of W L Gore & Associates (UK) Ltd
Copyright © 1999, 2000, W L Gore & Associates (UK) Ltd

World Class

Pearl FFX505 snare drum

Using the very finest quality materials, precision engineering and meticulous attention to detail the FFX505 pipe band snare drum is designed to give you a world class sound. Already played by the Championship winning bands, the superior sound of the 100% aged North American Maple has the quality and depth of tone, that combined with the free floating lightweight shell, will allow you to immediately see, hear and feel the difference.



Reid Maxwell
The Lead Drummer
for the World Champion
Simon Fraser University
Pipe Band



Eric Ward
The Lead Drummer
of the Strathclyde Police
Pipe Band



Pearl Finalist head

Designed to give you great definition of sound, superb pitch, tremendous durability and real clarity to bring out the best sound of your drum.



New

28 Strand snare wire

Developed to enhance and improve the sound of Pipe snare drums, the brightly chromed snare wire will maximise contact with the head and achieve the perfect controlled amount of "Buzz" while giving you a crisp, bright sound.



New

UK Authorised Dealers

Aberdeen	: Neil Selbie & Co	01224 735155
Aldershot	: George Potter & Co Ltd	01252 323226
Belfast	: Essey Music Store	028 90456177
Belfast	: Belfast Music Supplies	028 90472555
Birmingham	: Birmingham Drum Centre	021 778 3626
Cookstown	: A.S.Warnock Ltd (The Pipers Cave) ..	028 86763615
Edinburgh	: Hugh Macpherson	0131 225 4008
Glasgow	: The Band Room	0141 248 5885
Glasgow	: Macleod Highland Supplies	0141 553 1513
Greenock	: Adlib	01475 786821
Luton	: A.T.Maclachlan Highland supplies	01582 727066
Newcastle	: Newcastle Drum Centre	0191 221 0301
Whitburn	: R.B.F Hamilton	01501 740 275

Pearl®

The best reason to play drums.
www.pearldrums.com

Pearl UK Ltd,
Sherbourne Drive, Tilbrook, Milton Keynes MK7 8AP,
Telephone 01908 366941.