

B. C. PIPERS' NEWSLETTER



**The official monthly publication of
the British Columbia Pipers' Association**

DECEMBER, 1967
JANUARY, 1968

No. 86.

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SECRETARY: Ishabel Ross
TREASURER: Wm. A. McAdie

B.C. Pipers' NEWSLETTER:

EDITOR: C.I. Walker
PUBLISHER: Wm. A. McAdie
REPORTER: Cathrine Paterson
COLLATORS: Donald Urquhart, Bob McAdie
 Ken McIlvena

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B.C. PIPERS' ASSOCIATION ANNUAL DINNER - FEBRUARY 17th, 1968.

The Annual Dinner of this association will be held in the Sports Pavilion Tea Rooms, Stanley Park, on Saturday, February 17th, 1968. Cocktails will be at 6:30 p.m. and Dinner will be at 7:30 p.m. A Ceilidh will follow.

Tickets are \$3.00 each.

36th ANNUAL GATHERING - APRIL 19th & 20th:

The 36th ANNUAL GATHERING is planned for April 19th & 20th. This year it will be held in the North Vancouver Community Centre, 23rd and Lonsdale, North Vancouver. Admission will be \$1.00 for adults, and 50¢ for children under 12 years.

Mr. James McColl, from Long Beach, California will be the judge for both days.

Further details will be announced later.

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PIPE MAJOR JOHN MACLELLAN HOLDS PIPING CLASSES JULY 1st - 6th, 1968.

Pipe-Major John MacLellan, Edinburgh Castle, will be holding a class this summer during the week of July 1st to 6th, inclusive. This class, which will be limited to 20 pupils, will take the place of the individual instruction given last year.

Tuition will be seven and one half hours each day, and will deal with the following three facets of bagpipe playing:

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- (b) Instrument care & maintenance
- (c) History of Piping

The fee will be \$30.00 for the week, to be paid with the following application form. The class will consist of the first 20 application forms received by the Secretary, so you would be well advised to act immediately if you wish to take advantage of this excellent opportunity.

- 0 -

Mr. Kenneth G. MacPetrie, of Port Angeles, Washington, wrote to say that he is working to start a pipe band in that city, and would like to hear from anyone who has used bagpipes for sale. If so, contact him at:
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- 0 -

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GREAT CENTENNIAL PIPING DAYS:

Centennial Activity in 1967 for the Vancouver Kiwanis Boys Pipe Band was a trip to Eastern Canada to take part in Canada's celebrations, and on July 30th they left by Jet for Toronto to enter Competitions in Ontario also, visit Expo, and see places of interest in Southern Ontario. This included the usual trip to Niagara Falls and a visit to the Parliament Buildings in Ottawa as well as many other historic and interesting places.

The Band was invited to play in a concert put on by the Maxville Highland Games Committee on the evening previous to the Piping Contest, so the boys had a good warm-up before an Eastern Games audience of over 5,000 people.

On the following day they heard some of the finest Bands in Canadian competition, the Worchester Kilties, City of Toronto Pipe Band, St. Thomas Legion Pipe Band, Clan MacFarlane Pipe Band, and many others. About 30,000 attended the Games, with 36 Pipe Bands in competition. The Great Massed Band display held the crowd until after 7:00 p.m. Other Competitions attended were at Cobourg, Port Credit, and Fergus. All had very enthusiastic audiences, but were attracting only about half the amount of spectators as attended the North American Championship contest at Maxville.

The boys won First in their grade in each of these competitions, and many prizes in individual contests. Then on invitation from the Dominion Centennial Spectacular in Halifax they were flown to Nova Scotia, where the Band entered the Dominion Championship and again won First place in their grade. Several of the boys won places in Piping and Drumming.

In Halifax an early morning parade was organized over-night which turned out to be a good four-mile procession through the city, led by Muirhead and Sons Pipe Band, of Glasgow, holder of the World's Championship, and followed by the Vancouver Kiwanis Boys Pipe Band and the New Brunswick Kiwanis Junior Pipe Band amalgamated. The local Hospital had brought out to the sidewalk and lawn all the patients they could move, in wheel-chairs and even beds, to enjoy the marching units. All the Pipe Bands competing were in the parade, which ended on the grounds of Wanderers Park, where Competitions followed. With the boys winning the Pacific Coast International, The Dominion Centennial, and the North American Championships in the Junior Grade, the Centennial Year was a very gratifying year for them. Organizer and Director of the Band is Pipe-Major Malcolm Nicholson.

- Cathrine Paterson -



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PIPE MAJOR WILLIAM BAIRD RETIRES:

Recently the members of the Pipes and Drums of the Vancouver Police said farewell to their Pipe Major.

Pipe Major William Baird, who has been associated with piping for more than thirty years, twenty of them being spent with the Police band, led the band on parade for the last time on October 27th, 1967 at a passing out ceremony of the Police Academy held at the Agrodome at the Pacific National Exhibition.

During Pipe Major Baird's career, which started with the band of the Seaforth Cadets, and passing to the band of the Irish Fusiliers of Canada, Vancouver Regiment, and finally to the police, he had the distinction of holding the rank of Pipe Major in all three bands, and led each of them to numerous honours throughout the Pacific Northwest.

In November, 1961 he was promoted to Pipe Major of the Police band, and since then he has commanded the band on successful tours of Hawaii, and San Francisco.

The members of the band presented to him, on his retirement, a silver drinking tankard suitably inscribed, and bearing their insignia.

Although Pipe Major Baird is no longer an active member, he will be keeping his ear tuned, and his fingers nimble, as he is now training the pipes of the C.P.A. # 655 Sqd., Air Force Cadet Band in Richmond.

- Drum Major F.J. Hall -
Vancouver Police Pipe Band

- 0 -

Our best wishes are extended to Mrs. Cathrine Paterson who is undergoing surgery at the Lions Gate Hospital, North Vancouver.

We send the best regards of the association, and hope for a speedy recovery.

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Once more we would ask our readers to send in any articles concerning their own piping activities for the Newsletter. It is only with your help that we can make the Newsletter informative and interesting.

- 0 -

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ANNUAL GATHERING - FEBRUARY 10th, 1945.

Here is another set of results of an early gathering of the B.C. Pipers' Association. The meet was held on February 10th, 1945, at the Seamen's Hall, 111 Dunsmuir Street. The President of the Association, William Urquhart, had suddenly passed away during January, and the Vice-President Rod. McRae had taken over as Chairman. William Lamont was Secretary of the Association.

Novice Marches:

1. J. Ferguson 2. Colin MacRae 3. Niel Adam

Marches (Under 16)

1. Colin MacRae 2. Andy Perrie 3. John Ferguson

Strathspey & Reel (Under 16)

1. Donald McKay 2. Lorna Wilson 3. Colin MacRae

Open Piobaireachd:

1. William Lamont 2. Wm. Barrie 3. Malcolm Nicholson

Marches (Amateur Over 16)

1. M. Newbold 2. Jock Low 3. K. MacKinnon

Strathspeys & Reels (Amateur Over 16)

1. M. Newbold 2. Jock Low 3. K. MacKinnon

Ladies Marches (Amateur)

1. M. Newbold 2. F. Kellas 3. N. Chalmers

Ladies Strathspeys & Reels (Amateur)

1. M. Newbold 2. F. Kellas 3. N. Chalmers

Quartette Competition:

1. Seaforth Cadets Pipe Band

Open Marches:

1. Wm. Barrie 2. Hugh Aird 3. Donald MacDonald

Old Highland Airs:

1. P.M. Shirlow 2. D. MacLean 3. D. Taylor

Open Strathspeys & Reels:

1. Wm. Barrie 2. Hugh Aird 3. Wm. Lamont

Open Jigs:

1. Wm. Barrie 2. Donald MacDonald 3. Hugh Aird

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THE CLAN MACFARLANE PIPE BAND COMPETITIONS, DEC. 17th, 1967: by John Wilson

When I was asked if I would be willing to judge this Band affair, I readily agreed to do so, especially as it was to be held on a Sunday and so wouldn't interfere with my Saturday afternoon classes. As I began to think about it, however, I started to have doubts. The Pipers were to play as trios! (five of them) and go through three sets of tunes --- that is, each trio would appear before me three times and the total points would decide the placings. Just suppose, I thought, that I give the Pipe Major's trio first prize, everyone will say ---- 'Oh, he had to give the P/M's trio first'. Or, worse still, suppose I give first place to a trio with one or more of my pupils or former pupils in it? When it was suggested that the Piping Judge might be screened off so that he wouldn't know who was playing I jumped at the chance and said it might be a good idea. But I quickly realized that the poor judge wouldn't get off the hook as easily as that. The judge and his cronies could arrange a sequence of tuning notes to play during the final tune (after the fashion of 'The Piper's Warning to his Master', only, in this case it would be 'The Piper's tip-off to the judge') or make up some kind of signal. So I decided to stop worrying, and when I was told that the piping judge would definitely be in the open I was quite pleased. As things turned out, neither the P/M's or my pupils trio won first prize, so all my anxiety was absolutely needless.

The competitions were held in the Sea Cadet hall, St. Catharines, and it is situated in a quiet and very rural setting. The Clan MacFarlane Pipe Band is fortunate to have such an ideal place to practice and to hold functions such as this.

This Pipe Band started about eight years ago with a strong drum corps (including the redoubtable Kirkwood brothers) and a weak pipe section. P.M. Jimmie Greig has been very patient and very efficient over the years, so that now he has a first class Pipe Band which has won a lot of top honours in the Class 1 contests in Canada and the U.S.A. It competed in the World Championship in Scotland in 1966 but with little success. It intends to have another go in 1968 and I think it was a good idea to hold this competition for trios at this time.

The first trio was supposed to play at 11:00 a.m., and it actually started to play at 11:22 by my watch; very good indeed for Canada, For some reason I felt quite nervous at first and I couldn't help noticing that some of the Pipers were nervous too. As time went by we all settled down and I began to enjoy myself. The first trio set a high standard of playing but the tuning wasn't too good. Over all three of the sets, three of the trios were excellent in my opinion while the other two trios were not nearly so good.

Between the second and the third set, there was a break for lunch, and a very appetizing meal of hot meat pie, mashed potatoes and green peas and gravy was served up which I for one enjoyed tremendously.

After the trios there was a miniature band competition to give the Drummers a contest. Three bands competed and I could not hear the first two pipe sections properly at all because the drums were overpowering. The third band I heard very well as the drummers were much quieter and provided what I thought was a nice accompaniment. Incidentally, this drum section won the drumming prize.

At the conclusion of the contests, John Fair, the Band President announced the results and then asked me to say a few words which I did.

The drumming judges were Wayne Jarvis, Peterborough, John Kirkwood, St. Catharines, and Tim Orr, Toronto, while Keith Eller, the business manager of the band, also helped with the arrangements.

There was quite a fair audience, both male and female, and from far and near. Everyone got together at the finish and enjoyed a 'yakking' session plus a little refreshment.

I am sure every Piper in Canada will wish the Clan MacFarlane Pipe Band good luck at the World Championship Pipe Band Contest at Grangemouth, Scotland in 1968.

Results:

Trios:

| | <u>Pts.</u> |
|-------------------------------------|-------------|
| 1. #4 (Slagb - Finnegan - Ross) | 215 |
| 2. #3 (Blevins - Hilbert - Hilbert) | 211 |
| 3. #1 (Eller - Fryer - Stobo) | 209 |

Miniature Bands:

| | |
|------------------------|--------|
| 1. "C" (Jas. Kirkwood) | 94½ |
| 2. "A" (J. Agnew) | 93 3/4 |
| 3. "B" (J. Newland) | 88.7 |

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On Saturday, March 9th, the Burnaby Ladies' Pipe Band is holding a St. Patrick's Day social evening, Smorgasbord and Dance in #83 South Burnaby Royal Canadian Legion, 5289 Grimmer Avenue, near Royal Oak and Kingsway.

Entertainment will be provided by the Colleen Kennedy School of Irish Dancing (formerly Erin O'Day) and members of the Pipe Band. Cocktails 6:30. Tickets from Mr. Fred Collister.

- 0 -

The CLANSMEN

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VANCOUVER LADIES' BAND SENDS CONTINGENT TO ALASKA CENTENNIAL CELEBRATION:

The 100th celebration of the transfer of Alaska from Imperial Russia to the United States, which centers in Sitka, Alaska, the capitol of Russian America and site of the transfer ceremony on October 18, 1867, was highlighted this year by the participation of a contingent from the Vancouver Ladies' Pipe Band. Alaska has felt a special kinship with Canada during this common Centennial year, and the City of Sitka considered itself especially privileged to have Canadian participation in their one-in-a-hundred event.

An historic highlight of the observance of this event was a re-enactment of the original ceremony, on the original site, including troops and the band from the U.S. Army regiment that supplied the honor guard for the 1867 flag raising, the 9th Infantry, elements of which are by coincidence once again stationed in Alaska. In addition, the holiday mood of this Centennial observance was sparked by pageants, dramatic events, native dances, a parade, banquets, and dances capped by the Governor's Ball the last evening. This Ball commemorates the grand balls hosted by the Russian governors for distinguished guests. In addition to State and Federal officials, and ranking officers of the U.S. Forces in Alaska, the guests this year included the son of the last Russian governor of Alaska, Prince Dimitri Maksoutoff. The Vancouver Ladies Band gave a piping and dancing display at this Governor's Ball, which drew a rousing ovation from the guests.

In addition to the performance at the Ball, the Vancouver Ladies' Band played at many of the other gala functions and for a radio broadcast, participated in the parade with U.S. military units and Sitka civic groups, and appeared at the Alaska Pioneer's Home and Community Hospital. A memento of appreciation has been presented to the Band by the City of Sitka.

Under the direction of Pipe Sgt. Sherea Barwell, the Vancouver Ladies' contingent included: Mrs. Catherine MacLellan, the Misses Jean and Patsy Jarvis, Marjorie and Katie Forsyth, Barbara Purser, Mary Swift, Merrill Maddocks, and Janet Able. The Misses Jarvis and Forsyth doubled as the dancing display team, which particularly captivated the Alaskan audiences.

- Mr. Richard M. Herring -
Sitka, Alaska.

A COLLECTION OF ANCIENT PIOBAIREACHD or HIGHLAND PIPE MUSIC by Angus MacKay
(continued from No. 85)

A CIRCUMSTANTIAL ACCOUNT OF THE COMPETITIONS FOR THE PRIZES GIVEN BY THE HIGHLAND SOCIETY IN LONDON, to the best Performers on the GREAT HIGHLAND BAGPIPE, from the year 1781.

The Highland Society of London, of which one of the first Dukes in Scotland, was then President, being desirous that the ancient spirit of the Great Pipe, which in former times called the Clans in Scotland to war, should be revived, were pleased to order Annual Prizes to be played for, and to be adjudged to the best performers on that instrument, who should appear as candidates at the Falkirk Tryst. The first prize to be a set of new Pipes made by Hugh Robertson, Edinburgh, and forty merks Scots money; the second prize thirty merks; and the third the like sum. Some gentlemen as a deputation from the Society at Glasgow, and the agent from Edinburgh, made their appearance at Falkirk, the day preceding that appointed for the competition. They met on the following morning, and adjourned to the Mason Lodge; when, after hearing an excellent Gaelic Poem recited by an old grey-headed bard, which he composed for the occasion, in the presence of a select company of ladies and gentlemen, thirteen competing Pipers, and the maker of the Prize Pipes, the deputation and the agent, proceeded to the election of a preses, and six gentlemen to be judges of the merits of the performers.

The Preses chosen on this occasion, was universally allowed to be not only a very fine players himself, but one of the first judges of the instrument in Scotland; and one of the judges chosen from the Glasgow deputation, was likewise acknowledged to be an excellent performer on that warlike instrument, and every way qualified for determining on the merits of the candidates. A mode of trial was next adopted, which reflected great honour upon the impartiality of the judges. The competitors were conducted to a room, apart, where, from one of their bonnets, they drew lots for priority of performance. This done, the person who drew lot No. I was conducted by a private door, to a small court below the windows of the lodge, in such a manner, that the judges neither could see nor know the particular performer. Each person was made to play four different tunes, while the judges continued taking accurate notes of the performance.

The judges almost unanimously awarded the first prize to Patriek MacGregor, Piper to Henry Balnaves, Esq. of Adradour, in the parish of Mullin and county of Perth; (Although this Piper wanted almost the whole third finger of the upper hand, on the chanter, yet he managed his Pipes with the greatest dexterity; he used the little finger instead, and was known by the appellation of Patrick No Coraig. This man's son became Piper to His Royal Highness the Duke of Kent, Earl of Strathearn, and officiated with great applause at the meetings of the Highland Society of London he died suddenly from apoplexy); the second prize to Charles MacArthur, Piper to the Earl of Eglinton; and the third to John MacGregor senior, aged 73, Piper to Lieut-Colonel John Campbell of Glenlyon, in the parish of Fortingall.

1782:

October 1782 - The competition for the prizes given annually by the Highland Society of London, for the encouragement of performers on the ancient martial instrument of Scotland, was determined by a select jury of gentlemen, in presence of a numerous and respectable audience. After a long trial, carried on with the utmost attention and solemnity by the judges, the first prize was voted to John MacAlister, first Piper to the West Fencible Regiment; the second, to John MacGregor the father, then turned of 74 years of age; and the third, to John MacGregor the son.

1783:

October 1783 - At the annual competition for prizes, given by the Highland Society of London, which was held at Falkirk; the first prize was adjudged to Neil MacLean, Piper to Major Campbell of Airds; the second prize to Archibald MacGregor, fourth son of John MacGregor, Piper to Colonel Campbell of Glenlyon; and the third to John MacGregor, Piper to the city guard of Edinburgh. The bard Ma Can T'Sior was introduced, and pronounced his annual Gaelic poem, in praise of the martial music and prowess of the Caledonians: and the whole was concluded with a grand procession to the church-yard, where the victors at the three competitions, viz. MacGregor, MacAlister, and MacLean, marched thrice round the tombs of the immortal heroes, Sir John Stuart, Sir John the Graham, and Sir Robert Munro, playing the celebrated MacCrummen's Lament, in concert on their prize Pipes. On the return of the Pipers from Falkirk, by Edinburgh, it was conceived by many gentlemen, that an exhibition of their abilities would be a very agreeable entertainment to the public; it was accordingly arranged, that it should take place on the following Wednesday, in Dunn's Assembly Rooms, when the following artists, gave each of them a specimen of his skill:-

John MacGregor, Piper to Colonel Campbell of Glenlyon, was desired to begin by playing Clanranald's March. With respect to this performer, it is remarkable that at the age of 75, he braved the fatigue of a long journey to attend the Falkirk competition, in obedience to a minute of the Highland Society of London, appointing him their Piper, an intermediate person betwixt the judges and competitors; that he was the father of four sons, all Pipers, one of them eminent in that profession, who was for some time at Dunvegan; and a grandson, not above twelve years old, who was then able to play the Pipes; Colin MacNab, Piper to the Laird of MacNab, and Donald Fisher, second Piper to the Earl of Breadalbane, both played the same with the first: Paul MacInnes, from Fasnacloch, in Argyleshire, Piobaireachd na Pairc: John MacGregor, of the City Guard MacGregor's March: Donald Gunn, of the 77th regiment, Failte Phrionnsa: James Munro, Piper to the Canongate, Clanranald's March: John MacKay, from Lord Reay's country, MacKintosh's Lament: John MacAlister, Piper to MacAlister of Loup, Cogadh na Sith: Allan MacIntyre of the 71st regiment, Failte Phrionnsa: Donald MacIntyre, Piper to Sir R. Menzies, Railte Mheinearaich: John MacArthur, commonly called Professor MacArthur, then grocer in Edinburgh, Cumha Obercharnaig, agus Failte Obercharnaig, after which he and Donald MacIntyre played in concert. During one of the intervals, the Bard Donn MacIntyre, in the City Guard, was introduced,

who repeated a poem in the Gaelic, in praise of that language and ancient music of the great Pipes, which was much approved of by those who understood that language. The Pipers then marched round St. Andrew Square, all playing Clanranald's March.

The first prize was voted to Donald MacIntyre, - a handsome Bag-pipe with the following inscription, "A prize given by the managers of the Edinburgh exhibition on the Bag-Pipe, to Donald MacIntyre, 1783;" and the like inscription upon a silver horse-shoe, with a coronet, for the bonnet of Colin MacNab; to Donald Fisher and Paul MacInnes, each an elegant Highland dress, with silver epaulettes, double silver loops, buttons and feathers in their new bonnets, and money to each of the above to defray their expenses. One of the greatest Highland Chieftains in Scotland a member of the London Highland Society, who honoured the exhibition with his presence as President, ordered Hugh Robertson to make one of the handsomest Highland Bag-Pipes he possibly could, at his expense, which was to be delivered to the so much celebrated performer upon the warlike instrument, Professor MacArthur, as a mark of approbation of so great a performer's merit, accompanied with the signed declaration of the whole Pipers then present.

1784:

October 1784 - The annual competition, &c. which was formerly held at Falkirk Tryst, was performed in the Assembly Hall, Edinburgh, before a numerous and fashionable audience. There were sixteen competitors, all of whom were esteemed good performers by the judges. The prizes were this year awarded as follows: The first to John MacGregor, senior, from Fortingall: the second to Donald Fisher: and the third to Dugald MacDugall, Piper to Dugald MacDugall, Esq., of Gallanach; the money collected by the sale of tickets was distributed among the candidates.

1785:

July 1785. The first prize was unanimously voted to Donald MacIntyre, senior, from Rannoch, a man of 75 years of age: the second, to Colin MacNab, Piper to Francis MacNab, Esq., of MacNab; and the third, to Paul MacInnes, Piper to John Cameron, Esq., of Callert. There were present twenty-five performers and competitors. The competition was introduced by a salute played by Professor MacArthur, Piper to the Highland Society of Edinburgh, and by a piece performed by John MacGregor, who won the first prize last year. A piece was also played by Patrick MacGregor, and the whole concluded with Clanranald's Salute, played in a very masterly style by Professor MacArthur.

1786:

July - The first prize was voted to Roderick Mackay, Piper to Sir Hugh Dalrymple of North Berwick: the second, to Dugald MacDugall: the third to Archibald MacDonald from Invera, late Piper to the 78th Regiment.

- to be continued -

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THE BAGPIPE MUSIC INDEX

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U. S. A.

Recently our faithful reporter Mrs. Cathrine Paterson delivered to us a special issue of Scotlands Magazine - the Highland Clan Number. Printed in 1951, this issue is a treasure-house of Highland lore, containing articles on the clan system, Highland Dress, Highland folklore, regiments from the Highlands, Gaelic music and poetry, and of course the history of bagpipe music. While this article contains much information which has already appeared in the pages of the Newsletter, we feel that it will be of considerable interest to you. A subject of interest to us, such as the history of bagpipe music, bears much repetition.

THE MUSIC OF THE GREAT HIGHLAND BAGPIPE: by Archibald Campbell

Many people speak of the bagpipe, or the bagpipes, as if there never was more than one kind of bagpipe, though there are still several varieties, and at one time there was a greater variety still in other countries, including England. But the Highland bagpipe has now established itself firmly as head of the family, and the ordinary person, hearing the word bagpipe, pictures to himself the Highland pìob mhuilinn blown and with its three drones carried on the shoulder.

One reason for this supremacy may be that the Highland piper plays by preference, and nearly always, music composed for the Highland bagpipe alone, and that there is a large volume of such music. It is doubtful whether any other British bagpipe could claim any music which has not been borrowed from other instruments, or is not played on such other instruments.

The descriptions of Highland bagpipe music heard to-day are:

- (1) Ceol Mor, or big music, commonly called piobaireachd, or Anglice pibroch;
- (2) Marches, that is tunes to accompany the quickstep marching of a drille. man;
- (3) Dance music, strathspeys, reels and jigs;
- (4) Slow airs or marches, sometimes called Ceol Meadhonach, or middle music.

The meagreness of authentic recorded Highland history on any subject has the result that, in place of proved fact, the enquirer is presented with fairy tales, sometimes of the most fantastic kind. This is particularly the fate of the seeker after knowledge of the origin of the Highland pipe and its music.

The proscription of the instrument as a weapon of war for a generation after the '45 built up a wall behind which we can find nothing but tradition to enlighten us. The earliest writers with any practical knowledge of the Highland bagpipe were two sons of a Strathnaver minister, of whom the elder, the Rev. Patrick MacDonald, said a certain amount about it in the preface to his collection of vocal airs published in 1781, and the other, Joseph, compiled in 1760 a work which he called "A Compleat Theory of the Scots Highland Bagpipe," and which his brother printed in 1803. Joseph, who died at the age of 23, manifestly knew a good deal about piping, and the mere fact that he was the first practical piper by a matter of sixty years to leave anything in writing would entitle his "Treatise" to attention.

Joseph MacDonald makes it clear that, in his time, the principal form of bagpipe music was what we now call piobaireachd, and that there was also "the most compleat set of jigs and Reells composed on Purpose for it by the first Authors of Pipe Musick (as it appears from the style of them) than which nothing can be more truly Highland." He mentions neither quickstep marches nor strathspeys. In 1781 the Highland Societies of London and Scotland commenced a series of piping competitions, which lasted until 1844, and which were intended to resuscitate Highland pipe music, and did in fact resuscitate it. These competitions were restricted to Ceol Mor or piobaireachd, and the present day application of the latter name (which simply means pipe playing or pipe music) can, perhaps, be traced to them. Interspersed with the piping were performances of Highland dancing which at first were exhibitions, and later on also competitions. The two events therefore were (1) pipe playing, (2) dancing, and, when the word piobaireachd had been used for over sixty years to describe one particular class of pipe music, it was not unnatural for it to stick thereafter to that one class.

Coinciding with the institution of these competitions was considerable activity in raising Highland regiments, and possibly the prowess of those regiments had something to do with the relaxation of the official disfavour shown to the pipe, and also with the spirit which inspired the organisers of the competitions. At any rate the martial character of the instrument and of its music was constantly, and almost exclusively, emphasized at the annual prize-giving ceremonies. Joseph MacDonald, the piper, however, claims that there is also a peaceful side. The original design of the bagpipes, he writes, "was to animate a Sett of Men approaching an Enemy, and to Solemnise rural Diversions in Fields, and before walking Companys. To play amidst Rocks, Hills, Valleys and Coves where Echoes rebounded, and not to join a formal regulated Concert. Their (sic) are rural Compositions for the Pipe as well as Martial which are abundantly Sweet in their Style".

Thus Ceol Mor or piobaireachd is the classical music of the Highland bagpipe. To give anything like a complete description of its characteristics is beyond the scope of this article. It is a slow piece of music, consisting of a theme or ground, on which variations, mostly of a stereotyped form, are built up, and its construction is distinctly artificial. Tradition is strong in connecting it with the MacCrimmon family which was established on the MacLeod estate in Skye not later than the 16th century, and the conjecture is provoked that it was a convention designed by the MacCrimmons to bring out the best effects of which the Highland bagpipe of their day was capable. The consistent preference of all subsequent leading pipers for the ancient piobaireachd over all other pipe music supports this idea. Its artificiality suggests that it is not the earliest form of bagpipe music, and three other considerations induce us to doubt whether any of the pieces which survive to us are much older than 1600. Firstly, there is no firm tradition of any composer earlier than Donald Mor MacCrimmon (1570-1640). Secondly, there is no Lament or Salute extant for any historical person older, or much older, than that date. Thirdly, we have no orthodox piobaireachd commemorating any earlier event, which we can say with certainty was contemporary with that event.

No real resemblance to our 17th and 18th century piobaireachds has been observed in the music of any other country, and there are the further facts that very few piobaireachds of merit have been composed since 1800, and that practically none of the few attempts at composition within the last hundred years has been accepted as successful by the playing experts. These facts suggest the loss of some essential element which attracts its devotees to this peculiar artistic product, and add to the mystery which envelopes it.

More can be said positively about the bagpipe march, in its present sense. It has come into prominence in the last hundred years, and most favourite marches are known to have been composed within that period. It is scarcely credible that the suitability of the Highland pipe for the marching in step of drilled men should have had to wait for recognition until shortly before the Crimean war. But we are assured by those who have investigated the matter than, up till then, the Highland regiments marched to the fife and drum; that they had company pipers, half a dozen or so in number, who played solo in camp or barracks or in action; and that the official music was Ceol

Mor, until, as a measure of economy, the authorities took away the fifes, and ordered that the pipes should replace them with the drums. It is possible that marching tunes had been played already by the regimental pipers as a sort of side line, much as slow marches are played nowadays, but definite evidence is lacking, and there is none of concerted playing of such music. What is definite evidence is that the habit of composing marches to commemorate military events began with the Crimea, and that these have been turned out profusely in subsequent campaigns, whereas there are no marches to celebrate the very notable exploits of Highland regiments in the Napoleonic and previous wars.

The earliest marches were regimental, some no doubt adaptations from song airs, some Highland jigs slowed down, some fresh competitions. But very soon appeared what is usually called by pipers the competition march, composed to show off the instrument and the skill of a skillful piper. It is a quick march, more elaborate and difficult than what is usually played for troops to march to. It is played at a slower pace than regulation marching time, and its proper rendering is beyond the capacity of the ordinary regimental piper. Like the piobaireachd, the competition march is wholly native to the Highland pipe, and cannot be performed effectively on any other instrument. It has been, and is, immensely popular, and by the eighties or nineties of the last century had ousted the piobaireachd from its pre-eminence. For many years the output of tunes of this character has been very great, and, in spite of a definite reaction in favour of Ceol Mor during the last thirty years, it is still true to say that, although the Highland pipe may be ancient, its favourite music to-day is unquestionably modern.

On the general question of the antiquity of strathspeys, reels and jigs, the reasonable verdict is simply this. There has been dancing as long as the human race has existed. Wherever there was dancing, the musical instrument nearest at hand has been called upon to provide an accompaniment. Dancing must be older than the Highland pipe, and probably older than any pipe. Many of the dancing tunes played on the Highland pipe are, and for long have been played on other instruments, but this would not prove either that they were or that they were not originally pipe tunes.

Side by side with, and as a complement to competition marches, there has sprung up in recent times, and in the same way, a large quantity of difficult strathspeys and reels, made and played not for dancing but for exhibition. These tunes share the general popularity of the competition march, and call for equally expert interpretation.

Slow airs are often heard as items of an entertainment programme, and have no warlike function or association. An interesting speculation is whether these and the simpler quick steps are a reversion to pre-piobaireachd music. It is unbelievable that the intricate and artificial piobaireachd was not preceded in the process of evolution by something less sophisticated. Again nothing can be said with any certainty, but the fact that many of such airs are known nowadays principally as songs need not mean that they were not Highland pipe tunes at some earlier stage. Words were commonly sung, not so long ago, to many genuine pipe tunes, including some piobaireachd.

A remarkable development of the Highland bagpipe is the modern emergence of the pipe and drum band. It was originally confined to the Army, and through the Army the Highland pipe has come to be regarded as the nationally instrument of Scotland. The pipe band is now spread not only over Scotland, but over many parts of the English speaking world. And it is certainly astonishing that an essentially individual instrument of peculiar scale and pitch, when massed several together, should so satisfy the fancy of large audiences that no alteration in any detail of its construction appears ever to have been contemplated. Perhaps the principal appeal of the pipe band is as a spectacle, rather than as a musical entertainment.

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BI-MONTHLY COMPETITION - DECEMBER 15th, 1967.

The following are the results of the Bi-Monthly Competition held December 15th, 1967.

Novice 6/8 Marches: (37 competitors)

1. Terry Lee
2. Ken Ringham
3. Hazel Ramsay
4. Ian Cameron
5. Leonard Lyon
6. David Nicholson

Junior Piobaireachd: (9 competitors)

1. Colin Abel
2. Heather Abel
3. Sandy Marshall

Department:

- | | |
|--------|----------------|
| Novice | Stewart Reid |
| Junior | Sandy Marshall |

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BI-MONTHLY COMPETITION - JANUARY 19th, 1968.

The following persons were adjudged winners of the Bi-Monthly Competition, judged by Mr. Ed. Peden, and held Jan. 19th, 1968.

Juvenile Marches: (13 competitors)

1. Wayne Rogers
2. Drew Noot
3. Judy Taylor
4. Brian Carse

Amateur Strathspeys & Reels: (12 competitors)

1. Donald MacMillan
2. Bob Gallaher
3. Ron Skipsey
4. Sandy Shatford

Department:

- | | |
|----------|---------------|
| Juvenile | Drew Noot |
| Amateur | Donald Taylor |

The next Bi-Monthly will be held on February 16th in the Seaforth Armoury. - Novice Old Highland Airs and Junior Jigs. Please note that this competition will start at 7:30 p.m.

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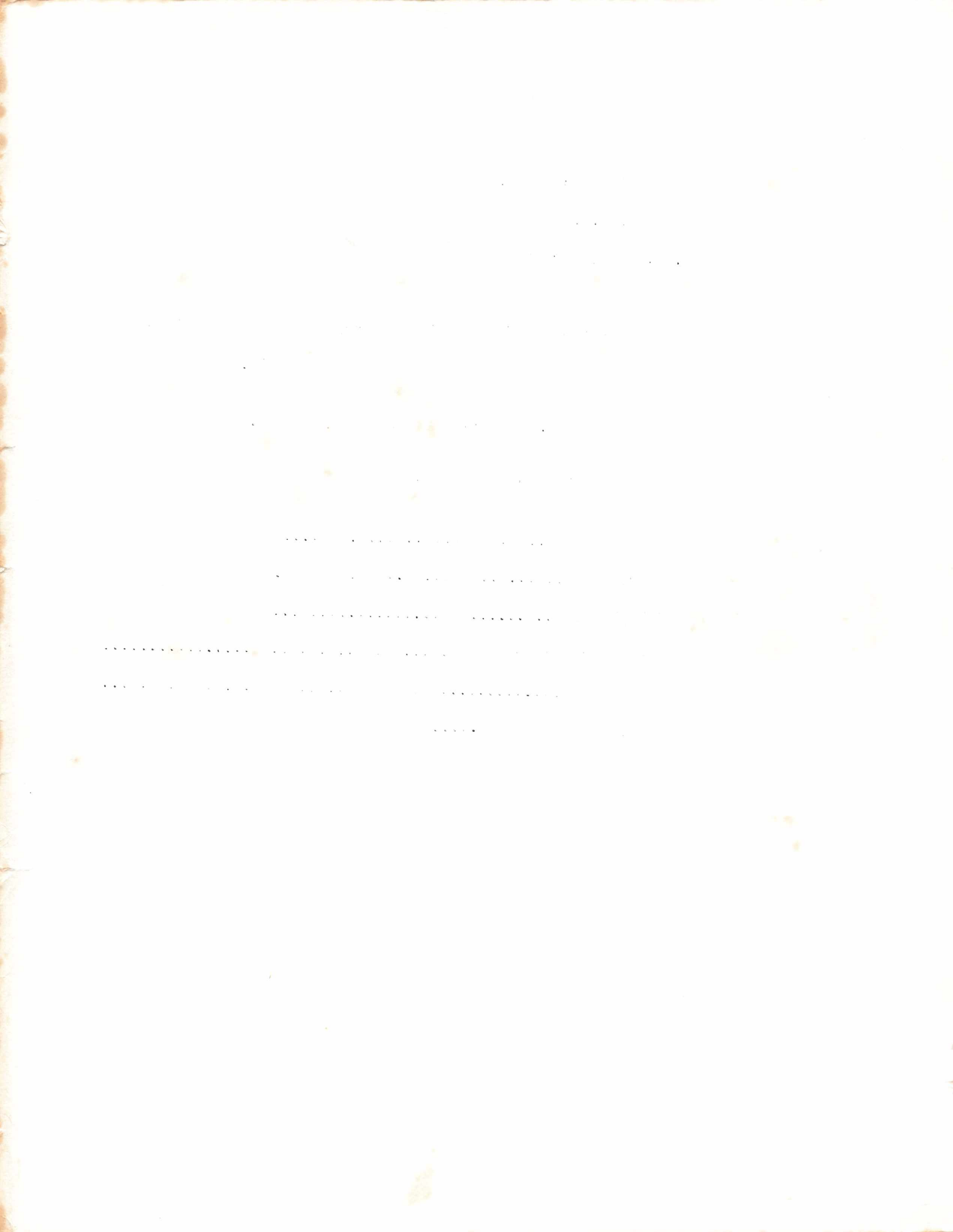
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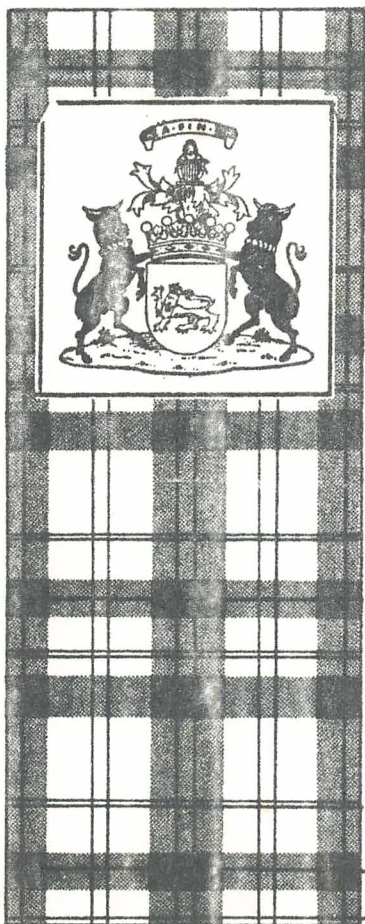
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ANNUAL DINNER - FEBRUARY 17th

BI-MONTHLY COMP. - FEB. 16th

ANNUAL GATHERING - APRIL 19th & 20th

