

B. C. PIPERS' NEWSLETTER



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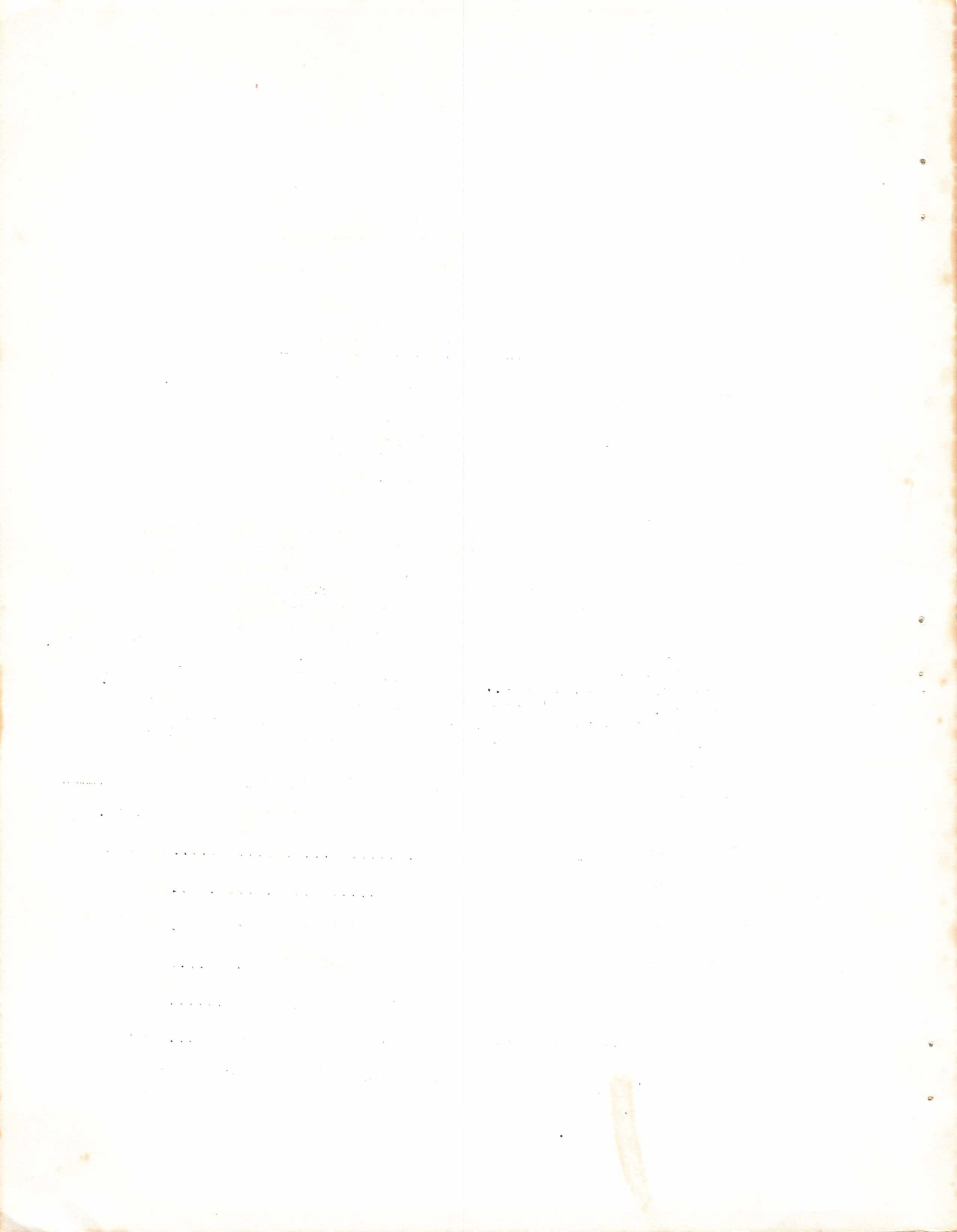
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GENERAL MEETING - SEPTEMBER 17th:

The first meeting of the season was held in the Band Room, Seaforth Armoury, on Friday, September 17th. This meeting was well attended, in spite of (or perhaps because of) the beer strike which envelopes Vancouver.

Ed. Esson reported on the progress of the proposed flight to Scotland, planned by the Association in 1966. He stated that preliminary arrangements had been made concerning the flight, and informed the meeting of the estimated costs. It was generally felt that the duration of the trip would be of four to five weeks, and would take place in late August. The Secretary reported that approximately forty members had indicated that they were interested in making the flight, and it was generally agreed that there would be no difficulty filling the 138 passenger plane. It was pointed out by Mr. Esson that all flight members must be bona fide members of the B.C. Pipers' Association at least 6 months previous to the flight.

Considerable discussion took place regarding the problem of moving Novice, Juvenile and Junior pipers into higher classes, to keep the numbers up in the senior events, and to encourage newcomers in the junior events. A suggestion was made that competitors be allowed to compete in a class only for a certain length of time. It was also suggested that after gaining a certain number of points in a specific class, a competitor should be obliged to move into the next higher class. The President, Rod. MacVicar, appointed a committee composed of himself, Ed. Esson, Albert Duncan and Ian Walker to study this problem and to report back to the membership their recommendations in this regard.

Seb. Nellies thanked the Association for the presentation of the engraved practice chanter, made during his illness prior to the summer. The members were pleased to see Seb. back again, and in his usual good spirits.

Following the meeting a short piping session was enjoyed, selections being given by Albert Duncan, Bill Elder, Duncan Watson and Rod. MacVicar.

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If you are interested in the proposed Pipers' Flight to Scotland in 1966, and have not contacted the Secretary, would you do so immediately. Would you also indicate how long you would want to stay in Scotland? Remember, if you have friends or relatives who are planning the flight, it will be necessary that they become members of the B.C. Pipers' Association at least six months in advance of the flight. Act now, before it is too late and the flight is filled.

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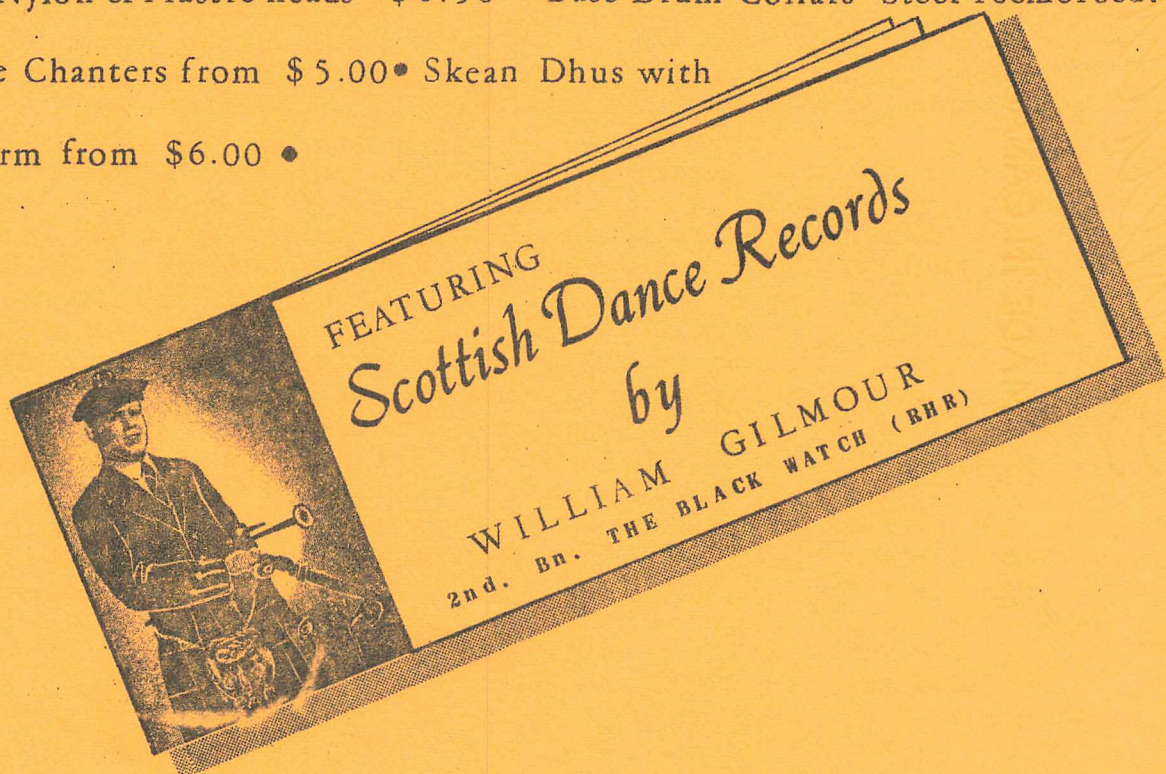
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Bagpipes - Reeds - Clan Crests - Scottish Novelties

COMPOSITION OF PIBROCH NOT A LOST ART - B.B.C. COMPETITION WON BY
LAIRG COMPOSER - AGED 88! (from The Oban Times, July 15, 1965)

At the age of 88, veteran of Scottish piping, Mr. Angus Macpherson, Achany House, Lairg, has won the B.B.C. competition in pibroch composition.

A native of Oban, Mr. Hector Maclean, 41 Cathkin Road, Langside, Glasgow, hon. piper to Sir Charles Maclean of Duart and Morvern, Bt., takes second place.

The fact that 66 new pibrochs came in from seven countries indicates that the composition of pibroch is not a lost art. The entries came from Scotland (43), England (seven), Australia (four, including one from Tasmania), New Zealand (three), Canada (three), U.S.A. (three) and France (three).

The competition judges - Campbell of Shirvan, Pipe Major Robert Reid (late of the H.L.I.) and Major Archibald MacNab - placed two equal in the third position - W.A. Robertson, P.O. Box 29, Auckland, New Zealand, a native of Scotland who is pipe major of Hamilton Pipe Band, Auckland, and who recently won the New Zealand gold medal for pibroch playing; and Pipe Major John MacLellan, Army School of Piping, Edinburgh Castle.

The Broadcasting Council for Scotland, in announcing last September the competition throughout the world, invited new pibroch composition based on the recognized structure of ceol mor - ground and variations. Subject to merit, they offered two prizes - one of 50 guineas, the other of 25 guineas - and the consideration of all new compositions, whether prize-winning or not, for broadcasting.

Mr. Macpherson, who was born on July 2, 1877, at Cat Lodge, Badenoch, inherited his skill in and love of piping from a long line of piping forebears. His grandfather was a pupil of John MacCrimmon, last of the famous family line of hereditary pipers to the MacLeods of Dunvegan.

His father, celebrated in his day as "Calum Piobaire", was piper to Cluny Macpherson his clan chief, and promoted a school of piping in Badenoch from which many of his "graduates" went on to win distinction.

Angus has been piping since his boyhood, counted among the front rank of pipers since he won the gold medal for pibroch playing at the Northern Meeting in Inverness in the early 1920's.

He has had unbroken attendance at the Northern Meeting for 70 years. His piping friends made him a special presentation during his 60th attendance, in 1954.

In his day he has been also among the front rank in Highland dancing and in shinty. He was a member of the Kingussie Shinty Club and played for them against Ballachulish in what has become a matter of shinty legend - the second final for the Camanachd Cup on the North Inch, Perth, in 1898. He is the last survivor of the players in that match.

He was for eight years personal piper to Andrew Carnegie; the Scottish-American millionaire, and travelled with Carnegie as friend and companion (as well as piper) from Skibo Castle to many parts.

In his book of reminiscences - "A Highlanders Looks Back", published by the "Oban Times" - Angus MacPherson recalls vividly the great droves of cattle that used to pass from the north and west through Badenoch on their way to the Falkirk Tryst.

His new prize-winning pibroch, "Salute to the MacCrimmon Cairn at Borreraig", has a dual significance for him. It is a tribute to the great masters and to his own grandfather; and it recalls the fact that he was invited to play the bagpipe at the unveiling of the cairn in 1933.

"MacPherson Invershin", as he is widely known, has lived by the bank of the River Shin for 36 years and he told the "Oban Times" that this new honour had made him very, very proud. "Not bad for a young man of 88," he added. "Tuesday was the most wonderful day in my long and interesting life."

The second prize winner, Mr. Hector Maclean, was been a well-known figure for many years at piping events. He has composed several pipe tunes and has served on judging panels at competitions. His new pibroch, "The Clan Maclean's Salute", is characteristic of the deep affection in which he has always held the race from which he is sprung.

A native of Oban, of Mull parentage, Mr. Maclean on leaving school went as piper to the lage Captain of Dunstaffnage. During the First World War he served with Argyll Squadron, Scottish Horse; and the Black Watch. He was a piobaireachd pupil of the late Pipe Major William Maclean, Lochiel's Camerons, and John Macdonald, Inverness.

Mr. Maclean's ancestors form one of the oldest piping families of note, whose names are recorded in Angus MacKay's collection of piobaireachd published in 1838.

His great-great-grandfather, Neil Maclean, from Ards-Kinloch, won the first prize for piobaireachd playing at the competition held at the Falkirk Tryst in 1783. Neil Maclean was also piper to the Highland Society of Scotland, and piper to Campbell of Airds, an ancestor of Brig. Lorne Campbell, V.C. of the Argylls.

- 7 -

Another member of the family, Mr. Allan Maclean, great-grandfather of Hector, was piper to Maclean of Ardgour and won the premier award for piobaireachd at the annual competition held in the Theatre Royal, Edinburgh in 1810.

Mr. Maclean is honorary piper to Sir Charles Maclean of Duart and Morvern, Bt., Lord Lieutenant of Argyll, and honorary piper to the Highlanders' Institute where for a time he acted as manager.

A vice president of the Scottish Pipers' Association, he is also a member of council of the Clan Maclean Association. He is 70.

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We understand that the tickets for the White Heather Concert are being snapped up at both Vancouver and New Westminster, so we would advise you to get yours without further delay. Remember October 7th for New Westminster and October 8th & 9th for Vancouver.

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EDINBURGH PIPER'S SUCCESS - MOST POINTS AT SOUTH UIST GAMES:

(from The Oban Times, Aug. 12, 1965)

Weather was favourable for the South Uist annual Highland Gathering held on July 27 and 28 before a large gathering of spectators.

On Tuesday evening the piobaireachd and John Steele Memorial Cup competitions were held in the school hall, the piobaireachd being won by Pipe Major R.U. Brown, Balmoral, with his excellent rendering of "MacDougall's Gathering", while the John Steele Memorial Cup was won by Iain MacFadyen.

By far, the most successful piper was Pipe Major John MacLellan, Edinburgh Castle, who won the march, strathspey and reel and jigs competitions, as well as being placed second in the piobaireachd, thus being awarded the John Campbell Cup for most points in the open piping competitions. The piping judges were Pipe Major John MacLean, Glasgow, and Dr. Kenneth MacKay, Laggan.

Prize List:

Piobaireachd:

1. P.M. R.U. Brown, Balmoral
2. P.M. John MacLellan, Edinburgh Castle
3. Calum Campbell, Benbecula

March, Strathspey & Reel: (John Steele Memorial Cup Competition)

1. Iain MacFadyen
2. P.M. R.U. Brown
3. P.M. John MacLellan

Marches:

1. P.M. John MacLellan
2. Ronald Morrison
3. P.M. R.U. Brown

Strathspey and Reel:

1. P.M. John MacLellan
2. Iain MacFadyen
3. P.M. R.U. Brown

Jigs:

1. P.M. John MacLellan
2. William Morrison
3. Iain MacFadyen

Trophies:

- John MacDonald Cup (local winner of piobaireachd) - Calum Campbell
John Campbell Cup (most points in open piping) P.M. J. MacLellan
John Steele Memorial Cup (March, Strathspey & Reel) -
Iain MacFadyen
Fincastle Star (local winner of jigs) - William Morrison
Finlay MacKenzie Quaich (local winner of March, Strathspey & Reel)
Ronald Morrison, Gerinish

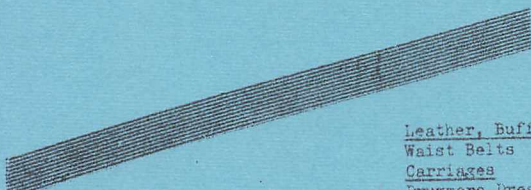
KARI - LAND OF THE HEATHER - 550 Kcs:

The popular Scottish radio programme, "Land of the Heather", will return to station KARI (Birch Bay) on Saturday, October 9th, and will be heard at this time on Saturdays from this date. Producer of the programme Tom Hammond welcomes all news of interest to the Scottish community. Just call 736-7107 (local). - Land of the Heather - 550 on your dial.

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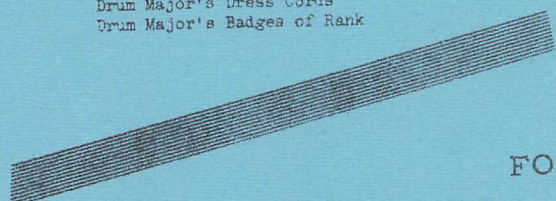
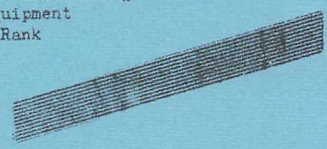
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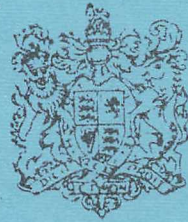
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Recently, we were looking through "The Story of the Bagpipe", by W.H. Grattan Flood, Mus. Doc., published in 1911, and we read a couple of chapters which would raise more than a few eyebrows in Scotland. We thought that you might be amused to read the account of the Great Highland Pipe, as portrayed by Dr. Flood, an Irish patriot to the extreme, and member of the National University of Ireland. If you have a strong Highland pride, we would warn you not to read this article, especially if you suffer from high blood pressure!

THE GREAT HIGHLAND PIPE: (CHAPTER XVII - THE STORY OF THE BAGPIPE,
W.H. GRATTAN FLOOD - 1911)

Perhaps one of the earliest references to the "great pipe" is in 1623. In that year a bagpiper at Perth was prosecuted for playing on the great pipe, as appears from the Kirk Session Register under date of October 30th, quoted by Dalryell in his "Musical Memoirs". However, it is well to note that the "great Highland pipe" must not be confounded with the "great drone," which, as we shall see, was not introduced until 1700.

The popularity of the pipes among the Highlanders in the first quarter of the seventeenth century is corroborated by contemporary evidence. Also it was deemed essential to have bagpipes in the newly-formed regiments. Thus, when Alexander MacNaughton was commissioned to raise some two hundred men for service in the French wars, he took care to provide a piper. Writing to Lord Morton from Falmouth under date of January 15th, 1628, he informs him that "the bagg pypperis and Marlit Plaidis" proved very serviceable. He adds that Alaster Caddil, the piper, and his gillie, as also Harry MacGrath, harper, from Laarg, and another piper, accompanied the levies.

We have seen previously that the burgh, or town, pipers were a regular institution in Scotland all through the fifteenth and sixteenth centuries. Aberdeen apparently was tainted with Anglicised ideas in 1530, for on the 26th day of May of that year an entry appears in the Town Council Register as follows: "The Magistrates discharge the common piper of all going through the town at night or in the morning in time coming with his pipe - it being an incivil form to be used within sic a famous burgh, and being often found fault with, as well by sundry neighbours of the town as by strangers." Daunev suggests that the instrument of the "common piper" must have been the great Highland bagpipe, and he adds in a not over-complimentary fashion:- "The sounds which it emits are of a nature better calculated to excite consternation than diffuse pleasure."

During the sixteenth century clan pipers were a fixed arrangement in the retinue of the great Highland chiefs. This idea was borrowed from Ireland, and it is a remarkable fact that the office was mainly hereditary, as was the case with Irish pipers. More remarkable still, the most celebrated of the hereditary pipers were the MacCrimmons, who were

attached to the family of MacLeod of Dunvegan. Mary, a daughter of Sir John MacLeod, married Maurice, second Lord of Kerry, who was one of the Irish nobles summoned to attend King Edward I in his Scottish campaign. It must not be forgotten that the celebrated Dunvegan Mether, or Drinking Cup, one of the most treasured relics of the MacLeods, is Irish, and was made for Katherine Magrannel, wife of Maguire, Prince of Fermanagh, in 1493, as is evident from the inscription. Sir Walter Scott made a most extraordinary blunder in misreading the inscription, as is recorded in the notes to this "Lord of the Isles." He made out that the mether was "the property of Nial Glundhu," and that the lettering was "Saxon", deciphering it as: "Ufo Johannis Mich Magni Principis de Hi Manai," etc., with the date 993! The relic is an unmistakable Irish wooden mether, elaborately ornamented in silver, in pierced work, filigree, and niello, dating from 1493.

From about the year 1600, when Donald MacCrimmon, a distinguished Irish piper, came to Dunvegan, the MacCrimmons continued hereditary pipers to the MacLeods until the death of Donald MacCrimmon in 1845. From a fancied resemblance of the name MacCrimmon to Cremona some Scotch writers absurdly suppose that Donald MacCrimmon came from Cremona! As a matter of fact, Donald's grandson, Donald mor, was sent to Ireland to learn the pipes, as is admitted by all authorities. This was about the year 1635. I may add that the Irish MacCrimmon family are still well represented, but the name now variously appears as Cremen, Cremmen, and Crimmins. The late Mr. Glen thus writes: - "Donald mor, or big Donald, became eminent at an early age for his performance of pibrochs. The reputation of the MacCrimmons was so great that no one was considered a perfect player who had not been instructed or finished by them. Donald mor was succeeded by Patrick og, and he by Malcolm, and the latter by John dubh, - the last of this celebrated race of pipers, who died in 1822 in the ninety-first year of his age."

In a previous chapter I alluded to the exaggerated claims put forward for certain old Scotch tunes. Even the probable dates assigned for some pibrochs do not stand close scrutiny, and none of them can with absolute certainty be traced earlier than the second half of the seventeenth century. MacCrimmon's "Lament for MacLeod" is variously dated 1620, 1630, 1640, and 1650, but I have grave doubts if it goes back so far.

Coming to less debatable ground, there is evidence of regimental pipers in the first half of the seventeenth century. I have already quoted the reference, in 1628, to the employment of bagpipers in the war against France. Twelve years later we come across another reference as to the pipes in the Scottish regiments. Lord Lothian, in 1641, writes as follows: - "I cannot out of our army furnish you with a sober fiddler; there is a fellow here plays exceeding well, but he is intolerably given to drink; nor have we many of those people. Our army has few or none that carry not arms. We are sadder and graver than ordinary soldiers, only we are well provided of pipers. I have one for every company in my regiment, and I think they are as good as drummers." According to Mr. W.L. Manson, the 21st Royal Scots Fusiliers, formerly the North British Fusiliers, was the first regiment to employ bagpipers. One thing is certain, that from an official

return of the officers of the Earl of Dumbarton's Regiment in 1678 the name of Alexander Wallace, "Piper Major," is given as belonging to the staff. On December 11th, 1680, when the Dumbarton Regiment was mustered at Youghal (Ireland), the piper was present at the head of the Colonel's company.

As the kilt is surely an accessory of the Highland bagpipes it may be well to mention that it was popular in the first half of the seventeenth century. A recent writer in the Athenaeum (1906) sought to revive the old story that the kilt only dates from 1715, and was invented by an English contractor named Rawlinson, as quoted in a letter by Ewen Baillie of Aberiachow, dated March 22nd, 1768. But it has been proved to demonstration that the tartan was worn as far back as 1470, whilst it is equally certain that the Earl of Moray, during the reign of Charles I., wore the kilt. Lord Archibald Campbell gives two illustrations of the kilt, one dated 1672 and the other 1693, and there is no doubt but it was worn long before the time of the ingenious Rawlinson.

There is a well-known pipe melody, called "The Battle of Inverlochy," said to have been composed on the occasion of the conflict at Inverlochy, in 1645, but the authenticity of the air is unsupported by any reliable testimony. The same may be said of "The Clan's Gathering", which is traditionally supposed to have been played at this historic battle on February 2nd, 1645.

A vague tradition has it that Patrick mor MacCrimmon, about the year 1661, composed a pibroch entitled: "Fhuair mi pog a laimh an Righ," or "I got a Kiss of the King's Hand," the occasion being a visit with his master, Sir Roderick MacLeod of MacLeod, to King Charles II. However, the structure of the tune is distinctly eighteenth-century, and, probably, the tradition confused King Charles II with Bonnie Prince Charles, thus giving the date as circa 1745.

Scotch writers claim a venerable antiquity for the pipe tune, "Lord Breadalbane's March," also known as "Wives of the Glen" and "The Carles wi' the Breeks," and in fact three or four legends are dished up to explain the origin of the tune. The dates range from 1644 to 1692, but the melody is apparently of the mid-eighteenth century. Mr. W.L. Manson says that, as "Lord Breadalbane's March," it appears in "an old hymn book by Iain Ban Caimbeul, first published in 1786," but I have traced it ten years farther back - namely, in 1776, at which date it was published in Daniel Dow's "Ancient Scots Music". I may add that it is very Irish in its characteristics. In his "Short History of the English Rebellion", in 1648, Needham savagely denounces the Presbyterians for their opposition to the royal cause, and he concludes his acrimonious satire as follows:-

"The Scotch bagpipes, the pulpit drums,
And priests sound high and big,
Once more a Cause and Covenant comes
To show's a Scottish jig."

Another biting satire of the year 1659 thus refers to Sir Archibald Johnston, Lord Warriston: - "Poor Sir Archibald Johnston, woe is me for thee, for thou hadst thought to be a muckle laddy, but now the piper of Kilbarchan will laugh thee to scorn." This allusion to "the Piper of Kilbarchan" has reference to Habbie Simson, a noted performer from the village of Kilbarchan, on whose death about the year 1625 Robert Semple wrote a quasi-humorous poem in Scottish metre. One of the verses quotes two favourite pipe tunes as played by Habbie: -

"Now who shall play the 'Day it Daws'?
Or 'Hunt's Up' when the cock he craws?
Or who can for our Kirktown cause,
Stand us in stead?
Our bagpipes now no body blaws
Sen Habbie's dead."

A third satirical allusion to the great Highland bagpipe is to be found in "A Modern Account of Scotland", in 1679, by an Englishman, Thomas Kirke. Writing of the music of the Highlands, he says: - "Musick they have, but not the harmony of the spheres, but loud terrene noises, like the bellowing of beasts; the loud bagpipe is their delight; stringed instruments are too soft to penetrate the organs of their ears, that are only pleased with sounds of substance."

Passing over other references to the Scotch bagpipe during the last quarter of the seventeenth century, we come to the year 1700 when the great drone was introduced. It is the great drone which really differentiates the great Highland pipe from the Lowland instrument, and from that of Northumbria. However, I shall reserve a description of the great drone as well as of the Highland and Lowland bagpipes for a succeeding chapter.

In the second half of the seventeenth century a college for training pipers was established by the MacCrimmons at Skye. Certainly it was in existence in 1690. The college at Skye was the most celebrated in the Highlands, and it was the hall-mark of a bagpiper to have been educated there. A seven years' course, as was given in Irish pipe schools, was invariably prescribed, and it must be borne in mind that the bagpipes was at that time only taught by "pattern" playing and chanting forth the air in a language peculiar to the hereditary pipers. Dalryell, in his "Musical Memoirs", gives a good account of the oral method of teaching the bagpipes at Skye, in the eighteenth century, as first deciphered and published by Captain Macleod of Gesto. He calls it a "syllabic jargon"; and certainly, to the uninitiated, the combination of certain syllables chanted in a monotone would not seem to convey any definite idea of fixed sounds forming a melody. However, the system must have been successful, and the "syllabic jargon" may be regarded as a primitive form of Tonic Sol-fa in an oral form. Dr. Johnson, in his "Tour to the Hebrides", in 1773, thus writes: - "MacCrimmon was piper to Macleod, and Rankin to Maclean of Coll. There has been in Skye, beyond all time of memory, a college of pipers, under the direction of MacCrimmon, which is not quite extinct. There was another in Mull, superintended by Rankin, which expired almost sixteen years ago. To these colleges, while the pipe retained

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its honour, the students of music repaired for education."

Next in importance to the MacCrimmons were the MacArthurs, hereditary pipers to the MacDonald's of the Isles. The MacArthurs were originally pupils of MacCrimmon, and they opened a college for pipers at Ulva, in Mull. In the opening years of the eighteenth century Charles MacArthur was a famous performer, but he, too, like his forbears, went to finish his pipe studies at Dunvegan, under the MacCrimmons.

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(Wouldn't it be interesting to read a contemporary review of this book in The Oban Times? We wonder what would be said about Dr. Flood's heretical opinions of history. There are a few other interesting sections in this book, which we might reprint at a future time. - Ed.)

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HIGHLAND LADDIE - SOME VARIATIONS OF THIS FAMOUS TUNE:

(from The Oban Times, August 19, 1965)

When the Freedom of Lochgilphead was presented to the Argyll and Sutherland Highlanders (writes a correspondent) the reporter tells us that afterwards, the regiment marched through the town with colours flying, drums beating, bayonets fixed and the band playing "Highland Laddie".

"Highland Laddie" was the march past of the 93rd Sutherland Highlanders - now the second battalion Argyll and Sutherland Highlanders. It is also the march past of several other Scottish regiments, each playing it with their own accent.

"Highland Laddie" is a very old tune, Stenhouse says: "With regard to the tune, it is very old, a set of it appears in a Ms. collection of airs in 1687," Stenhouse is often accused of making erroneous assertions, but in this case I think we may accept what he says as true, as the tune appears only five years later, in the Leyden Ms. of 1692.

There is quite a number of "Highland Laddie's" - and of versions of the tune set to different words. A version of the Leyden Ms. one appears in Henry Playford's Original Scotch Tunes, 1700, entitled "The Laird of Cockpen's Scotch Measure," and it occurs again in Margaret Sinclair's Ms. Book, 1710, as "Helen Home's Scotch Measure," In the Blaikie Ms. of 1692 is found a tune called "New Highland Laddie," and it again appears in Playford's Dancing Master, 1701, as "Cockle Shells," and as "Highland Laddie" in Margaret Sinclair's Ms. 1710. These are different versions of the same melody. The tune called the "Lass of Livingstone" is merely another version of Sinclair's "Highland Laddie" 1710.

Other settings which differ slightly from one another appear in the Orpheus Caledonius, 1725, and Watt's Musical Miscellany, 1729. The next version of "Highland Laddie" appears in Oswald's Curious Scots Tunes, dedicated to the Prince of Wales, 1742, without any title - but it is preceded by a slow tune called "Highland Laddie". In a number of later collections, this tune receives the title of "The Black Highland Laddie", though in Bremner's Scots Reels, 1759, it is simply called "Highland Laddie".

Again we have the tune called "New Highland Laddie" appearing in D. Rutherford's Twenty-Four Country Dances, published in 1749. This tune is better known as "Kate Dalrymple" from the words associated with it.

In the first volume of the Museum are two songs written by Allan Ramsey. The first he entitles "Highland Laddie" and he has printed it in the first volume of the Teatable, 1724, to the earlier versions of the tune noted above. The second song - "The Lowland Maids" - is found in the second volume of the Teatable as "The Highland Lassie".

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- Seann Triubhas.... 4 Slow and 2 Quick, 6 Slow and 2 Quick
- Reel O' Tulloch .. 6 Slow and 2 Quick
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ROYAL CANADIAN LEGION HIGHLAND GATHERING - SEPTEMBER 5th.

On September 5th, The Royal Canadian Legion held their first Highland Gathering, at Chilliwack, B.C. The events were limited to Legion Members and their dependents, and thus it could be considered a private Gathering.

The results of this Gathering were as follows:

Class "B" Legion Band: Branch 179, Grandview
Class "B" Legion Band - Drumming: Branch 83, South Burnaby
Class "C" Legion Band: Branch 256, Nanaimo
Class "C" Legion Band - Drumming: Branch 256, Nanaimo
Best Parade Band: Branch 83, South Burnaby
Best Drum Major: Branch 179, Grandview
Best Bass Drummer: Branch 83, South Burnaby
Newest Legion Band Branch 32, Agassiz
Open Piobaireachd:
1. Angus MacAulay
Open Strathspey and Reel:
1. Donald Maclean
Amateur Old Highland Airs:
1. Peter McNeil 2. Michael Murdoch 3. Roy Shannon
Amateur March:
1. Peter McNeil
Junior 17 years and under March:
1. Keith Good 2. Bob Vowles 2. Ronald Duclos
Junior 17 years and under Strathspey & Reel:
1. Bob Vowles 2. Keith Good 3. Ronald Duclos
Ladies Slow Airs:
1. Sandra Campbell 2. Sharron McNabb 3. Sandra Kerr
Novice March:
1. Norman MacAulay

Drumming:

Open March, Strathspey and Reel:

1. R.A. Paugh

Amateur March, Strathspey and Reel:

1. J. Romanik

Amateur 17 years and under March, Strathspey and Reel:

1. Kerry Pollner 2. Blair Paterson 3. Ann Hawkes

This Gathering will be run and hosted by Branch 256 - Nanaimo,
on Labour Day Weekend, in 1966.

- 0 -

It was recently pointed out to us that we incorrectly described Vancouver Kiwanis Boys Pipe Band throughout the Newsletter as the "Kiwanis Boys Pipe Band", in announcing the winners of the summer's band competitions. We of course meant the "Vancouver Kiwanis Boys Pipe Band", and apologize for any confusion which this abbreviated name might have caused.

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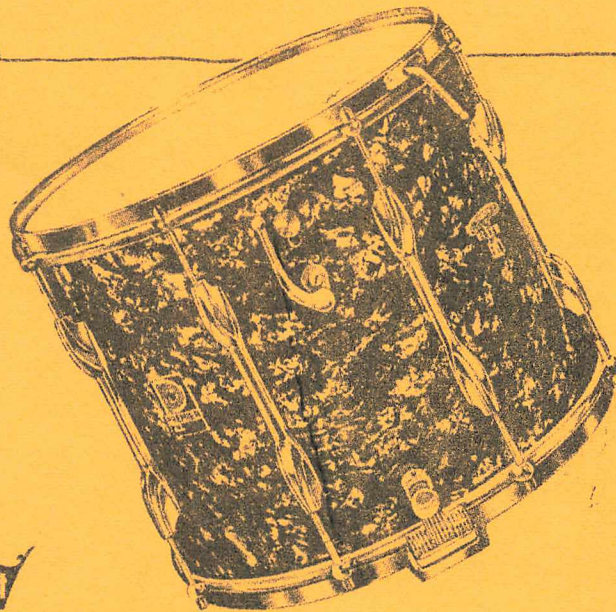
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DUKE OF WINDSOR'S PIPING TUTOR - HE PLAYED AT EX-KING'S WEDDING:

(from The Oban Times, August 12, 1965)

Widespread regret was felt in Fort Augustus, Beauly, Inverness and Stratherrick, when news of the death at his home at Achbeg Strome Ferry, of Mr. John Chisholm, farmer, at the age of 72 years.

He was a native of Fort Augustus, having been born at Upper Glendoe, and his father Mr. Rodk. Chisholm was at that time head gamekeeper on the Glendoe estates. As a young man he farmed at Killiechoilum, Stratherrick, then went to the Lovat Estates at Deanie, near Beauly.

Mobilised with the Lovat Scouts on the outbreak of war in 1914, he served abroad with that regiment, latterly as a sniper, and was awarded the Military Medal.

Returning to Glendoe, he entered the service of the late Mons. C. Bedaux, a well-known French sportsman in those days, who rented sporting estates in Scotland, and afterwards accompanied him to France.

There, at Tours, near which Mons. Bedaux had his home, he met the Duke of Windsor and taught him the initial parts in bagpipe playing, and, when the Duke and Mrs. Simpson were married he was asked to play Highland music on his pipes at the wedding reception.

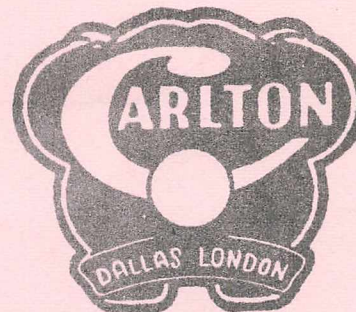
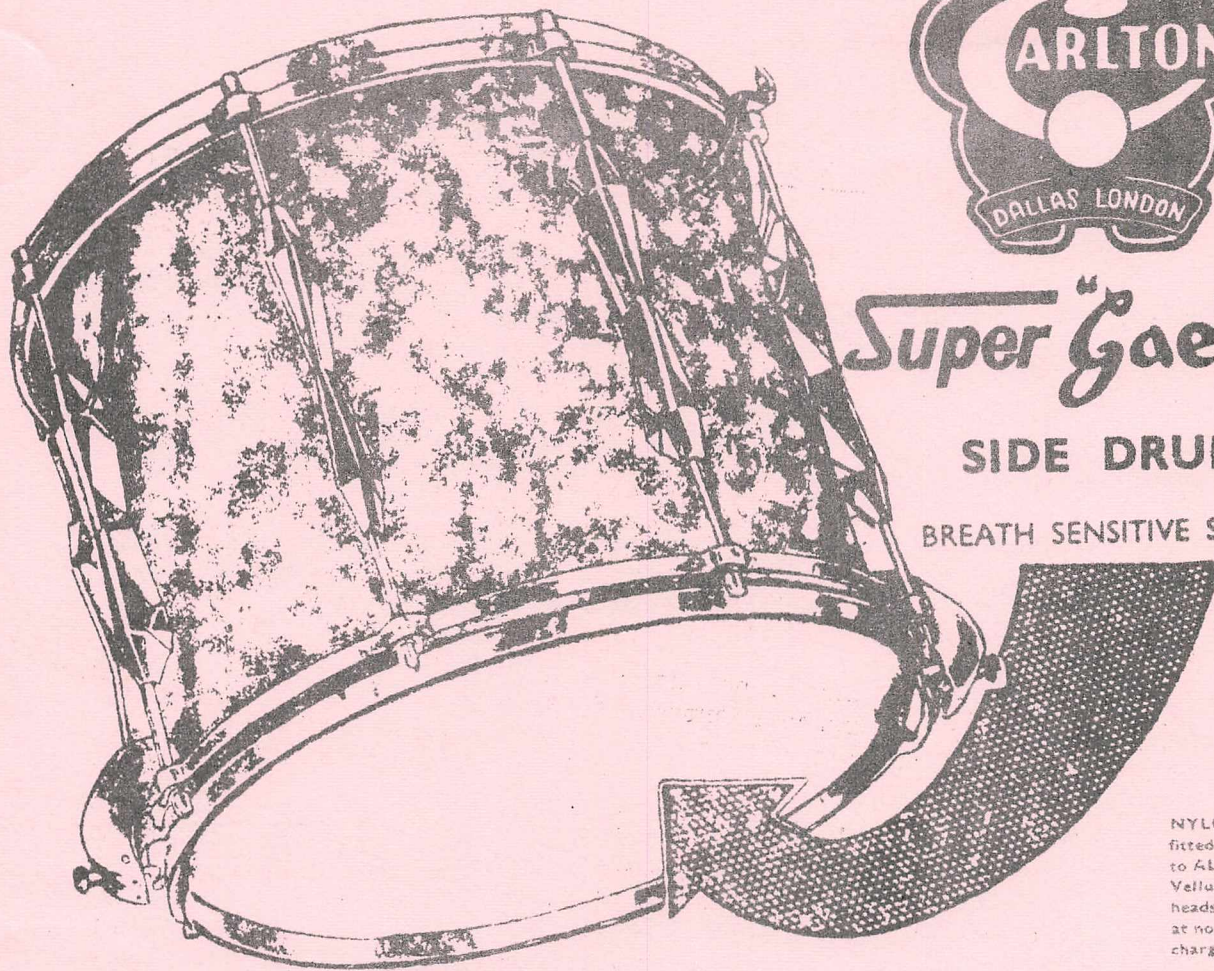
Later still, he went with his employer on the Alaskan Expedition, prior to the actual building of the Alaskan Highway. He returned to his native Highlands some time before the last war started, and, when hostilities did break out, he was in due course selected as a Commando instructor, and posted to Achnacarry Castle, near Spean Bridge. He went to the north-west part of Ross-shire some time after the war ended, and there he passed away last week.

A fine, upstanding figure, his kindly presence will be greatly missed, and the north and west is certainly poorer by his death.

Following Requiem Mass in Dornie R.C. chapel on Saturday forenoon, the funeral took place at Fort Augustus in the afternoon. Rev. Frs. MacDonald, Dornie, and Andrew McKillop, Fort Augustus, officiating.

Many mourners from over a wide area attended, among them Col. Patrick Grant, of Knockie, and old schoolmates at Fort Augustus, Mr. Jas. McIntosh, Craig, Plockton, played two bagpipe laments at the cemetery - "Mo Dhachaidh" first, followed by "The Flowers of the Forest."

Mr. Chisholm's wife spent her young days at Fort Augustus, her father, the late Mr. D. MacDonald, having been head gamekeeper on the Glendoe estates in the years immediately following the end of the First World War.



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