

Fall 2003

B.C. PIPERS' ASSOCIATION
Newsletter

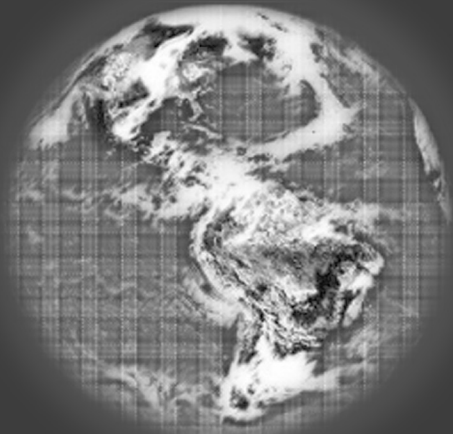


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Newsletter

FALL 2003

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SUBMISSIONS FOR NEXT ISSUE DUE

December 7, 2003

B.C. PIPERS' ASSOCIATION

Newsletter



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FALL 2003

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On the cover

Shown on our cover are the World Juvenile Pipe Band Champions, the Robert Malcolm Memorial Pipe Band, at Glasgow Green following their Worlds win. Photo credits Bob Dunsire, Julie Firmager, Len Leroux, and Derek Maxwell.

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•

Materials appearing in this Newsletter
do not necessarily reflect the opinions of
the Editor or the BC Pipers' Association.

Making the Grade

"Grade - A class of things of the same stage or degree."

Grading people or organizations according to subjective qualities is an activity that brings out passions in many people. From comparisons of secondary schools and universities to marks on a children's report card, there are certainly many parents, students, and employees who question the results. And it is no different in the worlds of competitive artistic activities like figure skating, diving, piano, highland dancing, and piping/drumming/pipe bands. Possibly worse.

In North America, the grades for solo piping competitions were originally done based on age and gender. Some time in the late 1950s and early 60s, a transition to "ability-based" grades took place. The concept that players of approximately the same ability should compete in the same group was a laudable goal. It was an easy concept to understand and was seen as being fair to competitors. However, in reality, it has been one of the hardest goals to achieve. Here's why.

First, and most importantly, there is no agreed upon reference or standard as to what constitutes playing at a particular grade level. While the Institute of Piping and the RSPBA have various certificates for ability levels, these are not transferable to groupings for competitions because they include assessment of knowledge in addition to playing ability. In reality, creating such ability standards for competition grades might not be possible.

In the absence of these standards, the focus has been on using competition results to determine who should advance from a grade. Looking back through Newsletters over the past few decades ago, the systems for promotions have changed from defining the number of points from competition prizes in order to gain a promotion to the next grade, to the BCPA Board making decisions on who gets promoted (using unpublished criteria), to a Grading Committee of senior adjudicators and instructors who are actively and regularly involved in assessing and ranking players. However, in the case of the last two systems, these promotion decisions are made at the end of the season when all the results are known. Without a criteria known at the start of the season, a competitor has no reference as to what they need to achieve to gain a promotion other than attempting to "pile up points".

Second, there is variation in how adjudicators rank performances. Even with adjudicator training courses, two or three adjudicators ranking the same group of competitors will come up with slightly different results, sometimes significantly different results. Part of this reflects piping's tradition of respecting opinions on different styles and emphasis. Using a large number of events over the season would statistically improve the confidence level of the aggregated results.

Third, the base of comparison of competitors is never the same. Competitions on different days will seldom have all the same competitors. Yet the points awarded for a first in a contest of five competitors are the same as a first awarded in a competition with twenty competitors. Similarly, the points awarded for a first in an event where none of the recognized top six players compete is the same as an event where all of the recognized top six players compete. The only real item one can discern from a competition result is who was ranked higher than who and by how many places. Any points systems should properly reflect this information.

Fourth, so much information on the rankings of players is not made available to competitors and people responsible for making promotion decisions. While most adjudicators keep their own notes on the ranking of competitors in an event they judge, the only information that is transferred to the Games compilers, and subsequently to competitors and people responsible for grading decisions, is the prize list. In an event of twenty players where all play reasonably well, 75% of the competitors have no idea of where they ranked in that event. This is not the case for band contests; bands receive a tally sheet showing the rankings from each judge for each band. Why is information like this not made available to solo competitors and people responsible for grading decisions?

In the end, the goal of having players of the same ability competing in the same group may never be practically achieved. However, as competitors continually challenge themselves and improve their playing, so should the Association by providing better information from competitions for competitors to assess for themselves where they stand in a grade.

Letters

(Letter sent to BCPA & WUSPBA publications)

Dear Editors:

San Diego's G.S. McLennan Memorial competition came and went with great success recently. Your readers might have heard of the event as it was held several times in the late 1990s. After an absence of a few years it is back and is once again a great piping weekend.

A primary goal of the event is to invite pipers at the gold medal level to San Diego to enjoy a weekend of first class competition. This year the invited performers were Richard Hawke (New Zealand), Ian Whitelaw (California), Andrew Hayes (Ontario), Ann Gray (Alberta), Michael Gray (Scotland), Scott Walker (Pennsylvania) and Fred Morrison (Scotland). My role was to participate on the judging panel along with Mike Cusack and Malcolm McRae.

The competition was a very high standard. Each competitor submitted piobaireachds from the gold medal list of which they played one. The competitors also submitted 4 MSRs and played 2 of each in a demanding double MSR contest.

The winning piobaireachd was "Lament for Ronald MacDonald of Morar" played by Richard Hawke. Richard played extremely well and must have felt that the trip from Christchurch was well worth the effort. Close behind Richard was Ian Whitelaw who played an excellent "MacKenzie of Applecross' Salute". Third was Alberta's Ann Gray playing "Lament for Colin Roy MacKenzie".

The MSR event was equally high in standard and very entertaining with a number of strong performances. The winner was Fred Morrison who displayed his customary creative style along with outstanding fingering. Second was Ian Whitelaw followed by Richard Hawke.

The event is very well run. Along with strong piping one can expect outstanding facilities, fellowship and plenty of opportunities to receive instruction from the top players. I hope that people in southern California and beyond will put this event firmly on their piping calendars. This is an event that deserves to be supported.

Yours truly,
Jack Lee

Dear Rob:

The Kelowna Legion Pipe Band would appreciate your assistance in informing the piping and drumming community that we are most appreciative of the overwhelming support for our Yellow Ribbon Campaign in Kelowna. During the Canmore and Calgary Highland Games collections were taken for funds to be used in the res-

toration of children's parks and playground facilities destroyed in the Okanagan Mountain Park fire.

We are pleased to report that a total of \$8,362.75 was realized with \$5,089.77 coming from the Sunday games in Canmore and \$3272.98 from Saturday's Calgary games!

Our band has turned the complete funds over to the City of Kelowna's - Kelowna & Area Okanagan Fire Recovery Society - for the restoration of children's facilities destroyed in the fire and with the knowledge that the funds were donated by the participants and attendees of the two highland games. The structure of the society does not permit any administrative or operating charges to be taken from the donations.

We will continue to let you know of the progress of this project over the coming months and look forward to reporting on the development at next year's games.

Our band and community are most grateful to the citizens of Canmore and Calgary for their compassion.

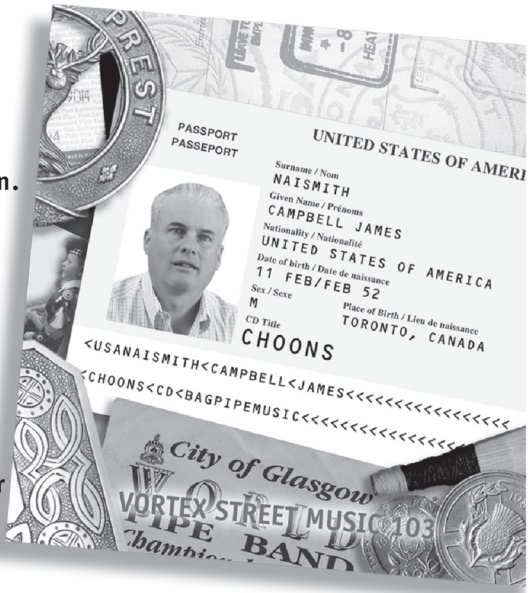
Yours truly
Al Stonehouse, Director
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from the
PRESIDENT

One of the nice things about this position is congratulating BCPA members who distinguished themselves in this year's major international competitions.

To professional pipers Jack Lee, Alan Bevan, and Jori Chisholm, who with their prizes at the Glenfiddich, Oban, and Inverness continued to show that the Pacific Northwest professional class is a very competitively challenging environment and competitive with the top end of the Open class world-wide. To professional drummer Reid Maxwell, whose consistency in gaining prizes in the World Solo Drumming Championships should be a calling to other North American drummers.

To Grade 1 pipers Andrew Lee and Neil Macpherson, whose prizes at Cowal, the Nicol-Brown, and the George Sherriff Memorial raise the bar here for expected Grade 1 performances.

To junior bands Robert Malcolm Memorial and Sir James McDonald which continued to show that youth development programs across our region are producing well grounded, musical, and competitively successful players and bands.

To the Simon Fraser University Pipe Band, which demonstrated the quality of sound, technique and musical playing that Grade 1 World Championships should be awarded to, for continuing to raise the standard expected of pipe bands, not just locally but world-wide.

To the Maple Ridge Pipe Band, for demonstrating that all the Grade 2 bands in our region are prize-wise competitive at the continental level.

To all other BCPA members who challenged but did not crack the major national or international prize lists, continue to work hard at your art and study the techniques that have made champion players and bands. They're as close as home.

Robert MacNeil

BOARD NOTES

2004 Annual Gathering

The BCPA is pleased to announce that Bruce Gandy, Jim Hutton and Eric Ward will be chief adjudicators at the 2004 Annual Gathering April 9-10, 2004. The Association is also awaiting final confirmation from a senior piping adjudicator. They will also be the leaders of adjudicator workshops that will take place in the afternoon of April 11 and the morning of April 12. Workshops for BCPA member pipers and drummers are also being planned for April 12. Further details on all the Annual Gathering Easter long weekend activities will be provided in the Winter issue of the Newsletter

Special General Meeting on creation of an Endowment Fund

On September 28, a special general meeting of the Association was held at Simon Fraser University to vote on a resolution, approved by the Trustees and the Board, to create a BCPA Endowment Fund at the Vancouver Foundation. A package of information on the rationale for establishing the Endowment Fund and calling the special general meeting had been previously circulated to all members.

Nine members were in attendance at the meeting. Trustee Bob McIlwaine spoke to the details of the resolution and Linda Caisley of the Vancouver Foundation provided attendees with further information on endowment fund details and the benefits of such funds. When the vote was called, the resolution passed. Plans then commenced for the creation for British Columbia Pipers Association Endowment Fund with an initial contribution of \$10,000 from the Trust Fund.

Special General Meeting - Transfer of Trust Fund to Endowment Fund

A Special General Meeting of the Association was held on November 8 at the Pitt River Middle School. The purpose of the meeting was to:

- (1) revise the Trustees section in the by-laws to account for the BCPA Endowment Fund established at the Vancouver Foundation;
- (2) vote on the transfer of funds, less a contingency amount, from the Trust Fund to the Endowment Fund;
- (3) revise the by-laws to enable election of the President and Vice-President by members as opposed to election by the Directors.

Eleven members attended. All three resolutions passed.

Annual General Meeting

The Annual General Meeting of the Association was held on November 8 at the Pitt River Middle School, directly after the Special General Meeting. President Rob MacNeil, Vice-President Alex Galloway and six directors, Pat Bevan, Andrew Bonar, David Bruce, Ed McIlwaine, Jim McWilliams, and Dan Weeks were elected by acclamation.

In the general discussion that followed, members discussed ways to lower the cost of the Newsletter (such as by website download or email distribution) and to revise its content focus in light of news and results being carried by the BCPA website. Discussion on updating the by-laws and revising the governance structure of the Association also ensued. Members also sought information on BCPA's activities in ANAPBA.

Membership Renewals

The Board is again pleased to see a significant number of membership renewals to date. For interest, last year's membership included:

Active: 281
Associate: 54
Junior: 183
Honorary: 56
Life: 8
Pipe Bands: 36
Highland Games Associations: 8

This issue of the Newsletter has been provided to BCPA members who were members for the season ending September 30, 2002. Because of the lateness of this publication, it has also been provided to current BCPA members.

If you have not yet renewed your membership for the current season, this will be the last Newsletter you receive. The expiry date of your membership is printed on the mailing label for this Newsletter. Membership forms can be downloaded from the BCPA website www.bcpipers.org If you do not know your membership number, you will find it printed next to your name on the mailing label.

If you have already renewed your membership, thank you for your continued support and we look forward to serving you again as a BCPA member.

ANAPBA Summit

The BCPA will be hosting the fifth Summit of the Alliance of North American Pipe Band Associations at the Scottish Cultural Centre and the Coast Vancouver Airport Hotel, January 9 to 11, 2004. Kevin Reilly, Chairman of the RSPBA, will also be attending the Summit.

Members wishing to meet Kevin Reilly and the administrative and music leaders of the pipe band associations in North America are welcome to attend an informal gathering at the Hudson's Landing Pub in the Coast Hotel at 5:30 pm on Friday, January 9 or after the day's sessions finish on Saturday, January 10.

Call for Revs to Competition Rules

Members who would like to propose changes to BCPA competition rules and bylaws should submit their recommended changes to secretary@bcpipers.org by February 1, 2004.



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Pipers Serving Pipers

Anyone in Scotland during Worlds Week 2003 would have to agree that it wasn't only the weather that was hot. The variety of piping recitals, concerts, and mini-contests has grown to fill almost all the available time slots. Be it the College of Piping, the Piping Centre, Todd's Bar, or the Glasgow Royal Concert Hall you'd find the stars of the solo piping, drumming, or pipe band world on stage or in the audience.

but fared poorly in drumming and ensemble, placing twelfth overall.

North American Grade 1 bands in the morning qualifier did not fare that well with only the Toronto Police squeaking through. The Grade 1 final had many good calibre performances in both events. In what many thought was a surprising final result, House of Edgar Shotts & Dykehead carried off the title with Field Marshall Montgomery and Simon Fraser University placing next in the prizes. One piping adjudicator's results on the tally sheets raised a few eyebrows, showing the top three bands placed sixth, seventh, and eighth, respectively.



Robert Malcolm Memorial

The centre piece of the week's events was the production of "Seanchaidh" by the 78th Fraser Highlanders at the Glasgow Royal Concert Hall. This was more of a show rather than a pipe band concert as the 78th combined new pipe band music with theatrical production and ballet. Aside from the narration being hard to hear clearly and some of the themed music being drawn out a bit too much, the 78th should be congratulated for this progressive approach to the presentation of pipe band music.



SFU taking the field

Like last year, the Worlds was affected with another results tallying error as the 5th and 6th places in Grade 1 were reversed and not corrected until several days later. Also, the incorrect winner of the drumming in Grade 3A was announced and then retracted just when the prize was to be collected.

In an ironic parallel to 2002, when two Northern Ireland bands won the Grade 1 and 2 titles, Scottish bands lifted the same titles this year. In a twist on the name of John McAllister's famous tune, it was like "Scotland Day in Glasgow".



Sir James McDonald

Worlds day was under glorious weather, fine conditions for producing good performances. This was the first year in several that none of the Grade 2 bands from BC made the trip over. The Grade 2 prize was won by the Scottish band Clan Gregor with Ontario bands Windsor Police and Niagara Police capturing third and sixth places respectively.

The juvenile grade was much smaller than usual with only six bands, two of them being from the BCPA jurisdiction. The Robert Malcolm Memorial Pipe Band won the World Juvenile Championship while the Sir James McDonald placed third. Another Worlds title that came to the west coast was Grade 3B, won by Prince Charles of California. In Grade 3A, Chilliwack & District was third in piping

World Pipe Band Championships

Grade 1 Overall

1. House of Edgar - Shotts & Dykehead
2. Field Marshal Montgomery (on Ensemble Preference)
3. Simon Fraser University
4. Strathclyde Police
5. Boghall & Bathgate (on Piping Preference)
6. 78th Fraser Highlanders

Best Drum Corps:

Shotts & Dykehead

Grade 1 March, Strathspey & Reel

1. Field Marshal Montgomery (on Ensemble Preference)
2. House of Edgar - Shotts & Dykehead
3. Simon Fraser University
4. 78th Fraser Highlanders (on Ensemble Preference)
5. Strathclyde Police
6. St. Laurence O'Toole

Best Drum Corps: House of Edgar - Shotts & Dykehead

Grade 1 Medley

1. House of Edgar - Shotts & Dykehead
2. Simon Fraser University
3. Field Marshal Montgomery
4. Boghall and Bathgate
5. Strathclyde Police
6. David Urquhart Travel

Best Drum Corps:

Simon Fraser University

Grade 2

1. Clan Gregor Society
2. Bleary & District
3. Windsor Police
4. ASCO Buchan
5. Ballinderry Bridge
6. Niagara Regional Police

Best Drum Corps:

Clan Gregor Society

Grade 3A

1. Killadeas
2. Syerla
3. Lanarkshire
4. Lochgelly High School
5. Finvoy
6. Holbaek

Best Drum Corps: Killadeas

Grade 3B

1. Prince Charles
2. Bready
3. Black Raven
4. Quinn Memorial
5. Fort Collins
6. Altnaveigh Memorial

Best Drum Corps: Fort Collins

Juvenile

1. Robert Malcolm Memorial
2. George Watson's College
3. Sir James McDonald
4. Dunoon Grammar School
5. Craigmount High School

Best Drum Corps:

George Watson's College

Grade 4A

1. Williamwood
2. Seven Towers
3. Marlacoo
4. Aughtintober
5. Bo'ness RBL
6. St. Patrick's Bandon

Best Drum Corps: Castlerock

Grade 4B

1. Oldmeldrum RBL
2. Queen Elizabeth
3. Kilsyth Thistle
4. 8th Wing Trenton
5. Newmains and District
6. Cullybackey

Best Drum Corps: 8th Wing Trenton

Novice Juvenile

1. Kintyre Schools
2. Bucksburn & District
3. George Watson's College
4. Monkstown Mossley
5. Glasgow Schools
6. Inverclyde

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Trip of a lifetime

By Elizabeth Wadnizak

Eleven year old piper Elizabeth Wadnizak makes the grade and competes at her first World Juvenile Pipe Band Championship. She shares her thoughts about the trip.

Our band, the Sir James McDonald Pipe Band, left Portland, Oregon in the early morning of August 5th bound for Glasgow, Scotland. For breakfast, they handed out Bistro bags. Yum (hee, hee, hee)! As we flew toward Chicago, I noticed that at least half of the yards around Chicago had sparkling swimming pools in them. After sitting for four wonderful hours flying in the airplane, we had a five-hour layover at the Chicago airport. Whoopee! Then, we had a seven-hour flight from Chicago to Glasgow. Lots of waiting in lines, what fun. But it was all worth the wait.

Our plane arrived at the Glasgow International Airport approximately 8:45 a.m. Scotland time, about sixteen hours after leaving Portland. There were many things to be done on arrival. After taking a chartered bus to the Cairncross House (part of the University of Glasgow housing), we had an hour to unpack, followed by a short band practice. It was still hard to believe that I was in Scotland, until I heard some heavy Scottish accents.

The city of Glasgow was so wonderful, with its stone buildings and beautiful parks. Adjusting to Scotland was a lot harder than I thought it was going to be. The food, the money, the water faucets, the toilets and other things are so different from what they are like in the United States. Especially the toilets! You have to flush them about three times and they still might not work! A lot of the stores in Scotland are the same as in the U.S., such as GAP, Claire's, and Safeway. The food was one of my favorite parts of Scotland. There was a plentiful variety of things and almost all of them tasted good.

My one question is: why do people eat and like haggis? To me, that seems like eating bagpipe seasoning.

In Glasgow, the people seemed laid back and very friendly. Once they heard our U.S. accent they were ready to help us and answer questions.

A competition that we played at before the World Championships was the North Berwick Highland Games. It took place in a beautiful town by the east coast of Scotland. If I moved to Scotland, there is a 100 percent chance that I would live there. All day it was very pleasant weather, so it was a lot easier for my band to compete. Luckily, everyone got to play. Our hard work with the band instructors paid off, because we won a well-deserved 1st place in our grade, Juvenile. It was a really entertaining highland games, because after all of the awards were announced, all of the bands marched down the winding road to the main part of North Berwick. Townspeople and tourists lined the street and applauded as each band marched by playing different tunes. I'm sure that it was not as much fun for the other kids, since many had already been to Scotland before, but it was quite fun for me.

Our second competition that prepared us for the Worlds was the Perth Highland Games. Its setting was in a huge park in a town that was somewhat larger than North Berwick. The morning weather threatened a 'date' with our Inverness capes, but the day turned out to be quite pleasant. A couple band members and I did not get to compete with the band, which was playing in Grade 3, but I still had a good experience. Our band was disappointed because we only placed 4th in Grade 3. But I still had fun. For massed bands, we had to march in many groups because of the colossal amount of bands. To make the games even more challenging, the

trash cans had overflowed, resulting in no possible way to not step in litter. Good thing they were able to hire some scouts to come and clean it up!

One of our most enjoyable experiences in Scotland was the 78th Fraser Highlanders concert, which I will never forget. Even though I am a piper, the most enjoyable person to watch for me was the tenor drummer, Tyler Fry. His technique was incredible. Our band also saw two other great pipe bands at their practice sessions. The first band we saw was the Strathclyde Police Pipe Band. Their attacks, cuts and overall playing were quite amazing. Even the park they practiced in was awesome. Another night, we watched the Scottish Power Pipe Band practice. You wonder how they play so well, because they don't seem to be trying as hard as you think they would.



Elizabeth Wadnizak (centre)

The main reason we traveled to Scotland was to compete at the World Pipe Band Championship that took place on Saturday, August 16th, at Glasgow Green. It was hard for me to realize how many bands actually were there, because from anywhere you stood you could only see about ten bands, a small fraction of what was really there. All day I was thinking whether I was going to play or not. When it was decided that I was to play, you could have started my glengarry on fire and I would not have noticed because I was so excited! I think anyone who has competed at the Worlds can agree, it is one of the most amazing feelings you can have. We placed third in the Juvenile grade. I was still happy even though I was quite tired at the day's end.

After celebrating about the World Championship, I spent the last two days traveling to Edinburgh and Linlithgow. Edinburgh was so different than Glasgow. It was certainly much cleaner. The cab drivers were crazy, though. We were headed up toward Edinburgh Castle with the road covered in people and our cab driver just started honking his horn going full speed! That moved everyone. Then, in Linlithgow, we took a tour of the Linlithgow Palace where Mary Queen of Scots was born. It was quite interesting because kids gave the tours.

Even though Scotland was fun, I was glad to return home. It was really hard adjusting to the time change. P.S. If you ever go to Scotland, make it a point to eat at Bella Pasta!

Elizabeth Wadnizak, a member of the Sir James McDonald Pipe Band, captured many prizes in the Grade 5 solo piping competitions this past season.

As I sit on the plane three hours into the journey from Heathrow to Vancouver, I look around at the limp bodies sprawled across the seats. If you look closely among the scattered travelers you notice things like a Worlds tee-shirt here or a Cowal Highland Games hat there. This unique group of people is the Robert Malcolm Memorial Junior Pipe Band coming back from Scotland. There, on Glasgow Green, over 200 bands gathered for one day to strut their stuff in eight different grades. This is the World Championships of Piping and Drumming .

My first two trips to Scotland were family vacations filled with the usual sightseeing and traveling. Every one fighting not to look like a tourist and still see all the castles in Scotland before the three weeks are up. My third trip was a great trip to the Worlds with my former band, Crow Creek Pipes and Drums of Anchorage, Alaska. That time I saw Scotland in a whole new light. That week, piping

and drumming surrounded me. It was one of the best experiences of my life. But this year I devoted my summer to complete bagpiping unlike any before. Three practices a week, a competition every weekend and, after most bands had begun their end -of-season break, we forged ahead with five practices a week, each two hours long. All for the sake of playing well at the Worlds.

On that unusually bright day in Scotland, everybody played great giving us a superb performance and the World Juvenile Pipe Band Championship. That day for us was made by the hard work we gave in return. Any band that can go to the Worlds has my respect because every time is a new time and there is never two identical trips. From the sheep to the drunk men dancing in the band circle during a practice, it is always unique in some way giving it the distinct impression, "Only in Scotland".

When all is said and done, you'll read it in the VOICE.

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Worlds 2003 - A Judge's View Outside the Ring

(Editor's Note: Jim has provided his article to the Newsletter and several other pipe band association publications. Its appearance on the P&D Online website sparked an avalanche of debate, both pro and con, in many online forums)

With the season drawing to a close I felt that some attention should be drawn to areas of band performances that deserve airing for the general pipe band fraternity.

Having played at the Worlds for thirty five years and judged there for the last eighteen years, I was pleased to be picked to judge the Grade 1 MSR final and also the Grade 4B section in the morning, which I will deal with later. The plus points this year were undoubtedly the weather, the large attendance, and 246 band entries. The layout and facilities, much criticized in the past, were first class and the R.S.P.B.A and Glasgow Corporation Council have to be given well deserved praise. The stewarding was also extremely well handled, speaking for myself, and the team in the Grade 4B section were due to start at 9:10 am and finish at 11:20 am which we did, a good job well done. After judging the Grade 1 MSR final in the early afternoon, I moved my position to a chair about ten yards away to listen to the fourteen medley performances and produce a list of my own preferences.

Following the Worlds and reflecting on the many competitions I judged in 2002 in the U.S.A., Canada and also taking in the New Zealand championships at Napier, as well as my U.K judging commitments, I feel very disturbed at what has crept into band performances across the grades and in many cases dominates the band sound, namely what is known abroad as the "mid-section". I am well aware of the background to this name, although with the agreement of my fellow adjudicators and the R.S.P.B.A. Music Board, we prefer to hear it referred to as the "bass and tenor section" of the drum corps (defined in the dictionary as an "organized body of drummers").

The main thought for this title was through Tyler Fry of the 78th Fraser Highlanders Band from Toronto, who I admire for his enthusiasm for bass and tenor playing within the drum corps, and also for his extensive knowledge that is demonstrated in his article published in the May 2002 issue of the New Zealand Pipe Band Magazine, followed by Mike Cole's follow up article in the August issue of the same magazine. All good stuff, on tuning, pitch etc, and some of the sophisticated equipment available for this purpose. However as Winston Churchill once remarked "Enthusiasm is a wonderful attribute, but must be controlled".

I would draw your attention to replies to these articles by Allan Cameron of Auckland New Zealand, and Alex McCormick, a drummer from Melbourne, Australia, who is a very fine musician on many instruments. Both touched on the most important aspect of the competence of the player to be able to participate with side drummers playing complex rhythms over a large range of time signatures that do not have a high degree of ability on the rudiments of the snare drum, or indeed can play to a reasonable standard within the grade they are participating in. I am also very aware that there are many who have this ability.

Integration of different tonal or tonality quality at times does not allow musical flow due to so many players being involved in anticipating their reactions. Where is the evidence that the actual area and methods of striking coupled with the wide range of sticks (mallets) that are widely played and which in many cases due to their size and texture muffle the true tone

and clarity of the present day bass and tenor drums, actually improves musical flow?

The major point of this article is to come to terms with the number of tenor drums now being played in drum corps and to question where it will all end. I have no doubt that various percussion instruments used by a pipe band playing in a concert situation could add to that form of performance. However, I would draw your attention to an orchestra where the size of the percussion section is fairly small in number to the overall size of the orchestra, and within this situation the range of drums and other percussion instruments gives a wide range of tonal and pitch availability. There is also the ability for key changes to be made instantaneously depending on the music being played. Alas, the percussion section within a pipe band has a limited ability to carry out much of these functions.

The issues I bring to the table from listening from various locations round the bands during the MSR performances at the Worlds are:

1. In this competition, many bands were dominated in sound by their bass and tenor sections.
2. Many bass drummers could not be heard at times again due to this domination.
3. With tenors and bass so compact between pipers and snare drummers, a complete wall of sound was masking the balance of the band integration.
4. The amount of complex rhythms tackled throughout the performance was almost continuous and, with very little variation in tonal quality from the tenors, the tones did little to create good ensemble playing.

My first awareness of this new format was in the Grade 2 competition at the North American Championships at Maxville in 2002, where many good performances of piping and snare drum sounds were spoiled by what to me seemed like a desire to be recognized as a separate section, rather than part of a percussion section striving to bring the total band balance together by creating a sympathetic accompaniment through expression and dynamics.

Some suggestions and where do we go from here?

I consider that a maximum of three tenors is more than sufficient to have good integration with fifteen to eighteen pipers and six to eight side drummers. The norm is growing to four to five tenor drummers and with the addition of eight to nine sides and a bass, we can have drum corps ranging from thirteen to fifteen percussion players. With a pipe section of eighteen this gives a ratio of between 43 to 45% for percussion in a band where only 55% to 57% are playing melody. What other forms of musical groups could sustain or indeed want such an imbalance of sound?

Would the works of the late Alex Duthart lasting four decades been any better admired if he had used more tenors? Would the Victoria Police of 1998 with three swinging and rhythm tenors have been a better band? Would the 78th Frasers of 1987 fame been any better if bass drummer Luke Allan had more tenors? Would Andy McMillan of Shotts & Dykehead and Clan MacFarlane fame play better in this new age?

The answers lie with the pipe majors and lead drummers of Grade 1 bands to control this situation. Why? Because in the Grade 4B contest in the morning of the Worlds, I was faced with the same situation, where new inexperienced bands that struggle to get good tuition were lining up with three to five side drummers and three or four tenors and a bass supporting pipe sections ranging from seven to fourteen. The sorry tale is that this is now mirrored through all grades with the exception of the juvenile bands both from home and overseas who over the last three to four years have been privy to good tuition both in piping and drumming.

There are good bands in all the grades but from Grade 3 down the major need of these groups is to ensure that they can, where possible, add better players to the band and procure teaching facilities that will enhance basic skill levels and lead to greater enthusiasm to progress to higher levels.

Here is a listing of problem areas that may help bands to focus on key areas that need attention:

1. When you are aware that some members are not up to standard, play them only in minor competitions, so the band will be better placed at championships. This will encourage the performers and also the others to practice to reach higher goals.
2. Play two tenor drummers and have them involved in side drum instruction.
3. Increase drummer's awareness to practice an even, sustained pulse roll sound. It is surprising to hear poor roll sound even in the upper grades, where a variation of tightness of pulse can be heard throughout the corps.
4. Teach settings where pupils get to know the melody and teach from an early age variation in stick weight and dynamic sound. This should be done in all tunes, 6/8s, 4/4s, 2/4s, etc, and in street parades so expression to melody becomes second nature.
5. In many instances where unison is played throughout a competition, the judge will be aware when there is a player (sometimes more than one) who is not always playing. This happens in all grades and can be caused by lack of concentration, and as I remember, no one admits to it after they finish, especially if the judge has it on the sheet.
6. When complex tunes are being played, with little or no melody to show the finger dexterity of the pipe section, the need for side drummers to follow with high intensity of demi-semi-quavers will lead to a high disturbance in ensemble.
7. Most leading drummers have a good feeling for dynamic flow, but in many instances some of his/her corps players will be so intent on ensuring they play together that they will play with constant volume, which will negate the other player's efforts.

By this time some readers will feel I'm very biased against tenor drummers. I strongly refute this. My main concern is for good band ensemble and the use of good structured performances being produced from all areas of the band. If bass and tenor players want competitions for their own enjoyment, I can go with that and have done so in the U.S.A. and Canada for many years.

If other instruments are used in concert work, many concerts have proved that this can work. I recently met P/M Iain McLeod who had been at the 78th Fraser Highlanders concert on the Wednesday prior to the Worlds. He was most impressed with the John Fisher and Tyler Fry duet number and I have no doubt with players of that ability the concert programme was enhanced.

Concert work will develop further for pipe bands but sadly it will mainly be for the top Grade 1 bands, that the paying public have an ear for, with their marketing and management skills and the main item, sponsorship. Even at this level the number of concerts either solely produced or in tandem with other celtic events will not produce many opportunities for the majority of the 246 bands at the Worlds.

So in ending, I would ask that you consider the size of bass and tenor sections, their influence on the many lesser grade bands, and the effect on the quality of music produced at the major pipe band contests held in their present format.

One problem that still exists for all drummers is the reluctance of all drum manufacturers to produce a small guide book that would contain information on the basic care of drums of all types and methods of tuning. The side drum e-mail site must run to 150 hits per month on problems with drums and questions on how they can be overcome. Over the last four years, I have spoken to directors of two major companies on this and so far there has been no action to resolve the problem. They should remember that the largest number of sales come from the lower grade bands where knowledge of the instrument is at its lowest. If you buy a electric kettle for £40 you are given a guarantee and instruction book to get the best use out of the appliance. Surely when drums can cost from £400 to £900, a little book costing £1 would be a helpful addition and nice touch.

I was pleased to see that the attendance was again up this year at the Worlds, especially when 600 were additional tenor drummers.

Jim Hutton is a respected RSPBA adjudicator who has won numerous World Solo Drumming Championships, World Drum Corps Championships and World Pipe Band Championships.

Summer Journals - Piping Hot Summer Drummer School

Recipients of BCPA Trust Fund grants write about their experiences at summer schools they attended.



Iain Mack

A few years ago I attended my first pipeband band practice. I went with my side drumsticks, drum pad, and an empty binder to be filled with band stuff. The Head Drum Instructor at the time noticed that he no longer had a bass drummer and that he was in need of one desperately. At the time, the band didn't have a very large drum corps; literally the people in the corps were not very large at all. In fact, not one of the drummers was able to lug the beast for a whole tune (which while marching included 4 counter marches due to the small gymnasium that we used to practice in). Since I was the only drummer who had the girth to compensate for the size of the bass drum, I was quite literally thrown into the centre of the circle and then was quite literally thrown the bass drum. Since I was able catch it without dropping it and breaking anything, I started my long journey as the bass drummer. As I played the bass drum with the band I continued on with my private side drum lessons and eventually bashed my way through the drum pad class and onto a side drum.

This past summer I spent a week up Silver Star Mountain where I ate, slept, and drummed at the Piping Hot Summer Drummer School. While I was there I learned more than just a few scores to popular tunes such as "The Mason's Apron" and scores to not so popular tunes such as "Maggies Pancakes" (thanks Duncan). I also learned more than how to improve my flams, drags, rolls, and all my other rudiments. I also learned more than a few conflicting ideas on how to better my technique (that's right - 5 different teachers and 5 different proper ways to do everything). I learned first hand about a concept that is referred to as corpsing. (Pronounced "cor-ring"). It is the idea that everyone in the drum corps should be playing the same thing, at the same time, the same way, flawlessly. It was a concept that I soon realized was much easier said than done.

Quite often after a competitor has finished competing, the phrase "I made a mistake in this bar of that part but other than that it was good" is said quite often (at least by the people I compete against anyway). It wasn't until at Piping Hot I realized that if the 14 drummers that were in the class were going to be competing and each person made one mistake in one part of our four parted tune, then that means that there would be 3.5 mistakes per part and in some tunes such as the one that we were playing, or trying to play, there would be 8.75 mistakes per part, which isn't very good at all.

What I learned was the ability to play in a corps with other people which is something that I couldn't learn playing in solo drumming events or by standing by myself in the centre of the circle banging away. It is an important concept to learn because as I get older, my days in a junior band become shorter. If I want to play the side drum with a band in the future, then being able to play with other people is a fairly important thing to know then isn't it?

Iain Mack is 17 years old and is the bass drummer for the White Spot Grade 4 junior band. He competed in the Grade 3 solo side drumming competitions this season.

First of all I would just like to thank the BCPA very much for giving me the opportunity to attend Piping Hot Summer Drummer this past summer. My experience at the school was very enjoyable and I learned a lot.

Some of the reasons that I wanted to attend Piping Hot Summer Drummer are to become a better drummer, to meet new people within the Pipe band world, and to meet and work with new teachers.

There is much more to Piping Hot Summer Drummer than just attending class. Although the daily classes are the main focus of the school there are many other aspects that make it a very pleasant experience. Besides attending classes, there are a few workshops that are offered in the evenings that help you learn about aspects of drumming or the pipe band that aren't taught in the regular classes. Throughout the week, I went to three workshops. The first one was about how all the parts of the drum corps fit together and how they work with each other to create the best sound. The second one was about how to care for your drum and how to tune it properly. The last workshop that I went to was about physical presentation and how it can help you when competing in solo competition or with a band.

There are also lots of fun things to do while at Piping Hot Summer Drummer that have nothing to do with drumming or piping. Even though the school is only one week long, I met lots of new people and have made many new friendships. Being able to hang out with people, from all over the world who are also interested in drumming and piping, was a great new experience. The water fight was a highlight of the week, even though it wasn't the best weather. I had a lot of fun with all the kids that were there for the school and I got to know even more people who weren't in my drumming classes.

While taking class at Piping Hot Summer Drummer I learned many new things. It was really exciting to be able to work with all the different teachers that were there. It was very interesting to have so many teachers with different techniques for teaching. I also learned many new scores. Besides working on my actual ability to drum, I also learned the structures that make up a drum score.

As a big finale for the end of the week, everyone had to attend the Ceilidh to show what they have learned throughout the week of taking classes. This was a very entertaining night. It was fun to take part in the show and also to watch what some of the other classes came up with.

Overall Piping Hot Summer Drummer was the highlight of my summer and it was all made possible thanks to the generosity of the BCPA. I would just like to thank you again.

Meaghan Morrissey is 13 years old and competed in the Grade 4 solo side drumming competitions and with the Robert Malcolm Memorial Grade 4 band this past season.

Summer Journal - Pacific Institute of Piping and Celtic Performing Arts School

My time at the the Pacific Institute of Piping and Celtic Performing Arts School at Shawnigan Lake on Vancouver Island was one of my most enjoyable weeks for a long time. I made a lot of new friends with Scottish heritage. It gave me a chance to experience new and delicious foods. But, most importantly, I learned a lot of new tunes. I had a lot of fun and, if I had the chance, I would go again.

The classes were better then I had expected. I learned seven tunes and I am hoping to master them because I really enjoy playing them and enjoy diversifying my repertoire of tunes. My favorite class was theory, because the instructor explained everything very well, and it was easy to follow along with the classes. I learned a lot about the music and the history of bagpiping, which I found very interesting.

The facilities were great. The grounds were beautiful and peaceful and I really enjoyed walking around every day just to take pictures. I love the T-shirt I was given and wear it a lot. I also met a lot of great people and learned quite a bit about other nationalities.

The food was great and I was filled up at every meal! I was able to try every thing from sushi to Caesar salad. At breakfast I enjoyed the bacon, however the eggs were not quite as nice. Awww... the tacos were so good, I ate them like they were going out of style! Then came dinner - their lasagna tasted like it just arrived from Italy. My compliments to the chef!

I only found a few things disappointing while I was there. The first thing that disappointed me was that the main building was under renovation and it wasn't nearly as beautiful as the last time I attended. The second thing that disappointed me was that the café in the building was closed. This was a disappointment because I had some great times in there the last time I went to the school.

However, the concerts were great and I had a blast at the ceilidh. The teachers were very good players and have inspired me to try my hardest to be the best that I could be. I think it was a great place to hold the event because of the school and the Greater Victoria area is such a beautiful place.

My favorite memory was when my classmates and I had sore arms from playing so much, we tried to keep practising using our legs! I am very thankful for this opportunity to go because I can tell everyone I know how great a time I had there. I usually get really home sick if I'm away from home for more than a day, but I was having so much fun, I forgot all about it and now I have a lot of self confidence.

In the end, the school was a really great experience. I'm very glad that I went, and I would like to say thank you to the BCPA for helping me to get there. They made my summer really, really cool. Thank you so much.

Kyla Warcup is a piper in the White Spot Pipe Band organization.

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Jim Wright

by Jan Mattock

Jim Wright is humble, he says so himself. But being humble does not mean he has no other attributes. He is an unusual, creative person. Among all the pipe majors I have contacted and have come to know, I don't think I have come in contact with a Humble Pipe Major. Humility may not be quite the right word. Maybe modest, unassuming would be closer to the truth. But whatever it is, Jim Wright has it! He, although modest, is not without knowledge. He holds every piper in his band, The Shuswap Pipes 'n' Drums, in the palm of his hand. They have confidence in his methods of teaching. He patiently teaches and encourages them to the excellence he thinks they are capable of. Because he works this way, they excel faster than even they believed they could.



Winning the best band trophy at the last series of BC Interior Mini-Meets was a real boost to the collective ego. They always go into competition confident in Pipe Major Jim Wright. The last words they hear from him before entering the competition circle are "Let me be nervous for you! Let's have fun with this, guys!" With that, they relax and play very well. This band competed at the Three Sisters Highland Games in Canmore as well as Calgary Highland Games this year.

Jim Wright has winning ways with chanter tuning as well. He is well known as the best tuner in the valley. The chanters in his band, The Shuswap Pipes 'n' Drums, always sound exactly the same, which rarely happens in Grade 4 bands. His ear is never wrong. He attributes this unusual ability to tune to the teaching he had as a young piper.

Jim has many years of professional training behind him. Starting with the Highland Laddies under the late Malcolm Nicholson, he learned the basics. He then went on to the Kiwanis Pipe Band, a higher level for the young piper. After being tutored by John A MacLeod, Hal Senyk became his instructor when he was about 15 years old, since Jim wanted to join Triumph Street Pipe Band. When he did join the band, Hal continued to be his mentor and instructor and had a great deal of influence on young Jim. He learned a lot by osmosis, just by being around this font of enthusiasm and energy. By taking note of how things are done. He soaked up all the learning he could from the members of that band, and went to Scotland with Triumph Street for three World Championships during that

time. Even while living in Powell River and then Salmon Arm and not seeing the Triumph Street band for 4 to 6 months at a time, Triumph Street always tuned their pipes to his set. Jim saw it as a trust they put in him and is greatly honored by that trust.

When Jim graduated from high school, he spent two years at UBC becoming a forester. During these years, he did not play pipes at all. He began to play again when he was offered a job in Powell River where he played with the Clansman Pipe Band, the Sechelt Legion and later, the Kamloops Pipe Band Society. Jim has been Pipe Major of the Shuswap Pipes 'n' Drums for 17 years. He works in the Vernon office and commutes from Salmon Arm where he lives with his wife, Donna and their two sons.

Jim's excellent chanter tuning developed by listening and watching others like Ian Whitelaw who has the very best tuning ear he'd ever seen. Jim says he couldn't hope to come close to Ian's skill. An electronic tuner is used in the Shuswap band, but only to save time. Jim trusts his ear more, but there are times when speed is paramount.

His choice of tunes is legendary. Other Okanagan bands very often wonder where he got 'that' tune! Jim just smiles smugly and plays it again!

Pipe Major Jim Wright, known by some of his peers as Jamie, has a photographic memory for music. His retention abilities are a gift and he knows that he is very lucky in this regard. However, he understands that we who struggle are to be commended since we get to the same place, it just takes longer. He is a patient man.

Jim's vision for the future of pipe bands is that their performance should become one of showmanship rather than military precision. As we watch the large Grade 1 bands do their performances, Jim feels that the smaller bands should follow suit, and imagination will allow them to come up with many new ideas. Bands should make an effort to make a connection with the crowd, without giving up some of their precise movements. It's important that we involve the audience. It's already been proven that the audiences love it.

Pipe Major Jim Wright - an amazingly visual person. He has contributed in many ways to raising the level of piping in the Okanagan. The respect afforded him by the members of his band is returned by the imagination and creativity he gives the Shuswap Pipes 'n' Drums.

Humble? Maybe. Innovative? Absolutely!

Day of Scottish Culture

By Ron MacLeod

September 20, 2003

Ron Sutherland has for many years been organizing and presenting A Day of Scottish Culture under the auspices of the B.C. Pipers' Association. Ron has two ends in mind: one, to promote things Scottish; and two, to raise money for a fund to assist young pipers compete overseas.

Two or three events each year are convened on a Saturday at the Scottish Cultural Centre. Three score and more of the faithful come to partake of the soul food. They hear lectures on Scottish history, literature and poetry, songs and music including the celtic harp and piping, customs both good and bad, and, events that startle the mind such as, for example, the gruesome tale of an Edinburgh body snatching ring that came to no good end.

The most recent event, Saturday, September 20th, was outstanding and thoroughly enjoyed by the many who attended. Ron managed to pull together an allstar line-up comprised of Jack Lee, Professor Ted Cowan of Glasgow University, Harry McGrath who is the newly appointed coordinator for SFU's Centre for Scottish Studies, and, Elizabeth and Helen Ward. Graham Davidson did the honours, piping in each presenter to an appropriate pipe tune. The event attracted people from as far away as Calgary, Alberta, and Olympia, Washington.

Jack Lee came front and centre to the tune "Jack's Welcome Home". For Jack, it was another opportunity to speak about and display the music locked up in the MacArthur-Macgregor Manuscript of Piobaireachd. Jack has an easy way about him and a style of presentation that quickly captivates his audience. The manuscript, circa 1820, was compiled by Angus MacArthur and John MacGregor at the request of the Highland Society of London. It contains a selection of 30 piobaireachd. The manuscript is the oldest record of pipe music on the scale, written in bars and time signature. There is a problem with interpretation as the notes are placed two lines below the usual place now used in staff notation. To resolve the difficulty, senior editor Andrew Wright with Frank Buisman and Roderick Cannon over several years transcribed the music and published their work in a book in 2001. Jack chose for his tune that wonderful lyrical piobaireachd, "Lady Margaret MacDonald's Salute". Jack sang the canntaireachd, played in the MacArthur style and then in the MacCrimmon style to illustrate the differences which are most noticeable in the variations and crunluath.

Ted Cowan gave a rousing talk on how King James VI introduced policies that were eventually to destroy the Gaelic culture. When still King of the Scots, James made the remark, "As for the Highlanders, I comprehend them all in two sorts of people: the one that dwelleth in our mainland that are barbarous, and yet mixed with some show of civility; the other that dwelleth in the Isles and are all utterly barbarous." Later, as King of Britain, James applied a policy of placing a bounty on Highland rebels, payable on delivery

of a head to London. This truly barbaric custom, pursued by one who decried barbarity when it suited him, was introduced by the British to North American Indians in the form of scalps for bounty money.

As the lunch break came to a close, Graham Davidson gave a ten minute concert to an appreciative audience. Marches, strathpeys, reels, jigs and hornpipes had the audience involved with toe tapping and enthusiastic clapping to the music.

Harry McGrath spoke about the murder of a Scottish girl, Janet Smith, in a Shaughnessy home in 1924 (Shaughnessy being the area of Vancouver where rich people first settled in Vancouver). A Chinese houseboy was tried and found not guilty. The murder remains as one of Vancouver's famous unsolved murders. Harry is writing his Master of Arts thesis based on the emotional effect of the murder on Vancouver's Scottish community.

The last event of the day was 'chust sublime' as the Munro character Para Handy would say. Songs in Gaelic, broad Scots and English were presented by Elizabeth Ward and daughter Helen. A moving rendition of the Eriskay Love Lilt by Helen held the audience enthralled. A fitting close to an enjoyable day.

Those wanting information about Day of Scottish Culture events can contact Ron Sutherland at 604-988-0479, email: ronald_sutherland@sfu.ca, or, Ron MacLeod at 604-538-5709, email: jrmacleod@telus.net

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CALENDAR

BCPA Mini-Gathering.....	December 13
Pitt River Middle School	
ANAPBA Summit V.....	January 9-11
Scottish Cultural Centre and Coast Vancouver Airport Hotel	
BCPA Mini-Gathering.....	January 17
Pitt River Middle School	
Mastery of Scottish Arts Winter School.....	February 1-6
Fort Warden, Port Townsend, WA	
Masters of Scottish Arts Concert.....	February 6
Benaroya Hall, Seattle	
BCPA Mini-Gathering.....	February 21
Pitt River Middle School	
BCPA Professional Piping Knockouts.....	February 21
Scottish Cultural Centre	
Annual Dinner/Professional Knockout Final.....	March 13
Scottish Cultural Centre	
SFU Pipe Band Highland Arts Festival.....	April 2-4
Simon Fraser University, Burnaby	
Annual Gathering Concert.....	April 9
SFU	
Annual Gathering Competitions.....	April 9-10
SFU	
Adjudicators Seminars.....	April 11-12
SFU	
Competitors Workshops.....	April 12
SFU	
Comox Valley Highland Games. Courtenay, BC.....	May 15
Victoria Highland Games. Esquimalt, BC.....	May 16
Bellingham Highland Games. Ferndale, WA.....	June 5
Sons of Scotland Highland Games. Abbotsford, BC.....	June 12
BC Highland Games. Coquitlam, BC.....	June 26
Penticton Highland Games. Penticton, BC.....	July 3
Skagit Valley Highland Games, Mount Vernon, WA.....	July 10-11
Portland Highland Games. Gresham, OR.....	July 17
Pacific Northwest Highland Games. Enumclaw, WA.....	July 31-August 1

Instructors Directory

Piping Instructors	Phone Number	Location
Alan Bevan	604-504-0720	Abbotsford, BC
James Barrie	250-743-1207	Duncan, BC
Jori Chisholm	206-851-9140	Seattle, WA
Rene Cusson	250-758-0208	Nanaimo, BC
John Dally	206-937-2039	Seattle, WA
Andrew Douglas	604-630-6000 x1530	Burnaby, BC
Alison Dunsire	360-788-1821	Bellingham, WA
Elizabeth Dunsire	360-387-5372	Camano Island, WA
Fred Hansford	604-858-2742	Chilliwack, BC
Steve Kelly	250-721-5208	Victoria, BC
Jack Lee	604-574-3299	Surrey, BC
Robert MacLeod	604-463-4199	Maple Ridge, BC
Neil Macpherson	604-939-9614	Coquitlam, BC
Rorri McBlane	604-469-1806	Coquitlam, BC
Kevin McKay	604-467-1979	Maple Ridge, BC
Bill Meston	604-942-5726	Port Coquitlam, BC
Jim Stewart	604-888-5598	Langley, BC
Alan Walters	604-951-4198	Surrey, BC
Drumming Instructors		
Tennille Brown	604-294-2727	Burnaby, BC
Erin Davis	604-461-3102	Burnaby, BC
Reid Maxwell	604-936-5016	Coquitlam, BC
Gregor Merry	604-882-4779	Langley, BC
Duncan Millar	604-320-1771	Burnaby, BC
Karen Perry	604-762-2685	Surrey, BC
Scott Robertson	604-916-0558	Langley, BC
Curt Watts	604-929-6323	North Vancouver, BC

This is a list of pipers and drummers who have indicated their availability for instructing students. Their inclusion in this publication is not an approval or endorsement by the BC Pipers' Association of any particular instructors of piping or drumming or the quality of the instruction provided.

Triumph Street Pipe Band is looking for new piping and drumming members. Triumph Street and Sir John A. Macdonald pipe bands have joined forces to make a Grade 3 level competition band. Presently about 14 in pipe corps and 8 in drum corps. Band is practising Wednesday nights 7:30 PM at the North Burnaby Legion on Hastings in Burnaby. All age groups and levels welcome. Contact Sandy Marshall 604-941-9758 piper2b@shaw.ca or Bruce Roane 604-936-8769 broane@accglobal.net

Cedar Hills Caledonian Pipe Band of Surrey, BC is a newly formed band looking for pipers and drummers for a non-competition band with a goal of becoming competitive in coming years. Practices are Monday nights. Contact Band Manager at 604-951-9671 or visit us online at <http://www3.telus.net/WLPB>

Port Coquitlam Legion Pipe Band is looking for pipers and an experienced bass drummer. Contact P/M Pat Roussy 604-463-0078 or Eddie Beattie 604-467-1201.

FOR SALE: McCallum pipes w/case \$1,500.00, in exceptional condition. Call Nicholas / Annette Stark phone number: (604) 522-1110 or E-mail starkravingmad@shaw.ca

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October 24, 2003

A soft autumn evening and the glorious sound of well-played ceòl mòr! No words can be put on the beauty of the music when the pipe, the player and the song come together as a unity.

The first Club meeting of the season was more than just another gathering at the home of Ron and Eileen Sutherland. As good fortune would have it for those present, there was a happening that took place. When Jack Lee took up his pipe to play the "Lament for the Children", it was as if time had reverted and we were walking with Padruig Mor MacCrimmon down the sad, slow path to Kilmuir Church lamenting the loss of the children. But tragedy is not the end of the tale, for out of this profound sadness came a miracle. The child that was spared was Padruig Og, a musical genius in his own right. Andrew Lee set the evening of music in motion with a fine rendition of "The Desperate Battle".

Alex Galloway's playing of "Lord Lovat's Lament" was a particularly good interpretation of this tune. One can only marvel that such great music was composed to honour a gentleman who turned his loyalties more often than a weaver turns his spindle.

Ed McIlwaine played "Lady Anapool's Lament", a tune that Bridget MacKenzie attributes to Iain Dall MacKay. The story is that Anapool is a corruption of Arnaboll, the latter being an estate once owned by Marion Munro who married a cousin of Donald Duaghal Mackay. As mentioned previously, the MacKay and Munro gentry intermarried over many generations.

Jack Lee played "The Pride of Barra" in the MacArthur/MacGregor style. Ed McIlwaine followed with "MacDonalds are Simple".

The next meeting will be in December at the home of Randy and Lynn Bullis. This will be a continuation of an evening dedicated each year to young pipers. It is always an evening that brings joy to the heart as we observe the progress made year over year.

For information contact Ron Sutherland at 604-988-0479, email ronald_sutherland@sfu.ca or, Ron MacLeod at 604-538-5709, email: jrmacleod@telus.net

SOLO COMPETITOR AND BAND PROMOTIONS FOR 2003/2004

At the conclusion of each summer competition season, the BCPA Grading Committee reviews the prizes won by bands and amateur pipers and drummers at the Mini-Gatherings, the Annual Gathering and the nine BCPA sanctioned highland games. The Grading committee recommendations for regrading competitors are presented to the BCPA Board of Directors for final approval.

In 2002, the BCPA began implementation of a “continent grading standard” for solo competitors and a “world grading standard” for bands, as recommended by the Alliance of North American Pipe Band Associations (ANAPBA). This means that solo competitors and bands graded by the BCPA would be determined to be in the correct grade if assessed by other ANAPBA member associations (for solos) or by the Royal Scottish Pipe Band Association (for bands).

Thus solo competitor promotions are determined based on assessed ability to successfully compete (i.e. have a reasonable chance of winning some prizes) at the next grade level, not only in BCPA sanctioned competitions, but also in sanctioned competitions in other ANAPBA member associations. Band promotions are determined based on the upper half standard of the grades at the World Pipe Band Championships.

Solo competitors and bands within the BCPA jurisdiction (BC, Washington, and Oregon) are not permitted to “self-promote” themselves to the next grade level. However, solo competitors and bands which have not been promoted may appeal the decision to the BCPA by submitting a completed BCPA Regrading Appeal Form. Similarly, solo competitors and bands which have been promoted may appeal the decision to the BCPA by submitting a completed BCPA Regrading Appeal Form.

After careful review, the BCPA Board of Directors has approved the following promotions for 2003/2004 season.

SOLO PIPING

Beginner (on Chanter) to Grade 5

All pipers who played in Beginner (on chanter) to the maximum of 12 months

Grade 5 to Grade 4

Nicholas J. Insley, Daniel McQuade, Cameron Hardinge-Rooney, Carter Mann, William Clarke, Michael Gazeley-Romney, Elizabeth Wadnizak, Teresa Matich, Timothy Byron, Christopher Low, Angus MacDonald, Erin Warkman, Axel Yount, Peter Christiansen

Grade 4 to Grade 3

Alastair Lee, John Lee, Andrew Pritchett, Megan Angeltvedt, Darlene Lewis-Chinn, Kyle Banta, Blake Parkinson, Drew Bacon, Madeline Boyd, Scott Needham

Grade 3 to Grade 2

Jessica Ibach, Brittney-Lynn Otto, Emerson Dodge

Grade 2 to Grade 1

Shane Smith, Ben Parsonson, Will Nichols

Grade 1 to Professional

No promotions

SOLO SIDE DRUMMING

Beginner (on Drum Pad) to Grade 4

All side drummers who played in Beginner (on drum pad) to the maximum of 12 months

Grade 4 to Grade 3

Curtiss Mann, Sarah McLatchy, Meaghan Morrissey, Colin Hearty, David Hoffert, Aaron Copeland

Grade 3 to Grade 2

Lee Campese, Shawna Keyes, Iain Mack, Alex Moscrip

Grade 2 to Grade 1

Cameron Reid, Ted McKnight

Grade 1 to Professional

No promotions

SOLO TENOR DRUMMING

Grade 2 to Grade 1

Benjamin Finley, Jenna McLatchy, Graeme Mack, Alison Warren

BANDS

No promotions

International Solo Results

Results courtesy of *The VOICE Online*

Oban

Senior Piobaireachd

1. Michael Cusack
2. Robert Wallace
3. Niall Matheson
4. Angus MacColl

Gold Medal

1. Bruce Gandy
2. Stuart Shedden
3. Robert Watt
4. Richard Hawke
5. Alan Bevan

Silver Medal

1. Ross Cowan
2. Margaret Houlihan
3. Louise Hay
4. Jonathan Greenlees
5. Glenn Brown

MacGregor Memorial Piobaireachd

1. Calum Beaumont
 2. Hector Macquarrie
 3. Finlay Johnston
 4. Fraser Maitland
- Other finalists:

Former Winners' March, Strathspey & Reel

1. Gordon Walker
2. Willie McCallum
3. Chris Armstrong
4. Angus MacColl

Jig

1. Alan Bevan
2. Gordon McReady
3. Niall Stewart
4. Brendon Eade

"A" March

1. Douglas Murray
2. Neil Walker
3. Niall Stewart
4. Niall Matheson
5. Gavin Walker

"A" Strathspey and Reel

1. Margaret Houlihan
2. Alan Bevan
3. Neil Walker
4. Iain Speirs
5. Richard Hawke

"B" March

1. Alistair Dunn
2. Andrew Carlisle
3. Brian Mckenzie
4. Hamish Munro
5. Andrew Hall

"B" Strathspey and Reel

1. Neil Smith
2. Glenn Brown
3. Fiona MacKay
4. Lisa Morrison
5. Darach Urquhart

Inverness

Clasp

1. Murray Henderson
2. Jack Lee
3. Michael Cusack
4. Roderick MacLeod

Gold Medal

1. Chris Armstrong
2. Brian Donaldson
3. Patrick Andrew Hayes
4. Jori Chisholm
5. Richard Hawke

Silver Medal

1. Brendon Eade
2. Niall Stewart
3. Gregor Speirs
4. Margaret Houlihan
5. James MacPhee

Silver Star (Former Winners' March, Strathspey & Reel)

1. Alasdair Gillies
2. Michael Cusack
3. Alan Bevan
4. Jack Lee

"A" March, Strathspey & Reel

1. Douglas Murray
2. Gavin Walker
3. Andrew Matheson
4. Robert Watt

"B" March

1. Simon McKerrill
2. James MacPhee
3. Gregor Speirs
4. Roderick Weir

"B" Strathspey and Reel

1. Glenn Brown
2. Neil Smith
3. Ryan Lessels
4. James MacPhee

"A" Hornpipe & Jig

1. Alan Bevan
2. Chris Armstrong
3. Angus MacColl
4. Niall Stewart

Glenfiddich Championship

Piobaireachd

1. Jack Lee
2. William McCallum
3. Bruce Gandy
4. Gordon Walker
5. Mike Cusack

March, Strathspey & Reel

1. Gordon Walker
2. Alasdair Gillies
3. William McCallum
4. Jack Lee
5. Murray Henderson

Final

(based on piobaireachd preference)

1. Jack Lee
2. William McCallum
3. Gordon Walker

Nicol Brown

Piobaireachd

1. Lyric Todkill
2. Andrew Lee
3. Jacob Dicker
4. Andrew Walker
5. Amber Blair
6. Andrew Lewis

March, Strathspey and Reel

1. Lyric Todkill
2. Jacob Dicker
3. Heather MacIsaac
4. Andrew Lee
5. Andrew Gibson
6. Andrew Walker

6/8 Marches

1. Lyric Todkill
2. Andrew Gibson
3. Jacob Dicker
4. Andrew Lee
5. Heather MacIsaac
6. Justin Gonzalez

Overall

1. Lyric Todkill
2. Jacob Dicker
3. Andrew Lee

World Solo Drumming Championships

Adult March, Strathspey & Reel Final

1. Jim Kilpatrick
2. Gordon Brown
3. Eric Ward
4. Reid Maxwell
5. Paul Turner
6. Barry Wilson

Adult Hornpipe and Jig Final

1. Jim Kilpatrick
2. Gordon Brown
3. Eric Ward
4. Reid Maxwell
5. Stephen Creighton
6. Arthur Cook

Overall Adult Championship

1. Jim Kilpatrick
2. Gordon Brown
3. Eric Ward
4. Reid Maxwell
5. Stephen Creighton
6. Barry Wilson

Juvenile 3 (18 and under)

1. Eli Fugate
2. John Henderson
3. William Glenholmes
4. C. Smith
5. T. Martone
6. G. Patton

Juvenile 2 (16 and under)

1. Jonathon Irvine
2. Alexander Wright
3. Jonathon Hoy
4. James Craig
5. Jason Hoy
6. David Murray

Juvenile 1 (13 and under)

1. C. Burns
2. G. McLees
3. Cameron Ward
4. John Benson
5. A. Cartwright
6. S. Paynter

Jack Lee wins the Glenfiddich Championship

On November 1, Jack Lee reached the pinnacle of competitive solo piping capturing the Glenfiddich Championship at Blair Atholl, Scotland becoming the first North American to win the prestigious title.



The Glenfiddich championship is an invitational contest featuring the winners of the year's major prizes at Inverness, Oban and London. Jack won the Glenfiddich title with a first in the Piobaireachd playing "The Lament for the Laird of Anapool" and fourth in the March, Strathspey & Reel with "Miss Elspeth Campbell", "The Islay Ball" and "The Little Cascade". There was a three-way for the overall prize and it was awarded to Jack on piobaireachd preference. The "Laird of Anapool" has been a particularly fortuitous tune for Jack as he captured the Clasp at Inverness in 1994 with the tune.

Jim Kilpatrick takes another World Solo Drumming Championship

Jim Kilpatrick won his fourteenth World Solo Drumming Championship on October 25 at Bathgate, Scotland. Reid Maxwell placed fourth in the ultra calibre contest.



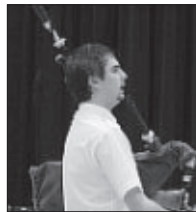
Eli Fugate of Southern California captured the Juvenile 3 section for the second year in a row.

Andrew Lee gains ground at the Nicol-Brown

On the heels of a successful outdoor season, Andrew Lee broke into the overall prize list at the Nicol-Brown amateur piping contest in Troy, NY on October 11. Andrew's second in the Piobaireachd and fourths in the MSR and 6/8s earned him a third placing overall. The contest was won by Lyric Todkill of Pittsburgh in a clean sweep of all the prizes.



Andrew Lee and Neil Macpherson share in prizes at the George Sherriff



BCPA Grade 1 pipers acquitted themselves well at the George Sherriff amateur piping contest in Hamilton, Ontario on November 15. Andrew Lee placed second overall on the strength of a third in the Piobaireachd, second in the 6/8s, and fifth in the MSR. In his first continental championship, Neil Macpherson captured a second in the MSR and fifth in the 6/8s and was tied for third place in the overall standings. The tie was broken by piobaireachd and third overall was awarded to Eric Oulette. Matthew Mitchell of Ontario took the overall prize.

George Sherriff Results (courtesy of P&D Online)

March, Strathspey & Reel

1. Matthew Mitchell
2. Neil Macpherson
3. Kenneth MacKenzie
4. Andrew Walker
5. Andrew Lee

Piobaireachd

1. Eric Oulette
2. Matthew Mitchell
3. Andrew Lee
4. Andrew Walker
5. Jacob Dicker

6/8 March

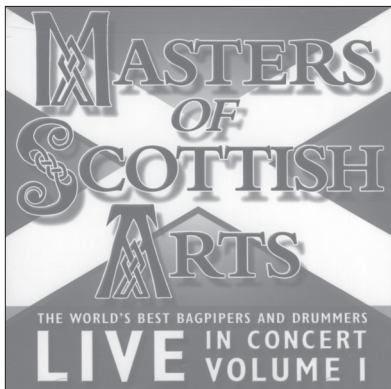
1. Justin Gonzalez
2. Andrew Lee
3. Matthew Mitchell
4. Jacob Dicker
5. Neil MacPherson

Overall

1. Matthew Mitchell
2. Andrew Lee
3. Eric Oulette

Masters of Scottish Arts CD Review

by James P. Troy and Ryan MacDonald



Masters of Scottish Arts is the first in what should be an interesting series of recordings by the faculty of the Mastery of Scottish Arts School. This recording showcases the playing of the top names in piping and drumming over three years at the schools annual concert. The CD consists of twenty tracks, featuring both solo piping and

drumming along with some ensemble performances.

A wide range of performers is represented on the recording. The first track features Mike Cusack, Hugh Cameron, Tyler Fry and Craig Colquhoun playing a set of traditional 6/8 marches. A well played set, with the rhythm section providing steady drive. After that, the CD is a good mix of traditional and more modern selections. Alasdair Gillies, Roddy MacLeod, Jack Lee and Mike Cusack get the crowd going with some excellently executed and musical tunes.

Bill Livingstone is also featured on the CD playing the Piobaireachd "Lord Lovat's Lament", as well as providing piping accompaniment to John Fisher on one track and Craig Colquhoun on another. All of these tracks are exciting and display the musicality and technical prowess of all three players.

P/M Ian McLellan is featured playing a MSR and it is evident why the Strathclyde Police were so proficient in this event under his leadership. Classic tunes played with a flair and drive most bands strive to achieve.

Jim Kilpatrick makes his only solo appearance playing one of his fanfares to a receptive audience. While his technique speaks for itself, this fanfare really needs the visual aspect to fully appreciate its difficulty. Hugh Cameron contributes with a fine rendition of one of Alex Duthart's classic fanfares.

Aesthetically, the CD booklet is very well laid out and informative in its description of the musicians and the school.

Perhaps the highlight of the album is Alasdair Gillies' playing of "Mrs. MacLeod of Rassay". This set displays the form of piping Alistair has made famous - taking a tune further than imaginable and converting it into any possible idiom. This entertaining set demonstrates Alasdair's innovation and creativity at its finest.

The 6/8 march set featuring P/M Ian McLellan and John Fisher is a display of rhythmic interplay between pipes and drums. The former PM again is rock solid and John displays his technique and

sensitivity to the melody.

The live concert atmosphere allowed musicians like Jack Lee, Alasdair Gillies, Jim Kilpatrick, and John Fisher to demonstrate their extraordinary technical abilities as well as improvisational skills. These individuals performed in response to audience feedback and 'kicked it up a notch' accordingly.

With players of this calibre, every track has merit although a few seemed a bit short to be included on the recording. It also would have been nice to hear a few more selections from Mike Cusack and Jim Kilpatrick, both winning major prizes this past season.

The ensemble performance proved to be rather disappointing. Considering the calibre of the musicians in attendance, one would assume they could muster up a few tunes a bit more exciting and difficult than "Scotland the Brave". On the flip side, perhaps they were playing for the audience - in order to engage an audience, you have to play what they know and want to hear.

Nonetheless, it's evident these were enjoyable evenings for all those in attendance and it's safe to say members of the piping and drumming community will look forward to hearing what is in store for the upcoming recordings (perhaps in DVD form?) from the Mastery of Scottish Arts series.

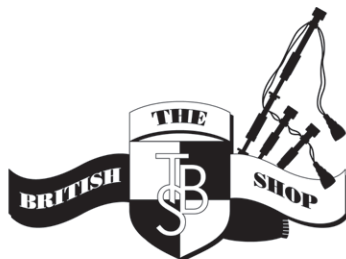
James P. Troy is one of the piping/pipe band worlds most successful dual instrument musicians, having won top prizes in both Professional Piping and Drumming solo competitions and competed on pipes and drums with Grade 1 bands at the Worlds. Ryan MacDonald is a prominent professional piper from Cape Breton, Nova Scotia who has won prizes across the country. In 1996, she was the overall winner at the George Sherriff and the Nicol-Brown contests.

The 2004 Mastery of Scottish Arts School runs February 1-6 at Fort Warden in Port Townsend, WA. The Masters of Scottish Arts Concert takes place at Benaroya Hall in Seattle on February 6.



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The White Spot Pipe Band trip to California

By Len Leroux

The invitation to the White Spot Pipe Band to attend the Monterey Highland Games as the guest band was unexpected but was just what the band needed to complete this season's competition circuit. In recent past, the Maple Ridge Pipe Band, Robert Malcolm Memoria Pipe Band (Grade 2), and Delta Police Pipe Band have also been guest bands of the highland games.

The 36th Monterey Highland Games was held on August 2 and 3, 2003 in Salinas (about 20 minutes from Monterey, California) and is sanctioned by the Western United States Pipe Band Association (WUSPBA). The games were held at Toro Park, which is nestled in the foothills between Salinas and the Monterey Peninsula. The park setting was very nice with green fields and beautiful trees. (Lots of shade)



White Spot at Peeble Beach

Band. In the evening, the band performed at the Ceilidh and BBQ at Toro Park. The White Spot Highland Dancers were also present to entertain the crowd.

Sunday morning started out with a bang as The Monterey Bay Pipe Band invited the band to a delicious Mexican breakfast. The band once again played for the Drum Majors competition. The Medley contest was up and the band played their best performance of the year, placing first across the board. With this results, the band was the Grade 4 bands aggregate winner for the games.

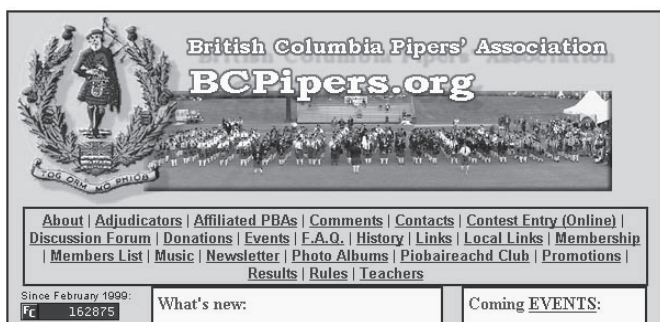
It was interesting to note that at WUSPBA sanctioned games there are only three judges for the band contests while the scoring is based on a total of four, with the solo piping judge carrying double the points. Another observation is that a timekeeper was present to time all the performances.

On Monday, the band took some much-deserved time out to visit the Monterey Bay Aquarium and Fisherman's Wharf in San Francisco. We wished we had a bit more time at the Wharf but had to get back to the airport to catch our flight home.

All in all, the trip went very well and everyone had a memorable time...apart from the delay and mix up of departure gates that we experienced at Seattle and the bass drum being stuck (almost for good) on the conveyer belt at the check-in at San Jose...

The band would like to thank Monterey Highland Games Committee members Roddy Mackay and George McCombe for their great assistance in the planning and providing the logistics for the trip. Special thanks to the Scottish Society of the Monterey Peninsula, the Monterey Highland Games and Festival Committee and the BCPA's Trust Fund Grant for providing the financial assistance that helped make our trip possible.

Len Leroux is general manager of the White Spot Pipe Band organization.



On the Web

By Bob Dunsire

Online Membership Renewal/Application

After a few of years of discussion and consideration, this past September the BCPipers.org website began accepting online membership application and renewal using the credit card processing service PayPal.

There have been a few (minor) problems to be resolved in the future, but I think it is safe to say this convenient and quick way to apply for, or renew membership was a success. Because of PayPal's limitations in accepting additional text fields for an order (such as the fields we need for membership e.g. membership category, music discipline, pipe band etc.), a two stage process was setup with the first screen collecting the membership information and the second screen taking the credit card order using PayPal. The few problems encountered were centered on receiving information from one screen but not the other. A couple people had problems getting a PayPal account setup.

We had in excess of 40 membership renewals and applications received via the web site (and PayPal), and personally I saw more compliments about this new function than complaints (thanks!).

Online Entry - Mini Gathering and KnockOut

Also trying to bring convenience to our members, we started accepting, via the web site, entries to this Fall's Mini Gatherings and the Professional KnockOut. While the web based process might have seemed a bit too simple - it was just click the boxes, and you're done (if you had already a PayPal account) - it worked. In fact, we had more than 55 members take advantage of the web based entry. Another way to look at this number is: about one third of the entries for the Mini Gathering and KnockOut were received via the web site. There were a few cases of competitors "double entering" an event but again these problems were minor and were resolved.

Reminded - Events Calendar needs your help

Just a little reminder, each year the BCPipers.org Events calendar becomes a popular resource for locating piping related events in the Pacific Northwest. If you have, or know of, an event you'd like to see listed in the BCPipers.org Events calendar, please send a note to webmaster@bcpipers.org - giving the date, name, and other appropriate (to list) information.

Oot and About

- Alistair Fraser has been appointed the new Lead Drummer of the Maple Ridge Pipe Band. Alistair played with the LA Scots for several years.
- On October 11, a ceremony has held in Chilliwack to unveil a statue of Piper James Richardson, who was posthumously awarded the Victoria Cross for gallantry in World War 1. The story of Piper Richardson at Regina Trench and the identification of his pipes decades later has been told in a series of articles in the Vancouver Sun. Playing at the unveiling were the Chilliwack & District Pipe Band, the Seaforth Highlanders of Canada Pipe Band, and the Canadian Scottish Regiment.
- Mrs. Helen Bend, grandmother of Terry, Jack, Maureen and Moira Lee, passed away on September 25 at age 97. Her memorial service included a performance by the extended Lee family with 11 pipers and 2 drummers. The Association extends its condolences to the extended Lee family.
- The forest fires in the BC Interior in July and August had an unsettling effect on many BCPA members who live in the fire affected areas. Jan Mattock, our Interior correspondent, reported that the fire that swept through Barriere apparently spared the home of the Douglas family.

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In the News... A look back at reporting from previous BCPA Newsletters...

40 Years Ago

The July 1963 Newsletter carried a report by Albert Duncan on the two week trip by the Optimist Pipe Band (now White Spot) to Hawaii. The trip with 30 pipers and 21 drummers included a performance at the "Miss Hawaii" pageant in front of over 10,000 people.

The August issue noted the passing of Donald Sutherland of Oregon, who had published a book of pipe music several years earlier. The story of how Scottish entertainer Andy Stewart created the song "The Scottish Soldier" from the pipe tune "The Green Hills of Tyrol" was reprinted from the Glasgow Sunday Post.

Eleven bands competed at the Caledonian Games in Vancouver. Vancouver Ladies won the "B" class event.

25 Years Ago

The issue covering June and July contained one letter, one ad, a few classified ads and eight pages of Highland Games results including competitions in Bellingham, New Westminster, Nanaimo, Athena (Oregon), the Legion Games in Kamloops, and the BC Highland Games.

Bruce Gandy won straight firsts in Grade 1 Piping and John Fisher won both Pro Drumming events at the BC Highland Games. Colin Gemmell won the Pro Piping Aggregate at the Athena Games. City of Victoria won all the Grade 1 band contests reported in the issue.

10 Years Ago

The Fall 1993 Newsletter reported on Bruce Woodley's capture of the Gold Medal at Inverness and the SFU Pipe Band's fourth place at the World Pipe Band Championships.

Malcolm McRae provided a commentary of the piobaireachd performances at the Annual Gathering. Doug Bird won the Junior 2/4 & 6/8 Marches at the Penticton games. James P. Troy won the Amateur Piping Aggregate and the Pro Drumming MSR at the Portland Games.

The Newsletter also reported on the marriage of Darleen Miharija and Derek Milloy and the passing of Jock Low and Bill Mossie of Victoria. Graham Davidson became Pipe Major of the Maple Ridge Pipe Band.

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BCPA Grand Aggregate Standings

PIPING

	Annual Gathering	Comox Valley Highland Game	Victoria Highland Games	Bellingham Highland Games	Sons of Scotland Highland Ga	BC Highland Games	Penitcton Highland Games	Skagit Valley Highland Games	Portland Highland Games	Pacific Northwest Highland Ge	Total Of GAPoints
Grade 5											
Nicholas J. Insley	5	2	11	10	1	8	8	13	24		82
Daniel McQuade	2		6	13	8	11	2	13		11	66
Cameron Hardinge-Rooney	5	16	11	3	7	7	5	3			57
Carter Mann	16	5	3	1.5		3	13	8	4	1	54.5
William Clarke	3	6	8		11	5	5	3		9	50
Michael Gazeley-Romney	3			16					8	16	43
Elizabeth Wadnizak				6		8			11	13	38
Teresa Matic	5	5		5	8		5	3	5		36
Timothy Byron	16			5	5	2		5			33
Christopher Low	2		3		13	5					23
Grade 4											
Alastair Lee	2	13	10	2	8	11	8	16	10	16	96
John Lee	8	8			13	5	8	10	3	13	68
Andrew Pritchett			8	13	3	5.5		10	3	11	53.5
Megan Angeltvedt		3	8	11	2	1	5	11		3	44
Darlene Lewis-Chinn	8	10	6				2		8	2	36
Kyle Banta	5			11	8		2	2		8	36
Blake Parkinson				5					13	13	31
Drew Bacon	8		2						5	13	28
Madeline Boyd				10		5		3	2	7	27
Scott Needham			2	2				10	5	5	24
Grade 3											
Jessica Ibach	13			13	11	10		19	16	21	103
Brittney-Lynn Otto	11	13	16	5	10	11	11	11	11	3	102
Emerson Dodge	18			10	19	9		5	15	26	102
Kevin MacNeil	3	8				2	3	2		16	34
Mark Mullaney	4			3				5	3	12	27
Collin Stuart Kortschak	1	8			3	2				8	22
Jason Thomas				3				3	3	10	19
Brianne Young							5			14	19
Callum Mathers				3	2		9	2	2		18
Ryan Angeltvedt		3	10							3	16
Nicholas Glover						3	8			5	16
Grade 2											
Shane Smith	10	11	11	3		21		16	21	18	111
Ben Parsonson		11	10	16	8	13	5	6			69
Will Nichols	19			10	5	3	13	16			66
Patrick Case	1	10				5			8	11	35
Steven Anderson	1				5	8	11	5			30
Robb Scott				2	16						18
Andrew Spitsnogle										16	16
Alexander Gale					11			5			16
Turner Kirk	1								8	6	15
Michael Lake			8	2			3				13

	Annual Gathering	Comox Valley Highland Game	Victoria Highland Games	Bellingham Highland Games	Sons of Scotland Highland Ga	BC Highland Games	Penitcton Highland Games	Skagit Valley Highland Games	Portland Highland Games	Pacific Northwest Highland Ge	Total Of GAPoints
Grade 1											
Andrew Lee	10	13	5	5	18	2	8		19	26	106
Evan Stewart	8	8	11	2	2	8	3	5	10	8	65
Elizabeth Dunsire	6	16	2	10			3	16	5		58
Micah Babinski	3	3	5	5	8	11	10	13			58
Neil Macpherson	10			3	12	8	8		16		57
Iain Bullis	2.5		8	8	8	5		5		2	38.5
Drew Dodge	8			2	6	1		2			19
Colin Lee		3		8	2	2		3			18
Mark Tomasetti				8		8			2		18
Johnathan Farrell		5			3					8	16
Professional											
Jori Chisholm	5			16	6	13	16	16	8	14	94
Alan Bevan	8			16	18	13			11	18	84
James P. Troy	1	18	13	3		16	13				64
Andrew Bonar				8	21	3	14	8		3	57
Jack Lee		16	13							24	53
Stuart Liddell	4.5							19	18		41.5
Bruce Gandy	18										18
Colin Clansey	16										16
Andrew Douglas				5		3		5	3		16
Ryan MacDonald	2	5	3								10
Alison Dunsire							5			5	10
Adult											
Ken MacKenzie	5			13	16	10	16	16			76
Marshall B. McCallum	3			3		16	5	10			37
Diana-Jo Rex							16				16
Ian Perry	16										16
Mary Monk				16							16
Don Stawski		13									13
Diane Slenkamp				13							13
William McIvor							6	5			11
Bruce Poliak								6	3		9
Daniel McLeod							8				8
Bob McIlwaine		8									8
Robert Budesa									8		8

Grand Aggregate Awards were established by the BCPA to recognize exceptional competitive achievement by soloists and bands. Winners (and subsequent placings) in each grade are determined by an accumulation of points won at the Annual Gathering (solos only) and the 9 BCPA-sanctioned highland games. Competitors must be BCPA members to win Grand Aggregates.

Points are awarded as follows: 1st place: 8 points; 2nd place: 5 points; 3rd place: 3 points; 4th place: 2 points; 5th place: 1 point; 6th place: 1/2 point. A perpetual trophy will be awarded to the winner in each grade. Shown above and on the next page are the top finishers in each grade.

Side Drumming

	Annual Gathering	Comox Valley Highland Games	Victoria Highland Games	Bellingham Highland Games	Sons of Scotland Highland Gair	BC Highland Games	Penticton Highland Games	Skagit Valley Highland Games	Portland Highland Games	Pacific Northwest Highland Gair	Total Of GAPoints
Grade 4											
Curtiss Mann	5	13	16	11	10		8	16	16	8	103
Sarah Mclatchy	5	8	10	10	16	13	13	5		5	85
Meaghan Morrissey	8		6		2	8	3	3		5	35
Colin Hearty	10			10		3	5			3	31
David Hoffert				3	6	7		10			26
Aaron Copeland	3	8				3	2		5	5	26
Alan Bakuska		3						2		8	13
Andrew Wright	3			1					5		9
Matthew Heffernan							2		3		5
Eric Stratychuk				3		1					4
Grade 3											
Lee Campese	16	3	10	8		5	10	11		16	79
Shawna Keyes	5	10	16	3	11	8	11	11			75
Iain Mack	3	16	6	10		3			10		48
Alex Moscrip	3	3			3	11	8	10		3	41
Britainy Nelson				11						16	27
Alanna MacRitchie					10					8	18
Christa Renneberg					8	5	3				16
Rayna Watson										5	5
Janine Johnston	5										5
Grade 2											
Cameron Reid	13	16	8	13	16	16	16	8			106
Ted McKnight	8	5	8	13					16	8	58
Andrew Finley	5					10		8	5	5	33
Stephen Farrell							10			13	23
Cody Navid		5									5
Andrew Moore									3		3
Grade 1											
Alexander Munro	16	16			16	11	11	16			86
Holly Tawse			16				5				21
Benjamin Brown						5	13				18
David Bowman				16							16
Daniel McCarthy						8	3				11
Alex Douglas						8					8
Professional											
Reid Maxwell	16	16	16	16		16			16	16	112
Grant Maxwell		10	5	6		8			8	3	40
Andre Tessier						8		13	5	10	36
Louise Hansen							8	13			21
James P. Troy			5	10							15
Duncan Millar	10										10
Peter Hendrickson	6									3	9
Steven McWhirter						8					8
Anders Jensen									3		3

Tenor Drumming

	Annual Gathering	Comox Valley Highland Games	Victoria Highland Games	Bellingham Highland Games	Sons of Scotland Highland Gair	BC Highland Games	Penticton Highland Games	Skagit Valley Highland Games	Portland Highland Games	Pacific Northwest Highland Gair	Total Of GAPoints
Grade 2											
Benjamin Finley				8				5	8	13	34
Jenna Mclatchy	5	3		5	3	3	3	3		8	33
Graeme Mack	3		5	5		8		8	3		32
Alison Warren	8	8		11						3	30
Lauren MacRitchie			8		8	5				8	29
Deborah Mossington							8		5		13
Sarah Hoffert					5						5
Brittany Angeltvedt							5				5
Dave Otto		5									5
Christopher Johnstone			3								3
Kylie Yonge				3							3
Grade 1											
Katie McKnight	8	5	8	16					8	16	61
James G. Marshall	3	8		5	8			8			32
Michael Dykes			5			8	8				21
Allie Williams	5										5
PIPE BANDS											
Grade 4											
White Spot IV		8	8	5	8	5	8	8	5	3	58
Sir James McDonald				8		8			8	8	32
Fraser Valley Youth	5	3					5	5			18
Robert Malcolm Memorial IV	3		3	5	3	3					17
Keith Highlanders								3	5		8
Northwest MacGregor			5	3							8
Portland Police									3		3
Grade 3											
Robert Malcolm Memorial III	8	8	8	8	8	8	8	8	8	8	72
Robert Malcolm Alumni					3	3	5	3			14
Chilliwack & District						5		5	3		13
Washington Scottish				3					3		6
Elliott Bay				5							5
Prince Charles									5		5
St. Thomas Alumni										5	5
Vancouver Police					5						5
Grade 2											
Maple Ridge	8	8	5	8	5	8	5	5	5	5	57
Robert Malcolm Memorial II			8		8		8	8	8	8	40
Kansas City St. Andrews										3	3
Grade 1											
Simon Fraser University			8	8	8			8	8	8	48
Alberta Caledonia			5							5	10
MacTarnahan's Prince Charles			3							5	8

November Mini-Gathering, Knockout and Grand Aggregates Report

By Rob MacNeil

On the weekend before Remembrance Day, the new BCPA season got started again at the familiar Pitt River Middle School. This winter's events continued the format of last year, with a BCPA Special General Meeting, Annual General Meeting, the Mini-Gathering and Knockouts. Details of the Special and Annual General Meetings are covered in the Board Notes section of this issue.



Mini-Gatherings

The November Mini-Gathering marked the debut of Moira Mack as the new BCPA Competition Secretary and all her pre-event planning resulted in a smooth event administration. The number of competitors at the Mini-Gathering was up again over last year, with Grade 1 Piping showing a marked increase in attendance. In contrast to last year, no promoted Grand Aggregate winners captured firsts in their new grades.

Mini-Gathering chair Len Leroux was pleased with the events flow and the whole afternoon finishing by 3:45 pm.

Knockouts

The new format for the Knockouts, introduced last season, was positively received by many of the competitors and was used again this season. The piping entries were down from last year however, this was due to an unusually high number of out-of-town players in for the Remembrance Day

weekend last year. Sixteen pipers from Greater Vancouver, Vancouver Island, Seattle, Portland, and Calgary vied for the eight spots in the semi-final. A drumming knockout was not held because of the lack of sufficient entries.

The piping selection was two two-part tunes for Marches, Strathspeys, Reels, and Jigs. In contrast to last year, the complete results of the "band-style" scoring (judges rank order all the competitors and their scores are added together to determine the final ranking) were posted just after the results were announced.

It was again a night of high calibre playing on great sounding instruments. Illustrating the high level, several players who have previously reached the semi-finals and final did not make it out of the first round this year. Like last year, a couple first-time Knockout competitors, Keith Paton and Andrew Douglas, made significant impressions on the adjudicators and the audience, winning spots in the semi-final.



Keith Paton

During the break, the fifth annual Grand Aggregate awards were presented by Cilla Bachop of St. Andrew and Caledonian Society.

The result of piping judges Shaunna Hilder, Terry Lee and Angus Macpherson determined the following players advancing to the semi-final in February: Alan Bevan, James P. Troy, Keith Paton, Dani Millar, Jori Chisholm, Ryan MacDonald, Andrew Bonar, and Andrew Douglas. Detailed results of the contest are included on the BCPA website.

The crowd at this first Knockout was over 120, which was about the same as the first Knockout last year. The next Knockout is on February 21.



BCPA Mini-Gathering and Knockout Results

By Rob MacNeil

•November 8, 2003

•Pitt River Middle School

•Port Coquitlam, BC and
United Scottish Cultural Centre, Vancouver, BC



Games Snapshot

Amateur Competitors: 136
Professional Competitors: 16
Mini-Gathering Adjudicators: David Hilder, Shaunna Hilder, Rob Menzies, Jim Stewart, Reid Maxwell, Andre Tessier.

Knockout Adjudicators:
Shaunna Hilder, Terry Lee, Angus Macpherson.

* As per BCPA Board resolution of Nov 2, 2003, asterisk denotes placings awarded for competition points but not a prize.

MINI-GATHERING

PIPING

Beginner

- 2/4 March*
1. Scott McClure
2. Christopher Carroll
3. Graeme McGuire
*4. Daryl Techy

Grade 5

- Slow Air*
1. Ian Killick
2. Scott Wood
3. David Trotter
4. Robert Soutar
5. Connor Watt
6. Ryan Wiebe

Grade 4

- 2/4 March*
1. Daniel McQuade
2. Peter Christiansen
3. Ryan Trasolini
4. Nicholas Henderson
5. Carter Mann
*6. Erin Warkman

Grade 3

- 2/4 March*
1. Callum Mathers
2. Megan Angelvedt
3. Alastair Lee
4. Collin Stuart Kortschak
5. Ryan Angelvedt
*6. John Lee

Grade 2

- Strathspey & Reel*
1. Robb Scott
2. Michael Lake
3. Emerson Dodge
*4. Jessica Ibach
*5. Laura C. Rose
*6. Brittney-Lynn Otto

Grade 1

- Jig & Hornpipe*
1. Neil Macpherson
2. Myles Wilcott
3. Micah Babinski
4. Elizabeth Dunsire

5. Kirsten Mossington
6. Iain Bullis

Adult

- Slow Air*
1. Grant Laporte



Andrew Douglas

SIDE DRUMMING

Beginner

- 6/8 March*
1. Reid Meining

Grade 4

- 2/4 March*
1. Andrew Ibach
2. Matthew Fournier
3. Matthew Hauer
*4. Graig Nadalin
*5. Katie Stewart
*6. Michael Morris

Grade 3

- 2/4 March*
1. Meaghan Morrissey
2. Charles Florio

3. Alanna MacRitchie
*4. Curtiss Mann

Grade 2

- 2/4 March*
1. Stephen Farrell
2. Andrew Finley
3. Ashley Penna
*4. Iain Mack

Grade 1

- 2/4 March*
1. Alexander Munro
2. Cameron Reid

Adult

- No competitors

TENOR DRUMMING

Grade 2

- 2/4 March*
1. Brittany Angelvedt
2. Lauren MacRitchie
3. Christopher Johnstone
*4. Stacie Wiebe
*5. Nathan Patch
*6. Stephen Matich



Dani Millar

Grade 1

- 2/4 March*
1. James G. Marshall
2. Benjamin Finley
3. Graeme Mack



James P. Troy

Order of play for the Semi-Final Feb 21, 2004

- Andrew Douglas
Andrew Bonar
Jori Chisholm
Ryan MacDonald
Danielle Millar
James P. Troy
Alan Bevan
Keith Paton

SIDE DRUMMING

- Professional*
- No competitors

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KNOCKOUTS

PIPING

Professional

Two two-parted Marches, Two two-parted Strathspeys, Two two-parted Reels, and Two two-parted Jigs

Advancing to the Semi-Final

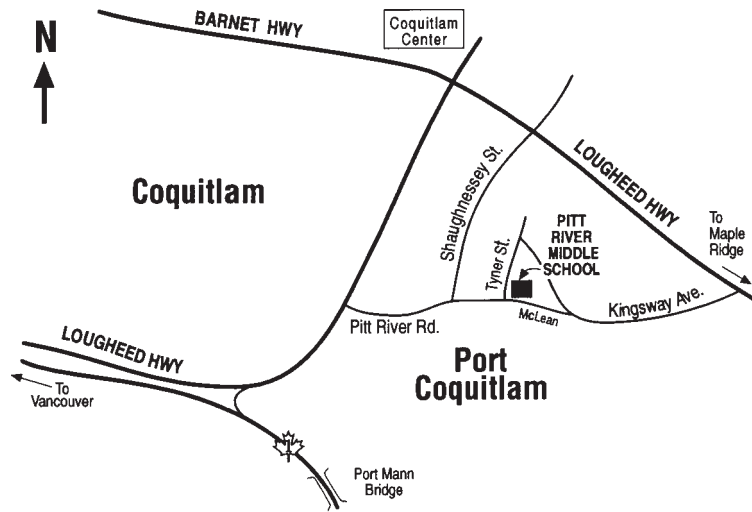
- Alan Bevan
James P. Troy
Keith Paton
Danielle Millar
Jori Chisholm
Ryan MacDonald
Andrew Bonar
Andrew Douglas



BCPA Mini-Gatherings 2003-2004

PIPING				
	NOV 8	DEC 13	JAN 17	FEB 21
BEGINNER (on Chanter)	2/4 March	Slow Air	6/8 March	4/4 March
GRADE 5	Slow Air	2/4 March	6/8 March	4/4 March
GRADE 4	2/4 March	Strathspey & Reel	6/8 March	Piobaireachd (ground only)
GRADE 3	2/4 March	Strathspey & Reel	Piobaireachd	6/8 March
GRADE 2	Strathspey & Reel	2/4 March	Piobaireachd	Jig & Hornpipe
GRADE 1	Jig & Hornpipe	2/4 March	Strathspey & Reel	Piobaireachd
ADULT	Slow Air	Piobaireachd (ground & 1 var)	2/4 March	6/8 March
SIDE DRUMMING				
BEGINNER (on Drum Pad)	Massed Band 6/8 March	Massed Band 3/4 March	Massed Band 4/4 March	Massed Band 2/4 March
GRADE 4	2/4 March	6/8 March	4/4 March	2/4 March
GRADE 3	2/4 March	6/8 March	MSR	6/8 March
GRADE 2	2/4 March	MSR	Hornpipe & Jig	MSR
GRADE 1	2/4 March	MSR	Hornpipe & Jig	MSR
ADULT	2/4 March	6/8 March	2/4 March	6/8 March
TENOR DRUMMING				
GRADE 2	2/4 March	6/8 March	4/4 March	2/4 March
GRADE 1	2/4 March	MSR	Hornpipe & Jig	MSR

- The 2003-2004 Mini-Gathering season continues at the Pitt River Middle School. The school opens at 11:00 am with events beginning at 12:30 pm.
- All competitors must be current members of the BC Pipers Association or of a member association of the ANAPBA.
- Please refer to the Mini-Gathering entry form for specific music requirements (found on the BCPA website)
- For further information, please contact Moira Mack, Competition Secretary, at entries@bcpipers.org or 604-882-0953.
- All competitors must be pre-registered at least 15 days before an event.



LOCATION

Pitt River Middle School
2070 Tyner Road
Port Coquitlam, BC

Competitors from the U.S. should take PACIFIC HWY border crossing (becomes HWY 15). Follow HWY 15 north to HWY 1. Turn west onto HWY 1 (to Vancouver), and then take the first exit after crossing the Port Mann Bridge. Head to Port Coquitlam, Pitt River Road is not that well marked. Watch for it just after passing the hospital on the left. In “normal” traffic conditions, drive time from the border is approximately 40 minutes.