

Piob Rocks!

THE PIOBAIREACHD SOCIETY OF CENTRAL PENNSYLVANIA

Raising the Bar. The Piobaireachd Society of Central Pennsylvania has been promoting piping and piobaireachd for two years now. Along with the efforts of many others before us, we are seeing the bar raised in central Pennsylvania piping.

It has been one of the goals of the Society to help create an arena to promote success among our individual pipers in central Pennsylvania. The Society in many ways by providing high-quality workshops in the great music of the bagpipes, by encouraging pipers to perform regularly, by sponsoring an EUSPBA-sanctioned competition, and by providing recitals and/or performances by Open-ranked pipers.

We are starting to see the efforts of several up-and-coming pipers pay off. Congratulations to Geordie Hall (Duncannon, PA) and Joshua Dye (Bethel, PA) on their recent upgrades to amateur Grade II. We also congratulate all the pipers who have done well in solo competition this past season.

We look forward to seeing many more local pipers progress through the amateur grades and eventually to the professional Open grade. We look forward to the day when central Pennsylvania can boast as many Open

pipers as the regions surrounding us.

While some of the pipers have dreams of moving on to the Open grade, we all have a goal of being able to play and enjoy high-quality pipe music.

I encourage you to set a goal for yourself this year. Whether it's to play your first piobaireachd in front of the group, to hear your first professional piobaireachd contest, or to place in piobaireachd competition yourself. Set a goal for this year and share it with the group. Let us encourage you to reach your goal.

If you aren't able to develop a goal for yourself, then help me work towards one of mine. I have a goal where everyone of our members steps forward to present a tune or part of a tune at one of our gatherings in 2008. I would love to be able to type a newsletter in 2009 and say that we have had 30+ different pipers step up to play a tune at some point throughout 2008.

Our gatherings are a low stress environment to present a tune. We all enjoy the idiom, and we all encourage our fellow pipers. We have fun while we're learning, and have fun while we're playing. Come and join us in the greatest music on earth.

Inside this issue:

What Should I Play?	2
Holiday Workshop with David Bailliff	3-4
The Massacre of Glencoe	5
Tunes for the Crunluathly Challenged Workshop	6-7
Upcoming Events	8

We support Piobaireachd in Central Pennsylvania!

- "Introduction to Piobaireachd" workshops for pipers new to piobaireachd.
- Provide a forum for piobaireachd players to perform Ceol Mor "Great Music" of the Highland Bagpipe.
- Provide workshops for the Study of piobaireachd

WHAT SHOULD I PLAY?

I am often asked by students what tunes should a beginning piper play for competition. I thought I would share two lists of tunes for the beginning piper.

The following list was published in The Piping Times (Vol. 57, No. 10, p. 39).

Suggested Tunes for Junior Ceol Mor Events

- MacFarlane's Gathering (PS BK7 / K / B)
- Too Long in This Condition (PS BK7 / K / B)
- Company's Lament (College of Piping Tutor 4)
- McIntosh's Banner (College of Piping Tutor 4)
- Glengarry's Lament (College of Piping Tutor 4)
- Lament for Alasdair Dearg (College of Piping Tutor 4)
- Struan Robertson's Lament (PS BK8 / K / B)
- Lament for Donald of Laggan (PS BK8 / K / B)
- Sir James MacDonald of the Isle's Lament (PS BK7 / K / B)
- Boat Tune (PS BK13)
- Salute to Donald (PS BK8 / K)
- Ewen of the Battles (PS BK12)
- Clan Campbell's Gathering (PS BK7 / K / B)
- Catherine's Lament (PS BK5 / K / B)
- Wee Spree (The Little Spree) (PS BK7 / K / B)
- Lament for the Old Sword (PS BK3 / K / B)
- Lament for the Little Supper (PS BK8 / K / B)
- MacKays' Short Tune (PS BK8)
- MacLeod's Controversy (PS BK10 / B)
- Munro's Salute (PS BK11 / B)

PS BK = Piobaireachd Society Book #

K = Kilberry Book of Ceol Mor

B = Binneas is Boreraig

The following list of tunes was handed out at the 1991 Delco Workshop by, I believe, James McIntosh. It's a list of recommended tunes for Grade IV Pipers.

2/4 Marches

Auchmountain's Bonnie Glen
The Inverness Gathering
Capt. Norman Orr-Ewing
Jim MacBay's Welcome
The Atholl & Breadalbane Gathering
The Australian Ladies
Charles Edward Hope Vere
The Dornoch Links
79th's Farewell to Edinburgh (Gibraltar?)
Murray's Welcome
The Siege of Delhi
King George V's Army
Glenfinnan Highland Gathering

Piobaireachd

Lament for Alasdair Dearg
Lady Doyle's Salute
Glengarry's Lament
Struan Robertson's Salute
The Little Spree
Lament for the Old Sword
The Company's Lament
Lament for Donald of Laggan
MacDonald of Kinlochmoidart's Lament No. 1

Good to Know

The Barren Rocks of Aden (4 Parts)
The Battle of Killiecrankie
The Earl of Mansfield
The Haugh's of Cromdale
Neil Gow's Farewell to Whisky
The Hills of Perth
The Muir of Ord
Duncan McInnes

HOLIDAY WORKSHOP WITH DAVID BAILIFF

The Piobaireachd Society of Central Pennsylvania was pleased to host David Bailiff of Oxford, PA, on December 1, 2007, for our annual Holiday workshop. David Bailiff is an EUSPBA Adjudicator and professional (open) piper. Our off-season workshops are a great way to review new music as we start preparing for next year's competition season.

The workshop was held in Lititz, Pennsylvania. Those in attendance included Andrew Chalfoun (Owings Mill, MD), Jim Diener (Lancaster, PA), Karen Helm (Lancaster, PA), Sherry Kreamer (Hershey, PA), Thompson McConnell (Lititz, PA), and Michael Philbin (Hopewell, NJ).

Dave put together a list of tunes to review that would keep us moving through the day. We started off with the "Wee Spree". **The Little Spree** is on the 2008 Silver Medal Tune list. This tune has a crunluath Fosgailte movement, and some time was spent covering that movement. According to Fionn, the three tunes, The Great, The Middling, and The Little Spree were all composed by a MacGregor chief (and they do seem related) about a blacksmith who was very valiant in battle but rather fond of strong drink which caused him to be deranged from time to time. What is interesting is to consider the three degrees of 'Spree', whether there were indeed degrees of inebriation. In fact it would be difficult to relate the music of any of the three tunes to this story. Archibald Campbell in his introduction to the Kilberry Book of Ceol Mor quotes Dr. Bett in reckoning that The Little Spree is indeed one of the saddest tunes.

Next, we covered "**The Massacre of Glencoe**" which is also on the 2008 Silver Medal Tune list. It is not known who composed it although Colin Cameron wrote that he thought it would be composed by Henderson who was piper to MacDonald of Glencoe. Legend has it that Henderson played the tune we know as "Carles wi' the Breeks" on the eve of the massacre. There is a separate article included in the newsletter about The Massacre of Glencoe.

As we were enjoying our pizza over the lunch break, Dave Bailiff shared a DVD of the 2007 World Pipe Band Championships. We were treated to the sounds of the World Champion Field Marshal Montgomery Pipe Band of Northern Ireland and past champion Simon Fraser University Pipe Band of British Columbia, Canada.

After lunch we had time to review two more tunes. Dave went over "**I got a Kiss of the King's Hand**". General Thomason states that his authorities for this tune are the Ballindalloch manuscript and Donald MacKay: but the Piobaireachd Society (in Book 7) states that the main authority for this tune as published

by the Society is Angus MacKay. There is also some doubt as to who composed it; apparently it was either Patrick Mor MacCrimmon or John MacCrimmon. On the basis of the evidence, the former would appear to be the more likely. Angus MacKay states that Patrick Mor played his pipes in the presence of King Charles II at Worcester in 1651, and the King being much pleased with his performance, and also his fine military

appearance, extended to MacCrimmon the honour of kissing his hand. MacCrimmon is then said to have composed this tune to commemorate the occasion.

On the other hand, Henry Whyte states that the tune attributed to Patrick Mor MacCrimmon was associated with the appearance of Roderick MacLeod and his piper before King Charles II, but he cautiously adds that there seems to be no historic proof of this incident. The Wardlaw MS says, "that in the camp at Torwood in 1651, the King, in presence of his army, notices a group of some eighty pipers, all of whom were bare headed with the exception of one who was named to him as John MacCrimmon. On enquiring why this man was wearing his bonnet and not the others, he was informed that, although he himself was the King, the old man was "The Prince of Pipers". MacCrimmon was then called by name and, coming to the King, he knelt, and the King then extended his hand to kiss, and MacCrimmon is said



HOLIDAY WORKSHOP (CONTINUED)

to have played this particular tune immediately thereafter". It is of interest to note that the author of the Wardlaw Manuscript, the Rev. James Fraser, was alive at the date of this incident, and John MacCrimmon was said to be piper to the Earl of Sutherland at the time.

We ended the workshop by reviewing "**Sir James MacDonald of the Isle's Lament**." This tune has a crunluath breabach variation. Sir James MacDonald of the Isles was in fact the 9th chief of the MacDonalds of Sleat, 2nd Baronet, but it was accepted that he could use the title "of the Isles" since MacDonald of Sleat had always been styled in Gaelic, MacDhonuill na'n Eilean. He died in 1678 and the lament is believed to have been composed by William MacDonald of Vallay.

As is customary with all of our workshops, we opened up the floor to anyone wishing to share a piobaireachd with the group. Thompson McConnell started the gathering with "**The Munro's Salute**". This tune was written by John Dall Mackay, piper to MacKenzie of Gairloch, who was a great favourite with the Munros and was a frequent guest at their stronghold of Fern Donald, the seat of the Munro chiefs at that time. John Dall MacKay was apparently treated with particular kindness and in compliment to the hospitality which he received from the Munros he composed this salute.

Karen Helm is preparing for the Modern Piobaireachd competition at our Solo Competition to be held on June 14, 2008, in Harrisburg. She played Donald MacLeod's "**Cronan Corrievrechan**". Traditionally, this whirlpool sings "Pos mi's posadh mi thee" ("Marry me, and I will marry you"). It was believed that if one entered its clutches, there was no escape. There is an old Gaelic song of the same title.



Marty McKeon showed up for the Gathering after competing in a bicycle race earlier in the day. Marty played the Urlar to **Lament for Donald of Laggan**. There are three well-known laments for three different chiefs of Glengarry. This is in most pipers' opinion the best of the three. The other two are The Lament for Alasdair Dearg, his son who predeceased Donald of Laggan and for a much later chief who died in

1828 and had Glengarry's Lament composed for him by his piper Archibald Munro. Donald of Laggan was born in 1543 and died in 1645 aged 102, and although he was "Glengarry" for over 70 years he was always known locally as Donald of Laggan since he had lived there as a young man. His daughter Isabel MacDonald married Sir Rory MacLeod of Dunvegan. She lived to the age of 103 and the



story goes that she was lulled to sleep every night by MacCrimmon playing Cumha Dhombnail an Lagain, her father's lament. There seems little doubt that it is a Patrick Mor composition. Although these MacDonalds are also known as MacDonnell the name MacDonnell was first introduced by Donald of Laggan's grandson when he was raised to the peerage in 1660 and became Aeneas Lord MacDonnell and Aros.

Andrew Chalfoun shared his competition tune "**Struan Robertson**." Andrew is an 11 year old piper from Maryland. He plays with the Guilford & Glencoe Juvenile Pipe Band. Fionn reminds us of the tradition in the Clan Donnachaidh that this tune was composed to commemorate the appearance of the Clan at the Battle of Bannockburn and that indeed the tune was also known as Teachd chlann Donnachaidh – The Coming of Clan Donnachie. Their arrival did in fact have a great influence on the course of the battle and Robert Bruce expressed his gratitude by desiring that the chief named his oldest son Robert. Following a further service to Royalty some generations later, the name Robertson was adopted by the clan.

Karen Helm got up to play another tune that she is preparing for competition, "**The Clan Campbell's Gathering**".

Dave Bailiff brought the Gathering to a fine close by sharing a tune from the 2008 Gold Medal Tune List, "**The Clan MacNab's Salute**." According to General Thomason this tune was composed by Donald MacDonald who called it Salute to J.W. Grant, Esq., (of Elchies in Strathspey) but it is now referred to as MacNab's Salute or Clan MacNab's Salute.

THE MASSACRE OF GLENCOE

It is not known who composed it although Colin Cameron wrote that he thought it would be composed by Henderson who was piper to MacDonald of Glencoe. Legend has it that Henderson played the tune we know as “Carles wi’ the Breeks” on the eve of the massacre.

The massacre of the MacDonald's of Glencoe is one of the most notorious acts of infamy in Scottish history and is remembered even now with bitter distaste by many of that clan.

In 1691 all Highland Clan Chiefs were required to swear and sign an oath of loyalty to the new, protestant King William III by no later than 1 January 1692.

The penalties against those who failed to do so would be ferocious, and carried out with the full backing of the law. These would include the forfeiture of all lands, the destruction of their homes, the outlawing of their entire families and even murder at will.

Faced with such a convincing argument, the Clan chiefs, believing discretion to be the better part of valour, practically queued to sign the oath by the appointed time.

One who failed to do so was MacLain of Glencoe, the elderly head of a small branch of MacDonalds. His non-appearance, however, was not the deliberate and defiant act of a rebel, but the simple result of unfortunate circumstance. MacLain had set off in ample time to sign his allegiance, but, misinformed, had gone to the wrong place. He then faced a frightful, forty mile journey in mid-winter to Inveraray near the head of Loch Fyne, where he arrived and swore the oath around a day late.

His lateness, though, provided just the excuse that certain parties in power were looking for to teach the unruly and lawless highlanders a lesson. Hey, a

deadline's a deadline.

The plan was devised by no less a person than the Secretary of State for Scotland, John Dalrymple of Stair, who, to cover his own ass no doubt, secured the King's signature for it.

On the 1st February a division of troops from the Earl of Argyll's regiment arrived in Glencoe under the command of Captain Robert Campbell of Glenlyon. The Campbells had been the hereditary enemies of the MacDonalds for centuries, but in spite of this the Highland tradition of refusing no visitor hospitality was upheld and the Campbell troops were invited into MacDonald homes where they were given food, drink and quarters.



For four days the Campbells enjoyed full MacDonald hospitality, while Captain Robert awaited his superiors' orders. When those orders arrived, they left no room for doubt. He was instructed to butcher everyone, man, women and child, under the age of 70. There was to be no mercy for any amongst this "sept of thieves."

On the evening of 5th February Captain Robert dined with MacLain and his wife. At first light the following morning his men fell upon the unsuspecting MacDonalds and slaughtered 38 of them, a less than satisfactory result in view of his explicit orders to spare none.

What makes Glencoe so chilling is that it was no inter-clan affair but a deliberate, government sponsored massacre, carried out by regular troops under proper military command, carrying out a national policy.

It is this complicity at the highest levels of government that makes Glencoe so notorious, and it is hard to drive through this wild, haunting place even today without the hairs standing up on the back of your neck.

TUNES FOR THE CRUNLUATHLY CHALLENGED

The Piobaireachd Society of Central Pennsylvania were pleased to host their Winter Workshop on January 19, 2007. John Bottomley led the workshop in Lititz, Pennsylvania, with a workshop entitled “Tunes for the Crunluathly Challenged.” He focused on tunes without a crunluath variation. The workshop was attended by: Beth Bandy (Somerville, NJ), Walter Breen (Lancaster, PA), James Diener (Lancaster, PA), Daniel Emery (Fort Washington, PA), Karen Helm (Lancaster, PA), Sherry Kreamer (Hershey, PA), Dave McCrabb (Amissville, VA), Marla McKenna (Culpeper, VA), Alexander & Randy McLennan (Chesapeake City, Maryland).

Thompson McConnell got things started by making announcements about the next several Society events including the Metro Cup roadtrip, the 2008 Silver Medal Workshop with Donald Lindsay, and the Jimmy McIntosh workshop. See the “Upcoming Events” section for dates and details.

John Bottomley chose three tunes for today’s workshop. Two of these tunes are on the “Short Tune” List for the Short Tune competition held by the Society at their annual Solo Piping Competition. This year’s competition will be held June 14, 2008, at Fort Hunter. This annual competition is sanctioned by the EUSPBA. In addition, the Society holds four Unsanctioned events including a Short Tune Piobaireachd contest, a Modern (Post 1920) Piobaireachd contest, a Piping quartet competition, and a Drum Salute competition.

John started the workshop by reviewing “**The Old Woman’s Lullaby**.” In the editorial notes to the Piobaireachd Society’s setting of this tune it is said that it was often played at funerals by Donald Cameron and indeed it was played at his own funeral. Several other names have been given to this tune. William Ross (1885) called it Seaforth’s Lament, whilst another name George Donald MacKay’s Lament is given to it in John MacKay’s manuscript. The story of this old woman is included in J.F. Campbell’s “Sgeulachdan Gaidhealach”. The old woman in question is said to have lived in Jura, and she must have been something of a witch as by

various strategies she could get men into her power. In any event, the tune is a very beautiful one.

Following lunch, John reviewed “**Salute on the Birth of Rory Mor MacLeod**”. According to General Thomason, this tune was composed by Patrick Mor MacCrimmon in the year 1715 and he quotes as his authority for his setting, Donald MacDonald. The tune is also to be found in Angus MacKay’s manuscript and again in the Campbell’s Canntaireachd but it is pointed out that the name of the tune is open to suspicion as there was only one famous Rory Mor who is reputed to have died as early as 1626. Angus MacKay translates the Gaelic name of the tune as “an Ann Air Mhire Tha Sibh” and he was inclined to read into this title that what it meant was that the tune signified a transport of rage, fury, ardour,

or vehemence, and concluded that the excitement of a very joyful occasion might well call forth the title.

John finished up the workshop by reviewing the tune “**The Blind Piper’s Obstinacy**.” Angus MacKay attributes this tune to the Blind Piper, Iain Dall MacKay, Gairloch. It is recorded in Angus MacKay’s and John MacKay’s manuscripts and also in the Campbell Canntaireachd.

Angus MacKay notes that the Trebling of the Ground and the Crunluath Trebling are played “very lively”. It is said that when Iain Dall was at Boreraig he was so

accomplished that his fellow students were envious and went so far as to drive him to leap over a 20 foot drop. They may even have thrown him over. Archie Kenneth reckoned that they would try to unsettle him by tugging at the back of his kilt and out of this experience he composed this “brilliant but singularly bloody-minded



TUNES FOR THE CRUNLUATHLY CHALLENGED (CONTINUED)

piobaireachd.” It is not so much bloody-minded as unusual.

As we do following all of our workshops, we open up the floor for people to share tunes that they are working on. We were quite pleased to hear from a number of new members. We heard six tunes from five performers, several who played for the first time for the group.



Jim Diener got things started for us with the ground of “**Isabel MacKay**”. This is a new tune that he is working on for the 2008 season. So far as the name “Isabel MacKay” is concerned, Angus MacKay states that

this tune was composed by an unknown piper in honour of a lady named Isabel MacKay who was the subject of Rob Donn MacKay’s song of that name. Isabel and her husband died in 1747 just a year after their marriage. Angus MacKay states that John MacKay was the second son of Hector MacKay of Skerra, and owned the lands of Clashneach and others about the year 1729. John married Katherine, daughter of William MacKay of Milness, and he had a daughter Isabella who was celebrated for her accomplishments and her personal beauty. She is, of course, the person referred to both in Rob Donn’s song, and in the piobaireachd itself.



Dave McCrabb was up next with the piobaireachd “**Tulloch Ard**” Tulloch Ard signifies a high hill. It is said that in olden times the Clan MacKenzie used to resort to a high hill named “Tulloch Ard” when they wished to

hold a Council of War and it was often the practice on such occasions to have pipers posted to different parts of the country for the purpose of calling the clansmen together. The signal for the pipers to play was a beacon being lit on “Tulloch Ard”. Angus MacKay states that the tune itself is very old, but the date of its composition and its author are

both unknown. In the heraldic achievement of the family of Seaforth “Tulloch Ard” forms the crest and it is often mistaken for a volcanic mountain, probably due to the fact that it is heraldically termed “A mountain inflamed”, and is of course accompanied by the motto “Luceo non uro”, i.e. “I enlighten, I do not burn.”



Karen Helm went next playing a tune presented earlier during the workshop, **The Old Woman’s Lullaby**.

Beth Bandy followed playing “**The MacFarlane’s Gathering**.” This is a tune “discovered”

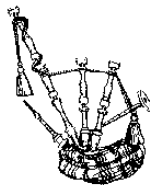
in Glendaruel by John MacDougall Gillies. It is very similar to “Too Long in this Condition.”

John Bottomley finished the day by playing two tunes, “**The Desperate Battle**” and “**The Lament for the Children**.” The Desperate Battle is long known as a desperate battle of the birds. But it could also be related to a well-known song (18th century) of the same name describing birds attacking an evil woman.



The Lament for the Children, arguably the most beautiful, and said by some to contain the most musical melody line in any music is credited to Patrick Mor MacCrimmon after he lost seven of

his eight sons within a year due to an outbreak of smallpox brought to Skye by a visiting ship. The surviving son was Patrick Og. It was, however, also called The Lament for the Clans (probably at Worcester in 1651) which still makes it a Patrick Mor composition.



**THE PIOBAIREACHD SOCIETY OF
CENTRAL PENNSYLVANIA**

c/o Thompson McConnell
168 Kings Gate Drive
Lititz, PA 17543

Email: lancaster_piper@comcast.net

*Piobaireachd players do it with
variations on the ground.*

We're on the Web!
www.geocities.com/pennpiob

UPCOMING EVENTS

February 16, 2008—Metro Cup Roadtrip

The Metro Branch of the EUSPBA will be holding the annual Metro Cup Solo Piping Competition at the Holiday Inn North in Newark, NJ. We will start with the Pipe Major George M. Bell Amateur Championship. The main event, the Metro Cup Solo invitational contest which includes a piobaireachd and a medley event. Some of the finest pipers in the world will be competing for this coveted award. This year's invite list includes such players as Bruce Gandy, Alasdair Gillies, Gordon Walker, Roddy MacLeod, Willie McCallum, Jack Lee, Duncan Bell, Alastair Dunn, Margaret Houlihan, John Patrick, Alen Tully and more.

February 23, 2008—Silver Medal Workshop with Donald Lindsay

Donald Lindsay will be in town to review the 2008 Silver Medal Tunes. In addition, Donald will be available for private sessions on Friday, February 22nd. E-mail lancaster_piper@comcast.net for more information.

March 29, 2008—"By Request" Workshop with Jimmy McIntosh, MBE

Jimmy McIntosh will be working with the club on any piobaireachd we request. He will also review some of his own compositions.

June 14, 2008—Solo Piping & Drumming Competition

We will be holding our annual EUSPBA-sanctioned amateur piping & drumming competition at the Fort Hunter Mansion & Park in Harrisburg, PA. Join us for a great day of piping as we join the Scottish Society of Central PA's Pipes & Drums Festival.