

Piob Rocks!

THE PIOBAIREACHD SOCIETY OF CENTRAL PENNSYLVANIA

What is Piobaireachd?

“Piobaireachd” literally means “pipe playing” or “pipe music.” However, in recent times it has come to represent the type of music known as Ceol Mor. The music for the Highland Bagpipe can be divided into three classes of music: Ceol Beag, Ceol Meadhonach, and Ceol Mor.

Ceol Beag (Little Music) is the gaelic name for the classification of tunes known as Marches, strathspeys & reels. Marches came out of the military tradition of the 19th century. Strathspeys & Reels came out of the dance traditions.

Ceol Meadhonach (Middle Music) refers to the jigs, hornpipes and slow airs. Slow airs were played by the ancient piping masters, however, jigs and hornpipes are fairly modern additions to a piper’s repertoire.

Ceol Mor (Great Music) is the classical music for the Highland Bagpipe, also known as, piobaireachd. It is the oldest type of pipe music that we have, with some of the music dating back to the fifteenth century. Much of the Ceol Mor that has been handed down were written as Laments, Salutes, Gathering or Battle tunes.

Piobaireachd music consists of a ground or a theme, followed by variations on the theme. This ground is often referred to its gaelic name (Urlar). Each variation progresses through the tune using more intricate fingering than the previous variation. Many of these tunes will end with a crunluath (Crowning) movement.

There were several hereditary lines of pipers throughout the highlands. The most important line comes through the MacCrimmons of Skye. The MacCrimmons were hereditary pipers to the MacLeods on the Isle of Skye. The MacCrimmons were given lands near Dunvegan Castle, known as Borerraig. The MacCrimmon cairn (stone monument) was recently erected to mark the place where the MacCrimmons held their famous piping school at Borerraig.

On the solo competition circuit, piobaireachd is where it’s at. The Highland Society gold medals at the Argyllshire Gathering in Oban and the Northern Meeting in Inverness are considered the pinnacle achievements by many pipers.

Piobaireachd truly is Ceol Mor, the “Great Music” of the Highland bagpipe.

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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, the “Great Music” of the Highland Bagpipe.
- Provide workshops for the Study of piobaireachd

FEBRUARY PUB EVENT

We had our first Pub Event at the Speakeasy room at Tellus360 in Lancaster today (2/4/2018). The mixed precipitation prevented several people from attending, but some of the local pipers and audience were still able to attend. We had 7 people who braved the weather.



After enjoying some items from the menu, Thompson McConnell got things started with a couple of 6/8 Marches, “Mrs. Lily Christie” and “P/M Sam Scott”. Thompson gave a short history presentation on the massacre of Glencoe which occurred on February 13, 1692. He then played the slow air “The Massacre of Glencoe” which has the lyrics of “Cruel was the foe that raped Glencoe and murdered the House of MacDonald.” After touching up his pipes, he played the piobaireachd “The Massacre of Glencoe.” Thompson finished up his first set with a Donald MacLeod MSR of “The Knightswood Ceilidh”, “Catlodge”, and “Drumlithie.”

Next up was Marty McKeon who warmed up with a couple of slow airs, “The Fair Maid of Barra” and “The Unknown Warrior”. This second slow air is a George S. McLennan tune. Marty has been working with another piper in attendance, Terry Leslie, who has been learning “The Atholl Highlanders” and Marty played this tune for the group. The Atholl Highlanders are a private army that is funded by the Duke of Atholl and based at Blair Atholl in Perthshire. Marty finished his set by playing “The Field of Gold.” This tune was written by Pipe Major Donald MacLeod, MBE, when he was inspired by the view of a field of buttercups. “They were only buttercups, but it was an uplifting experience, to see the sun shining on a field of such ordinary flowers, giving this enchanting acre a look of burnished gold.”

Jim Diener was up next with a couple of light music sets. Jim started off by playing “The Dawning of the Day.” From there, Jim broke in to the 6/8 march “Farewell to the Creeks.” Jim followed that up with the slow air “Hector the Hero” and a strathspey called “The

Maids of the Black Glen.” He finished his set by playing a 9/8 march called “The Honeymoon.” Jim first heard this tune played at a previous Metro Cup competition and liked it so much he bought Allan MacDonald’s Moidart Collection book just to learn it.

Thompson McConnell finished off the afternoon with another set. He started by playing the four parts of the 2/4 March “The Barren Rocks of Aden.” This was the first four-parted march Thompson had been taught out of the Logan tutor when he first started piping. Next up, he played a slow air, hornpipe, and jig set which included “Ian Ruaidh’s Lament”, “Dora Watt”, and “Jim McGillivray’s Jig”. While a few people were up getting their drinks refilled, Thompson played a Strathspey & Reel set, “Crann Tara” by Allan MacDonald, and “Dolina MacKay” by John Scott. He followed this with the 9/8 Slow Air “Cailinn Mo Ruinsa.” Marian Beck had requested that someone play “The Desperate Battle” in support of the Philadelphia Eagles battle in the Super Bowl today. This tune is sometimes referred to as “The Desperate Battle of the Birds” in some of the old manuscripts. Thompson ended the first pub event playing this tune. With the Philadelphia Eagles winning the Super Bowl later that evening, we are glad that The Piobaireachd Society of Central Pennsylvania played their part in the win.

We look forward to better weather and more pipes at our future pub events. Our next public performance will be back at the Speakeasy on March 4th. We hope to see you there.



FEBRUARY PUB EVENT PICTURES



ROSE & SHAMROCK FESTIVAL—SOLO PIPING COMPETITION



The Rose & Shamrock Festival has been a Lancaster event for approximately ten years and was originally held at the Ware Center on Prince Street. It was a venue where area musicians would take the stage and perform their celtic music. The Ware Center announced they would drop the event after the 2017 festival.

Esther Pujol of both the Paloma Irish Arts Foundation and the Paloma School of Irish Dance was looking to start an Irish Feis in Lancaster. Apparently, Tom Knapp of Fire in the Glen talked her in to taking over or incorporating the Rose & Shamrock Festival in the process. Esther Pujol, the Paloma Irish Arts Foundation, and all of the other volunteers did a fantastic job of running the event.

Thompson McConnell was approached in August 2017 about the possibility of running a solo piping competition in conjunction with the Rose & Shamrock. It was decided that The Piobaireachd Society of Central Pennsylvania would run a small indoor solo piping competition. We would like to thank the Festival for the opportunity.

The Festival was held on the 2nd & 3rd levels of the Downtown Marriott Convention Center on Penn Square (intersection of King & Queen Streets) with some of the events spilling into Tellus360 & Annie Baileys, two Irish

restaurants/pubs also located on King Street.

The piping competition was held in the Walnut Room on Level 3. There was a steady stream of spectators in the competition room ranging from about 6 and approaching 20 at a few times throughout the day. We had to send for more chairs on a few occasions.

In the event's first year, it was decided to limit the competition to a ceol beag (little music) contest that was to be sanctioned by the Eastern United States Pipe Band Association. The piping competition was to be given access to two rooms, one to be used as a Final Tuning room and one for the competition. The Society decided to expand the solo piping to include all of the sanctioned amateur piping events. Many of which are not offered at most contests (i.e., Grade 4 Slow March, 6/8 March, and Strathspey & Reel, Grade 3 Jig, etc.).

We had a higher than expected turnout of pipers from six different states and had to run a longer competition than originally expected. We would like to thank our judge, David Bailiff, of Oxford, PA, who ran a marathon of events from 8 a.m. to 5:30 p.m. He listened and judge 86 individual performances throughout the day.

The Society would also like to thank Marty McKeon, Ken Campbell, and Jim Diener who volunteered as the Piping Stewards for the day. The Registration and Results table was organized and run by Betsy & Rory McConnell. Open Pipers, Dan Lyden and Alasdair Murray, were making themselves available to assist with tuning pipers under the unusual indoor conditions. All of the volunteers were instrumental in keeping things running smoothly and on schedule.

The Society would also like to thank the Steven Knox family for donated all of the medals and trophies for the event.



ROSE & SHAMROCK FESTIVAL—SOLO PIPING COMPETITION



ROSE & SHAMROCK FESTIVAL—SOLO PIPING COMPETITION

GRADE 1 PIPER OF THE DAY: STEVEN KNOX

Grade 1 2/4 March

- 1st - Tyler Destremps – Arthur Bignold of Lochrosque
- 2nd - Steven Knox – The Clan MacColl
- 3rd - Thompson McConnell – The Craggs of Stirling

Grade 1 Strathspey & Reel

- 1st - Thompson McConnell – Catlodge & Sandy Cameron
- 2nd - Steven Knox – Lady MacKenzie of Gairloch & The Cockerel in the Creel
- 3rd - Tyler Destremps – Lady Loudon & Cecily Ross

Grade 1 Hornpipe / Jig

- 1st - Steven Knox – Lucy Cassidy & Troy's Wedding
- 2nd - Tyler Destremps – Crossing the Minch & The Seagull

Grade 1 6/8 March

- 1st - Steven Knox – Bengullion & Jean Mauchline
- 2nd - Tyler Destremps – Cameron MacFadyen & Redford Cottage
- 3rd - Thompson McConnell – The Highland Circus & P/M Sam Scott



ROSE & SHAMROCK FESTIVAL—SOLO PIPING COMPETITION

GRADE 2 PIPER OF THE DAY: ELIZABETH KNOX

Grade 2 2/4 March

- 1st - Elizabeth Knox – Mrs. John MacColl
- 2nd - Alex Burlew – John MacColl’s March to Kilbowie Cottage
- 3rd - Evan Burlew – Hugh Kennedy, MA, B.Sc.

Grade 2 Strathspey & Reel

- 1st (AGL) - Alexandra Knox – Inveraray Castle & Willie Murray’s Reel
- 2nd - Evan Burlew – Maggie Cameron & Bessie McIntyre
- 3rd - Alex Burlew – Arniston Castle & Kalabakan

Grade 2 Hornpipe / Jig

- 1st - Alex Burlew – Old Toasty & Archie Beag
- 2nd - Elizabeth Knox – The Train Journey North & James MacFarlane’s Favorite
- 3rd - Evan Burlew – Tam Bain’s Lum & Kenny MacDonald

Grade 2 6/8 March

- 1st - Elizabeth Knox – Donald MacLean of Lewis
- 2nd - Evan Burlew – Tug Argan Gap
- 3rd - Alex Burlew – Cameron MacFadyen



ROSE & SHAMROCK FESTIVAL—SOLO PIPING COMPETITION

GRADE 3 PIPER OF THE DAY: BRIAN McELHINNEY

Grade 3 2/4 March

- 1st - Callum Sutherland – Mrs. John MacColl
- 2nd - Rory McConnell – Miss Elspeth Campbell
- 3rd - Carmela Stamper – John MacMillan of Barra

Grade 3 Strathspey & Reel

- 1st - Brian McElhinney – Capt. Colin Campbell & Lachlan MacPhail of Tiree
- 2nd - Carmela Stamper – MacDonald of Baleshore & Roderick MacDonald
- 3rd - Callum Sutherland – Susan MacLeod & DJS Murray

Grade 3 Jig

- 1st - Marian Beck – The Curlew
- 2nd - Brian McElhinney – Cutting Bracken
- 3rd - Carmela Stamper – The Duck

Grade 3 6/8 March

- 1st - Brian McElhinney – P/M Donald MacLean of Lewis
- 2nd - Callum Sutherland – Frank Thomson
- 3rd - Carmela Stamper – Bengullion



ROSE & SHAMROCK FESTIVAL—SOLO PIPING COMPETITION

GRADE 4 SENIOR PIPER OF THE DAY: SEAN REIDY

Grade 4 Senior 2/4 March

- 1st - Sean Reidy – Duncan MacInnes
- 2nd - Jessica Dispenza – Ensign Keogh
- 3rd - Timothy Smith – 79th's Farewell to Gibraltar

Grade 4 Senior Strathspey & Reel

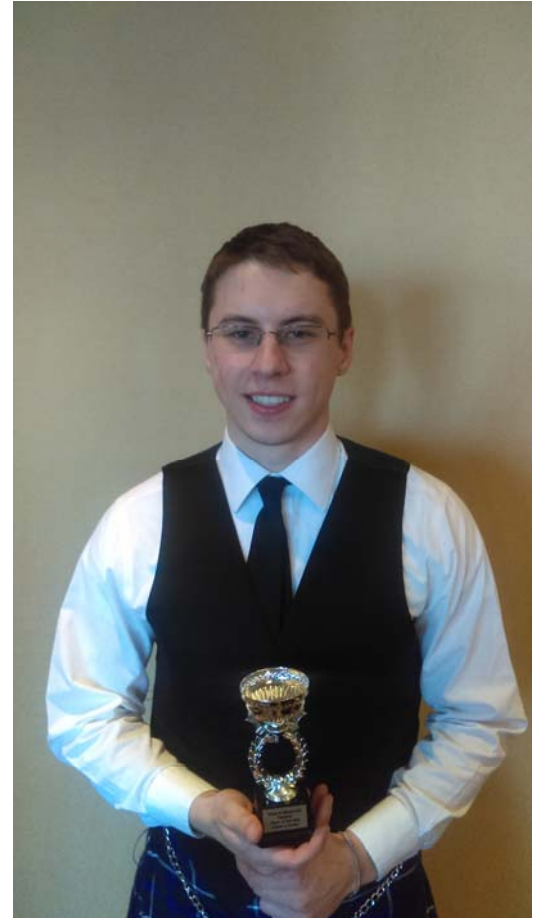
- 1st - Kenneth Sutherland –
- 2nd - Sean Reidy –
- 3rd - Gordon Fraser – Molly Connell & High Road to Linton

Grade 4 Senior Slow March

- 1st (AGL) - Gordon Fraser – Hector the Hero
- 2nd - Sean Reidy – Cronan “A Lullaby”
- 3rd - Kenneth Sutherland – El Alamein

Grade 4 Senior 6/8 March

- 1st - Roderick Nevin – The Atholl Highlanders
- 2nd - Gordon Fraser – Capt. E.B.B. Towse, V.C.
- 3rd - Kenneth Sutherland - Leaving Port Askaig



ROSE & SHAMROCK FESTIVAL—SOLO PIPING COMPETITION

GRADE 4 JUNIOR PIPER OF THE DAY: ROBERT MORRISON

Grade 4 Junior 2/4 March

1st - Robert Morrison – Duncan MacInnes

Grade 4 Junior Strathspey & Reel

1st - Robert Morrison – Capt. Colin Campbell & Jock Wilson's Ball

Grade 4 Junior Slow March

1st - Robert Morrison – The South Georgia Whaling Song

Grade 4 Junior 6/8 March

1st - Robert Morrison – Angus MacKinnon



ST. PADDY'S MONTH PIBROCH

WHEN

**March 4, 2018
1pm - 4pm**

WHERE

In the SpeakEasy at Tellus360

24 East King Street, Lancaster, PA 17602

FEATURING (Alphabetically)

Jean Gould—Lament for Kinlochmoidart #1

Rory McConnell—Catherine's Lament

Thompson McConnell—Rory McLoude's Lament

Marty McKeon—The Little Spree

Laura Neville—Ceol Na Mara (Music of the Sea)

Additional Pipers To Be Announced

WWW.PENNPIOB.ORG

FREE MUSIC EVENT AT TELLUS360

**Classical Music of the
Great Highland Bagpipe
featuring pipers of The
Piobaireachd Society of
Central Pennsylvania**

ALL ARE WELCOME

**This event is open to the
public. We encourage
anyone interested in
hearing the classical
music of the clans to
attend.**

(Kilts are optional.)

SPONSORS

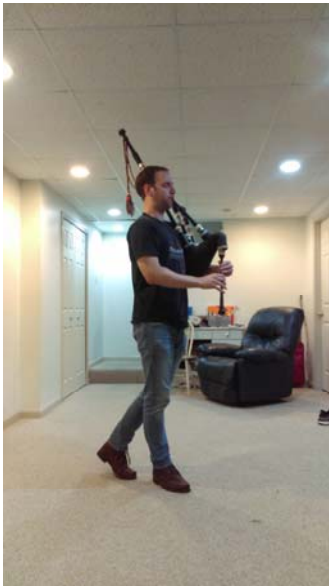
**The Piobaireachd Society
of Central Pennsylvania is
a non-profit educational
and cultural corporation
that promotes the study,
teaching, and playing of
Ceol Mor, the "Great
Music" of the Highland
Bagpipe.**

PERFORMERS

**If you are interested in
performing at this or
future piobaireachd
events, please contact us
through our website.**

WORKSHOP WITH BEN MCCLAMROCK

The Piobaireachd Society of Central Pennsylvania was pleased to offer a piobaireachd workshop with Ben McClamrock of Washington, D.C. on February 24, 2018. Ben McClamrock focused his workshop on some of the “Modern” piobaireachd tunes that he has worked on, many of which were also on the 2017 Silver Medal Tune list. When the Piobaireachd Society refers to a tune as being “modern”, it usually means that it was composed in the twentieth century up to the present day. The workshop was attended by Joshua Dye, Thompson McConnell, and Rory McConnell.



Ben McClamrock is an up and coming piper on the international piping scene. He is an EUSPBA Open Piper and competes in the “A” Grade light music and “B” Grade piobaireachd in the Competing Pipers Association in Scotland. He was a former Pipe Sergeant of the Grade 1 City of Washington Pipe Band.

As an amateur piper, he won many of North America’s big competitions including the George Sherriff in Ontario, the United States Piping Foundation Amateur Championships, and the Bob

Gilchrist Memorial Challenge.

In 2013, Ben won the Silver Medal Piobaireachd event at the Winter Storm contest in Kansas City and the Livingstone Invitational in Canada.

In 2016, he was best overall and best overseas piper at the Braemar Gathering where he won both the March and Strathspey/Reel competitions. He won the “A” Strathspey & Reel and took 3rd in the “B” Piobaireachd at Cowal. In 2017, Ben took 3rd place in the “A” March at Oban and 4th place in the Festival Interceltique piobaireachd competition in Brittany.

He has been in the prizes at many other competitions including the Scottish Society of London, Glengarry Highland Games Gold Medal (Canada), Birnham Highland Games (a 1st in Piobaireachd, a 1st in March, and 2x winner of the S/R), the U.S. Piping Foundation Championships and others.

The first tune of the day was the “Lament for John Morrison of Assynt House.” John Morrison was one of the founding member of the Lewis Pipe Band of

Stornoway on the Isle of Lewis. This was Donald MacLeod’s birth place. John Morrison was related to the family of the Bain, Morrison & Co., Timber Merchants which were contributors to the Lewis Pipe Band.

This tune was on the 2017 Silver Medal list along with a list of other Donald MacLeod tunes. It was selected for Ben McClamrock to play in the Silver Medal contests at both the Argyllshire Gathering in Oban and the Northern Meeting at Inverness. This tune can be found in Book 16 of The Piobaireachd Society Collection. Ben McClamrock spent some time on how he likes to play the ground. We then listened to a recording by Angus MacColl who played some of the movements a little more straight forward and round.

The next tune on the list was another Donald MacLeod tune, “Lament for The Iolaire..” The Donald MacLeod piobaireachd collection describes the history as thus: “The Iolaire disaster, when so many of her sons were lost, will ever be remembered on the Island of Lewis. On New Year’s Day, 1919, the ship, taking some hundreds of servicemen home after World War I, struck the rocky Beast of Holm. Survivors were pitifully few.”

“This was a terrible time for the island. Hardly a household but lost either a close or distant relative. There are many instances of superhuman effort and gallantry shining through the bleak darkness of disaster, with self discipline remaining to the end. Every man was a hero.”

If you would like to know more about the history of The Iolaire, I would recommend checking out our January 2007 newsletter. There is a great article that we reprinted with permission called “The Sinking of the Iolaire”.

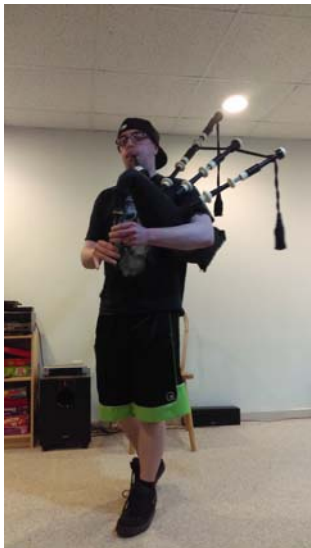
Ben McClamrock took the opportunity to review how he both sets up for a cadence run (for example, in the Taorluath Singling) and how he treats the cadence (low B & low A). This will contrast from how they are handled in our next tune. We listened to a recording of this tune as played by Iain Speirs.

Our third tune, which we reviewed before lunch, was “Hail to My Country” by General Charles Stuart Thomason in 1896. General Thomason was the First President of The Piobaireachd Society. Dojo University has a nice biography of General Thomason on their website. [Click Here.](#)

“Hail to My Country” is another tune that was on the 2017 Silver Medal list. Ben McClamrock took this opportunity to discuss the importance of playing consistently throughout the tunes. There is a throw on

WORKSHOP WITH BEN McCLAMROCK

High A in the first measure that should be timed the same as the Endre in the 2nd bar. He also talked about the importance of keeping the tune moving. For example, in this tune, a piper would want to play the 2nd note of the echo beat shorter than in other tunes such as Laments.



Variation I is written in 4/4 time in Book 16 of the Piobaireachd Society collection, but should be played in 6/8 time. In the Taorluath & Cruinluath Singlings, the cadences are played differently than in “Lament for the Iolaire.” In this tune the B is held long with the Low A being played short as a pick-up note or an “En” movement.

Before moving on, Ben McClamrock stressed the importance of recording yourself and playing it back to find out what works. This

is particularly important in piobaireachd as you may think you are playing one thing, but it may sound completely different playing it back.

After lunch, we looked at “The Edinburgh Piobaireachd.” As the Head of the Army School of Piping, Captain John MacLellan, MBE, spent a lot of time at the Edinburgh Castle. This tune was striking right from the start with its treatment of the High G.

Ben explained that he treated the Urlar, Variation I Singling, and Variation I Doubling as three different grounds. We spent some time reviewing the ends of the lines in each of the three variations.

The taorluath and crunluath variations can be thought of as being a breabach. It was interesting to note that Capt. MacLellan wrote this tune with two options for playing the Cruinluath doubling. Ben McClamrock normally plays the Cruinluath doubling pointed as in the 1st option. We then listened to a recording of Murray Henderson playing the optional rounded Cruinluath Doubling. Both sounded good. In order to keep the Cruinluath moving, it is important to keep the themal notes fairly short.

The last tune of the day was “Roderick MacDonald’s Salute” by P/M Donald MacLeod, MBE. According to the preface in Donald MacLeod’s book, “Roderick MacDonald was born in South Uist in 1901. He was a

member of the City of Glasgow, now the Strathclyde Police pipe band, from 1923 to 1956. He served under two pipe majors, first Pipe Major Wm. Gray, then under his famous brother, Pipe Major John MacDonald.”

“At the Argyllshire Gathering, he won the March competitions in 1928, the Strathspey & Reel in 1929 and the Gold Medal for Piobaireachd in 1938. He won the first post war Gold Medal in Piobaireachd at the Northern Meeting in 1946, playing the same tune with which he won the Argyllshire Gathering Gold Medal, “Mary’s Praise for her Gift”. He won the Piobaireachd competition at Cowal Gathering three times.”

This tune is to be played aggressively. While most pipers will play the tune as written, The Piobaireachd



Society allows for three “corrections” to make the tune patterns more consistent from variation to variation. After reviewing the tune with Ben, we listened to a recording of the tune as played by Willie MacCallum.

With a few minutes remaining, we listened to Faye Henderson’s recording of Capt. John MacLellan’s “The Salute to the Succession (of Lord Carnock as Chief of Clan Nicholson).” Faye won the Capt. John MacLellan, MBE, Invitational Piping contest in 2017 with this tune.

Amy Bryan and Jim Diener joined us for the Piper’s Gathering at 4 p.m. to enjoy a couple of tunes. First up was Joshua Dye who played “A Flame of Wrath for Squinting Patrick. There are tune histories provided on the next page. Thompson McConnell was up next playing “The Cave of Gold.”

Last, but not least, was the instructor, Ben McClamrock. Ben warmed up with a part from each of the five piobaireachds that we went over today. Ben then treated us to one of the tunes he is working on from the 2018 Silver Medal list, The MacLeod’s Salute (or the MacLeod’s Rowing Tune.

We hope the best of luck to Ben McClamrock in his endeavors in 2018 which he suspects will include the Silver Medal contest at both the Argyllshire Gathering and the Northern Meeting.

WORKSHOP WITH BEN McCLAMROCK (CONT.)

The Cave of Gold

This tune has found a resurgence since Murray Henderson recorded it on his World's Greatest Pipers Volume. Jimmy McIntosh, MBE, reviewed the tune in the Summer 2006 edition of The Voice Magazine (Publication of the Eastern United States Pipe Band Association). This tune is attributed to Donald Mor MacCrimmon, circa 1610.

Uamh an Oir (Cave of Gold) - An ancient Hebridean legend tells of a famous piper who goes into a cave to find out why it claims so many lives. From deep within, his pipe music echoes out, telling those listening that a green fairy-demon is attacking him. This surreal song imitates the pipes and begins "It's a pity I didn't have three hands, two for the pipes and one for the sword." The chorus repeats his promise to return.

The MacLeod's Salute (The Rowing Tune)

There had seldom been peace between the MacLeods and the MacDonalds in the 16th century, and when there was it did not take much for that peace to be broken. At the end of the century there is a story of an event, possibly apocryphal or certainly adorned, that brought to an end any semblance of peaceful coexistence. Donald Gorm Mor of Sleat had married a daughter of the MacLeods, but before the year was up he took advantage of the old Scots custom called "hand fasting" whereby if a man was not satisfied with his bride he could return her whence she came. In this case the lady in question had only one eye and the story describes how Donald Gorm sent her back to Dunvegan on a one eyed horse, attended by a one eyed groom and a one eyed dog. This was more than enough of an insult to have the battle lines drawn up and the old habit of raiding and invading each others' territory started up again, culminating in the Desperate Battle of the Cuillen in 1601. This battle was won by the MacDonalds but could be seen that both sides had lost a great number of men, and after years of fighting the resources of both were at a very low ebb.

A reconciliation was effected by Angus MacDonald of Kintyre, with, one understands, the authority of King James VI. The formal agreement took place at Dunvegan Castle in 1602, ending a feud which had been going on for at least a hundred years. This was indeed an occasion for celebration and Donald Mor MacCrimmon, MacLeod's piper, composed not one, but three great tunes, *MacLeod's Salute*, *MacDonald's Salute*, and *MacLeod's Controversy*. All of them have been highly esteemed by pipers since and indeed there is a suggestion that the three colours of the Piobaireachd Society tie represent these three tunes.

MacLeod's Salute is often referred to and called "The Rowing Tune" and is a firm favourite. It has the "Donald Mor rundown" a sequence of notes EDBAG used by Donald Mor in several of his tunes and variously interpreted in these. The other device, which is almost exclusively his is the "triplet beat" in the dithis.

A Flame of Wrath for Squinting Patrick

The first piper of the MacCrimmons was called Iain Odhar, or Sallow John, of whom little is known. He was succeeded by his son Donald, better known as Domhnull Mor, or Big Donald, who, being a special favorite with MacLeod, was sent to Ireland to complete his musical education. This Donald Mor had a brother called Patrick, who on account of some defect in his eyes was as Padruig Caogach. He lived on the MacLeod estates, Glenelg, Ross-shire.

This young man had a quarrel with his foster brother, a native of Kintail. Sometime after the dispute, while he was in the act of washing his face in a burn or rivulet joining his dwelling, the Kintail man came behind him, and treacherously with his dirk gave him a mortal blow. This being made known to Donald Mor at Dunvegan, he prepared to revenge the untimely death of his brother, and taking his pipes up to MacLeod's room, he threw them on the bed. MacLeod, surprised, demanded to know what had occurred. In few words he related to him the affair, when the laird pacified the enraged piper, and promised him, on condition of his remaining at home, to see justice done before the expiration of twelve months. MacLeod thought that his wrathful piper would forget the cruel murder by that time and allow his ire to abate; but such as not the case, for on the termination of the twelve months he set out himself for Glenelg, without informing anyone of his intention, and finding on his arrival there that the murderer of his brother had gone to Kintail, he pursued his journey thither.

The offender having been apprised of his arrival, concealed himself in the house of a friend; and the inhabitants of the village not choosing to deliver him up, MacCrimmon was so enraged that he resolved to set their houses on fire-a resolution which he found an opportunity of carrying into effect that night, and burned eighteen of their houses, which caused the loss of several lives. Donald then made his escape to Lord Reay's country, where he remained for some time under the protection of Donald Diabhul Mackay, afterwards Lord Reay, with whom he had been formerly acquainted.

WORKSHOP WITH BEN McCLAMROCK (CONT.)

As soon as Lord Kintail was apprised of this affair he offered a great reward for the apprehension of MacCrimmon and sent a party in pursuit of him; but they returned without being able to trace the fugitive. He, however, thought it prudent to seek a place of concealment in a more remote district, and wandered among the hills for a considerable time, making several nocturnal visits to his friend Mackay; who, to avoid detection, recommended him to one of his shepherds, with whom he was assured he might remain in safety, and, for greater security, a bed was constructed concealed in the wall of the house.

Soon afterwards Lord Kintail, whose daughter had been married to Donald Diabhul, having learned where MacCrimmon was lurking, dispatched his son and twelve men to seize him. It was a very wet day, and Donald Mor happened to be at home when the party approached the house; but while they were at a distance the shepherd's wife espied them, and immediately gave the alarm to the unfortunate piper, who betook himself to the bed already mentioned, and the woman made a large fire, which was always in the middle of the house, for the entertainment of his pursuers. On their arrival they were welcomed, and asked to be seated, civilities of which they gladly availed themselves, being thoroughly soaked by the rain. The woman then spread their plaids on ropes, which had been placed along the house, for the purpose of forming a safe passage for MacCrimmon's retreat, whom she then apprised of the opportunity, and thus he effected his escape, unobserved by MacKenzie or any of the party. All this was the work of a moment, and MacKenzie was hardly seated when he asked where their guest Donald Mor was concealed. "I know nothing about him," replied the shepherd; "I have indeed heard that your father has offered a great reward for his apprehension, but he has not come my way, else I should certainly have given him up." A lengthened conversation regarding MacCrimmon then ensued, and MacKenzie, finding he could gather nothing from the faithful couple, ordered his men to search the house and its vicinity, which they did, but to no purpose. The night continued extremely rainy and boisterous, so that the party was glad to remain in the shepherd's cot; and, after partaking of what refreshment it could afford, retired to rest.

The goodwife managed matters well. She made MacKenzie's bed in a corner of the house by itself, so that there might be an easy access to it. When all were fast asleep, MacCrimmon, having been informed of what had passed, entered the house, and taking Mackenzie's arms and part of those of the men, laid them once across the other over the place where MacKenzie lay, and took his departure without disturbing anyone, the party after their fatigues sleeping very soundly. When MacKenzie awoke in the morning and found so many arms placed over him, he called to his men to get up, saying, "I might have been a dead man for aught you could have done for me. If Donald Mor MacCrimmon be alive, it was he that did this; and it was as easy a matter for him to take my life as to do so."

On going out they saw MacCrimmon walking on the other side of the river, with his claidheamh-mor, or great sword, in his hand. Seeing the man they were in pursuit of, they prepared to ford the stream, with the intention of seizing or dispatching him; but MacKenzie threatened to shoot the first man who would dare to touch him. He then approached MacCrimmon and desired him to cross the river. "No," replied he, "it is as easy for you to come to me as it is for me to go to you." "If you will come over," rejoined MacKenzie, "I pledge my word of honour that you shall not be injured." "Not so," says the other, "swear all your men, and I will take your own word;" which was accordingly done, and MacCrimmon crossed over the river. MacKenzie then asked him if it was he who put the arms over the bed during the night, when he was answered in the affirmative. Then, said MacKenzie, "you might have easily taken my life at that time, so I now promise to procure your pardon if you will be at my father's house this day three weeks." This being agreed to, MacKenzie took his departure for the residence of Donald Diabhul, where he remained a few days, and then proceeded to Kintail, and told his father all that had happened. MacCrimmon also went to Donald Diabhul, who consented to accompany him to his father-in-law's, and arrived the evening of the appointed day at the house of Lord Kintail's fiddler. They were shown into an upper room, where Mackay left his companion, and went alone to Lord Kintail's. By some means the fiddler discovered that his guest was Donald Mor; he therefore sent for a party of men in order to secure and carry him before his Lordship, claiming the reward for his capture. So after everything had been arranged, the wary musician went upstairs and said to MacCrimmon, whose door was secured inside, that his wife had laid him a wager that he would not come down and drink his share of a bottle with them. MacCrimmon replied that he had no objections to do so, and, opening the door, came out. There was along with the fiddler a younger son of Lord Kintail, who had formerly seen MacCrimmon, and who took an opportunity to whisper to him, "Will you go downstairs where a house full of people await to take you prisoner?" Donald Mor immediately knocked the fiddler downstairs, and again fastened himself in the room. The youth went straight to inform Donald Diabhul, whom he met on the way, and he on hearing what had taken place, made all possible haste, and arrived just in time to save the piper by producing a pardon for him, received from Lord Kintail. All then dispersed peaceably, and Mackay and MacCrimmon proceeded to the castle of the Lordship, where they made merry all night, and next day the piper returned to Skye, where he remained without many further adventures until his death.

This is an excerpt from: "The Martial Music of the Clans", pp. 115-121. Written by "Fionn", originally published in 1904. Published by Scotpress, PO Box 778, Morgantown, WV. ISBN: 0-912951-21-4

UPCOMING SOCIETY EVENTS

March 4, 2018—Pub Event

This will be our 2nd Pub Event held at the Speakeasy at Tellus360. This will be a 3 hour event held from 1 to 4 p.m.

We currently have the following pipers lined up to perform:

Jean Gould - Lament for Kinlochmoidart #1
Thompson McConnell - Rory McLoude's Lament
Marty McKeon - The Little Spree
Laura Neville - Ceol Na Mara (Music of the Sea)



This event is open to the public. Invite your friends and family. We are hoping to have additional time for pipers to perform after the scheduled performers. Please bring your pipes if you would like to play.

April 8, 2018—Pub Event

This will be our 3rd Pub Event held at the Speakeasy at Tellus360. This will be another 3 hour event held from 1 to 4 p.m. We are taking names and tunes of pipers who would like to play at this event. If you would like to play at this event, please contact Thompson McConnell at piobaireachd@hotmail.com. If you would like to be listed on the flyer, please sign up by March 1st.

This event will also be open to the public. Invite your friends and family.

April 14, 2018—Silver Medal Tune Workshop

Derek Midgley will be leading us through the 2018 Silver Medal Tune list. Derek Midgley (www.derekmidgley.com) is an EUSPBA Judge, Open Grade piper in the EUSPBA, and an "A+ Grade" competitor in Scotland. Visit his list of accomplishments on his website, but some of the highlights include winning the 2016 Dunvegan Medal at Skye and 2017 Golden Axe for the senior piobaireachd at the Lochaber Gathering.

Derek Midgley will review all 8 tunes from the 2018 Silver Medal Tune List.

Glengarry's March PS 2 , K
Grain in Hides and Corn in Sacks (#) PS 5, K
The King's Taxes PS 5, K
The Desperate Battle (#) PS 7 , K
MacCrimmon's Sweetheart PS 7, K
Lament for the Little Supper PS 8, K
The MacLeods' Salute (#) PS 12, K
Chisholm's Salute PS 14, K

We will be holding a gathering of pipers following the workshop where pipers will have a chance to play tunes that they are working. Derek Midgley will also play for the group. A flyer is available for this event at ww.pennpiob.org.





**THE PIBAIREACHD SOCIETY OF
CENTRAL PENNSYLVANIA**

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

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OTHER UPCOMING EVENTS

The following events may be of interest to members of The Piobaireachd Society of Central Pennsylvania.

- March 24-25: Delco MidAtlantic Workshop, Baltimore, MD www.euspba.org
A multi-instructor workshop in piping and drumming sponsored by the MidAtlantic Branch of the EUSPBA
- May 18: Open Piping Competition, Colonial Highland Gathering, Newark, DE <http://fairhillscottishgames.org/>
Open Piping events to be held Friday night. A full Highland games will be held on Saturday.
- June 16: United States Piping Foundation Championships, Newark, DE <http://www.uspipingfoundation.org/>
A national level professional and Grade 1 championship held at the University of Delaware.
- September 8: Covenanter Scottish Festival, Quarryville, PA <http://www.oldcovchurch.com/>
A local Scottish Festival with an EUSPBA-sanctioned amateur piping competition.
- November 17-18: Pocono Workshop, Pocono Manor, PA <http://www.poconoworkshop.com/>
A fairly local weekend workshop. The 2017 workshop featured members of the World Champion Inverary & District Pipe Band and others. Pipe Major Stuart Liddell and 8-time World Solo Drumming Champion, Steven McWhirter, are confirmed again for the 2018 workshop.