

Piob Rocks!

THE PIOBAIREACHD SOCIETY OF CENTRAL PENNSYLVANIA

With the New Year just days away, the change of the calendar is always a good time to reflect on where we have been for the last 12 months and make plans for the next 12.

2018 marked the first year since 2010 that the Society held an event, but we came on like gangbusters. We held five workshops in 2018 where 25 different piobaireachd were taught. There were two “Introduction to Piobaireachd” workshops held, one in January and one in October. We held two Silver Medal workshops with Derek Midgley, one covering the 2018 Silver Medal tunes held in April and one covering the 2019 Silver Medal tunes held in December. Our fifth workshop was held in February with Ben McClamrock where he reviewed some of his most recent competition tunes.

One of the objectives of the Society is to promote the playing of piobaireachd. We started our Pibroch Pub events in 2018 where pipers get together to share tunes at a local pub. (Thank you to Tellus360 for the use of their space.) Between these Pub events and the Piper’s Gatherings (held after our workshops), 42 piobaireachd performances have been shared throughout the course of the year.

The Society also supports piping competitions in the area. The Piobaireachd Society of Central Pennsylvania ran and sponsored a solo piping competition in

conjunction with the Rose & Shamrock Festival in February 2018. This was the first year for the piping event which was an EUSPBA-sanctioned amateur piping contest. The contest hosted 23 competitors from six different states.

Members of the Society are also heavily involved with the running of a solo piping competition in conjunction with the Covenanter Scottish Festival in Quarryville, PA.

Looking ahead to 2019, we will continue to hold workshops to promote the study of piobaireachd. On January 26th, Vince Janoski will be leading a workshop on piobaireachd composition and structure. Vince was the 2018 winner of the Piobaireachd composition contest hosted by Shasta Piping Society in California.

In April 2019, Sherry Kreamer and Thompson McConnell will be joining forces for a workshop. Sherry Kreamer has studied Scottish Gaelic through AN COMUNN GAIDHEALACH AMEIREAGANACH (The American Scottish Gaelic Society). She will be leading the morning session with an Introduction to Gaelic language and song in the morning. Thompson will lead the afternoon session with an Introduction to Canntaireachd. The workshop will be designed so that you do not have to play the bagpipes to participate. At the end of the workshop, the pipers will play a tune

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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

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on the chanter while non-players sing along in canntaireachd.

The “Introduction to Piobaireachd” and 2020 Silver Medal workshops will most likely be on the docket again for the Fall.

The Pibroch Pub events are turning in to very popular affairs. We currently have three events scheduled for 2019 (January 27th, February 24th, and March 31st). Additional events will be added in the fall. We will also open up the floor following our two workshops to anyone who wants to share a tune.

The Society will also be promoting solo piping competition in 2019. Entries are already being accepted the Rose & Shamrock solo piping competition in Lancaster, PA, on February 16th. The Covenanter Scottish Festival in Quarryville, PA, have set the date for September 7th.

The Society is helping to plan for a third solo piping competition at the Cumberland Valley Scottish Games. They are currently negotiating for a facility in the Shippensburg area on June 8th. Keep an eye out for more information on this event.

List of Tunes Taught in 2018

1. Glengarry’s Lament
2. The Munro’s Salute
3. Lament for John Morrison of Assynt House
4. Hail to My Country
5. Lament for the Iolaire
6. The Edinburgh Piobaireachd
7. Roderick MacDonald’s Salute
8. Lament for the Little Supper
9. Chisholm’s Salute
10. The MacLeod’s Salute
11. The Desperate Battle
12. MacCrimmon’s Sweetheart
13. Grain in Hides and Corn in Sacks
14. The King’s Taxes
15. Glengarry’s March (Cill Chriosd)
16. Lady Doyle’s Salute
17. Struan Robertson’s Salute
18. The Bicker
19. The Battle of Strome
20. The Massacre of Glencoe
21. Tulloch Ard
22. The MacKay’s Banner
23. Salute to Donald
24. Marquis of Argyll’s Salute
25. The MacGregor’s Salute

List of Tunes Played in 2018

1. The Battle of the Pass of Crieff
2. The Big Spree
3. Cabar Feidh Gu Brath
4. Catherine’s Lament
5. The Cave of Gold
6. Ceol Na Mara (Song of the Sea)
7. Clan Campbell’s Gathering (2x)
8. Colin MacRae of Invereenat’s Lament (2x)
9. Corrienessan’s Salute (2x)
10. The Desperate Battle
11. The Field of Gold (2x)
12. The Flame of Wrath for Squinting Patrick
13. Glengarry’s Lament (2x)
14. Glengarry’s March
15. The Glen is Mine
16. Hector Roy MacLean’s Lament
17. Hiharintra Hiotra Dreha
18. His Father’s Lament for Donald MacKenzie
19. Lady Doyle’s Salute
20. Lament for Alasdair Dearg MacDonnel of Glengarry
21. Lament for Alan, My Son
22. Lament for Donald of Laggan
23. Lament for MacDonald of Kinlochmoidart #1
24. The Little Spree (2x)
25. MacCrimmon Will Never Return
26. The MacLean’s March
27. Mackintosh’s Banner (3x)
28. Mackintosh’s Lament
29. The MacLeod’s Salute (Rowing Piobaireachd)
30. MacNeill of Barra’s March
31. The Marquis of Argyll’s Salute
32. The Massacre of Glencoe
33. The Munro’s Salute
34. Rory MacLoude’s Lament

Many thanks to all of the pipers who shared a tune over the last year: Marian Beck, Ken Campbell, Matt Davis, Jim Diener, Joshua Dye, Dan Emery, Jean Gould, David Hester, Dan Lyden, Ben McClamrock, Rory McConnell, Thompson McConnell, Marty McKeon, Derek Midgley, Jessica Mulhollem, Laura Neville, Kevin O’Brien, Gus Person.

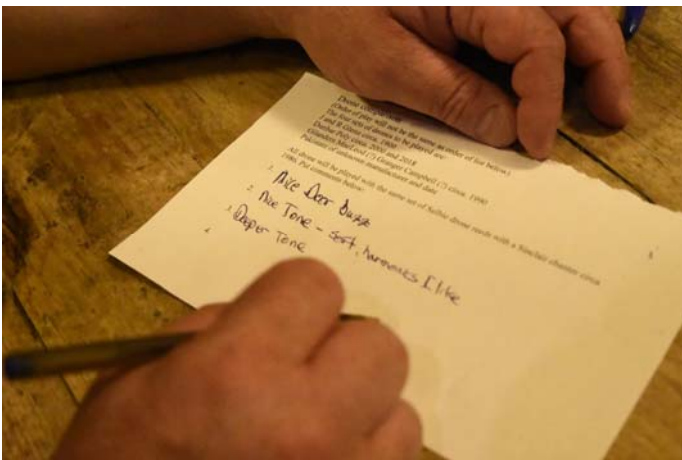
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The Piobaireachd Society of Central Pennsylvania hosted its first Pibroch Pub Event for the 2018-2019 season on 10/7/2018 in The Speakeasy (An Sibin) in the basement of Tellus360 at 24 East King Street in Lancaster. There was a lively Latin Festival going on in the large room upstairs and with Scottish bagpiping going on in the basement. Cuban Burgers and Gaelic Burgers were both available from the bar menu.

This was our first Pub event since April. There were about 12 people who came in based on the listing on the local event calendars plus a couple of piping enthusiasts.

Dan Emery asked if he could get some feedback on several drone sets that he had. Dan got the afternoon started with a “blind” test of four sets of drones he has been working with. He used the same chanter and chanter reed (a late 1980’s vintage Sinclair chanter). He used the same set of Selbie drone reeds in each of the pipes. He asked those in attendance to make comments about each set of drones.



Dan played a number of sets on each set of pipes to get them to settle in and tuned. We normally like to capture the list of tunes played for posterity, but we were only able to capture some of the tune titles as Dan played a large number of light music in getting things settled in.

On the first set of pipes, Dan played “Leaving Port Askaig” and then “The Battle of Waterloo” and “The Meeting of the Waters”. The pipers in the group made comments on the “scoresheet” that Dan provided while he set up the next set. On the second set of drones, Dan started off with a 6/8 March set including “Alan’s Dog Nipper”, “Bonnie Dundee”, and “The Steamboat”. After some minor adjustments in tuning, we listened to a set of 4/4 marches before making our judgement on the 2nd set of drones.



For the 3rd set, Dan treated us to a set of 2/4 Marches including “The Haugh’s of Cromdale”, “The Piper’s Cave”, “The Barren Rocks of Aden” and others. For the fourth set, Dan played some ¾ Marches including “Castle Dangerous”.

After the four sets, Dan collected our sheets and we reviewed some of the comments. Dan had played his band drones for the first set, a set of drones that he had modified slightly (possibly Rosewood), a set of either Gillanders & MacLeod or Grainger & Campbell, and his solo set of J.R. Glens. It was a good exercise in critical listening.

To finish off, Dan played the piobaireachd “**Mackintosh’s Banner.**” This tune was composed by William M. MacKenzie around 1881-1884. He was good piper and a good bagpipe maker. Entered the Northern Meeting at Inverness from 1881 to 1890 as ‘Piper to The MacKintosh’. Won 4th prize in 1890. Moved to Dublin about 1911 and started a business making bagpipes. After the Easter Rising in 1916 he

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moved to Liverpool. His tune is a praise or salute to the standard of the MacKintoshs.”

Thompson McConnell took to the floor next. He started off with a couple of Regimental 6/8 Marches, “All the Blue Bonnets are O’er the Border” and “The Pibroch of Donald Dubh.” Thompson then played a March, Strathspey & Reel set including “Major Manson’s Farewell to Chlachantruschal”, “Dora MacLeod”, and “Dolina MacKay”. Since it is the fall season, Thompson offered a couple of fall sounding tunes including the slow air “The Water of Kyleseu” and hornpipe / jig set of “The Pumpkin’s Fancy” by Terry Tully (former Pipe Major of the St. Laurenc O’Toole Pipe Band in Dublin) and “Honey in the Bag” by Charlie Glendinning of Maryland.

Thompson then offered the piobaireachd “**Glengarry’s March**” (Binneas is Borreraig setting). The Gaelic name for this tune Cill Chriosd refers to a church which is situated in the parish of Urray in Ross-shire and which is reputed to be the scene of a tragedy which occurred because of a feud between the MacDonells of Glengarry and the MacKenzies of Kintail. It is said that the MacDonells found the MacKenzies at worship in the church and taking advantage of the position they surrounded the church and set fire to it burning everyone inside and killing those who attempted to escape. The piper is said to have marched round the burning building, playing this tune. Vengeance was swift and the MacDonnells were overtaken by the MacKenzies inside an inn and 37 of them were burned alive, or according to another account, they were driven into Loch Ness and drowned. Later, when Glengarry’s son was killed in a



fight near Eilean Donan he was buried in the doorway of the church in Kintail so that the MacKenzies might trample over his body every Sunday when they came to worship.

Thompson then played a set of Donald Shaw Ramsay 6/8 Marches, “Frank Thomson” and “Mrs. Lily Christie”. Donald Shaw Ramsay led the Edinburgh City Police Pipe Band to two World Pipe Band Championships in 1950 and 1954. Frank Thomson, owner of the Invergordon Distillery, put together an “All-Star” pipe band in the 1960’s, and he asked Donald Shaw Ramsay to be the Pipe Major of the Invergordon Distillery Pipe Band which he was for all four years of its existence.

Thompson then finished up with another piobaireachd “**Glengarry’s Lament**”. This was composed by Archibald Munro on the lamented death of his master, 1828, and it was the last tribute he paid to him, when he played it preceding the funeral procession. Mr. MacDonell of Glengarry was on his way to Edinburgh, on board the Stirling steam boat, accompanied by his two daughters. The boat was sailing tolerably well, till she came abreast of Drumarabin, a farm of the Duke of Gordon’s, the blast out of which glen became too powerful, and drove her on the Ardgower shore at Inverscaddel. The landing was extremely dangerous, as the passengers had to be dragged ashore by means of ropes. Glengarry was much hurt in the face and head on the rocks, as he was brought to shore. He was able, however, to walk to the farm house of Inverscaddel, where he had



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his wounds dressed, and did not appear to be in a dangerous state. He was put to bed; and in the evening was seized with convulsions, which terminated his life at ten o'clock. The remains of this distinguished chief were consigned to their "narrow house" on the first of February. A large concourse of clansmen (about 1600) assembled to pay the last sad duty to their chief, and were plentifully regaled with bread, cheese, and whisky. The procession commenced about two o'clock in the afternoon, and reached Kilfinan, the place of interment, between four and five o'clock. The coffin was borne breast high by eighteen Highlanders who relieved each other at regular intervals. The chief mourner was the young chief of Glengarry, (the only surviving son of the late MacMhic Alasdair,) dressed in the full Highland garb of his ancestors, with eagle's feathers in his bonnet covered with crape. Some hundreds of the people were arrayed in the Highland garb. The mournful Piobaireachd was wailed forth by six Pipers; and none of the formalities usually attending on the obsequies of a chief, were omitted; at least none that were fitted to give a character of impressiveness to the solemnity.

Jim Diener was in attendance. He is working on getting his solo chanter going as he would like to get back in to competition in 2019. With a couple of tweaks to his pipes, Jim played a couple of sets for the group. He played "Dawning of the Day" before breaking in to a couple of march sets. Jim finished up with the 6/8 March "Farewell to the

Creeks."

Dan Emery took to the floor once more and continued the Glengarry piobaireachd theme with "**Lament for Alasdair Dearg MacDonnell of Glengarry**". Alasdair Dearg was the son of Donald of Laggan, for whom another wonderful Lament was composed by Patrick Og MacCrimmon. Alasdair Dearg died before his father and this fine tune was written in his memory.

At this time, a group of the audience started asking questions about the history of the bagpipes. Dan Emery provided some very inciteful information about where the bagpipes came from. Dan also led us on a musical journey to finish off the afternoon. Starting off with some hornpipes and jigs, Dan played "P/M George Allan", "Sergeant MacGuire", "Troy's Wedding", and "The Kitchen Maid". A Reel set was played which included "Miss Girdle", "Paris Dance", "Jenny Dang the Weaver" and others.

Some discussion followed about piping in continental Europe, and Dan played a set of tunes from Galicia, Asturia, and Brittany. Then, he followed that up with some Scottish tunes from the Puir à beul (Songs from the Mouth) tradition. We had some discussion as to topics of some of the written music: gathering tunes, work tunes, war tunes, and of course, drinking tunes. Dan finished off the afternoon with a set that he calls his "Boozy set" which included "The Drunken Piper", "Humours of Whiskey", "Drops of Brandy", and "Drink the Worts and Spill the Beer". (Yes, that is the correct title.)



WORKSHOP - INTRODUCTION TO PIOBAIREACHD

In 2005, The Piobaireachd Society of Central Pennsylvania was formed as a 501(c)3 non-profit corporation. The Society's mission is to promote the study, teaching, and performance of Ceol Mor, the "Great Music" of the Great Highland Bagpipe in central Pennsylvania. One of our major goals is to provide workshops for pipers who are new to piobaireachd. It is our goal at these Introductory workshops to provide instruction on tunes suitable for beginning piobaireachd players. We often consult tunes from the EUSPBA recommended list of Introductory Piobaireachd for Grade IV pipers.

In January 2018, we held an Introduction to Piobaireachd workshop where we covered "Glengarry's Lament" and "The Munro's Salute." We thought we would try to move the Introductory workshop earlier in the off-season calendar so that pipers could get a tune and have some time to practice it before the Rose & Shamrock Festival, if they so desired.

At the workshop held on October 20, 2018, a few students got several hours of instruction going over terminology, structure, history, and the basics of playing piobaireachd. Kim Gregory-Lowe of West Virginia and Isaac Fisher of Lancaster, PA, were in attendance of the workshop run by Thompson McConnell. The group reviewed two tunes from the Introductory list, "**Lady Doyle's Salute**" and the popular "**Struan Robertson's Salute**". Both tunes are primary in construction.

Lady Doyle was a daughter of Major Ross, who married Isabella, sister of the late James MacLeod, Esq. of Raasay. Her father and mother having died when she was in infancy, the former in the East Indies, and the latter on her passage to Scotland, she was left under the guardianship of her uncle, who brought her up in his own family at Raasay.

She became a great favorite with all who knew her, being imbued with the finest feelings of the Highlander. Her musical taste was remarkably good, and she was so fond of Piobaireachd, that she acquired many of the longest pieces from the performance of the family Piper, and was accustomed to play them on the piano with much effect.

She accompanied her cousin, the Marchioness of Hastings, to the East Indies, where she married the Hon. Sir Charles Doyle. Here she did not forget John MacKay (1767-1848), the Piper of Raasay, but had an elegant stand of Pipes, of peculiar native workmanship, prepared, which she presented to him, and which will be handed down as an heir-loom in the family.

This Piobaireachd was composed in gratitude for her Ladyship's liberality.

The second piobaireachd is a popular tune at the Grade IV level. 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. For a tune going back to events in the 14th century, it is strange that it only appears among the early sources in Angus MacKay's book.



**EUSPBA-SANCTIONED
SOLO PIPING COMPETITION
GRADES 1 THROUGH 5**

Lancaster Marriott and Convention Center
Lancaster, PA
February 16, 2019

Sponsored and run by
The Piobaireachd Society of Central Pennsylvania

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December 2nd was another busy day at Tellus360 in Lancaster, Pennsylvania. There was a rock band of students from the local McCaskey High School playing in the Front Bar. An Irish music session was in full swing up on the 2nd floor. Scythian, a Celtic band from Washington, D.C., was on the docket for the main stage later that evening. And last, but certainly not least, The Piobaireachd Society of Central Pennsylvania provided an afternoon of music in the Speakeasy Room.

The Piobaireachd Society of Central Pennsylvania has started holding these public events as a way of providing opportunities for pipers to play piobaireachd for other enthusiasts and as a venue for the public to hear the “Great Music” of the bagpipes. We advertise these events with fellow pipers and in the community calendars. We are very grateful to all those who come both to listen and play.

This was our fifth Pibroch Pub Event. We had five volunteers who offered one or more piobaireachd to the group. We also had over 25 in attendance throughout the afternoon. Some of those in attendance are pipers or pipers in training, but a large number in attendance came out to enjoy an afternoon of piping.



Each of the pipers played a little to get the pipes settled in and tuned up. Then each piper played a selection of Ceol Mor (“The Great Music”), sometimes referred to as piobaireachd.

Thompson McConnell of Lititz got the afternoon started. He played a 9/8 March set which included “The Bathgate Highland Gathering”, “The Festival March”, and “Heather Grant of Strathyre”. Thompson then played a few 2/4 marches including the tune by the famous Scottish fiddler J. Scott Skinner known as “The



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Cameron Quickstep.” This was followed up with “The Conundrum” by Peter MacLeod, Sr.

Thompson McConnell then played his tune, “**Lady Doyle’s Salute**”. This piobaireachd was taught at the October 2018 Beginner’s Piobaireachd Workshop. This tune is also on the EUSPBA recommended tune list for beginners and Grade IV piping competition. After completing the tune, Thompson replayed the ground replacing the rundowns with Donald Mor rundowns to show a striking alternative to the tune.



Lady Doyle was a daughter of Major Ross, who married Isabella, sister of the late James MacLeod, Esq. of Raasay. Her father and mother having died when she was in infancy, the former in the East Indies, and the latter on her passage to Scotland, she was left under the guardianship of her uncle, who brought her up in his own family at Raasay.

She became a great favorite with all who knew her, being imbued with the finest feelings of the Highlander. Her musical taste was remarkably good, and she was so fond of Piobaireachd, that she acquired many of the longest pieces from the performance of the family Piper, and was accustomed to play them on the piano with much effect.

She accompanied her cousin, the Marchioness of Hastings, to the East Indies, where she

married the Hon. Sir Charles Doyle. Here she did not forget John MacKay (1767-1848), the Piper of Raasay, but had an elegant stand of Pipes, of peculiar native workmanship, prepared, which she presented to him, and which will be handed down as an heir-loom in the family. This Piobaireachd was composed in gratitude for her Ladyship's liberality.

Marty McKeon of Lancaster, PA, was up next. He started by playing a 4/4 March set including “MacRae Meadow” which was written by Charlie Glendinning of Maryland and named for the field where the Grandfather Mountain Highland Games are held in Linville, North Carolina. The set continued with “Flett from Flotta” by Donald MacLeod, and “Gardens of Skye”.

Marty continued with a slow air, “Nichols Lullaby” and followed this up with the 6/8 March, “The Battle of Harlow”, named after the famous battle in 1411.

Marty McKeon then presented his piobaireachd for the day, “**The Little Spree**”. This tune has a crunluath fogsailte variation. 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



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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 Kilberry Book of Ceol Mor quote Dr Bett in reckoning that The Little Spree is indeed one of the saddest tunes.

Our third performer of the day was Rory McConnell of Lititz. Rory started off his set with a set of 3/4 marches, “Christine MacNeill of Barra” and “Loch



Maree”. Loch Maree is the fourth largest freshwater loch (or lake) in Scotland. It can be found in Wester Ross in the northwest Highlands.

Rory has been working on a new 2/4 March for the 2019 competition season. He shared “Donald MacLellan of Rothesay” with the group.

Rory McConnell played his piobaireachd, “**Catherine’s Lament**”. This tune was given the name by Angus MacKay, however, there were other pipers of the time that referred to the tune as “Fraser’s Salute” or “Fraser’s Gathering”. It was on the 2012 Silver Medal tune list.

David Hester joined us from Baltimore, Maryland. He is involved with the Alt Pibroch Club (www.altpibroch.com). He shared a tune from the recently published book “Pipers Meeting: New tunes from the Campbell Canntaireachd” by Patrick Molard and Dr. Jack Taylor. This book contains 45 piobaireachds from the famous Campbell Canntaireachd (1796) newly in staff notation. 33 for the first time with none in current publications. This book is currently available from The Piobaireachd Society (UK).

David’s tune was “**Hiharintra Hiotra Dreha**”. There is little known about this tune other than it was part of the Campbell Canntaireachd. The name given to it refers to the opening phrase of the tune in canntaireachd.

Kevin O’Brien was our fifth piper on the day. Kevin started with “Mo Ghile Mear”. Mo Ghile Mear was written, in Irish, by the poet Seán Clárach Mac Domhnaill (1691 to 1754). The lament was written after the Battle of Culloden (1746), the final defeat of Bonnie Prince Charlie, and the effective end Jacobite cause as a viable alternative to the Hanoverian kings.



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Kevin then played a 6/8 March written in honor of “General George Patton”. This tune was written as General Patton made his way through Europe during World War II. A POW camp was freed and one of the pipers there wrote this tune in his honor.



Kevin O’Brien’s tune for the group was the “**MacNeill of Barra’s March**”. There is much confusion over this tune. There are settings of this tune in several manuscripts and published sources. Some of the sources name this tune as “MacNeill of Barra’s March”, “MacNeill of Barra’s Lament”, or “The Pride of Barra”. Kevin played the Piobaireachd Society setting of this tune.

We had some time left in the afternoon. Rory McConnell took another chance to play some tunes. He started off with the 4/4 march “Aros Park”. Aros Park is a woodland park on the Isle of Mull.

Rory McConnell played another tune he is working on for the 2019 competition season, “**Corrienessan’s Salute**”. In his “Historic, Biographic, and Legendary notes to the tunes” in David Glen’s Ancient Piobaireachd, Henry Whyte, writing under his pen-name “Fionn,” claimed “Corrienessan’s Salute” as a composition of Ruairidh Dall, father of the famous John Dall MacKay, but the tune—at least in the

form in which it is commonly heard today—seems likely to have been more recent.

According to Archibald Campbell, it had its origins in a sheet of manuscript in the hand of Angus MacKay which when Campbell wrote (in 1938) was in the possession of the Piobaireachd Society (i.e. himself—since he held its music manuscripts). Campbell says that when Angus MacKay’s papers had been acquired by Dr. Charles Bannatyne (this happened in 1904; the Society bought them in turn following Bannatyne’s death in 1924), the latter had found the ground and first variation sketched out by MacKay and that either he (Dr. Charles Bannatyne) or David Glen

had completed the tune with a taorluath and crunluath breabach.

Thompson McConnell finished off the day with another set of tunes. Thompson was in a festive spirit and played a few Christmas tunes, “Jingle Bells” and “Good King Wenceslaus”. He continued warming up with a Slow Air / Hornpipe / Jig set. He started off playing two Canadian compositions, Neil Dickie’s “The Haunting” followed by Ann Gray’s “In the Glow of the Lava Lamp”. He finished playing the Donald MacLeod setting of the traditional jig, “The Geese in the Bog”.



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Thompson finished off the day playing the Binneas is Borreraig setting of “**Mackintosh’s Lament**”. The origin of this popular tune has been the subject of much conjecture. Dvorak’s New World Symphony has some passages rather similar to MacKintosh’s Lament. One hypothesis has been that it commemorates Lachlan Beag, the 14th Chief of MacKintosh, who was murdered by his half brother’s natural son John and another disaffected retainer in the 1520s.



A more romantic tale is that it concerned a clan chief who had a fine black stallion, which only he could manage and that with difficulty. His wedding day was approaching when the prancing stallion caused an old woman to be unceremoniously pushed into a ditch beside the path. The old crone roundly cursed the chief, ending with words to the effect that the horse would be the death of him. A very natural imprecation that he heard and immediately dismissed from his mind. On the morning of the wedding, however, when his thoughts turned philosophically to considering his life past and future, he remembered the old woman’s curse and it began to bother him. He dismounted and shot the stallion dead with his pistol. He continued his preparation for the wedding and proceeded to the church with a more sedate mount and was married. While returning home after the ceremony, the more sedate horse shied violently as they passed the dead stallion, throwing the chief and killing him. The bride was thus, maiden, bride, and widow all in one day. Grief stricken

she composed this lament and is said to have sung it as the coffin was carried to the graveyard, marking time on the coffin lid with her hands. (Slapping the coffin was an expression of grief while keening.) A very sad tale, which, if it is in your mind, will make you give full value to the plaintive double echoes on F in the Urlar.

James E. Scott in the Piping Times (Vol. 12, No. 10), makes the point that the name MacKintosh became associated with the tune purely by an accident of translation to and from Gaelic. He says that the likely subject of the lament is Alexander MacLean of Aros in Mull. He was a mercenary in Spain and through some error in justice was put to death in Madrid in 1739. He further suggests that it be probably by Ronald MacDonald of Morar, who also composed The Vaunting.

The Piobaireachd Society of Central Pennsylvania has three more Pub events scheduled in the winter/spring. The dates for these events are January 27th, February 24th, and March 31st. All events will be held from 1 to 4 p.m. at Tellus360 in

Lancaster, PA. We hope to see you there, either as a performer or spectator.



WORKSHOP - 2019 SILVER MEDAL TUNES



Derek Midgley (www.derekmidgley.com) is an EUSPBA Judge, an Open Grade piper in the EUSPBA, and an “A+ Grade” competitor in Scotland. Since his last visit to the central PA in April, Derek won the double at the Canadian Piobaireachd Society Gold Medal event by winning both the Piobaireachd Society (Canada) Gold medal and the bar to the Gold Medal (Former Winners) on the same day. Derek also took 2nd place in the Highland Society of London Gold Medal contest at the Argyllshire Gathering in Oban, Scotland.

Derek Midgley lead several members, Karen Helm, Isaac Fisher, Thompson McConnell, Marty McKeon, and Kevin O’Brien through the eight 2019 Silver Medal tunes.

Derek brought a lot of knowledge to the workshop. It was a slightly different format

than some of our previous workshops in that Derek showed us how to research the tunes on the list. He started off by showing us several of the resources that he used when preparing for the workshop. The Piobaireachd Society (www.piobaireachd.co.uk) website has several resources including recordings, notes from the Judges seminars, etc. www.pipesdrums.com has been posting a series of notes by Dr. William Donaldson who releases his notes on each years Set Tunes since 2000. Derek also refers to several recordings when checking out tunes including available recordings by Bob Brown, Bob Nicol, Donald MacLeod, and other online recordings.

Most settings are taken from the Piobaireachd Society Collection or The Kilberry Book, but other settings can be used including “Binneas Is Borreraig,” “Ceol Mor” by Jimmy McIntosh, and any of the old piobaireachd manuscripts.

The Piobaireachd Society makes recommendations with a list of tunes that the competitor must submit from. The 2019 set list includes eight tunes which the competitor must submit four tunes which the adjudicator will pick one.

The first tune on the docket was “**The Bicker.**” This was a tune that Derek played in his Amateur Grade 1 days. It goes by the alternate title of “The Extirpation of the Tinkers by order of The King” and can be found in Book 4 of The Piobaireachd Society collection or in The Kilberry Book. The “run down” is optional at the beginning of Variation 1, and a Crunluath a mach variation is also optional for this tune. This tune last appeared on the 2012 Silver Medal tune list.

The second tune for the day was “**The Battle of Strome.**” This tune may relate to the struggle between Glengarry and the MacKenzies for possession of the castle of Strome on Loch Carron. It can be found in the



WORKSHOP - 2019 SILVER MEDAL TUNES

Piobaireachd Society Collection Book 5, Binneas is Borreraig, and the Donald MacDonald settings. Derek reviewed the closed crunluath fosgailte (Piobaireachd Society) versus the open crunluath fosgailte (Binneas is Borreraig). This tune last appeared on the Silver Medal list in 2011.

The third tune up for review was “**The Massacre of Glencoe.**” This tune requires a Crunluath a mach. This tune is about the famous massacre on February 13, 1692. Derek reviewed the difference in settings from Binneas is Borreraig, Angus MacKay setting (from Jimmy McIntosh), and the Donald MacDonald version of the tune. This tune was on the 2008 Silver Medal tune list. The tune can be found in Book 6 of the Piobaireachd Society Collection or in The Kilberry Book.

The fourth tune in the workshop was “**Tulloch Ard**” or “The MacKenzie’s March. This tune can be found in Book 6 of The Piobaireachd Society Collection or in The Kilberry Book. This is a straightforward breabach tune. This tune was on the 2009 Silver Medal list and the 2011 Gold Medal list.

According to Derek, the next tune, “**The MacKay’s Banner**” covered in the EUSPBA Judges exam. There are many alternative notes included in the Piobaireachd Society notes and Judges Notes. This tune can be found in Book 7 of The Piobaireachd Society Collection, The Kilberry Book, Binneas is Borreraig, and other sources.

The only authority for the sixth tune on the list, “**Salute to Donald**” is the Campbell Canntaireachd. The editorial notes in PS Book 6 explains the differences between the Piobaireachd Society score from what is in the canntaireachd. This tune was on the 2012 Silver Medal tune list.

The seventh tune on the list is “**The Marquis of Argyle’s Salute.**” This tune can be found in the Piobaireachd Society Book 10. It is a breabach tune.

The last tune on the list is “**The MacGregor’s Salute.**” The birl is likely to be heard either in the conventional way or ‘spread’ or with straight-finger taps to low G. A Crunluath a mach is required, but the taorluath a mach is optional in this tune. Derek reviewed the misprint in Variation 3. The themal notes should follow the rest of the tune. We reviewed a recording by Robert Reid.



A WINTER PIOBROCH

WHEN

January 27, 2019
1pm - 4pm

WHERE

In the SpeakEasy at Tellus360
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PERFORMERS

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

UPCOMING SOCIETY EVENTS

January 26, 2019— Piobaireachd Composition Workshop

Vincent Janoski, winner of the 2018 Shasta Piping Society Piobaireachd Composition contest with his tune “Heart of my Fathers,” will lead us through a workshop on piobaireachd composition and piobaireachd structure. Details remain to be worked out, but put this date on your calendar to help take your understanding of piobaireachd to the next level. Vin is a member of the current Grade 3B All-Ireland Champion St. Columcille United Gaelic Pipe Band and former member of the Grade 1 Oran Mor Pipe Band. He currently plays for highland dance competitions throughout the region.



January 27, 2019—Pibroch Pub Event (New Date **)**



Another Pibroch Pub Event. The event will once again be held at the Speakeasy (An Sibin) at Tellus360. This will be another 3 hour event held from 1 to 4 p.m.

This would be a great time to get a public run through for your tunes before the Rose & Shamrock competition in February.

This event is open to the public and is free of charge to attend. Invite your friends and family. If you are interested in playing, please contact Thompson McConnell. Please feel free to bring your pipes, and we will work to fit you in.

February 16, 2019—Rose & Shamrock Solo Piping Competition

The Piobaireachd Society of Central Pennsylvania will be hosting an EUSPBA-sanctioned amateur solo piping competition in conjunction with the Rose & Shamrock Festival in downtown Lancaster. This will be the second year for the solo piping event.

We will be expanding on the solo piping competition. With the addition of a second piping judge, we will be adding piobaireachd events to this year’s competition. Entry forms are currently available at www.pennpiob.org. Additional information is available through www.roseandshamrock.org.



February 24, 2019—Pibroch Pub Event (New Date **)**



Another Pibroch Pub Event. The event will once again be held at the Speakeasy (An Sibin) at Tellus360. This will be another 3 hour event held from 1 to 4 p.m.

This event is open to the public and is free of charge to attend. Invite your friends and family. If you are interested in playing, please contact Thompson McConnell. Please feel free to bring your pipes, and we will work to fit you in.

UPCOMING SOCIETY EVENTS



March 31, 2019—Pibroch Pub Event (New Date **)**

Another Pibroch Pub Event. The event will once again be held at the Speakeasy (An Sibin) at Tellus360. This will be another 3 hour event held from 1 to 4 p.m.

This event is open to the public and is free of charge to attend. Invite your friends and family. If you are interested in playing, please contact Thompson McConnell. Please feel free to bring your pipes, and we will work to fit you in.

April 13, 2019—Workshop on Gaelic Language and Song (New Date **)**

Sherry Kreamer has studied Scottish Gaelic through AN COMUNN GÀIDHEALACH AMEIREAGANACH (The American Scottish Gaelic Society). Sherry is also a piper in the central Pennsylvania area currently playing with York Kiltie Pipe Band, as well as, a member of The Piobaireachd Society of Central PA.

Sherry will be leading us through a workshop on the Gaelic Language and Gaelic Song, including teaching us Gaelic through two popular piping tunes, the 3/4 March, Lochanside, and the short piobaireachd, The Old Woman's Lullaby.

Following the Gaelic portion of the workshop, we will try to tie all of this together with a look at some canntaireachd and a little bit of playing on the chanter. No bagpipe playing experience is required for this workshop. It will be geared as a workshop in the oral tradition.

This workshop will be a good study for anyone interested in Gaelic song. More information will follow as we approach the date of the workshop.



Cumberland Valley
Scottish Games



Shippensburg, PA

June 8, 2019—Cumberland Valley Scottish Games

The Piobaireachd Society of Central Pennsylvania is currently negotiating an amateur solo piping competition at the Cumberland Valley Scottish Games. This games is tentatively scheduled for June 8, 2019, in Shippensburg, PA. We are planning to hold an EUSPBA-sanctioned competition in similar fashion to the Covenanter Scottish Festival held in Quarryville.

More details will be available after the venue has been secured which is anticipated to be in early January.

September 7, 2019—Covenanter Scottish Festival

Covenanter Scottish Festival will hold it's 6th annual Scottish Festival near Quarryville, PA. They will once again be holding an EUSPBA-sanctioned amateur solo piping competition. More details to follow.





**THE PIBAIREACHD SOCIETY OF
CENTRAL PENNSYLVANIA**

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

Email: piobaireachd@hotmail.com

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OTHER UPCOMING EVENTS

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

February 15-16, 2019: Metro Cup Invitational Solo Piping Competition, Newark, NJ. The Metro Cup has been hard at work to expand the competition.

- A new RSPBA World Solo Drumming International Qualifier has been added for Friday, February 15th. The top snare drummers from around the world can compete to pre-qualify for the World Solo Drumming Championships held in October in Glasgow, Scotland.
- A Silver Medal Qualifier has been added for the Argyllshire Gathering and Northern Meeting. I believe this competition is limited to B-Grade pipers. Winner of the 2019 Qualifying event will be qualified for the 2020 Silver Medal contests.
- The George M. Bell Amateur Championship has been moved from Saturday morning to Friday, February 15th. Invitations have been extended to 12 of the top amateur pipers in North America.
- Michael Cusack will be leading a piobaireachd workshop on Saturday morning. Steven McWhirter will also be leading a snare drumming workshop on Saturday morning.
- The main events: The Metro Cup piobaireachd contest will be held on Saturday afternoon. The Metro Cup Medley contest will be held on Saturday evening. This year's contestants include: Callum Beaumont, Alex Gandy, Ian K. MacDonald, Bruce Gandy, Nick Hudson, Ben McClamrock, Ben Duncan, Cameron MacDougall, Angus MacColl, Sarah Muir, Cameron Drummond, Andrew Carlisle, Glenn Brown, Derek Midgley.