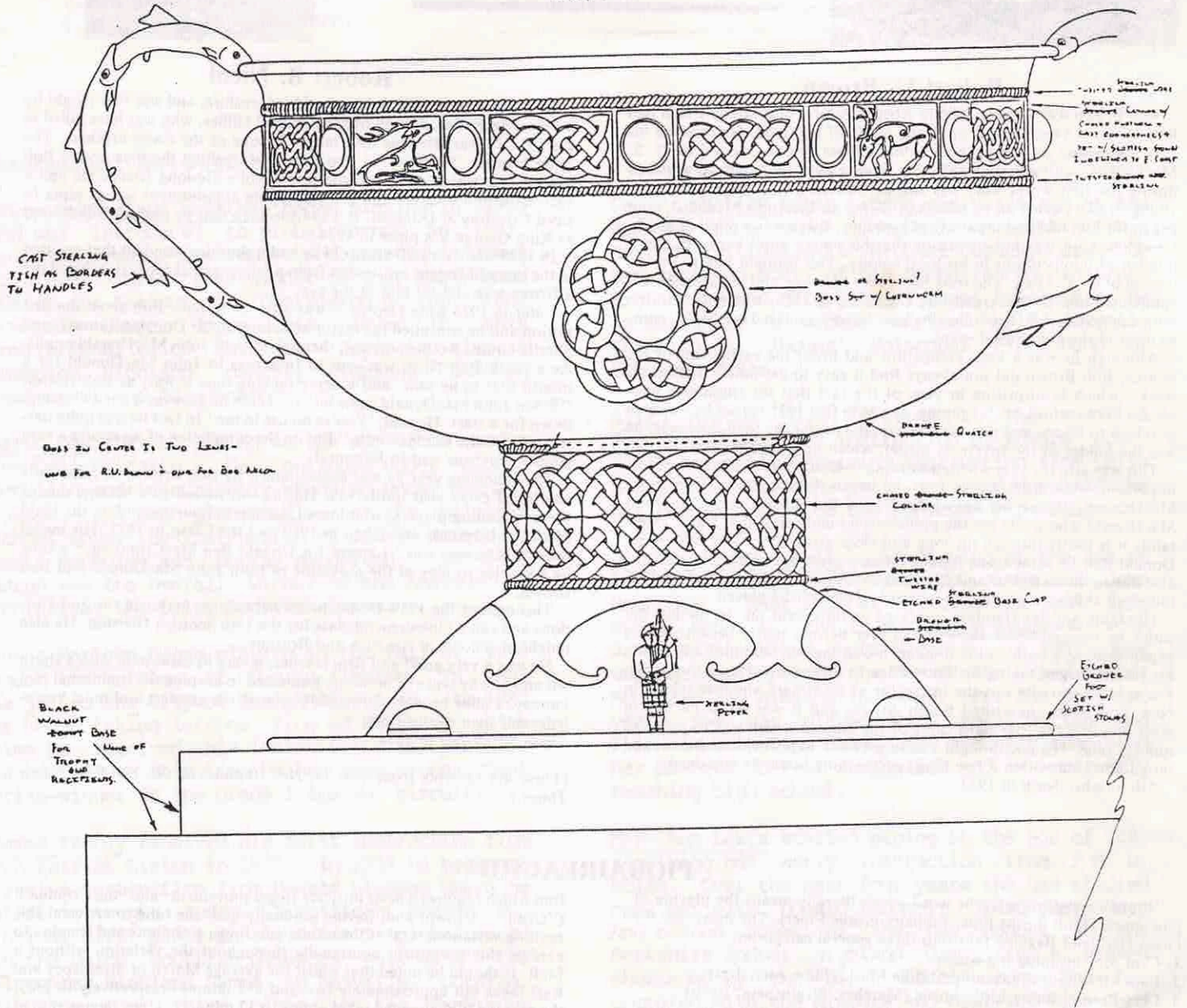


The Robert Nicol - Robert Brown Amateur Invitational Piobaireachd:

FRONT VIEW



Friday, May 9, 1986

Berkshire Museum
Pittsfield, MA



Robert U. Brown

Bob Brown was born in 1906 in Aberdeenshire, of a family which had long shown a keen interest in all the music of Scotland. He received his first instruction on the bagpipe from William Fraser, a pupil of G. S. MacLennan, who although suffering from a physical handicap acquired during the first world war, was still considered a fine player. Next the young Brown passed on to Jonathan Ewen, an Inverness Medallist, who began for him his life-long study of ceol mor. Ewen was a pupil of Sandy Cameron, so it was not surprising that his young pupil began to win a number of competitions in his local county. This brought him to the attention of G. S. Allan, who took him under his wing, and in particular accompanied him to the Argyllshire Gathering in 1925, where he won the junior piobaireachd. The following year he was unplaced but highly commended in the gold medal event.

Although he was a keen competitor and loved the excitement of the boards, Bob Brown did not always find it easy to get time off from his work—which is surprising in view of the fact that his employers have always been enthusiasts for piping. It was in fact 1931 before he was able to return to Oban, and this time he won the medal. By then, however, he was the holder of the Inverness medal, which he gained in 1928.

This was also the year when, according to Bob, there occurred the most important event in his piping life—he began to take lessons from John MacDonald. "I owe my knowledge," said Bob Brown once, "to John MacDonald who made me the piobaireachd enthusiast that I am." Certainly it is partly through his long and close association with John MacDonald that he came to be looked on as a great authority, but this was also due to his own clear and reasoned expositions on his subject, and his unflinching ability to produce great music whenever he played.

His fame and his standing increased as time went on. In the last decade* he became better known than ever before, partly because pipers began beating a path to the door of his cottage at Balmoral and partly because he began taking his knowledge to different parts of the world. For several years he was the instructor at Invermark summer school in New York state, he visited South Africa, and it was while he was in Australia that the first signs came of the ailment which was to prove so quickly fatal. His one thought was to get back to his beloved forests and mountains, but within a few hours of reaching home he was dead.

*Before his death in 1972.

"Piobaireachd" is a Gaelic word which literally means the playing of pipe music (Pìob means Pipe, Pìobaire means Piper). The music for the Great Highland Bagpipe falls into three general categories:

1. Ceol Mor meaning Big Music
2. Ceol Meadhonach meaning Middle Music (Slow Airs, Jigs)
3. Ceol Beag meaning Little Music (Marches, Strathspeys, Reels)

Ceol Mor is the classical music of this instrument and is most often referred to today as Piobaireachd. This is the music which requires the highest degree of musicianship to perform well, and thus it taxes the player to the limit of his/her abilities in expression, finger technique, interpretation, etc. with each performance.

A Piobaireachd starts with a slow theme or groundwork called the Urlar and then proceeds on to variations of the theme. Whilst the number and types of variations differ from one tune to another, as a general rule they become increasingly more difficult and complex in finger technique (execution). Almost without exception, every tune finishes with the varia-

DEDICATION

Robert U. Brown and Robert B. Nicol ("The Bobs of Balmoral") shared a deep and abiding enthusiasm for piobaireachd from boyhood days. Out of their affiliation with John MacDonald, Inverness, grew a life-long commitment to the teaching and perpetuation of ceol mor.

As musicians and world citizens, their lives remain an inspiration to pipers everywhere.

We are pleased to dedicate the Williams College Amateur Invitational Piobaireachd to their memory.



Robert B. Nicol

Bob was born in 1905 at Durris, Aberdeenshire, and was first taught by a piper MacKellar, a pupil of MacDougall Gillies, who was later killed in the 1914-18 war. He was then taught by one of the Ewen brothers. The other brother, Jonathan, at that time was teaching the then young Bob Brown who was later to become Bob Nicol's life-long friend. He had a successful junior career and his first piping appointment was as piper to Lord Cowdray at Dunecht. It was from here that he moved to Balmoral as King George V's piper in 1924.

In 1926 when only 20 years old he had a shooting accident that resulted in the loss of his right eye, a shot from a fellow gamekeeper ricocheted off a frozen tree and hit him in the eye.

Later in 1926 King George V was anxious to have Bob given the best tuition and he consulted the factor at Balmoral, Sir Douglas Ramsay, and Sheriff Grant, Rothiemurchus, themselves both John MacDonald pupils. As a result Bob Nicol was sent to Inverness to John MacDonald for a month that same year, and a nerve-racking time it was, as Bob relates. "When John MacDonald came into the room he gave me a good dressing-down for a start. He said, 'You're no use to me.' In fact he was quite nasty to me for the whole month." But on the completion of his course a very good report was sent to Balmoral.

The following year he was accompanied by Bob Brown, and the visits continued every year until 1939. During this period Bob became one of the outstanding players, winning all the top honours including the Gold Medal at Inverness and Oban in 1930 and the Clasp in 1932. His medal tune at Inverness was "Lament for Donald Ban MacCrimmon," a tune he was later to play at the graveside of both John MacDonald and Bob Brown.

Throughout the 1939-45 war he served as pipe-major in the 2nd Gordons and ran a piobaireachd class for the 15th Scottish Division. He also taught at schools in America and Brittany.

He was a very good and firm teacher, a very likeable man with a sharp wit and pawky sense of humour. Dedicated to keeping the traditional piobaireachd alive he was undoubtedly one of the greatest and most knowledgeable men of our time.

Bob Nicol died in 1978.

(These are excerpts from Vol. 24, No. 10 and Vol. 30, No. 9 of *Piping Times*.)

PIOBAIREACHD

tion which requires a most intricate finger movement called the Crunluath ("Crun"—Crown) and, having gradually built the tune to arrive at this exciting variation, it takes the ultimate in finger technique and stamina to execute this movement continually throughout the variation without a fault. It should be noted that whilst the average March or Strathspey and Reel takes but approximately two and 2½ minutes respectively to play, the average Piobaireachd takes about 10-12 minutes. Thus, having played continually for perhaps eight or nine minutes, the performer is then faced with the formidable task presented by the Crunluath Variation.

Piobaireachd is probably not the original form of music for the Highland Bagpipe, but it is certainly the most highly developed. No definite date can be affixed for the birth of Ceol Mor, but it is known that this was the main type of music which was played by the best pipers in Scotland from the latter part of the 16th century to the early 1900s.

(An excerpt from the Ottawa Piping Club's program for their Eighth Open Piobaireachd Competition at Carleton University.)

<u>Order of Play</u>	<u>Tune</u>	<u>Place</u>
1. Joyce McIntosh (Pennsylvania)	Earl of Seaforth's Salute	_____
2. Barun Das (Texas)	MacCrimmon's Sweetheart	_____
3. James MacLean (Ontario)	Lament for Mary McLeod	_____
4. James Feeney, Jr. (New York)	In Praise of Morag	_____
5. Daniel Whatley (Texas)	MacDougall's Gathering	_____
6. Allan Norton (Ontario)	Beloved Scotland	_____
7. June Mitchell (N. Carolina)	Park Piobaireachd #2	_____
8. Mary Ann Lewis (New York)	The Battle of the Pass of Crieff	_____

Alternates in Order

1. Brian Green (New York)	_____
2. Tom Archambault (New York)	_____
3. Gil Mason (New York)	_____
4. Katy Rasid (New York)	_____

Biographical Sketch of Players:

Joyce MacFarlane McIntosh began playing in 1969 and was introduced to piobaireachd in 1981. Her piobaireachd instructor and husband is James McIntosh. Three time winner of the MacCrimmon Quaich for Amateur I Piobaireachd at the Stone Mountain Games, Joyce has played in this Invitational twice before. Joyce is also a champion Highland dancer, Highland Dancing Instructor and Adjudicator.

Barun Das started piping at the age of 10 under Campbell Naismith. He continued under Albert McMullin and is currently studying under Michael Cusack. He has also studied at the Balmoral school under the instruction of James McIntosh, Scott MacAuley and Murray Henderson. In 1983 Barun was the overall winner of the Amateur II contest at the Delco Scottish Games.

James MacLean began playing in the fall of 1976 under the tutelage of Duncan Fleming. In 1981 he joined the City of Guelph Pipe Band. In 1982 he began taking lessons from Ed Neigh at which time he received his instruction in piobaireachd. Since this time he has been a consistent prize-winner in the Grade 1 amateur circuit.

James Feeney received his first instruction from P/M Patrick Liston in 1975. In 1977 he began to receive instruction from Donald Lindsay where he still is taught today. Significant awards won include first place in the Grade I piobaireachd in the Delco Scottish Games as well as at the Glengarry Highland Games in Maxville, Ontario. Jim also took third place in the MacGregor Memorial Competitions in Oban and Inverness, Scotland.

Daniel Whatley began piping six years ago at the age of nine under Campbell Naismith. His current instructor is Michael Cusack, Jr. He has received most of his piobaireachd instruction under the direction of James McIntosh. He is currently a member of the World Juvenile Champion St. Thomas' Episcopal Pipe Band of Houston, Texas.

Allan Norton began playing at the age of fourteen under the instruction of Edward Bush. He is currently receiving instruction from Colin MacLellan. For the past year and one-half he has been a member of the Dunvegan Pipe Band.

June Potter Mitchell began playing at the age of 14, under early teachers Sandy Jones and John MacFadyen. Most of her tuition has come from summer schools. She is currently studying with James McIntosh and Scott MacAuley. In 1985 June was amateur Piper of the Day at the Grand Father Mountain and Alexandria games. For the past two years, she has played with the Scottish and Irish Imports Pipe Band. She recently completed her Masters degree in English and is currently teaching high school.

Mary Ann Lewis started piping at the age of 18, receiving her early instruction from P/M D. Solan. Over the past four years she has studied ceol mor with Donald Lindsay. Last year Mary Ann earned Piper of the Day honors at the Berkshire Indoor Highland Games in a season shortened by the birth of her son. She has competed with the Niagara and District Pipe Band in Ontario and Scotland and with the Syracuse Scottish Pipe Band.

WILLIAM LIVINGSTONE, a native of Ontario, Canada, began piping at the age of five receiving his first instruction from his father. His many tutors have included John Wilson, John MacFayen, John MacLellan and Donald MacLeod. He is the recipient of numerous medals throughout the world, receiving Gold Medals at Inverness (1977) and Oban (1979), and twice winner of the Clasp (1981 and 1984). Bill is the first North American piper to have won the Gold Medal. In addition to his repeated successes in winning the Piobaireachd and high aggregate trophies at Cowal, Bill has distinguished himself as a light music competitor repeatedly in Scotland and North America. Under his leadership since 1979, the 78th Fraser's Highlanders have been North American champions for two years and in 1984 placed 3rd in the World's Championships in Scotland.

BRIAN YATES has designed and continues to work on the Nicol-Brown Chalice. He is a piper, metal worker, and student of Celtic art residing in Ossining, New York. Brian has studied the language of Celtic art under Mark Van Stone of Portsmouth, New Hampshire, the most knowledgeable person on the subject today. His education as a craftsman has primarily come from Betsy Rogers, a silversmith and jewelry maker. Brian looks forward to a full-time career in the arts, supporting himself with the sale of prints, etchings, metal works, and jewelry.

THE NICOL-BROWN CHALICE, inspired by the Ardagh Chalice, stands as a symbol of the pursuit of excellence in Celtic art and piobaireachd. "It is incongruous not to have pipe music and Celtic art together," says Brian Yates. "The music is worthy of its own genre of art. Nicol's and Brown's playing was lucid in the highly structured framework of piobaireachd. I've attempted to pursue the same course within the strict traditions of Celtic art."

The Nicol-Brown Chalice Committee thanks the following
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EXPRESSION: The soul of musical art is the act of rendering music so as to make the vehicle of deep and pure emotion; the bringing out the full signification of a piece of music; the clothing of the music in life and warmth, in beauty and proportion. The mere notes of a composition are cold, mechanical things. It is for the performer to breath passion into them by skill of touch, acting with taste upon the impulses of the mind and feeling. The performer must play the notes clearly, pay strict attention to emphasis, accent, and rhythm. A few musical artists say that expression is entirely a matter for the impulse and spontaneous feeling of the performer and that rules are impossible. It is true that feeling is the basis of all expression, but it is a fact that there are general principles which can be formulated, while the artistic faculty may be trained and brought out by a course of carefully guided practice.

PHRASING is the giving expression and feeling to a piece of music, bringing into prominence, and the proper rendering of the musical divisions of a melody; "the intelligent playing of a piece of music by giving due emphasis to the notes. The intelligent rendering of a literary composition depends chiefly on accentuation and pronunciation, so does musical phrasing depend on the relative strength of sounds." The phrasing of a melody is a point of the utmost importance in good playing. "The performer should seek in every time some culminating note where the music gives the most intense feeling and expression and study it until satisfied it will leave a marked impression on the audience, and for this purpose the movements and dispositions of the fingers of instrumentalists must be with taste, strength, and agility.

MUSIC is the language of sounds, the art of expressing sentiments by means of pleasing sounds. Music is the devine art, and by it Trepander (675 BC) in Sparta, and Pythagoras (497 BC), in all Greece, exercised powerful influence with the inhabitants and excited the youth to heroic deeds.

Notes from "The Piobaireachd as performed in the Highlands until the year 1808" by Ian M'Lennan

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